ADVERTISING

“......advertising and sales are important for a good product even when times are easy, but infinitely more so when times are tough...”

from a letter by CARL LAEMMLE to Printers' Ink, a journal for advertisers.

LEADERSHIP

“Business is much more likely to follow where it is led than it is to be attracted by those who act as though they are about to desert it”

says HAROLD FRANKLIN, guest editor of this week’s Managers’ Round Table Club section, in the first of a series from leading showmen.
a cheerful new note—

For bright days ahead, M-G-M steps out in the fan magazines with a brand new idea in direct-to-your-public advertising. It’s a cheerful, careful of ballyhoo about one of M-G-M’s Springtime parade of hits! Here they come:

* **BARRYMORES** in “Rasputin and the Empress”
* **GABRIEL OVER THE WHITE HOUSE** with Walter Huston
* **LIONEL BARRYMORE** in “Service” (title to be changed)
* **HELEN HAYES CLARK GABLE** in “The White Sister”
* **JOAN CRAWFORD GARY COOPER** in “Today We Live”
* **JOHN BARRYMORE** in “Reunion in Vienna” with Diana Wynyard
* **HELL BELOW** with ROBERT MONTGOMERY Walter Huston, Madge Evans, Jimmy Durante, Robert Young
* **RAMON NOVARRO** in “The Barbarian”
* **MADE ON BROADWAY** with ROBERT MONTGOMERY
* **MARION DAVIES** in “Peg O’ My Heart”

The first of a series of STAR caricatures by celebrated artists reaching millions in the fan magazines.
APRIL 7th you’ll get just what you’ve been THIRSTING for...from WARNER BROS.

BETTE DAVIS in “EX-LADY”

She wanted to wear a wedding ring—on certain nights!
We frankly admit we are

HOARDING PICTURES

for your protection!

FAMOUS QUOTATIONS
"Warners are doing a better job than anyone else in the business." — Kann in M.P. Daily, Mar. 23

APR. 1—WARREN WILLIAM
in "THE MIND READER"

APR. 8—BETTE DAVIS, NEW STAR
in "EX-LADY"

APR. 8—"UNTAMED AFRICA"

APR. 15—BARTHELMES
in "CENTRAL AIRPORT"

APR. 22—BARBARA STANWYCK
in "BABY FACE"

APR. 29—JOE E. BROWN
in "ELMER THE GREAT"

THIS VAULT
AT 321 WEST 44TH STREET
GUARDS THE FUTURE
OF YOUR THEATRE!
It contains enough completed pictures — and big enough pictures — to keep you operating at a profit for weeks to come!...With more consecutive big star names than even Warner Bros. have given you all season!...Ready now for immediate week-after-week release!

*A Warner Bros. Picture  †A First National Picture  Vitagraph, Inc., Distributors
ROPE YOUR LOBBY
GET EXTRA USHERS
CALL THE RESERVES

for APRIL 15th
general release date of

CAVALCADE

★ blasted the road-show jinx in 53 American cities
★ compelled extended time at road-show prices in town after town
★ now roaring into its fourth month in New York at $1.65 top.
★ led February Box Office Champions on the road-show trade alone
★ millions of men and women have been saving to see it at popular prices
CULLMANATION

The Broadway scene of the motion picture, which in consequence makes it a national industry matter, is being considerably and conspicuously littered by the application of a fire-sale technique of dilettante showmanship at the old, the original Roxy theatre.

A great deal has been said and more could be said about the follies erected upon that site, some in brick and steel and some in what might loosely be called policy.

It has been observed that the best thing that could have happened to the industry would have been the closing of the theatre. An even better thing would have been a decision to let it sleep in the dreams of the builders. It is made increasingly clear every day that none of the many expedients of showmanship has been applied. Perhaps none of them could have succeeded. That, however, is scarcely to be accepted as justification for resort to policies and practises subversive of the interests of the motion picture, the institution by and with which the project must live, if it lives.

The old Roxy has been of late conspicuous. A considerable part of its advertising and publicity has been calculated to challenge attention by addressing itself to the new Roxy over at Radio City, instead of to the box office customers.

The most important result of this has been the frequent publication of the name of Mr. Howard S. Cullman, the receiver, in the daily press. That to be sure is an attainment in itself, although to some observers the immediate value to box office or investors in the theatre is not violently obvious.

There has been much talking to Albany and Washington about picture concerns which have declined to lease product to be subjected to what they consider a process of swift depreciation by the policy of the old Roxy. It may be observed that perhaps not deep-dyed conspiracy but plain commonsense might impel a majority of all producers and distributors to such a decision. The fame of attendance built on cut prices and tooth paste cartoons travels far. Now it happens that a picture is to be evaluated by the consuming public's state of mind about it. The creation and support of that state of mind is the business of the picture distributor and its existence is his property, the essence of his property. The rest of it is just so many pounds of film in a can. The picture which plays the old Roxy has about it a large potential area of performance. The Roxy stands in the heart of the Broadway zone, which is the heart of the greatest single film territory in the United States. The picture branded with either fame or failure, or price or rating of any order, here is branded for the world.

The problems of the old Roxy are real enough, but they are not motion picture problems. Rather they are the sequels to a promotion, an operation in real estate and securities based upon it. This is not peculiar to the Roxy and Broadway, for a very larger proportion of the ills of the day are from burdens growing out of promotions and real estate. The pictures, however, carry the public about that. Its business is pictures for the consuming public.

The fortunes of the screen are not to be sacrificed to fire sale exhibition policies for the transient relief of the victims of yesterday's promotions.

INASSES'MILK

Poppea, the empress of Rome, had her beauty baths in a daily pool of asses' milk. That kept her sweet and pretty for Nero and Rome. It cost a great deal of labor, men and money, to say nothing about asses, but it was worth it.

Mr. Cecil B. DeMille recently reminded us of this with his "The Sign of the Cross."

Out in Hollywood, in order to conduct to the efficiency of some of the sweet and pretty princesses of the screen, and some of the not so pretty princes, which is to say stars, master-producers, et al., there are on various lots various bungalows, laps coloured swimming pools and the like. They cost a bit, but of course they are worth it, because they contribute to the intangible values of merit moral and among the creative artists. Their moods are translated into screen moods.

Now here in New York and variously about the nation are a number of persons known as advertising and publicity men, and salesmen, all concerned with the business of creating a state of mind in the trade and with the public concerning these same wares. These persons and their moods are quite important, too. When the world looks glum to them, they do not precisely radiate optimism, nor write and think in terms of lure and glamour for sale at the box office. Right now with the stringent revisions of payroll in effect for the "eight week holiday" they think in terms of ham and eggs.

One of the week's choicest indiscretions has been in permitting the percolation of a story that an executive leader lost $2,200 in a poker game the other night. One of the hired hands, with a salary cut to a whisper, whose wife is expecting a baby next week, made some very ungentlemanly remarks, which we will not quote.

WRITING

On the first day of the Spring of '33, what with the sleet and rain over Central Park, the news from Germany, the jittery market, the jittery state of certain western areas, the fussing about 3:2 and this and that, it is our grim pleasure to remind you that Mr. George Bowles, formerly of Broadway and movieland, has a cottage on the beach in Tahiti and goes over to the Blue Lagoon hotel for vermouth cassis every afternoon. Down there fifty dollars a month is a fortune and the girls wear hibiscus flowers over the left ear.

MOTION PICTURE HERALD

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Mutoscope, founded 1899; The Film Index, founded 1908, Published every Thursday by Quigley Publishing Company, 1700 Broadway, New York City. Telephone Circle 7-3100. Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Terry Rasmose, Editor; Ernest A. Rovestad, Managing Editor; Chicago office, 907 South Dearborn Street, Chicago, Illinois. London Office: 13 New Bond Street, London, W. H. Macrae, representative; Paris office, 15 Rue de la Cour des Noues, Paris, France. Russian office, 116 Fifth Avenue, New York, W. W. Niles, representative; Sydney office, Sydney, Australia, Cliff Holt, representative; Mexico City office, James Lockhart, representing. Calla Philo, editor. All contents copyright 1933 by Quigley Publishing Company. All correspondence should be addressed to the New York Office. Better Theatres, devoted to the construction, equipment, and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, published annually, and the Chicagoan.
Taunted, the great beast leaped, and Mr. Beatty, as lithe, whipped his chair in front of him. For an instant beast, chair and man were composed in that flow and pattern of line and curve which identify all graphic art—and in this creation, name the dramatic instruments of the motion picture. The subject represents an episode in "The Big Cage," produced by Universal from a story by Edward Anthony, with direction by Kurt Neumann. Cinematography is by George Robinson. Cast: Clyde Beatty, Andy Devine, Vince Barnett, Wallace Ford, Anita Page. Still photography by BERT SIX.
WESTERNS ON WAY OUT AS PUBLIC TASTE CHANGES

Production Being Reduced 50 to 75 Per Cent; Several Companies Dropping "Horse Operators" Altogether Next Year

The "horse-opera"—last shadowy frontier of the Old West—is about to ride over the proverbial cliff into oblivion. A rapidly declining market for westerns is making daily. Several companies will abandon such production completely, while others plan curtailment. Numerous reasons are given, among them, the movement against showing double features; stringent money conditions which affected "poverty row," from which many series of westerns emanated; change in public taste; artificial stimulation of the western market; restricted action in pictures as a result of strikes.

Recent experiences of some of Hollywood's leading "two-gun" men, for one thing, leads to the belief that film cowboys are about to doff their chaps and spurs. Three years hence they may take them out of the trunk again, but it is obvious that the market has been greatly curtailed, and independent and other producers of westerns are reducing the number accordingly.

Turning to Melodramas

From the production point of view, the last eight months have shown the most severe decline in the market of westerns that has been observed in years. As a result, independent producers on the whole are turning almost exclusively to other types of pictures, chiefly melodramas.

Such famous screen swashbucklers as Tom Mix, Tom Keene, Ken Maynard, Tim McCoy, Buck Jones, and others of the two-gun clan, are making efforts to adapt themselves to the new condition. Mix has gone back to circus life, declaring that he began his career with the circus, and would wind it up under the circus top. Tim McCoy will make a series of probably 16 for Columbia, but it may be his last series for that company. Irving Briskin, in charge of Columbia's western production in Hollywood, said no agreement had been reached with Buck Jones on financial phases of a new contract. He has completed his present contract.

From Columbia's headquarters in New York, Jack Cohn attributed the decline to over-production of westerns. "There are far too many made," he said. Columbia is handling 16 in the current season and the same number probably will prevail during 1933-34.

Harry Thomas, of First Division Pictures, largest physical distributor of independent pictures, said the falling off of westerns is entirely due to a change in public taste. He said it is still too early to determine definitely how many westerns would be released by his company during the coming season. Sixteen were marketed this year.

Mayfair Pictures has not released any westerns, nor does the company contemplate making any more.

An executive of Universal, which had been one of the most important factors in the western field, said that there was a certain amount of artificial stimulation of the western market about two years ago and that many had the mistaken thought that by making westerns the era of so-called "sophistication," which was spreading to youngsters from 12 to 16 years of age, could be combatted effectively. Universal will release six westerns in 1933-34, the same as this year.

Radio-Keith-Orpheum will abandon westerns completely, according to Merian C. Cooper, head of the company. He said this decision was attributable to the general market decline of western features. RKO currently is releasing a series of six.

Warners, too, probably will end their western activities with the current series of six. First National does not produce westerns, nor does United Artists or Metro-Goldwyn-Mayer. MGM has not released any westerns this season. The last starring Tim McCoy, was released in 1929-30.

No Fox Plans for New Year

Fox will release only four westerns this season, while no plans have been set for the new year. George O'Brien is starred in the current group, three of which already have been marketed.

Three of six starring Tom Tyler have been made available by Fleischer Film Associates, which has not completed any plans for next season's releases.

Paramount is a participant in the western field through a group of so-called "modernized" Zane Grey westerns, two of which were released this season, with at least two more scheduled.

Educational-World Wide's entire series of eight western features, starring Ken Maynard, will be released this season. No plans have been made for next season.

For the first time in his long cowboy career, Columbia's Buck Jones appears currently in a role far removed from the corral and wide open spaces, in a setting of skyscrapers and night clubs, in "Child of Manhattan." In this, he plays an adventurer on Broadway, and later, in a Mexican border resort.

Because of unsettled conditions in production and the subsequent tightening of money, independent companies making westerns have not as yet formulated their programs for next season, but several leading producers indicate they will make few westerns, if any, at all.

Trem Carr, Monogram's production executive, declares there has been a "terrible decline," which is affecting in a large way Monogram's plans for next season. The curtailed market, he said, will bring about a reduction in the production of westerns amounting to 50 or 75 per cent. Unless there is a revival in the market, which is not expected, his company will make no westerns next season. Monogram this season completed 10 westerns on a schedule calling for 16.

"Of course, this decline may be only seasonal, with a return in three years or so," he said.

Mr. Carr said the decline in popularity of westerns and serials was particularly noticeable in the South. In other days, Mr. Carr said, a producer of westerns could take from the South, along with his town hall, $50,000 in production cost. If a picture cost $5,000, the producer was assured of getting $3,000 of it from that one territory. But the South has been most seriously hit by the depression, which also may be a big factor, Mr. Carr thinks.

The foreign market for westerns, Mr. Carr said, has lost its taste. In England they are not wanted at all now.

Modernizing Westerns

A most interesting aspect, affecting not only westerns but other types of pictures, is given by Pell Mitchell, production manager of Larry Darmour's Independent. Larry Darmour believes the public taste has changed, and that the so-called "hicks," in the true sense of the word, have disappeared.

"For one thing, westerns must have a more romantic atmosphere," Mr. Mitchell pointed out. "The people are sattied with the old-time, stereotyped, rubber-stamped "horse-operators."

Mr. Mitchell also attributes the decline of the western to the advent of sound. He declares sound has the tendency to sap top action, and pictures "lack the old-time zip and dash."

The Darmour studios are planning no westerns on their forthcoming program. The last one was "Vanishing Frontier," with Johnny Mack Brown, which was released by Paramount.

For Children's Matinees

Charles Hutchinson, long a producer of westerns and serials, is of the same opinion as Carr and Mitchell. He declared the market was so far off that his company had turned to the production of melodramas, and was making some inexpensive three-reel westerns for children's matinees on Saturday afternoons.

Kelly-Bischoff-Saal produced eight pictures starring Ken Maynard prior to Maynard's recent signing with Universal. KBS plans to make pictures as a unit with some other distribution outlet than Educational-World Wide, but no westerns are contemplated.

Allied Productions recently wound up a series of eight westerns starring Hoot Gibson. Because of the weak market, Allied has decided to produce westerns for a while, and consequently has failed to renew its contract with Gibson.

Mayfair Pictures has struck upon a unique solution. They are injecting into their western features and serials a bit of modern life and action, using airplanes instead of horses, in a chase of villains, and other such phases, in which they have met some success.

J. L. Wickland, production manager for Mascot, that company will always be demand for some westerns. "Perhaps some of the producers are suffering from over-production of westerns," he said. "We are modernizing them."
THIS WEEK - - -

SING SING PROFITS

Toward "the boys inside" the thought of able, liberal penologist Lewis E. Lawes, famed warden of New York's Sing Sing, ever is directed. When Warner filmed the Lawes' book, "Twenty Thousand Years in Sing Sing," the warden stipulated, Warner acquiesced, that a portion of profit accruing go not to the author, but to the financing of a Sing Sing gymnasmium, drill hall. To Sing Sing's professional football team will be added a basketball aggregation when the gym is ready next fall. For the moment to his former profession will turn an architect-prisoner to design the building....

THE HITLER THUMB

Under the heavy thumb terminating the long arm of Germany's belligerent, Chaplin-mustached Nazi leader, Chancellor Hitler, has fallen Victor Trivas, director of the internationally-flavored "Hell on Earth," shortly to have Broadway exhibit under the sponsorship of newly formed Aeolian Pictures Corporation. With Harr Trivas on the Hitlerian proscribed list has gone also his picture, two reeves, claims Aeolian; a Jew is importantly part of the picture, the film pleads against racial bigotry, militarism, narrow nationalism.

PENNED LEGISLATOR

Many and many a day will E. D. Jordan have at his disposal in the near future to ruminate on the wisdom of utter scrupulousness in legislative practice, while with numbered alias, he frets two years in Alabama's state penitentiary. Off the beaten path trod onetime senator Jordan when he solicited a bribe ($250) from Lee Castleberry, Gadsden, Ala., theatre manager, for passage of a bill permitting Gadsden Sabbath amusements. Convicted, Jordan's hope for a new trial went glimmering when the county circuit court at Montgomery said no.

SWIMMING POOL

Unprecedented will be the purpose of the benefit program to occupy the stage of the Capitol theatre in New York on April 1, for which screen, stage, radio stars have volunteered talents. The purpose: a swimming pool for the White House, its occupant and the best interests of his physical wellbeing.

UNFINISHED WORK

Forever unfinished must remain a practical work on the merchandising of motion pictures recently begun by Ira Glucksman, no veteran in years, yet splendidly well schooled in exploitation problems. For several years young Mr. Glucksman authored special exploitation articles for Paramount's onetime house organ Public Opinion. For the past several months a contributor to the Round Table Section of MOTION PICTURE HERALD, Mr. Glucksman's suggestions were welcomed by showmen over the country. Stricken suddenly last Thursday with appendicitis, Mr. Glucksman dropped his pen, hurried to Park East Hospital, shortly thereafter was dead.

KAPLAN CONTEST

Net yet over are the legal woes which suddenly swooped down upon the bullet head of Sam Kaplan, coercion-convicted ex-president of New York Projectionists' Local 306. This week Justice John F. Carew of Supreme Court, lenient, gave Kaplan 10 days in which to purge himself of contempt of court for failure to obey a court order to return all property of the union now in his possession. Union counsel appears determined to thoroughly complete the Kaplan chastisement.

RIVIERA PRODUCTION

To the sunny confines of Nice, on the French Riviera, has gone United Artists for additional foreign production. There, in association with French producer Bernard Deschamps, six French features will be made, the first to reach this country for release June 15, the others to follow expeditiously. Internationally United Artists will release the half-dozen, taking its place with the company's London, Hollywood offerings.

In This Issue

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FROTH AND RECEIPTS

Sad, disconsolate these days are exhibitors of arid Arkansas, Oklahoma, Kansas, while in equal measure is frothy jubilation pervading the spirits of exhibitors of legally damp Missouri's border cities. In the mind's eye of the first group flows a stream of potential patrons, bound from their theatres to those in Kansas City, Joplin, St. Joseph, St. Louis, where will flow streams of 3.2 happiness. Salt on the wound is the plan of the Frisco railroad to run a "beer special" from Oklahoma to Missouri. Mounting is the green of envy in the eyes of sere showmen when they envision bursting breweries, employing salaried thousands across a mythical state line.

ELIMINATED PILLARS

Theatre patrons who, purchasing orchestra seats, no longer fear for strained necks, strained tempers if their seats are behind posts, have Henry Beaumont Herts to thank. This week Mr. Herts, 62, famed theatre architect, gave up his five-year fight with illness, died. It was in 1902 that Mr. Herts proved, in the New Amsterdam theatre in New York, the workability of his invention, the cantilever type of theatre balcony, obviating the necessity of the long-ranging support pillars in the orchestra. Numerous other theatres, the once famed Columbus Memorial Arch are among his monuments.

UNION RETALIATION

Surprised, springing into disciplined action, Officer J. W. Creecy of the Portsmouth, Va., police force and R. C. Joumee of the Portsmouth Detective Agency leaped from their seats in the Colony theatre one Saturday night recently to collar a man who had dropped a few in the aisle beside his seat, then rising to leave, trod deliberately upon it, releasing something very like tear gas. Sentenced in police court to six months in jail, a fine of $200, was Orville I. Fleming, president of the Norfolk Central Labor Union, the viall breaker. Sometime ago the theatre went non-union. Three times has such an incident hurried the Colony manager, N. Le Vine. Fleming's attorneys plan appeal.

INFRINGEMENT ATONED

Deep down into his pocket this week dug Columbia Picture's Harry Cohn, there to find the $25,000 with which to pay Cinema Patents Corporation, following loss by Columbia of an infringement case appeal. Again has Columbia infringed, contends Cinema Patents, referring thereby to another infringement case now pending before Federal Judge Cosgrave....
EXHIBITORS WEIGH IDEA OF BEER SERVICE AS A BUSINESS BOOSTER

Several Independents Plan to Establish Open-Air Theatres with Beer; Larger Circuits Doubt Advisability of Sale

With the legalization of beer on April 7, many independent exhibitors in and around the New York area have been considering the advisability of serving the 3.2 beverage in their theatres. Coming on the heels of many recent complicating factors, such as field exhibition, including drastic reductions in admission scales, union labor difficulties and the undesirability, in many sections, of double-booking as an aid to the box-office, the possibility that the added attraction of beer in theatres might help attendance and receipts is being considered. Some independent exhibitors feel there is a definite possibility that they could be served in lounges will stimulate business where it is suffering from competition with the large circuits. Several are contemplating open-air theatres, with beer, music and dancing, besides the regular feature picture. Among the larger circuits, however, the preponderance of expressed opinion is that the service of beer would be impracticable.

Bureau Awaits Requests

The Bureau of Industrial Alcoholic at Washington is watching with interest for the possibility that theatres may apply for licenses to sell beer. Action to be taken by the various states and municipalities will vary according to local opinion, Bureau officials say, but it is believed that in many places, with some modification, motion picture and legitimate theatres will be permitted to serve beer.

Some New York exhibitors, independent and circuit alike, are opposed to the idea of turning their houses into beer gardens or music halls. Beer and talking pictures do not mix together, they say.

Late last week, Dr. Henry Moskowitz, executive director of the League of New York Theatres, obtained a ruling from Governor Lehman that beer would be permitted in theatres having facilities for cooking food. This applies only to legitimate theatres. In making his request to the Governor, Dr. Moskowitz said:

"I welcome the opportunity to add a theatre to the social area which serves to make the European and English houses such pleasant places, and I expect, incidentally, that this will provide much needed revenue for the theatres."

Two New York motion picture exhibitors are planning extensive open-air theatre operation before the hot weather sets in. Jack Springer, of the Springer-Cocalis circuit, announced this week that he would open at least five of these houses on or before Decoration Day. The houses will feature pictures, vaudeville, music and beer, it permissible under law. Each house will seat not less than 1,200. Vaudeville will start at 7 p.m. and continue until dark, at which time there will be a double feature screen program.

"I have served near-beer in my theatre lounges for some time," said Mr. Springer.

BROWN SEES BOOM FOR AMUSEMENTS

Making a stab at prophecy for the future, despite his admission that "the wise ones have all replied, 'How do I know?'" to the query, "What's going to happen now?" Heywood Broun, in the New York World Telegram recently stabled:

"I think a boom is coming, and I believe it will be a sharp one. It is my guess, specifically, that the theatres will be in such a disturbed situation at the moment, will have the liveliest spring and summer season which it has known in several years."

"and have found it very successful. My patrons like the Continental atmosphere and it brings in extra revenue. In my opinion, there is no reason why this practice should not be universally successful in those localities where the sale of beer is legal."

Lee Ochs, another New York independent exhibitor with houses in the metropolitan area, likewise is planning to open four open-air theatres, with beer. Unlike the Springer venture, he will not feature vaudeville.

Fred Pabst, internationally-known Milwaukee brewer, approached on the feasibility of turning closed theatres into beer gardens, said that, generally speaking, theatres were not well adapted for such a purpose, because the atmosphere would be impossible to judge the situation "en masse."

"Each proposition would require individual consideration," Mr. Pabst said, "and the same thing would apply to the establishment of bars in theatres."

"Why all this fuss?" asked Leo Brecher, owner of the Little Carnegie, an intimate foreign film theatre, with an atmosphere approaching the Continental. "Beer was never a particularly aristocratic drink before prohibition and I cannot see that the attitude toward it is going to be changed now. I would just as soon serve buttermilk. I most certainly do not wish to run the risk of turning my pictures into saloons in the eyes of my patrons."

Howard S. Cullman, operating receiver for the Seventh Avenue Roxy theatre, said he felt beer in theatres might create considerable conflict with some exhibitors who did not drink and from those who did.

The views of Harry Arthur, operator of the Poli-New England circuit, accorded with Mr. Cullman's.

"After the first few weeks the novelty of the thing will wear off and then where will the exhibitor be? The whole thing is best let alone."

Some wiretaps and minnesingers are waiting anxiously for the legal sale of beer, Irving Berlin, dean of Tin Pan Alley, said last week that he could see the return of the sentimentalballads of pre-prohibition days.

Hollywooda Myth, And Costly, Says George M. Cohan

George M. Cohan is through with Hollywood producers but not with talking pictures as such, the stage producer told Grace Davidson, feature writer of the Boston Post, last week.

Mr. Cohan, who was in Boston with his stage play, "Pigeons and People," declared that with $100,000 he could make in New York a good picture which in Hollywood would mean an outlay of half a million.

Indeed, America's "Yankee Doodle Boy"—and he's still that despite his 55th birthday last week—went on to predict that New York eventually will supplant Hollywood as the center. For, after all, one must consider a number of small production units. As for Hollywood, he thinks all the companies together should make about 80 pictures a year instead of 800.

Calls Hollywood a Myth

Warming up to his subject, as he has a habit of doing, Mr. Cohan went in for straight talk about Hollywood.

"There was never a bigger myth than that built around Hollywood," he said. "There is no reason for Hollywood. The people who know anything about the business are unhappy out there, because they are subject to those who know nothing about it. I don't for a minute say that the talking pictures are the same as the theatre."

"Talking pictures are largely a matter of photography. They require the knowledge of technicians, and that they have. But the rest I know."

"I can hire a studio in New York for five cents, any number of them. Yes, I said for five cents. And, I can hire the most expert camera men, sound men, technicians. And, they will do their job and I'll do mine, and the result will be a good picture. But out in Hollywood this is impossible, because they give only the technicians a chance, because with them they can't interfere. The director is really superficial out there. It is a matter of story, acting and technicians."

Films "Not the Theatre"

"It is perfectly true that people fresh from the theatre have to unlearn a lot they know, begin anew in a new method of production. But, for all that, we must never forget that motion pictures are photography. It is not the theatre. But the technicians take care of that part of it. Practically, all the pictures made today are indoor shots. And they can be made right in the East and they will be made in the East soon.

"We must return to the theatre. We have gone away from the theatre. The reason that 'Cavalcade' was a good play and a good picture, so I am told, is because it is real theatre, a return to the theatre."
KENT FIGHTS EQUITY RECEIVERSHIP
PETITION FILED AGAINST FOX FILM

Move Not Justified, Declares President; Plea Also Names Chase Securities Corporation and Four Fox Directors

BULLETIN
Representative Sirovich (Dem., New York) late Wednesday presented a resolution in the House calling for a Congressional investigation of motion picture receiverships by a committee of seven. The resolution asked for "an inquiry into motion picture receiverships on behalf of stockholders who are not informed as to what has been done with their money.

The Sirovich measure would effect an exhaustive inquiry into all branches and activities of the industry.

Opposition by the management of Fox Film Corporation was voiced Tuesday to a petition for the appointment of a receiver in equity, filed in U. S. district court, New York, by Benjamin Schellenberg of Brookline, Mass., owner of 200 shares of Class "A" common. Also named in the petition were Chase Securities Corp., and Matthew C. Brush, David K. E. Bruce, Otto E. Koegel and Murray W. Dodge, all directors of Fox Film.

The petition was filed by Martin C. Anson, attorney for Mr. Schellenberg, and Federal Judge Albert C. Coxe ordered the corporation to show cause Friday morning, March 31, why a receiver in equity should not be appointed.

Unjustified, Says Kent

On Tuesday night, Sidney R. Kent, president of Fox, issued a statement in which he denied the petition, questioned its good faith, and declared its intention of fighting it.

"There is no justification whatsoever for an application at this time and any effect that it can have on the situation can only be destructive," Mr. Kent said. "I was very sorry to learn that a stockholder had commenced an action against the corporation for a receiver without having first communicated with the president or with any other officer or director, so that such stockholder could have been advised of the real situation and of the efforts being made to preserve the equity of stockholders."

The petition states funded debt of the defendant corporation and its subsidiaries amounts to $54,465,444, consisting of $30,000,000 five-year 6 per cent convertible gold debentures due April 1, 1936; two-year 6 per cent gold notes due April 1, 1933, of Fox Wesco Corp., amounting to $15,000,000, and $9,465,444 funded debt of subsidiaries which mature after 1932.

The petition alleges Fox will be unable to pay semi-annual interest of $900,000 due April 1, on its gold debentures, and that Wesco will be unable to pay or refund the gold notes together with interest due and payable the same date.

The petition describes as "reckless and unwarranted" 1930 dividend payments of $1,020,200, and 1931 payments of $4,104,035. It also alleges the directors knew or should have known that $55,000,000 in obligations was due on or about April 15, 1931, which the company could not meet.

Zukor Not To Be Trustee

Adolph Zukor has informed creditors of Paramount Publix that he will not be a candidate for trustee in bankruptcy for the company. Davis, his personal attorney, advised Federal Judge William Bondy Wednesday at a hearing of motions to vacate the equity receivership entered into last January.

Mr. Podell said Mr. Zukor had reached this decision because he wanted to give all time to duties as an official of the company rather than to be subjected to interrogations as a representative of the federal court. He will resume his official title of president of Paramount Publix.

Mr. Podell said Mr. Zukor was questioned as to the existence of a collusion, but Mr. Podell said Mr. Zukor's sole interest in being named a receiver has been to protect the interests of the company and that he would have been willing to relinquish the post earlier had he not felt such action would have "lent color" to the charges.

Judge Bondy indicated he would deny motions to vacate the equity receivership, to displace Mr. Zukor and Charles D. Hilles as co-receivers, and that he would deny a motion to cite attorneys for Paramount Publix and the co-receivers for contempt of court for allegedly obtaining the equity receivership improperly.

Judge Bondy said his "present opinion" was that Mr. Zukor and Mr. Hilles should be retained until such time as they were in a position to turn over all assets in bankruptcy all assets of Paramount Publix.

As counsel in the action filed by Levy and Harris against the equity receivership, Samuel Zinn said his clients would contest the election of whatever trustee is named, contending that the post will be filled by "a handpicked bank-

Ohio Receivership Lifted

In Columbus, Ohio, receivership of Paramount Distributing Corp. in Ohio, involving exchanges in Cincinnati and Columbus, and five Publix houses, was set aside at a hearing before Judge Benson W. Hough.

A motion was filed in U. S. district court at Cincinnati February 10 asking that service be stopped in the ancillary receivership action brought by Jack Silverman of New York, an RKO bondholder, against RKO Distributing Corp., RKO Theatre, KAO, B. F. Keith Corp. and Cinti Theatre Co. No decision was reached Monday, and the case was postponed until Tuesday, when the case was dismissed. The dismissal means that such proceedings are at an end against these companies and that all Ohio properties affected by the proceeding may now be operated in a normal manner.

Sirovich Asks Sweeping Inquiry Into All Activities of Industry, Including Receiverships; Says He Would Aid Stockholders

Under the Sirovich film inquiry proposal, a congressional committee, which would report next January, would be empowered to investigate all matters relating to production, distribution and exhibition; the financing, corporate setup, commercial operation, and banking of companies; receiverships, bankruptcies, theatre leases, agreements for recording, and "dissipation of assets" through "exorbitant and unearned salaries."

"Many motion and sound picture corporations are asking for or are being placed in the hands of receivers or are being involved in equity proceedings due to existing conditions within the industry itself and to the financial operations of outside elements seeking control of the industry," Sirovich declared.

"Assets of corporations within the industry are being dissipated, dividends are being passed, stock values are being lowered and nothing is being done to protect the rights of stockholders."

"Not only are dividends and interest being passed or paid at futile rates, but extravagance continues in expenditures in the industry through exorbitant compensation paid to officials, players, directors and other employees of motion and sound picture corporations. I am asking for a sweeping investigation in behalf of the stockholders."

Mr. Sirovich is chairman of the House tax committee and as such was last session in charge of copyright legislation, which was the cause of much controversy in both the committee and the House and in the industry.

Exchange to Drop Paramount Common

The New York Stock Exchange announced late Wednesday that removal of Paramount Publix common stock will be recommended. There are 3,240,515 shares listed. The exchange's committee on listings will vote on the recommendation.

Distributors To Fight Tax

Sales managers of large distributors met at the offices of the Motion Picture Producers and Distributors this week to discuss ways and means of fighting a proposed Canadian sales tax of 12½ per cent. The legislation would apply to every dollar sent out of the Dominion by American companies, it is understood.

Regent's First Ready

"Wives Beware!" starring Adolph Menjou, is set for release of the new Regent Pictures, will be ready next week. Various territories are now being signed from the new offices at 11 West 42d street, New York.

"Crooked Circle" Televised

A television broadcast of World Wide's mystery comedy, "Crooked Circle," in full, was made Thursday night and Friday morning by the Don Lee Broadcasting System in Los Angeles.
FROM THE CROW’S NEST. (Below) Getting a head-on view of Patricia Ellis aboard the ship on which is laid much of the action of Warner Brothers’ “The Narrow Corner,” in which she has the feminine lead opposite Douglas Fairbanks, Jr.

PRODUCER HONORED. As Merian C. Cooper, executive producer for RKO Radio, was presented a certificate of honor by the Women’s Chamber of Commerce of New York in tribute to the technical achievement represented in “King Kong.” With Mr. Cooper are Mrs. Queen W. Boardman, Mrs. Luellen T. Bussenius, Mrs. Estelle H. Brinsmade.

CITED. (Below) Marking further recognition of the ingenuity that has created Mickey Mouse. Henry Weiner, manager of United Artists in Cuba, is shown holding a diploma awarded Walt Disney by the National Academy of Arts and Letters in Havana. With him are officers of the academy and representatives of the Cuban organization, plus U. A. employees.

WON CONTRACT. Theodore Newton, whom Warner signed after work in “The Adopted Father.”

IN BASEBALL YARN. Preston Foster, cast in support of Joe E. Brown in Warners’ “Elmer the Great.”

CONTRACT RENEWED. Betty Furness in the role of hostess to New York newspaper folk, at an informal tea at her home in the metropolis following the renewal of her RKO Radio contract.
THEATRE BUILT INTO NEW OCEAN LINER. Forward view of the motion picture auditorium in the Queen of Bermuda, new Furness vessel plying between New York and Bermuda. The theatre was especially provided for in the plans, with wiring for Western Electric equipment done during construction.

NEW BEACH ATTIRE. A hint as to what the coming summer will offer in bathing apparel—suits made entirely of rubber. This model is displayed by Iris Lancaster, Educational player.

SERIOUS. Making this new study of Joan Blondell, Warner star, quite unique. Her next—"Gold Diggers of 1933."

HUGE STUDIO RESTAURANT COMPLETED. Scores of players, executives and technicians of the Fox production plant attending to the inner man (eye, and woman!) in the Cafe de Paris, so-called because decorated and operated in the Parisian spirit. Many well known screen personalities are shown.

NOW FOR A BIT OF FUN. The Brents of Hollywood, readily recognizable as Ruth Chatterton and husband George, aboard the Europa, Warners' "Lilly Turner" completed.
HAYS OFFERS FIVE PLANK PROGRAM TO SOLVE READJUSTMENT PROBLEMS

HAYS REELECTED AT ANNUAL MPPDA MEET

The directorate of the Motion Picture Producers and Distributors of America reelected Will H. Hays president at the annual meeting Monday. Carl E. Milliken and Frederick L. Herron were reelected secretary and treasurer, respectively.

Directors reelected were: Merlin Hall Aylesworth, RKO; Robert H. Cochrane, Universal; Charles H. Christlie, Christie Brothers Productions; E. W. Hammons, Educational World Wide; Sidney R. Kent, Fox; B. B. Kabane, Radio Pictures; David Saroff, RKO; Joseph M. Schenck, United Artists; Nicholas M. Schenck, MGM; Harry M. and Albert Warner, Warner-First National; Adolph Zukor, Paramount; Sol Lesser; F. L. Herron, and Mr. Hays, chairman.

The board elected to membership Jesse L. Lasky Productions, Cecil B. DeMille Productions, Paramount Productions and Paramount Pictures Distributing Corp., and elected to the directorate Jack Cole, Columbia; Cecil B. DeMille and Jesse L. Lasky.

D. W. Griffith and J. J. Mardock were retired.

Mr. Hays told the members that "an increased flow of trained talent to the studios would bring the standard of salaries paid to the artistic personnel within the means of the industry."

Too Much of Everything: Hays

"The motion picture industry, like all other industries," Mr. Hays said, "was built upon a principle of prosperity, not upon a plane of depression. This enterprise has given the country the greatest entertainment structure in the world. There is a modern movie theatre at every crossroads in the land. That's the public gain."

"The question as to whether too many theatres have been built for the entertainment demands of the nation cannot be answered with an unequivocal 'yes' or 'no.' Much too many, no doubt, for the black plague of depression in 1932, and too few of the right type, very possibly, for the next four or five years of recovery."

"If the requirements of 1932 are to be the measure of American enterprise, let's admit it — there are too many theatres, too many factories, too many schemes to build up by haste-hid municipalities, too many men out of work, too much capital unemployed, in fact, too much of everything. But such a standard is unthinkable."

"Considering the fact that motion picture entertainment is the chief public recreation in this country, only time can tell the ultimate success of building 10,000 and movie lovers with money to spend for the necessary service of entertainment."

The decentralization of theatres now under way is in prospect having a salutary effect, Mr. Hays declared, in the matter of economy, operation and flexibility of entertainment program.

In the production of film entertainment the screen cannot be divorced from the economic by the mere technological processes of the factory, Mr. Hays said. "Film entertainment is made by men and women, not by machines," he explained. "The industry cannot afford to reduce the quality of pictures in order to meet lowering admission prices."

The motion picture industry becomes the greatest popular entertainment medium because the screen has presented the best possible values in entertainment at a cost which the majority of the public could not pay for term contracts with high-salaried personnel, temporary declines in theatre attendance, and the fact that no picture, however good, can hope to gross the income of normal years, have thrown some of the elements out of adjustment and called for reorganization in the industry.

"There is the solution to the problem of producing better pictures at lower cost already are becoming evident in the plans being made by existing factors in the industry.

First is the improved business management which already has resulted in definite economies in picture production; and second is the splinter cooperation span shown by most of the creative, technical and business staffs of our studios."

"But above and beyond this is a third consideration for the creative workers in the industry must be determined by the amount of talent available for the service of the screen. The best thought of the industry is now engaged in developing means and methods to insure the largest possible freedom of opportunity for talent in order that the number of skillful directors, technicians, artists and writers may be increased. Such a program will require the recognition of the elements educational in their scope by most of the creative, technical and business staffs of our studios."

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Charged with Public Service

Only the maintenance of the highest possible social standards in the production of film entertainment can stabilize the industry, Mr. Hays emphasized.

"The stability of the motion picture as an entertainment art does not rest upon bricks or mortar or upon money alone," he said. "It is dependent upon public appeal and public confidence. The most elaborate structure of theatres, the best technical facilities for production, the largest expenditure of money, cannot save the industry if it ever departed from its commitment to the public continuously to raise the social standards of the screen."

"The program of adjustment and rehabilitation now underway will adjust the capital risks undertaken in the industry in the matter of theatre operation. Economies can and are being effected in the production of pictures and the only limits to further progress in this respect are the limits of business management and efficiency. Salaries can and are being adjusted

(Continued on page 20)
BOYCOTT OF GERMAN PICTURES IS DEPLOYED

Exhibitors and Other Leaders Denounce Sporadic Cases of Cancellations in Protest on Hitlerism as Foolish Move

Exhibitors and other motion picture leaders are generally opposed to any boycott of German film product in this country, despite the retaliatory measures against Jews in Germany, announced by the Hitler government on Monday, as its answer to “atrocity propaganda” being circulated in foreign countries.

Because of German films in this country has come to practically a standstill, according to Tobis Forenfilms, Inc., with a resultant sudden demand for French product in the so-called art theatres.

An officiale of the Motion Picture Producers and Distributors of America indicated this week that no complaints regarding German films had been received and none were expected. Yet many reports of State Hull’s message on Monday that racial bickering had ceased in Germany, there has been boycotting of German pictures from many exhibitors through pressure brought by their patrons.

Reports of Hitlerite activities against Jews result, as long as many places of “Mae
dchen in Uniform,” brought to this country by John Krimsny and Gifford Cochran. Both declared such action indefensible and pointed out that this is the second such protest of similar motions and governments on the military regime which Chancellor Hitler is said to be trying to restore.

Theatre Announces Boycott

At Brighton Beach, N. Y., a German picture, “Zwei Menschen,” booked for the Tuxedo Theatre, was cancelled “in protest to Hitler’s anti
erotic outrages.” Red-letter complaints in the publication of the New York Times. Exhibitors of German films were boycotting at this theatre until Hitlerites cease their brutality against the Jews.

In many instances scenes depicting Hitler operations have been cut out of newsreels. Thus far Universal is the only company which has eliminated all of that circuit to date and that no eliminations had been ordered.

Major Fred L. Herron, M.P.P.D.A., foreign representative, reported that film activities in Germany appeared normal, but said concern was felt over terms of the new German trade law to be made public in June.

In Great Britain, extensive boycotts already have begun against German motion pictures. In both the United States and Britain, German films have been discontinued under the second five-year plan, to be 1,240,000,000 feet of raw stock annually for the coming five years, according to the motion picture division of the Department of Commerce, Washington.

Production capacity of existing raw film factories does not exceed 75,000,000 feet annually, it was stated.

INDUSTRY READY FOR SALARY ARBITRATION

Preliminary conferences between industry representatives and IATSE officials, preparatory to arbitrating the unions’ salary dispute with studios, are to be held Thursday in New York. The Federated Studio Crafts refused to accept the 25-10 per cent wage reduction and the matter was referred to arbitration. Pat Carey will par
ticipate on behalf of the studios, and William C. Elliott and Joseph N. Weber will represent the IATSE and American Federation of Musicians, Mass appeals of exhibitors for con
certed rental reductions faded as dis
tributors continued to ignore all but individual requests for relief.

Price, Waterhouse and the Academy’s committee of producers outlined plans for auditing producers’ books to determine whether any studios will be in a position to return cuts before the specified eight-week period, as agreed.

Twenty-five per cent pay cut for vandello players of Pathe, RKO, Warner and Fox became effective this week, involving about 990 acts, and to terminate September 1. Action of the producers may aid in returning vandello.

The battle continued between ex
hibitors and unions in the field, over demands of theatre owners that wages be reduced as a result of depressing effects of the recent banking holiday. Cleveland houses are still dark. Neg
tiations are at an impasse, cities, others are deadlocked, while some locals accepted reductions.

The large circuits, demanding lower pay for operators and stagehands, threatened wholesale closings as an altern
native.

Distributors’ attorneys have been sent from New York home office to Santa Fe, New Mexico, to meet with Tokyo to consider the constitutionality of the new law in that state which requires that distributors offer pictures simultaneously to independents and circuits and barring deals made outside the state. Details of the agreement were not made public.

Section 3 specifies that all acts are illegal that interfere with a competitive exhibitor obtaining a showing of pictures made by distributors, and he is subject to a fine of $1,000 to $2,000 fine and imprisonment at hard labor for not more than one year.

Section 4. Unlawful for anyone to buy more pictures than he can sell and who is subject to a fine of $1,000 to $2,000 fine and imprisonment at hard labor for not more than one year.

Section 5. Producers or distributors must divide proceeds or cannot be subject to a fine of $1,000 to $2,000 fine.

Section 6. An exhibitor whose pictures must be filed with state corporation commission, pictures to be specified by name, motion picture house, and classified by letters A, B, C, D in relation to box-office value. Any exhibitor who Tết the commission has the right to rescind the contract to sell the remainder to the competitor at the average, not above the average, cost, for six months. Penalty: $1,000 to $3,000 fine.

Section 7. Contracts can be revoked by exhibitors for any ten per cent decrease in box-office value of pictures from date of contract.

Section 8. Secret refunds and selling methods prohibited. Penalty: $1,000 to $20,000 fine, and one year.

Section 9. Future contracts limited to one year, with provision for renewal only for a period to remain in force. All contracts and franchises now in force must be filed with the commission within thirty days; if not, the contracts have not been changed since law becomes effective. Penalty: $1,000 to $3,000 fine.

Section 10. Exhibitors having pictures under contracts barred from further performance until contracts have arranged for similar number.

Section 11. Whereby exhibitors show own pictures barred from further use bylaw, until contracts have agreed upon price for performance.

Section 12. Refusal of producers to distribute pictures to exhibitors at lower rates set must be made in writing and with competitive exhibitors.

Section 13. Violators liable by law for actual and punitive damages to anyone who sues with costs and attorney’s fees.

Section 14. Any substitute representing merit or box-
office value of picture, if adjustment is not made, shall be liable for damages, and attorney’s fees.

Section 15. Adoption of changes of contracts provided for, but must be openly arrived at and all contracts must be recorded same treatment. Not to apply to franchises in effect at time law was passed.

Section 16. Contracts covering competitive situations must be filed, and when new competitive situa
tions are made, existing contracts must be filed and last contracts.

Section 17. All producers and distributors must appoint chairman of the corporation commission their true and lawful attorney upon whom may be served all lawful process in any action or legal process must be in favor of the state and must, and must agree that any such lawful process so served, to be binding and enforceable on the company.

Section 18. Requirement of Section 15 made pre
requisite to the right of anyone to sell, lease or distribute pictures published in this country, the price of $1,000 is provided, and further, all pictures made or distributed by such person or entity shall be barred from exhibiting within the state, until the payment of Section 18, $100,000.

Section 19. Provides for thirty days’ notice of the time the law will be put into effect.

Section 20. Provides for cases of negligence.

Section 21. All contracts, adjustments, etc., in competitive situations must be put in effect thirty days after becoming operative or approved. Fee of $250.

Section 22. Corporation commission to decide whether the law has been provided for or not.

Section 23. Provides that if other section of part of this act is declared unconstitutional, such decision will not affect remainder.

Section 24. Emergency clause, declaring action necessary for protection of federal and national and health, and safety, and becomes a law immediately.
AMERICAN WRITERS ANSWER BRITONS' CRITICISMS OF HOLLYWOOD PRODUCT

Mr. Fred Ayer, of the New York staff of Motion Picture Herald, writes this article on British critics of American motion pictures from the background of three-directional experience as stage and screen actor, and journalist, in England as well as in these States. Among the most widely known plays in which he appeared on the London stage are "Five Star Final," "Desire Under The Elms" and "Salome." His screen performances included "Carnival" and "Innocents of Chicago," both British International productions. To these activities be found time to add the writing of special articles for the American daily press.

THE EDITOR.

But Campbell Dixon of London Telegraph Urges Greater Imagination and Initiative on Part of Producers at Elstree

False Patriotism: Boehnel

But Campbell Dixon of London Telegraph Urges Greater Imagination and Initiative on Part of Producers at Elstree

False Patriotism: Boehnel

By FRED AYER

Growing censure of American motion pictures by British critics, pointed out in the recent remark of G. A. Atkinson in The Era, London amusement trade magazine, that "America is a country of barbarians," is due to a multiplicity of facts, in the opinion of leaders of the screen writing fraternity of the daily press in the United States.

Several of the reasons given have no direct connection with the industry and are at variance with the preference that both the British exhibitor and public feel for American productions, despite the acknowledged improvement in the product of Elstree. Cited for example, is the Brinton's reaction to the swing of the money market for British pictures. This has, however, brought to play, that commercial jealousy expressing itself in criticism of American pictures.

Another explanation given is that the British critics hesitate to help improve the value of the native product in the eyes of their countrymen and abroad by pointing to real or fancied flaws in the American motion picture. Still another lies in the "Buy British" movement.

Critics and Critics

Mr. Atkinson is not alone in his derogation of American films, although for the most part other critics are not so consistently disparaging. Among those most closely approximating his severity of criticism is Cedric Belfrage, screen critic for the London Daily Express and Paul Holt, who reviews pictures for the Daily Sketch. These three and Campbell Dixon of the London Daily Telegraph, rank among the highest in their profession in the British Isles.

When Mr. Atkinson said, "I do not believe America is capable of sustaining a civilization," and that "the Negro may yet save America," he aroused considerable protest from American critics, as expressed to this writer. Nor does his comment please that of Mr. Dixon.

Berating the British industry for its lack of initiative, Mr. Dixon recently said editorially in the London Telegraph:

"Our own producers, with one or two exceptions, are unimaginative and timorous. Perhaps they feel that they lack the requisite judgment and flair: anyway, they try to play safe. They engage players from the stage, many of whom are quite unsuited to the screen, just as they try to use modern people based on dated plays and forgotten novels, or formula stuff written in the studio on the principle that 'when all else fails, there is always Vienna.'

"How many times has a British producer used a great industry as a background, or a topical subject, or a national theme? The truth is that while the Americans are seizing on new ideas and subjects with an international appeal, such as a bank crash, or an Atlantic flight, or a war in China, our own producers are playing about with ideas long since discarded even by a not very enterprising theatre.

"The British industry is no longer an orphan; on the contrary, it is one of the most prosperous in the world, and the public is beginning to judge its products by world standards. How many of them will stand the test?"

Mr. Fred Ayer Jr., writing in the New York Herald-Tribune, says of Mr. Dixon's comments that they are interesting not only because of their candor, but also because of their source.

Patriots First, Says Watts

"English screen critics are patriots first and critics next," Mr. Watts says. "With their fine worship of their national cinema there goes a scornful, patronizing contempt for the low tastes and morals indulged in by these awful American pictures. To admit, as Mr. Dixon does, that perhaps his countrymen can learn something from barbarous Americans is almost revolutionary, and I am sure that his critical colleagues disapprove of him heartily."

Regina Crewe, motion picture critic for the New York American, says that without doubt the attitude of British critics has hurt the industry.

"British producers should be willing to stand or fall on the merit of their product rather than use bludgeons to intimidate or bribe their critics," Miss Crewe said.

"Whether the answer be 'yes' or 'no' to Mr. Atkinson's query, 'Is America civilized?', there can be no doubt regarding the superiority of American motion pictures to British."

"British critics will remain wholly unimportant so long as they are 'yes men' for any reason whatsoever," Miss Crewe said. "This includes adherence to the stupid 'muddling through' policy which seems to distinguish British patriotism. Here, love of country scarcely enters into film criticism of foreign pictures, including the British, whereas American critics are just as honestly as do our own films. Maybe all of the faults of British producers and product resolve themselves into one—a lack of imagination, but there is also the handicap of precedent worship. Sometimes there seems to be a link between Britain and China with its ancestor fetish."

False Patriotism: Boehnel

William Boehnel, motion picture critic of the World-Telegram in New York, says he feels that Mr. Atkinson's remark is the result of a slight overdose of false patriotism. "Certainly the attitude of the British public toward American pictures is not in keeping with Atkinson's remarks. I have seen many of our own films in London run for five and six weeks and it is not uncommon for a picture like Shanghai Express to run for eight or ten. The British public demand our pictures, and it is my opinion that if their critics are trying to wipe out the American product through destructive criticism they will have a pretty hard time doing it. Atkinson is the worst offender; there are others, but he does a pretty consistent job right onto the American-made motion picture. All of this is petty jealousy. The English critics who indulge in the pastime of such destructive criticism are making fools of themselves."

Kate Cameron, film critic of the New York Daily News, feels that the chief reason for the British critics' crusade against the American film is their inherent prejudice against everything foreign.

"They are supremely jealous of anyone who can go one better than they can," says Miss Cameron, "but I do not think that their rabid criticisms can possibly do us any harm. Our films are making money at the box-offices of Great Britain, and until they begin to fall off, I do not think there is much cause for worry as to what the critics think of us or our product. Mr. Atkinson's remarks are either extremely malicious or he just doesn't know anything."

Sees 'Note of Scorn'

Rose Pelswick, critic for the New York Journal, said, "I read Mr. Atkinson's criticisms regularly and there always seems to be the same note of scorn for American pictures. Just what Mr. Atkinson is trying to accomplish, I cannot imagine. American pictures are certainly far more acceptable to the British public than the product turn-out at Elstree, but this gentleman is apparently in orders to attack every American picture from all possible angles. The whole thing boils itself down to jealousy, but after all, that is perfectly natural and if we were in the same position as Great Britain is today, our critics might adopt the same attitude."

PICTURE HERALD

April 1, 1933
COOPER GIVING FREE HAND TO HIS STAFF

New Chief Executive of RKO Production Says He'll Delegate Full Authority to Associates; 52 Features Set

Fifty-two feature pictures will be released by Radio-Kethe-Orpheum in 1933-34. Except for the discontinuance of a series of six westerns, there will be no curtailment of the company's production activities next season. A Pictures, the production subsidiary, is ready to proceed with the new program.

B. B. Kahane, president of Radio Pictures, and Merian C. Cooper, recently appointed executive vice-president of production, came east from Hollywood to describe the new feature properties to the executive board at a meeting last week at the home office.

Mr. Cooper returned Saturday morning with the management's approval to proceed with a new working plan which includes carte blanche for associate producers and directors.

Mr. Kahane said the entire program will cost between $9,000,000 and $11,000,000, or a picture average of $173,000 to $212,000.

The company is prepared to produce the entire group, if necessary, but it will consider releasing outside product "on suitable deals.

Francis Lederer already has been set in one, Lionel Barrymore in one or two, Katharine Hepburn in four, John Barrymore in two or three, while others will star Leslie Howard, Richard Dix, and Wheeler and Woolsey. New contracts have not yet been signed with Ann Harding and Constance Bennett, but Mr. Kahane said he "hopes" agreements will be reached. Miss Bennett's contract calls for two more pictures.

In addition, negotiations are being conducted with KBS—Kelley-Bischoff-Saal—for a unit this fall to 아래 through Educational-World Wide.

"Ann Vickers," Sinclair Lewis' best seller, and another Cooper-Schoedsack "special" will highlight the new season's releases. A number of other properties have been obtained. The declining market in westerns prompted their discontinuance.

Fifty-six of the 62 features scheduled for the current season will be delivered.

"I believe there will be very many independently made pictures on our new program," said Mr. Kahane. "The bulk will be produced in our studio under the supervision of Mr. Cooper and his staff of associate producers. We may arrange deals with outside producers, if they have the proper stories, personalities, and so on. We might arrange to release pictures as would be financed by outside producers, or we might lend the money to the financing. But we have no definite intention of going out for independent productions."

Mr. Cooper said he will delegate complete authority and uninterrupted control of filming to the associate producers. "I don't intend to tell them how to make pictures," he said. "They know just as well as I.

Mr. Cooper will exercise general and financial supervision.

"There are certain stars and players whose salaries should be cut," said Mr. Kahane. "A declining income from pictures justifies a decrease in salary. A number of stars were receiving $10,000 weekly a year ago, and are still getting the same, yet their pictures which formerly grossed $1,000,000, now net less than $600,000.

He added that the studio policy is now in that direction in deals with stars and directors. In some cases a minimum is guaranteed.

Mr. Cooper's contract, for one year, was ratified by the directors of Radio Pictures at last week's meeting.

Greatest saving in Radio's studio has been made in pre-production, according to Mr. Kahane, who said that as a result of the studio's more careful planning, starting with the script, RKO is not shooting more than 400 feet beyond actual release length.

Advertising More Vital: Laemmle

With a declaration that he considers advertising and selling during the prevailing economic emergency as his "most important" personal task, Carl Laemmle, Universal president, in a communication to Printers' Ink, national publication, heartily endorsed the trend toward increased participation in advertising and selling programs by corporation presidents.

Mr. Laemmle said in part: "I consider advertising and selling so much more vital now, I expect to devote all of my time to them instead of just a part of it. Advertising and sales are important for a good product even when times are easy, but infinitely more so when times are tough."

"Almost any one can advertise and sell successfully when the going is good," Mr. Laemmle said in the symposium, "but it takes super-thoughts and the infinite detail of driving salesmanship to do the job when times are tough and the people resist selling."

". . . I am calling on every drop of resourcefulness from my staff and myself to figure ways and means to advertise and to sell—and to make the sales stick!"

Thurston, British Author, Dies

E. Temple Thurston, English novelist and playwright, died in London recently at the age of 58. He was stricken three weeks ago while preparing a scenario of Eugene Sue's "The Wandering Jew." Among his most popular works was "Over the Hill," a screen success years ago.

Roach to Do English Film

Hal Roach said this week for London, "where he will produce 'International Revue' for MGM. He will be gone about three months. The Roach studio on the Coast, having completed its 1932-33 schedule, closes this week. MGM will release approximately 40 short subjects during 1933-34.

Cullman Carries Product Plea to Attorney General

Charging that major and independent distributors insisted that the management of the old Roxy theatre increase its admission prices if it were to receive product, Howard S. Cullman, operating receiver for the house, conferred at Washington this week with Attorney General Edward S. Cullman.

Attorney General John J. Bennett, Jr., of New York, also is conducting an investigation.

Several distributors are reported to have held up certain product from showing at the Roxy because Mr. Cullman refused to raise the present top admission of 35 cents to 50 cents minimum. Many subsequent run houses charge higher admission than the first-run Roxy. Distributors are said to have objected also to Mr. Cullman's policy of admitting persons for bringing toothpaste cartoons plus a 10 cent tax. They say that independent and circuit houses with prices higher than the old Roxy will not pay pictures after the first-run there.

After his return from Washington Tuesday, Mr. Cullman said that any information pertaining to the conference would have to come from the attorney general himself.

Last week Mr. Cullman issued a statement in which he said that he did not believe in taking orders from distributors and circuits and stating that "if they want a fight, I'll give them one."

"It is not and will not be our policy to enter into any conspiracy to fix prices, which is entirely contrary to the Constitution. Furthermore," Mr. Cullman said, "the theory of the flag-waving 'Buy America' creed, with one hand waving it and the other hand of patriotism, and with the other hand attempting to inflict a higher scale of prices on the suffering public than the public will bear, does not coincide with my ideas or those of my associates.

The New York attorney general's office views the case of the old Roxy as an involved matter calling for considerable analysis. A question to be determined is whether the complaints made by Mr. Cullman will, by law, fall under the jurisdiction of the Donnelly Act which deals with state-wide monopoly.

Mr. Cullman said Saturday that unless the theatre boycott is lifted before the end of April, his theatre will be entirely without film.

"Fortunately we have enough of a choice of first run pictures for the next four weeks," he said, "but all attempts to get productions beyond the end of April have met with a virtual boycott. We are doing more business in actual dollars now than under the old system. We can run our business at a profit and will continue the present scale."

Stevenson Lecturing

Edward Stevenson, president of Visuographic Pictures, Inc., has completed a course of five lectures on "Motion Pictures in Advertising" at New York University and is beginning a series of three lectures at the Graduate School at Princeton.
“Thank you Mr. Quigley for holding up this issue!”

ANNOUNCEMENT!

FOR IMMEDIATE RELEASE! Plenty of prints for simultaneous nationwide showing!

“ROOSEVELT
THE MAN OF THE HOUR”

Accompanying Dialogue by CHARLES FRANCIS COE. Produced by INTERNATIONAL

The magic name ROOSEVELT sweeps the country... hearts are thrilled from Coast to Coast! To that vast public M - G - M brings a picture destined to find its place on every screen of the nation, certain to quicken pulses, sure to be cheered! Remember M - G - M’s lightning-quick release of “40,000 Miles With Lindbergh”? Again today M - G - M gives you the picture of the hour, answering the nationwide patriotic fervor for “Roosevelt, The Man of the Hour.”

COLORFUL ACCESSORIES READY! One-sheet, Three-sheet, complete campaign book.

The Nation Will Cheer It! It Will Cheer The Nation!

METRO - GOLDWYN - MAYER Showmen!
WARNS OF 'DIRT ROAD'

(Continued from page 15)

to meet the standards of the times. There is no likelihood that creative effort will fail in the production of better and better entertainment.

"But the failure to maintain the clear promises that the industry has made to the public for support for the whole industry and that Americans expect in motion pictures would jeopardize any permanent investment in the motion picture industry.

"The picture screen is charged with public service. Its commercial success primarily is based upon its appeal to the general public—so that there must be no break in the dyke of self-regulation, first to protect the screen from destructive trends in entertainment, and second to hold the public's perception of pictures of the better kind.

Protests Suggestive Production

"Whatever claims there may be for the production scene as a whole may have, in the case of the allegedly sure-fire box-office appeal, the fact is that the general public today demands higher, not lower, social standards from the screen. The industry as a whole cannot and should not tolerate the individual practices of any producer which threaten to destroy public confidence in the industry.

"The results of public resentment cannot be weighed merely by the fact that political censorship and community control would place irresponsible and responsible producers alike under the thumb of incompetent dictatorship, and burden the industry with the expense and labor of self-regulation. It would make the screen a minor entertainment art.

"Producers, authors, writers and directors would be faced with a barrage of 'verboten' in their creative efforts. The pictures that would be produced would have their dramatic and entertainment elements devitalized by the uncertainty and fear as to what is and is not permissible on the screen. Large portions of the public would desert motion picture entertainment and the industry would be stunted by lack of public support.

"The dirt road is the easiest road of entertainment adventure. But entertainment enterprise has benefited only to the extent that it has departed from it.

"It is clear that in the rehabilitation of the industry, the Hays Code declared in his report, is a marked tribute to the vitality of film entertainment. The achievement was the greatest, he pointed out, reviewed against the background of great industrial depression. It is a tribute to the creative power of the industry," Mr. Hays said, "that a greater number of outstanding pictures were devised during the past year than during 1931, or in fact during some of the preceding and more fortunate years.


"When the story of the present period comes to be written," he said, "there will be a glittering chapter of the war upon the ruthless forces of information, culture and entertainment. They have kept the faith during this, the greatest epoch of our history. The press of the nation has grown more, not less, important to the political and cultural life of the country. Huge networks of radio broadcasting send forth a service of music and speech, which has now become part of the daily convenience of the American home. Motion picture entertainment with its vast appeal to the millions was stepped up to the requirements of better entertainment. Improved Social Content

"Pictures improved during 1932 from the standpoint of social value as well as from dramatic and entertainment standpoints. Mr. Hays told the industry. He continued:

"'Twelve Virtues' in the social and entertainment merit of motion pictures have been reviewing photoplays during 1932. The members of the Association have endeavored to preview all releases. The following table is based on the endorsements of one or more of these committees, according to the Hays report:

<table>
<thead>
<tr>
<th>Number of Feature Pictures</th>
<th>Reviewed by Seven Committees</th>
<th>Total Number of Pictures</th>
<th>Endorsed by Family, Parent or Child Entertainment</th>
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"Nevertheless this does not call for self-complicity," he warned.

"The resentment created by one bad picture is ten times as great as the articulate approval accorded ten good pictures. Public opinion is in a highly critical mood. It is looking with appraising eyes on government, on finance, on industry. It resents coarseness or vulgarity on the screen.

"We need to stimulate the constructive appreciation of good pictures, without forgetting the judgments by the effect of the moment. The public is not interested in the details of Code regulation. Its final judgment must be based on whether the picture as a whole is wholesome or unwholesome in atmosphere. In no instance can observers of the letter of the Code excuse non-ob servance of the spirit of the Productive Code.

Sunday Shows Win in N. Y. at Johnstown, Groversville

Exhibitors are winners in their fights for Sunday showings in New York state, Johnstown and Groversville, after campaigns that brought lively happenings in both centers. Church representatives led the opposition.

At Johnstown the adopted ordinance calls for permission to operate theatres between 2 p.m. and 11 p.m. on Sundays. The Groversville victory assures showings on Sunday nights. The campaign was initiated by the Central New York Theatres Corporation and the Schine interests.

Superior Judge Thomas P. White in New York has issued a ruling which Felix M. Cunningham and Daniel T. O'Shea, of the RKO legal department, have declared of the utmost importance to picture producers, the decision seen as setting a precedent.

Judge White, sitting in the case of Earl Wayland Bowman, author, who was suing Radio for $113,000 for the use of the same title he had used in a magazine story years ago, took the decision out of the hands of a lower court. The author had been presented to show that Mr. Bowman had suffered damages as a result of such use of the title.

The title, "High Stakes," was used first by Bowman in a short story in the American Magazine for September, 1920. Nine years later, Radio released a picture based on Willard Mack's play of the same name. Judge White, in dismissing the case, declared there was no "secondary meaning" in Radio's use of the title, which would lead the public to recall Mr. Bowman's story. During the course of the trial, it was brought out that Bowman could not be concerned with the granting of titles being merely an inter-industry proposition. Mr. Bowman indicated he would appeal the case.

Schenck Issues Denial That Thalberg Plans Resignation

Nicholas M. Schenck, president of MGM, has issued a statement in New York emphatically denying that Irving Thalberg is resigning from his executive post in charge of production. The statement follows:

"Several publications have written in the last few days carried a story to the effect that Mr. Irving Thalberg has resigned his position with the Metro-Goldwyn-Mayer Corporation. This is untrue. Mr. Thalberg has not resigned nor has he any intention of desiring to resign. His contract still has a number of years to run. He is now in Europe, convalescing from his recent illness. On his trip to Europe he is accompanied by Mr. Charles MacArthur, the well-known playwright, with whom he is preparing a number of scenarios to be used for pictures immediately upon his return from his vacation. These rumors of his resignation have reached Mr. Thalberg's ears and he has requested that I add his emphatic denial to that of my own.

Grainger Drops Suit; Fox Pays Him in Full

With settlement in full by Fox Film Corporation, James R. Grainger's suit against the company for $1,250 as half of his salary for the week ended March 11, has been dropped by his attorney, Saul Rogers.

Maryland's Censors Get Taste of Cut

Maryland's censors are trying to attain themselves to the prospect of an $8,237 reduction of the board's budget, to a total of $22,974, as recommended by Governor Albert C. Ritchie.
**THE BIGGEST EXPLOITATION PICTURE of 1933!**

Advertise it—

The Birth of a NEW NATION!

**BREATHTAKING! DARING!**

YOU HAVE NEVER SEEN ANYTHING LIKE IT BEFORE!

A miracle on the motion picture screen! America today dramatized in the most electrifying picture ever devised for your spell-bound entertainment. Episodes from the story include: Two million men on the march! President made Dictator! Gangsters attack White House! A nation aroused! The army of construction! A new hero joins Washington and Lincoln! "Gabriel Over The White House" comes like a marching army to thrill the nation!

The Picture that will make 1933 famous!

**GABRIEL OVER THE WHITE HOUSE**

A METRO-GOLDFYN MAYER—COSMOPOLITAN PRODUCTION

with WALTER HUSTON

KAREN MORLEY FRANCISCO IDOME ANITA BRYON DICKIE MOORE

Directed by GREGORY LA CAVA

Order these special mats from ADVT DEPT. M-G-M
1540 Broadway, N. Y. C.
Picture Snatcher (Warner Bros.)

Comedy

"Picture Snatcher" marks up another surefire audience pleaser for Warner Bros. With Cagney at his best, this exciting comedy moves along with the speed of greased lightning. Against the motivating premise—sensational pictures, and recent dramas, thrillers, have been endowed with a catchy novelty that gripped the interest of the preview audience. Typical of Cagney pictures, it is full of slapstick action, seethes with slang dialogue and rings in a host of surprising developments. In a couple of spots—where the slithering Orloff and the gangster's moll ardently go on the make for Danny—it gets pretty hot. But even their elimination would have left room for underlying the banality of Danny, just out of stir, quits his gangster croonies and talks himself into a job on a lurid scandal sheet. In dramatic comic fashion he grabs a photo that every reporter in town has been after. Set with the managing editor and armed with a canful camera, Danny is on top of the world when Cupid takes a sock at him through Patricia, journalism school student, whose father, Casey, a cop, is the sworn foe of all gangsters, reformed or double-crossing. Casey gets a photo of a death house electrocution, Danny and McLean are in the doghouse for publishing it and the romance explodes as Pat's dad is denounced to the ranks.

A gangster's killing gives Danny his opportunity to stage a sensational comeback. He learns Jerry's hideaway and photographs a thrilling battle as the gangster is killed by a horde of cops. Danny gives credit to Casey for his own photo and the old man restored to his captancy, Jimmy gets Patricia and a $100 a week job on the best paper in town.

Selling "Picture Snatcher" to more than satisfactory box office business shouldn't be such a difficult job. With three such glamorous angles as gangsters, newspaper reporters, and romance, putting a comedy through the mail order department advertising and exploitation should be the medium. The cast, with Cagney at the top, gives you plenty of names to work with and the title possesses an interesting-cringing racket. Lines in the dialogue provide splendid advertising copy. There is so much sensationalism in the show that every effort should be made to transmit that sensationalism to the campaign.

Adults of both sexes should get a real thrill out of "Picture Snatcher." Except for two sex scenes mentioned it's also suitable for all but the youngest children.—McCarthy, Hol-wood.


CAST

Danny .................. James Cagney
McLean .................. Robert Blake
Patricia .................. Patrice Ellis
Alphonzo ................. Alf White
Jerry .................. R.U. Howland
Casey .................. Robert McEachron
Glover .................. Robert Barrat
Head Keeper ............. Arthur Vinton
Leo .................. Tom Wilson

Pleasure Cruise (Fox)

Light Comedy

Audiences will find much to remind them of "The Guardsman." Light comedy in vein, a story which makes Andrew Orloff's victim of his jealousy is a yarn of misunderstood marital affections. The characters are English. Most of the action takes place aboard an ocean liner. Dialogue and situations provoke plenty of laughs. Yet the show is draggery in spots, this because the outcome was obvious the moment the setup was told. After establishing Andrew as a bushed aristocrat, kitchen-cum-husband of Shirley, et cetera, it is easy to see what Shirley does during his absence. She thinks Orloff was her rival. He seems to have been the only one of them troubled with the problem of getting married. Orloff has signed up as a newspaper man. Shirley goes about the boat trying to discover just whom she did entertain.

Shirley leaves the boat; Andrew gives Orloff her London address and a general meeting of the three follows in the Poole home, where, after a lot of jol-de-rol, Orloff bow's out. Probably the outstanding showmanship factor is the title, "Pleasure Cruise." It has a novel and timely sound that should engage some appealing advertising and exploitation. Hitching a comedy twist to it: accentuating the glamour, romance and thrill of life and love of carefree freedom from domestic ties on the bounding main should find a receptive response from the stay-at-home.

Best approach would seem to be to accentuate the comedy angle. Go after the femi-

Tn one contingent strongly. If you had any suc-

cess with "The Guardsman" a hint that "Pleasure Cruise" is a deep sea version of the same romantic jealous husband angle may stimulate their curiosity.

The show is almost exclusively adult fare. Orloff is cold and neatly amiable. By circumscribing the idea of "Pleasure Cruise," stressing gaiety, glamour and romance, using the cast in a dramatic romance of flying and everything in a way that suggests comedy of a different sort, you may be able to catch the interest of many who otherwise would not be interested.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Frank Tuttle. From the play by Ainsley Allen. Screen play by Gay Bolton. Photography, Ernest Palmer. Sound recorder, Alfred Brulho. Art direc-


CAST

Shirley Poole .................. Genevieve Tobin
Andrew Poole .................. Roland Young
Richard Orloff ................. Ralph Forbes
Mrs. Sigurs .................. Una O'Connor
Barrat .................. Ben Butlin
Haas .................. Nita Naldi
Judy .................. Missy Grable
Murchison .................. Theodor Von Eltz
All .................. Frank Adkins
Crump .................. Robert Greig
Kohlus .................. Arthur Boyt

Central Airport

(First National)

Romantic Drama

Centering about three persons—Jim, Jill and Pat's own sister in a great many aay, a flying woman, who live and love heroically. All that's more than satisfied its preview audience. It tells its story with bold, vivid strokes. Its narrative is colorful, its tone emotional. The drama is tense and emotion stirring. Moving with direct action, it utilizes just enough illusion to keep the educated audience from escaping in their imaginations. It is climaxed by a spectacular ocean rescue scene and a sensational fog-encrusted ending that was spontaneous applause. While the Whistler refrains, the story surrounding the human factors is even more important from an enter-

tainment point of view. Jill and Pat's love story, the romance, the drama, the audiences. It may prove the equal of the "Airport." The script is ship-shaped. The direction is a first rate production, as is the performance of the principals. Convinced by realism, the story opens with Jim and his transport plane passengers lost in the mountains following a blizzard. The world awaits news of the plane and its human cargo. It sympathizes with Jim, who loses his job as a result of the unfortunate accident. Back in New York, he sees but he needn't think or feel that his life has been spared. He leaves to take up a flying career. Rescuing the parachute jumping Jill from a tree, he joins her barnstorming circus when her partner is killed while stunting.

Partners by day and night all over the country, the couple live in Los Angeles, where Neil sees and falls in love with Jill. She wants to mar-
riage. Neil marries his friend. They fall in love, and when Jim finds them in what he thinks is a compromising position, Neil is shot dead and Jill berated before anyone learns the pair are married.

Jim turns aerial soldier of fortune. Neil gets a job as transport flyer. Jill arrives in Havana. In the next hotel room to Jim, he hears her humming an old love song. While they meet again, they are gorgeously happy for a few minutes, then comes news that Neil has been forced down in the ocean by a tropical storm.
SIX HITS IN A ROW!
“TOPAZE”, “OUR BETTERS”
“JASPER”, “CHRISTOPHER
STRONG”, “KING KONG”
... and now
Lionel
BARRYMORE

Master character creator in the
tidal drama of the rise and fall
of a famous American family...

SWEEPINGS

NOW AT
RADIO CITY MUSIC HALL
and it looks like a record week!

as we promised months ago
THE BIGGEST MONEY
PICTURE OF THE YEAR!

KING KONG
COOPER-SCHOEDSACK PRODUCTION

Baltimore, Hippodrome, holds over
second week first time in history...
al records broken!

Detroit, Greatest attendance since
Labor Day!

Washington, two and one half times
normal.

New York, After three weeks at Radio
City opens on Broadway at Palace to
season’s high.

Los Angeles, Playing two-a-day,
Grauman wires “cannot avoid a
record run ... every spectator a
human twenty-four sheet.”

Boston, Buffalo, Newark, Trenton,
Utica... New Haven and other key spots
report same record business!

RKO
Radio
Pictures

David O. Selznick
Executive Producer
Nellie and his love for his mother. Promise a world's "serious" fun of go. Go after the sports writers, tieup with local ball clubs, professional and school, and school, and school. box office feature.—McCARTHY, Hollywood.


CAST

Jim杉 (Joe E. Brown)
Nellie杉 (Patricia Ellis)
Terry杉 (Regis Toomey)
Kels杉 (Cary Grant)
Clouse杉 (Claire Dodd)
Mr. Blame杉 (Clifford Breck)
Mrs. Blame杉 (Dorothy Appleton)
Mr. Tulliver杉 (Robert Greig)

Robbers' Roost (Fox)

Western

Where patrons derive an hour's entertainment from the exhibition of lively stories of the days of yore when hard riding cowboys and quick thinking, riproaring,西部 adventure and love romance, this picture will do its share. Where in particular, George O'Brien, one of the foremost of the stock company of the action drama, following this, the picture will do better than its share. It is important in selling the picture to emphasize its authorship, the film having been adapted from a novel.

It is, in effect, nine-run western material, with its full quota of riding, shooting, stealing and splendid photography, with a sweeping background for backdrop. Opposite O'Brien, and attractively capable, is Maureen O'Sullivan, who rides a horse admirably, is familiar with the west, and serves well in the romantic titillation with the hero which is the conclusion of all good western motion pictures.

Cut to the wholesome and time-honored pattern of the western feature, this picture has an Englishman as the ranch owner who is being robbed of his cattle by a gang headed by his foreman. His sister, who comes out from England to the Woolly West to annoy, aggravate and frustrate her brother, is Miss O'Sullivan, who achieves for the occasion a fairly creditable English accent. O'Brien hits town, knocks the center out of an ace of hearts with the toss of a card and serves in to the gang and its depredations.

Through the unconsenting effort of Miss O'Sullivan, he refrains on his thievery, and after much excitement through the hills, succeeds practically single-handed in rooting out the robbers from their hiding place, saving the cattle, and, incidentally, the girl. Injected for moments of excitement are two fast bits of action. One takes place when, at the taunting request of the girl, O'Brien has his horse over the mountain cliff to sweep up a white flower she desires: the other when he rides a bucking bronco with the girl.

Make full use of the O'Brien name where that is of unusual value, appealing to the younger element of the population in all cases, and to the adults who hitherto have displayed a willingness to watch the cowboys.—AARONSON, New York.


CAST

Jim Wall杉 (George O'Brien)
Helen杉 (Maureen O'Sullivan)
Bart Simpson杉 (Regis Toomey)
Annie杉 (Dorothy Appleton)
Estelle杉 (Cary Grant)

Baby Face (Warner Bros.)

Sophisticated

This is a vivid and revealing picture. De- cidedly sexy in atmosphere, it resorts to no subterfuges in driving home its intent of demon- strating how a clever country girl made the most profitable use of her bodice charms in reaching her well-deserved goal.

Neither drama, nor romance, it bases its appeal for appreciation on the popular interpretation of the circumstances in which so many whisper about but nobody likes to ac- knowledge. Thus while "Baby Face" is any- thing but family type, it presents that ring of realism that probably will win it more than ordinary favor with the folk who like to have their entertainment tinged with a little scabrous note. The element of controver- sy criticizing it. Undoubtedly it will create controversy.

Due to the story is direct to its point, well directed, and with Barbara Stanwyck appearing to better advantage than in her more recent pictures.

Outing her home town, being nice to a brakeman in a box car gets Lily a free train ride to New York. In a big bank, she takes her bosses up the line. In turn she mistress of
the boss of the filing department; then a junior vice president and finally the president. Mur¬
er, sudden and territorial, could ensue as the
days, but experiences a change of heart and
decides to use her loot to help her husband
and family.

Presenting a picture of such a type to the
favorable box office reactions of your patrons
calls for some sort of showmanship. Under many
spots, its exhibition will create bitter controversy.
This fact alone indicates that it
is a purely adult show. Thus a good straight
it should shoulder, advance campaign directed at
them would seem to be the most logical pro¬
cedure. Drive right home the fact that it tells
the story of a young girl and makes it obvious
that it is not a sex story. Your main job will
be selling “Baby Face” to them. Once the
men get wind of what the yarn is all about, their
possessive curiosity will bring them—

The New Deal (MGM)

Drama

Chief appeal of this picture will be among
your patrons who like their entertainment fla¬
vored with inspiration. The locale is London, the
cast characters all English, but played by a
Hollywood cast. Moving slowly at the start, with
much dialogue and heavy British ac¬
cent, the story is able to develop like a task catching the immediate story drif-

That concerns the depression of the century old
themes of men fighting “in every way” for survival.
Reactions of Service and Benton and their fami¬
lies. Not until the last reel does much occur to
stir audience enthusiasm. The film is as unemotional as a piece of London

Private Jones (Universal)

Comedy-Drama

The indefatigable Lee Tracy, he of the crack¬
dling dialogue, forces through another sparkling performance by much

dialogue which in any other hands would tend
to slow the pace of the picture, but, as ren¬
dered by Tracy, serves to impart a lively, swing¬
ing vitality to the story.

The picture has the elements of good box office
major, the ingredient being, of course, the
story. Panel, which has developed for himself from the time he left the
New York stage to move Hollywood-
way. Lee Tracy, as Private Jones of the
United States Expeditionary Forces, a soldier
by draft and compulsion rather than from choice, a lad who cares little for regula-
military. There is a fighting from unending quarrelling with any
one available, who gives every impression of a

Woven into the story is something of a
philosophy of peace, as Tracy at every oppor-
tunity questions the why of fighting “to make
the world safe for democracy,” against men
who never did him any harm. But that
philosophy is never developed to the point of
damaging the story’s pace, and in the ability of Tracy
to handle it becomes an asset to the
picture. The major story of almost tragic seriousness, but it never be¬
comes too serious, too wrapped in its drama,
the comedy of Tracy always coming to the fore
with a laugh and winning every time.

Ably aiding and abetting Tracy are Frank
McHugh, always good for a moment’s amuse¬
ment as a whole, the picture’s chief wordsmith as
the meek and mild entertainment officer in the
canton in France. Good names in support are
those of Donald Cook, Gloria Stuart, Emma
Booth, and Lyle Talbot. When Tracy’s mother
dies suddenly, Tracy drops his efforts to evade
the draft, and permits himself to be

This in France, lonely and disgusted, he is
converted by some neighborless youths who
have seen in his talk about their work a

From Bethlehem to Jerusalem (Vitaphone)

Tale of Interest

One of the interesting and well executed E.
M. Newman “World Adventure” series, this
picture carries the audience over the desert
area of the Near East from Bethlehem to
Jerusalem, indicating with fidelity and interest¬
cooperating explanation those spots most
concerned with the Bible’s historical recordings
and with the current and unusual
activity of the inhabitants of the Holy Land be¬
ce of interest by reason of the inevitable
life of a distant past which went on in streets much today as they were in
that earlier day.—Running time, 10 minutes.

Babes in the Wood (United Artists)

Splendid

This subject must inevitably rank as on of
the most of the unquestionably splendid “Silly
Symphonies” subjects in Technicolor, produced
by Walt Disney of Mickey Mouse fame. Re¬
counting the fairy tale of Hänsel and Gretel,
the witch on the broomstick and the fatally
enticing candy house, the subject, done with
unsual color effectiveness, appeals alike to the
imaginative child as well as adults.

Abe Lyman and Band (Vitaphone)

Popular Music

The unquestioned radio popularity of Abe
Lyman, energetic band leader, serves to make
this subject a difficult and hotly desired short subject, perhaps worthy of special billing. The aggre¬
gation renders numerous popular numbers in a
rather effective style, with background scenic
effects and detailedly musical in renting out the
subject.—Running time, 10 minutes.
MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

APRIL

2—Film Forum, Inc: Regular meeting, at 66 West 12th Street, New York, President, Sidney Howard; Secretary, Margaret Larkin.

3—Associated Artists Directors: Executive board meeting, at Room 506, 251 West 42nd Street, New York, President, Joseph Nadal; Secretary, Saul Harrison.

4—Allied Theatres of Illinois: Directors meeting, at 607 Fox Building, Detroit, President, Glenn A. Cross; Secretary, John E. Niebes.

5—MPTO of Wisconsin and Upper Michigan: Bimonthly directors' meeting, at 536 West Wisconsin Avenue, Milwaukee, President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Allied Theatres of Illinois: Board of directors meeting, at Room 411, Standard Oil Building, Chicago, President, Aaron Superstein, Secretary, Harry Lasker.

7—MPTO of Western Pennsylvania: Directors meeting, at 425 York Avenue, Pittsburgh, President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

12—Allied Theatres of Illinois: Board of directors meeting, at Room 411, Standard Oil Building, Chicago, President, Aaron Superstein, Secretary, Harry Lasker.

13—Allied Theatres of New Jersey: Semi-monthly meeting, at 303 42nd Street, New York, President, Sidney Samuelson.

15—Allied Theatres of California: Semi-monthly meeting and luncheon, at Hotel Victoria, Seventh Avenue and 51st Street, New York, President, G. P. Foute; Secretary, A. D. V. Storey.

17—Associated Assistant Directors: Regular and board meetings, at Room 506, 251 West 42nd Street, New York, President, Joseph Nadal; Secretary, Saul Harrison.

18—Allied Theatres of Michigan: Semi-monthly directors meeting, at 607 Fox Building, Detroit, President, Glenn A. Cross Secretary, John E. Niebes.

19—Allied Theatres of Illinois: Board of directors meeting, at Room 411, Standard Oil Building, Chicago, President, Aaron Superstein, Secretary, Harry Lasker.

20—Lambs Club: Council meeting, at 130 West 44th Street, New York, President, Frank Crumit.

23—Film Forum, Inc: Regular meeting, at 66 West 12th Street, New York, President, Sidney Howard; Secretary, Margaret Larkin.

24—Society of Motion Picture Engineers: Annual spring convention at Pennsylvania Hotel, New York, President, Dr. Alfred N. Goldsmith; Convention Chairman: W. C. Kramm; Chairman of Arrangements: Herbert Griffin.

26—Allied Theatres of Illinois: Board of directors meeting, at Room 411, Standard Oil Building, Chicago, President, Aaron Superstein, Secretary, Harry Lasker.

WEST

APRIL

3—International Alliance of Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood, Lore C. Blix, business representative.

Motion Picture Artists Association: Weekly meeting of membership, at 166 North Highland Avenue, Hollywood.

Assistant Directors and Script Clerks' Association: Semi-monthly meeting of membership.


4—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood, President, Charles E. Lassing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood, President, George Landy; Secretary, Sam W. B. Cohen.

Troupers, Inc: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood, President, Joseph DeGrasse; Secretary, Adabelle Driver.

Assistance League: Monthly meeting of executive committee, at 5604 DeLongpre Avenue, Hollywood, Managing director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood, President, H. D. Martin; Secretary, A. P. Speede.

18—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood, President, Charles E. Lassing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood, President, George Landy; Secretary, Sam W. B. Cohen.

Assistance League: Board of directors meeting, at 5604 DeLongpre Avenue, Hollywood, Managing director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood, President, H. D. Martin; Secretary, A. P. Speede.

19—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles, President, Carl Laemmle; Manager, Harold B. Link.

23—Club: Semi-monthly meeting, at 5401 Santa Monica Boulevard, Hollywood, Managing director, Mrs. Abraham Lehr.

5—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles, President, Carl Laemmle; Manager, Harold B. Link; 231 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood, President, Otto K. Olesen; Secretary, Henry Otto.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood, Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

6—Independent Motion Picture Producers Association: Monthly meeting, at 6001 Santa Monica Boulevard, President, M. H. Hoffman; Secretary, Nat Levine.

10—Motion Picture Make-up Artists Association: Weekly meeting, at 166 North Highland Avenue, Hollywood, President, Perc Westmore; Secretary, Jack Lloyd.

11—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood, President, Charles E. Lassing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood, President, George Landy; Sam W. B. Cohen.

Allied Theatre Owners of Southern California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles, President, G. A. Metzger.

Assistance League: Board of directors meeting, at 5604 DeLongpre Avenue, Hollywood, Managing director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood, President, H. D. Martin; Secretary, A. P. Speede.

26—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles, President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood, Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

Christie Files Schedule

Christie Film, in Los Angeles, has filed a voluntary petition for liquidation by filing its recent bankruptcy petition. Assets, mostly in real estate, are listed at $972,985, while liabilities are $879,780.

Named Publix Manager

Frel J. Starr, formerly with Warner in Philadelphia, has been named city manager for Publix in Pittsfield, Mass.
Coming!

The Fighting President

The Timeliest Picture of All Time!
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION No. 159.—(A) Tell us just what, if any, effect the projection of film in poor mechanical condition or smeared with oil and dirt will have on box office receipts. Don’t exaggerate. Just reason the matter out. (B) Tell us just what mechanical faults, if any, including oil smear, you have found in films received from an exchange recently. Don’t add anything. Just set it forth as nearly as possible as it is. In some cases it may be quite bad enough without exaggeration. (C) Tell us the importance of having the two reels on the rewinder in perfect alignment.

Answer to Question No. 159

Bluebook School Question No. 159 says:
(A) Give us your idea of the damage likely to be inflicted upon film if its rewinding and repairing be entrusted to an usher or other well meaning but incompetent man. (B) Name all those various things which may inflict damage upon film during the process of projection. (C) Name the various possibilities for damage to film in the process of rewinding.


I have selected the answer of T. Van Vauklenburg to Section A for publication for the reason that it is perhaps the most complete of any, though several others did very well indeed. Van Vauklenburg says, “In general it may be said that film inspection and repairs in the theatre should only be entrusted to a competent projectionist for the reasons that (a) he has a direct personal interest in having the work well done, which no one else except the manager himself has, (b) he is presumably capable of doing the work well, if not perfectly, (c) if trouble results he must blame himself. “If film be inspected and repaired by an usher or other incompetent person we surely might expect to find weak, poorly made splices; film eliminations not replaced by proper length of blank, with resultant break in sound when using disc reproduction; edges of splices improperly scraped, with resultant occasional flashes of white light on the screen; cracked sprocket holes either given no attention at all or improperly ‘notched’; changeover marks not eliminated; film cement not properly protected from moisture and evaporation, with result that splices pull apart in use; too much or too little film cement used, with resultant weak splice; mismatched sprocket holes; film rewound too loosely and then ‘pulled down’ with resultant scratches in emulsion; film injured by handling with dirty or oily fingers; sound track not properly blocked at splices; injuries inflicted by rewinding too fast; injuries inflicted by improperly adjusted rewinder head and tail pieces: film injured by unnecessarily rough handling; film left unnecessarily exposed, which adds to fire hazard; possible mis-frames not cut out.”

(B) I believe Rau and Evans did best on this one. They say, “The various things which may inflict damage on film during the process of projection are (1) worn, hooked or under-cut sprocket-teeth, (2) too much tension at aperture, (3) idlers set too close to film causing idler to ride film, (4) idlers set too far away from film causing film to jump sprocket and become marked and torn, (5) hardened emulsion deposit on film tracks thus scratching film, (6) sprockets out of line causing film to jump sprockets and thus become marked and torn, (7) upper or lower magazine out of line causing film edges to scrape against fire trap, (8) worn magazine valve rollers thus scratching film, (9) too tight take-up tension causing strain on film sprocket-holes, (10) too loose take-up tension causing lower reel to jerk film, (11) too tight feed reel tension causing strain on film sprocket-holes, (12) too loose feed reel tension causing film to be jerked downwards and broken, (13) poor reels causing damage to edges of film or allowing varying tension on film thus causing it to snap back and break, (14) poor film or poor splices, (15) too much oil used on projector so that film is covered with oil, (16) too intense heat on film thus shortening its life, (17) too high starting speed of projector motor, causing great strain of film sprocket-holes, (18) improper threading of film in projector so that too large loops cause film to scrape against mechanism, or film not set properly on sprockets so that idlers or sprocket-teeth damage film.”

(C) We will let A. Altmann, D. T. Holmes and P. Tapseley talk to us about this one. They say, “(1) Crooked reels, (2) parts of rewinder so mounted that reels on same are out of line with each other, (3) rewinding too fast, which is progressively harmful as faults 1 and 2 are increased; (4) too little tension on tail reel, with result that film is rewound too loosely and likely to be, or even must be pulled down; (5) too much braking tension on tail reel, which means unnecessary strain on film and possibly some minor injury: also wasted electric power, (6) permitting rewind motor to run after rewinding is completed, with result that tail piece slaps around, with probable resultant injury; (7) splice pulling apart in course of rewinding, with possibility of considerable film being run off loosely and perhaps injured; (8) pure carelessness in handling the reels.”
COLUMBIA MAKES FILM HISTORY WITH HIT AFTER HIT—BIG B.O. PICTURES ON WAY KEEP UP TERRIFIC PACE!

‘Africa’ Proves Smash Hit Everywhere!

“So This Is Africa!” the Wheeler-Woolsey mirth provoker, is piling up huge grosses wherever it’s shown. Records that were hung up before the depression have fallen before the box office mastery of this laughter opus. Theatres needed the stimulation of business which the picture is giving, but even more the great public needed to laugh.

In Atlanta the Rialto Theatre couldn’t hold all the people who wanted to see the first cycle, and it was held over. That first week topped all grosses in many months—in spite of the terrific handicap imposed by the bank holiday.

At the Orpheum, Des Moines, the picture was originally set for four days, but business was so big it was held for a week. At the Orpheum, Salt Lake City, the run had to be extended four days to meet the demand. Big business was reported from the Palace in Chicago, Keith’s in Portland, Me., and E. M. Loew’s in Hartford, Conn.

At Keith’s Theatre in Washington the attendance figures were tremendously impressive, as was the case also at the New Theatre in Baltimore. Reports from completed engagements are definite to the effect that “So This Is Africa!” is one of the biggest box-office sensations of the past three years.

“Woman I Stole” A Hit

The Columbia Studios have produced another box-office winner in “The Woman I Stole” according to enthusiastic Hollywood reports. The film is a picturization of the Hergesheimer’s famous novel, “Tampico.” This is a powerful dramatic story with situations that spell box office.

Jack Holt, in the top spot, has another opportunity for one of his virile characterizations. Fay Wray, who is his leading lady, plays opposite him with Raquel Torrez, Donald Cook, Noah Beery, Edwin Maxwell, Charles B. Brown, Ferdinand Munier, and Lee Phelps in important secondary roles. Irving Cummings directed.

“Night of Terror” Big

Columbia has arrayed a cast for the production of “Night of Terror” that is no less imposing than its star and author, Bela Lugosi, famous star of “Dracula,” has another great role and is supported by a cast that includes Sally Blane, Tully Marshall, Wallace Ford, Mary Frey and George Meekers.

The screen play was authored by Willard Mack, famous playwright, who is also directing the dialogue. Ben Stoloff is the director of this latest thriller.

Crowds at RKO Palace Theatre, N. Y., that caused Variety to report: “For the first time in weeks the Palace is in the money.”

“Below the Sea” Thriller

A hair-raising sub-sea, hand-to-hand combat between a diver and a monstrous octopus provides the thrilling climax to Columbia’s “Below the Sea,” from a screen play by J. F. Swerling. Director Al Rogell is being widely praised for the drama and thrills he packed into the climactic sequence, which was filmed under seas in Technicolor. Rahh Bellamy and Fay Wray head the cast which includes Frederick Vogel, Paul Page, Trevor Bland and Esther Howard.

“Trooper” Broadway Hit

“State Trooper,” backed by an exceptional exploitation campaign, was Broadway’s surprise hit this week, running the Mayfair gross up to the excellent. The theatre box-office has known no let-up since the opening Saturday morning.

“Mussolini” Bookings Pour In

Hailed by the press as an exceptionally effective and fascinating achievement, and proven by the extraordinary attendance records hung up to be the foremost box-office hit of the year, “Mussolini Speaks!” was held over for a second week at the Strand Theatre, New York. During the two weeks of this, its world premiere, it is estimated 175,000 persons saw the picture.

No picture in many months has anywhere near equalled this impressive display of box-office strength at the Strand Theatre.

On the strength of its showing Columbia reports that bookings have been pouring in from all over the country for openings in important cities were set this week. These include a two-a-day engagement at the Tremont Theatre in Boston, beginning March 31st, and a popular price run at the Mosque Theatre in Newark, N. J., beginning March 29th. Others are Bijou Theatre, Springfield, Mass.; Capitol Theatre and Midloch, Middletown, Conn.; Carroll Theatre, Waterbury, Conn.; Traco Theatre, Tom’s River, N. J.; Palace, Strand Theatre, Stamford, Conn.; Harry Arthur Theatre, Meriden, Conn.; Colonial Theatre, New Haven, Conn.; Colonial Theatre, Farrell, Pa.; Crescent Theatre, Mahoningtown, Pa.; Roxian Theatre, McKees’ Rocks, Pa.; Lyric Theatre, Endicott, N. Y.; and Grand Theatre, Bellingham, Wash.

Newspaper critics in New York hailed the picture as outstanding, timely and certain to draw large audiences. Brief excerpts follow:


“A fine show. Holds the screen and the audience. Fascinating—skillful—even interesting.”—N. Y. American.

“Should be interesting to persons of all persuasions. See it!”—N. Y. Daily News.

“A fine picture. Exciting pictorial record of accomplishment with the Fascist and first rate actor.”—N. Y. World-Telegram.

“Makes a profound impression on all.”—N. Y. Morning Telegraph.


“Stop, Look and Listen!”—N. Y. Sun.

“Interesting and instructive... can portray a surge of patriotic feeling.”—N. Y. Times.

Ann Carver’s Profession

Columbia announces that “Ann Carver’s Profession,” set in modern, timely and highly dramatic story, has gone into production with Fay Wray and Ronald Reagan in the leads, and Eddie Bordenell directing. The story is by Robert Riskin. This up-to-the-minute picture is expected to start a new cycle, for it invades a hitherto untouched dramatic field.

Wheeler-Woolsey laugh hit. “So This Is Africa,” rushes good times along to hundreds of theatres right when they need it most.
## Theatrical Receipts

Theatrical receipts for the calendar week ended March 25, 1933, showed a marked improvement over the previous week, ended March 18. The total for the more recent period was $1,117,502 from 107 theaters in 19 cities, which compared with a total of $1,067,515 previously, indicates an increase of $49,987. The increase is the more significant since Cleveland is omitted in the current compilation, a strike there having closed all houses. No new "highs" and 11 new "lows" were recorded during the more recent week.

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### Theatrical Receipts Table

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture Current Week</th>
<th>Gross</th>
<th>Picture Previous Week</th>
<th>Gross</th>
<th>High and Low Gross</th>
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<td><strong>Boston</strong></td>
<td></td>
<td></td>
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<tr>
<td>Penney</td>
<td>3,500</td>
<td>25c-50</td>
<td>&quot;Mystery of the Wax Museum&quot;</td>
<td>9,500</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>(W.B.) and &quot;Sailor's Luck&quot; (Fox)</td>
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<tr>
<td>Keith's</td>
<td>3,500</td>
<td>25c-30</td>
<td>&quot;Parole Girl&quot; (Col.)</td>
<td>18,500</td>
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<tr>
<td>Keith-Boston</td>
<td>2,900</td>
<td>25c-50</td>
<td>&quot;Sailor Be Good&quot; (Radio)</td>
<td>15,000</td>
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<td>Loew's Orpheum</td>
<td>2,500</td>
<td>25c-50</td>
<td>&quot;Raspunt and the Empress&quot; (MGM)</td>
<td>16,000</td>
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<td>Loew's State</td>
<td>2,500</td>
<td>25c-50</td>
<td>&quot;Raspunt and the Empress&quot; (MGM)</td>
<td>17,500</td>
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<td>Metropolitan</td>
<td>4,150</td>
<td>35c-65</td>
<td>&quot;State Fair&quot; (Fox)</td>
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<tr>
<td>Paramount</td>
<td>1,800</td>
<td>30c-50</td>
<td>&quot;Mystery of the Wax Museum&quot;</td>
<td>11,000</td>
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<td></td>
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<td>(W.B.) and &quot;Sailor's Luck&quot; (Fox)</td>
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<tr>
<td><strong>Buffalo</strong></td>
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<td>Buffalo</td>
<td>3,500</td>
<td>30c-55</td>
<td>&quot;Our Betters&quot; (Radio)</td>
<td>9,800</td>
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<tr>
<td>Century</td>
<td>3,000</td>
<td>35c</td>
<td>&quot;Hello, Everybody&quot; (Para.) and &quot;Parachute Jumper&quot; (W.B.)</td>
<td>4,700</td>
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<td>Great Lakes</td>
<td>3,000</td>
<td>25c-40</td>
<td>&quot;42nd Street&quot; (W.B.)</td>
<td>11,800</td>
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<td>Hippodrome</td>
<td>750</td>
<td>25c</td>
<td>&quot;Ladies They Talk About&quot; (W.B.)</td>
<td>1,750</td>
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<td>Hollywood</td>
<td>4,350</td>
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<td>&quot;Jungle Killer&quot; (Century)</td>
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<td>Lafayette</td>
<td>2,500</td>
<td>30c-25</td>
<td>&quot;As the Devil Commands&quot; (Col.)</td>
<td>8,580</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>and &quot;State Trooper&quot; (Col.)</td>
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<tr>
<td><strong>Chicago</strong></td>
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<tr>
<td>Chicago</td>
<td>4,000</td>
<td>35c-68</td>
<td>&quot;The Keyhole&quot; (W.B.)</td>
<td>42,000</td>
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<td>McVickers</td>
<td>2,284</td>
<td>25c-50</td>
<td>&quot;Crime of the Century&quot; (Para)</td>
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<tr>
<td>Oriental</td>
<td>3,940</td>
<td>35c-68</td>
<td>&quot;The Big Cage&quot; (W.B.)</td>
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<td>Palace</td>
<td>2,500</td>
<td>35c-75</td>
<td>&quot;The Great Jasper&quot; (Radio)</td>
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<tr>
<td>Roosevelt</td>
<td>1,591</td>
<td>25c-50</td>
<td>&quot;Girl Missing&quot; (W.B.)</td>
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<td><strong>Denver</strong></td>
<td></td>
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<tr>
<td>Aladdin</td>
<td>1,500</td>
<td>25c-40</td>
<td>&quot;Ladies They Talk About&quot; (W.B.)</td>
<td>3,500</td>
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<tr>
<td>Denham</td>
<td>1,700</td>
<td>15c-25</td>
<td>&quot;The Ferguson Case&quot; (F.N.)</td>
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<td>Denver</td>
<td>2,500</td>
<td>25c-50</td>
<td>&quot;Clear All Wires&quot; (MGM)</td>
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<td>Orpheum</td>
<td>2,600</td>
<td>25c-40</td>
<td>&quot;Child of Manhattan&quot; (Col.)</td>
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<td>Paramount</td>
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<td>25c-40</td>
<td>&quot;Grand Slam&quot; (F.N.)</td>
<td>1,400</td>
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<td></td>
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<td>(4 days) &quot;Whistling in the Dark&quot; (MGM)</td>
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<td><strong>Detroit</strong></td>
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<td>Downtown</td>
<td>2,730</td>
<td>25c-40</td>
<td>&quot;Our Betters&quot; (Radio)</td>
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<td>Fisher</td>
<td>2,700</td>
<td>15c-40</td>
<td>&quot;The King's Vacation&quot; (W.B.)</td>
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<td>Fox</td>
<td>5,100</td>
<td>10c-50</td>
<td>&quot;Rome Express&quot; (U.)</td>
<td>6,500</td>
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<td>Michigan</td>
<td>4,000</td>
<td>25c-50</td>
<td>&quot;What! No Beer!&quot; (MGM)</td>
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<td>United Artists</td>
<td>2,000</td>
<td>25c-50</td>
<td>&quot;Sign of the Cross&quot; (Para.)</td>
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<tr>
<td><strong>Hollywood</strong></td>
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<td>W.B. Hollywood</td>
<td>3,000</td>
<td>25c-50</td>
<td>&quot;42nd Street&quot; (W.B.)</td>
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<td>(62nd premiere) &quot;Blondie Johnson&quot; (F.N.)</td>
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<td><strong>Indianapolis</strong></td>
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<td>Apollo</td>
<td>1,100</td>
<td>25c-40</td>
<td>&quot;Our Betters&quot; (Radio)</td>
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<tr>
<td>Circle</td>
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<td>25c-40</td>
<td>&quot;The Woman Accused&quot; (Radio)</td>
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<td>Indiana</td>
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<td>&quot;Parachute Jumper&quot; (W.B.)</td>
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<tr>
<td>Palace</td>
<td>2,800</td>
<td>25c-40</td>
<td>&quot;Fast Workers&quot; (MGM)</td>
<td>4,500</td>
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### Theatre Receipts—Cont’d

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<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>Kansas City</strong></td>
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<tr>
<td>Mainstreet</td>
<td>“So This Is Africa” (Col.)</td>
<td>5.00</td>
<td>“Our Betters” (Radio)</td>
<td>4.80</td>
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<td></td>
<td></td>
<td><strong>25c-50c</strong></td>
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<tr>
<td>Midland</td>
<td>“Red Dust” (MG)</td>
<td>6.00</td>
<td>“Fast Workers” (MG)</td>
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<td></td>
<td>(7 days and Sat. midnite show)</td>
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<tr>
<td>Newman</td>
<td>“The Woman Accused” (Para)</td>
<td>5.30</td>
<td>“King of the Jungle” (Para)</td>
<td>5.00</td>
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<td></td>
<td><strong>25c-50c</strong></td>
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<tr>
<td>Uptown</td>
<td>“Sailor’s Luck” (Fox)</td>
<td>3.00</td>
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<td>RKO Orpheum</td>
<td>“Hallelujah, I’m a Bum” (U. A.)</td>
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<td>“So This Is Africa” (Col.)</td>
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<td>“Don Juan de la Montagne” (French)</td>
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<td>“Uptown New York” (World) and “Hymnotised” (World Wide)</td>
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<td>Astor</td>
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<td>Mayfair</td>
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<td>Rialto</td>
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<td><strong>8.00 (Second Run)</strong></td>
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<td>Rivoli</td>
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<td>37.40</td>
<td>“Perfect Understanding” (U. A.) and “Woman’s Caprice” (U. A.)</td>
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<td>RKO Music Hall</td>
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<td>Strand</td>
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<td>“Woman Accused” (Para)</td>
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<td>Criterion</td>
<td>“The King’s Vacation” (W. B.)</td>
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<td>“King of the Jungle” (Para)</td>
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<tr>
<td>Liberty</td>
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<td>“The Death Kiss” (World Wide)</td>
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<td>Mid-West</td>
<td>“When Strangers Marry” (Col.)</td>
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<td>“The Fourth Horseman” (U. A.)</td>
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<td>(2nd week)</td>
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(Strings and Figures)
### Theatres

#### Omaha
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Orpheum</td>
<td>Coben &amp; Kellys in Trouble</td>
<td>7,000</td>
<td>&quot;Sailor Be Good&quot; (Radio)</td>
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<tr>
<td>Paramount</td>
<td>&quot;2nd Street&quot; (W. B.)</td>
<td>5,500</td>
<td>&quot;She Done Him Wrong&quot; (Para.)</td>
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<tr>
<td>State</td>
<td>&quot;2nd Street&quot; (W. B.)</td>
<td>3,000</td>
<td>&quot;Employers' Entrance&quot; (F. N.)</td>
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<td>World</td>
<td>&quot;Lawyer Man&quot; (W. B.) and...</td>
<td>6,500</td>
<td>&quot;Girl Missing&quot; (W. B.)</td>
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<td></td>
<td>&quot;Face in the Sky&quot; (Fox)</td>
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<td>&quot;Crime of the Century&quot; (Para.)</td>
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#### Philadelphia
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<tr>
<td>Areadia</td>
<td>&quot;Madame Butterfly&quot; (Para.)</td>
<td>2,200</td>
<td>&quot;Tonight is Ours&quot; (Para.)</td>
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<tr>
<td>Boyd</td>
<td>&quot;She Done Him Wrong&quot; (Para.)</td>
<td>15,000</td>
<td>&quot;King of the Jungle&quot; (Para.)</td>
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<tr>
<td>Earl</td>
<td>&quot;The Great Jasper&quot; (Radio)</td>
<td>13,000</td>
<td>&quot;Private Jones&quot; (U.)</td>
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<tr>
<td>Fox</td>
<td>&quot;After the Ball&quot; (Fox)</td>
<td>16,500</td>
<td>&quot;Rome Express&quot; (U.)</td>
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<td>Karlton</td>
<td>&quot;Air Hostress&quot; (Col.)</td>
<td>2,500</td>
<td>&quot;Grand Slam&quot; (F. N.)</td>
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<td>Keith's</td>
<td>&quot;Jungle Bride&quot; (Monogram)</td>
<td>6,000</td>
<td>&quot;State Trooper&quot; (Col.)</td>
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<td>&quot;Cavalcade&quot; (Fox)</td>
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<td>&quot;Cavalcade&quot; (Fox)</td>
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<td>Stanley</td>
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<td>&quot;2nd Street&quot; (W. B.)</td>
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<td>Stanton</td>
<td>&quot;Coben and Kellys in Trouble&quot; (U.)</td>
<td>7,500</td>
<td>&quot;Luxury Liner&quot; (Para.)</td>
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#### Portland, Ore.
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<tr>
<td>Broadway</td>
<td>&quot;Clear All Wires&quot; (MGM)</td>
<td>7,000</td>
<td>&quot;King of the Jungle&quot; (Para.)</td>
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<td>Liberty</td>
<td>&quot;Robbers' Roost&quot; (Fox)</td>
<td>2,000</td>
<td>&quot;She Done Him Wrong&quot; (Para.)</td>
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<td>Orleans</td>
<td>&quot;Nagana&quot; (U.)</td>
<td>2,400</td>
<td>&quot;Goona Goona&quot; (First Div.)</td>
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<td>RKO Orpheum</td>
<td>&quot;Our Betters&quot; (Radio)</td>
<td>4,500</td>
<td>&quot;Great Jasper&quot; (Radio)</td>
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<td>United Artists</td>
<td>&quot;Blondie Johnson&quot; (F. N.)</td>
<td>5,000</td>
<td>&quot;Perfect Understanding&quot; (U. A.)</td>
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#### San Francisco
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<tr>
<td>Embassy</td>
<td>&quot;Rasputin and the Empress&quot; (MGM)</td>
<td>9,000</td>
<td>&quot;Rasputin and the Empress&quot;</td>
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<td>Filmarte</td>
<td>&quot;As the Devil Commands&quot; (Col.)</td>
<td>4,000</td>
<td>&quot;Hound of the Baskervilles&quot; (Ind.)</td>
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<td>Golden Gate</td>
<td>&quot;Our Betters&quot; (Radio)</td>
<td>13,500</td>
<td>&quot;Great Jasper&quot; (Radio)</td>
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<td>Paramount</td>
<td>&quot;Strange Interlude&quot; (MGM)</td>
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<td>&quot;2nd Street&quot; (W. B.)</td>
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<td>St. Francis</td>
<td>&quot;What! No Beer?!&quot; (MGM) and &quot;Broadway Bill&quot; (MGM)</td>
<td>13,500</td>
<td>&quot;Tonight is Ours&quot; (Para.) and...</td>
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<td>United Artists</td>
<td>&quot;Maebeden in Uniform&quot; (Kaminsky &amp; Cochran)</td>
<td>5,000</td>
<td>&quot;Afraid to Talk&quot; (U.)</td>
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<td>Warfield</td>
<td>&quot;Sailor's Luck&quot; (Fox)</td>
<td>15,000</td>
<td>&quot;King of the Jungle&quot; (Para.)</td>
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#### Seattle
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<tr>
<td>Blue Mouse</td>
<td>&quot;Maedchen in Uniform&quot;</td>
<td>3,000</td>
<td>&quot;Goona Goona&quot; (First Div.)</td>
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<td>Fifth Avenue</td>
<td>&quot;Face in the Sky&quot; (Fox) and...</td>
<td>5,500</td>
<td>&quot;From Hell to Heaven&quot; (Para.) and...</td>
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<td>Liberty</td>
<td>&quot;No More Orchids&quot; (Col.)</td>
<td>3,750</td>
<td>&quot;Secret of Madame Blanche&quot; (MGM)</td>
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<td>Music Box</td>
<td>&quot;Private Jones&quot; (U.)</td>
<td>4,250</td>
<td>&quot;Hypnotized&quot; (World Wide)</td>
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<td>&quot;She Done Him Wrong&quot; (Para.)</td>
<td>6,500</td>
<td>&quot;Topaz&quot; (Radio)</td>
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<td>Rex</td>
<td>&quot;Sailor Be Good&quot; (Radio)</td>
<td>4,000</td>
<td>&quot;King of the Jungle&quot; (Para.)</td>
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#### Washington
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<tr>
<td>Columbiana</td>
<td>&quot;The Jungle Killer&quot; (Century)</td>
<td>2,750</td>
<td>&quot;Luxury Liner&quot; (Para.)</td>
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<td>Earle</td>
<td>&quot;King of the Jungle&quot; (Para.)</td>
<td>18,000</td>
<td>&quot;From Hell to Heaven&quot; (Para.)</td>
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<td>Fox</td>
<td>&quot;Broadway Bad&quot; (Fox)</td>
<td>23,250</td>
<td>&quot;Crime of the Century&quot; (Para.)</td>
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<td>Loew's Palace</td>
<td>&quot;Rasputin and the Empress&quot;</td>
<td>15,500</td>
<td>&quot;Fast Workers&quot; (MGM)</td>
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<td>Rialto</td>
<td>&quot;The Big Cage&quot; (U.)</td>
<td>3,000</td>
<td>&quot;The Big Cage&quot; (U.)</td>
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<td>RKO Keith's</td>
<td>&quot;Our Betters&quot; (Radio)</td>
<td>8,750</td>
<td>&quot;So This Is Africa&quot; (Col.)</td>
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Decentralization
Termed Sales Aid

Independent theatre owners who have been away from the industry are returning due to decentralization, bankruptcies and receiverships, according to A. W. Smith, Joe Warner distribution executive. Mr. Smith pointed out that these are among the men who created the industry and brought it to its peak years. "They have a real intimate knowledge of their situations and their audiences," Mr. Smith said, "and they live with their theatres."

"From all present indications, the buying of pictures for the new season will be done in the field by the men who actually operate the theatres," Mr. Smith added. "This should have a tendency to speed up the buying and the selling of the 1933-34 product of all companies."

Mr. Smith declared that his company has been working with a department for servicing specially selected accounts with full and complete campaigns for Warner features. Already, about 400 theatre owners, all of whom have been picked as being able to handle the largest major regranage, are receiving this service. "A special exploitation crew contacts theatres in strategically located cities and attempts to show these exhibitors the exploitation possibilities of the important features," he said. "There is no charge for this service, he added.

"Elasticity of our feature release schedule, due, principally, to a policy of timeliness of subjects, will enable us to release the full complement of 60 features this season, and more if necessary." Six westerns are in addition, but the company probably will not produce westerns next season, in line with the trend.

Mr. Smith predicted that all theatres will benefit from quality releases from all companies to be available in the next few months.

Majestic Holds Sales Convention

First annual convention of Majestic's franchise holders and branch managers was held at the Hotel Warwick in New York this week. Plans for the 1933-34 season were discussed; production costs determined and decision made to release at least 15 features in 1933-34. During the present season Majestic is releasing 15 features, six westerns produced by Jack Hoxie and five Equitable pictures.

Franchise holders who attended the convention included Herman Gluckman, president New York; William D. Shapiro, executive vice-president, Boston and New Haven; A. Luchesse, Philadelphia and Washington; Jack Berkowitz, Buffalo and Detroit; B. N. Judell, Chicago, Indianapolis, Milwaukee and St. Louis; Morris Segal, Cincinnati and Clevel-
dand; George W. Hudson, Los Angeles and San Francisco; J. Silverman and B. Clemmons, Dallas and Oklahoma; Nat Levine, Seattle and Portland; Ore.; A. Branon, Atlantic City; C. W. Slo- 
lette and New Orleans; C. C. McDermott, Salt Lake City, Denver and Kansas City; M. Wintroub, Omaha and Minneapolis; Oscar Hanson, Canada, and Phil Goldstone, pro-
ducer.
COLUMBIA

AMERICAN MADNESS: Walter Huston, Pat O'Brien—A fine picture, played it during the holiday season, and although not a big money earner, story of a bank run caused by dance rumor. In spite of the fact that much of the story is made up, it did average business. Played Mar. 15—L. F. Bonaventura, Brown's Grand Theatre, Nashvill, Minn. Small town patronage.

AS THE DEVIL COMMANDS: Neil Hamilton, Mae Clarke—Contains much profanity, but is a good picture, despite a trial. All ends well and the audience went home happy. Business—the best we have had since the holidays. Played Mar. 12—L. F. Bonaventura, Brown's Grand Theatre, Nashvill, Minn. Small town patronage.


WASHINGTON MERRY GO ROUND: Lee Tracy—The best all-round entertainment in a long time. He is not only a good actor, but an entertainer. Played a good turn. He was the first in the state to show it. It is fair, good for its kind. Some long time ago, since Louisiana banks are closed. It is a foreign made picture and will be played in small towns. Played Mar. 15-16—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.


Fox

AFTER THE BALL: Esther Ralston—This picture was too long for me to sit through, but I was about to see the first in the state to show it. It is fair, good for its kind. Some long time ago, since Louisiana banks are closed. It is a foreign made picture and will be played in small towns. Played Mar. 15-16—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

BROADWAY BAD: Joan Blondell, Ricardo Cortez, Ginger Rogers—A program picture that seemed to please the patrons. Miss Blondell is exceptionally good. In fact, in this is her best work. Played her Mar. 12—D. E. Sutton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOT PEPPER: I call it a lemon. If you enjoy listening to two marines fighting and quarreling, shouting and chastising each other for an hour and a half, then play it. In my opinion the poorest picture from Broadway this year. I am fully convinced I cannot go for the rough stuff in this picture. It has no place in pictures. The producer should not have run it. This thing resembles "What Price Success?" played in a picture of the same line. See it before you run it—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.


ROBBER'S ROOST: George O'Brien, Maureen O'Sullivan—One of the best westerns it has ever been our pleasure to show. Miles and miles above average westerns. Tell your customers it's plenty good, and you don't have to hide while they're going out.—J. A. Meredith, Garden Theatre, Sigourney, Iowa. General patronage.

STATE FAIR: Janet Gaynor, Will Rogers—Broke all box office records with this. Don't see how any town or theatre regardless of size can miss this one. Had four people in that had never been inside a theatre before. Especially adaptable to rural communities. Don't fail to play it at all possible. Played Feb. 28-Mar. 17—Joe Hewitt, State Theatre, Nashville, Ill. General patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Excellent story, played it to a certain class of patronage and while the show is quite slow moving, it pleases quite nicely. Played Mar 15-16—H. J. Eungan, American Theatre, Waston, Wis. Running time, 65 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Excellent story, played it to a certain class of patronage and while the show is quite slow moving, it pleases quite nicely. Played Mar 15-16—H. J. Eungan, American Theatre, Waston, Wis. Running time, 65 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Majestic

THE CRUSADER: Evelyn Brent, H. B. Warner—This picture of this is misleading, and "All A Woman's Wit and is some such title. A well made independent picture, nicely cast, photographed well, and draws good power average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

Mayfair


Hull's HEADQUARTERS: Jack Mulhall—They had a fair cast and a good idea here, but it didn't get anywhere. Played Mar. 13—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MGM

FAST LIFE: William Haines, Madge Evans, Cliff Edwards—Excellent comedy. Haines does not draw here, but since picture pleased 100% we had a better crowd at night than at the matinee, which is very unusual with us. Cliff Edwards gets more laughs in my theatre than any other comedian and he is especially good in this, and Men's feet seizes the show. Played Mar. 19-20—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.


STRAIGHT INTERLUDE: Norma Shearer, Clark Gable—Done in color, this is, as we played it during the bank holiday. Didn't make a cent, but since we played it pleased about half the people who saw it. While it is a rather poor picture, it is worth seeing to start a town picture. Those who liked "Grand Hotel" will like this. Played Mar. 12-13—Edith M. Fordyce, Princess Theatre, Hartford, Ark. Small town patronage.

WHAT! No Beer: Buster Keaton, Jimmy Durante—Business on this fine. Title a big sales point. Several customers did not like it. It was a bit un-funny. However, it got money, so what? Ideal for German community and those made up of beer drinkers. Played Mar. 11—H. R. Hisey, State Theatre, Nashville, Ill. General patronage.

Monogram

SELF-DEFENSE: Pauline Frederick—A mighty fine, entertaining picture. Star fine and cut very good. Will average up with any of these program pictures, in giving satisfaction.—Bert Silber, Silber Family Theatre, Greenville, Mich. Town and country patronage.

STRAIGHT ADVENTURE: Regis Toomey, Jane Clyde—We ran this Friday and Saturday. Splendid billed picture of the best class. If they would put good sound on all their pictures, we could use more of these Grand theatres, Inc., Inman, S. C. Small town patronage.

Paramount


A FAREWELL TO ARMS: Helen Hayes, Gary Cooper—My personal opinion is that this is a great picture, a great story and a great cast. This poor Gary Cooper right at the very top of film stars. My patrons were divided as to the entertainment value of the picture. Most of them kicked on the sad ending.
With a different ending this picture would do 50% more business. There are a lot of pictures lately in which a sad death occurs at the head of a story, and completely spoils the evening's entertainment. People want to relax. They want to laugh. They don't want to see the most horrible death. Just think what fine pictures the following is from have missed. We have seen this:


SPORT PARADE: Joel McCrea—No stars and the title did not help so it didn't draw film rental. It is a very good motion picture. Played Feb. 19-20—American Theatre, Wautoma, Wis. Rural patronage.


Tower

EXPOSURE: Lil Lee and all star cast—A splendid entertaining picture. This star always good. Rest of cast fine. Story better than average program pic- ture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

PRIVATE JONES: Lee Tracy—Not so good as some of Tracy's previous pictures. However, will please and get additional business. Played Feb. 27-28—H. E.总是, State Theatre, Nash ville, Ill. General patronage.

PRIVATE JONES: Lee Tracy—Another good pic- ture for Lee Tracy. He takes full advantage of the material he is given. We recommend that one buy any part picture that you have. and who peeled potatoes most of the time and saved all of the money. It is a very well made picture, and will please all who come to see it. Give this one a good place in your program. Played March 10-11—Running time, 83 minutes.—Steve Farrar, Or- phoœm Theatre, Harrisburg, Ill. Small city patronage.

PRIVATE JONES: Lee Tracy, Gloria Stuart— This star as good as any of these. He has a style all his own. A following. B. C. Sun, Seattle, Wash. General patronage.
MOTION PICTURE HERALD

April 1, 1933

Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FOOTBALL FOOTWORK: Sport Champion—This came out of season, therefore not much interest shown. Robert K. Vancee, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MOTION—Charley Chase—The best comedy Chase has ever made. Many people who don’t care for him will enjoy this one. It is full of pretty girls, and there are about two dozen cats which follow Charley everywhere he goes. Two reels.—Edith M. Foodye, Princess Theatre, Selma, La. General patronage.


HOLLYWOOD PREMIER: Colortone Revue—Lots of pretty girls, singing and dancing. Well received here and in fact we need more of these.—D. E. Fitch, Lyric Theatre, Harrison, Ark. Small town patronage.

HOOK AND LADDER: Our Gang—Very poor comedy. The “Gang” is washed up as far as our patrons are concerned. Running time, 18 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.


STRANGE INNERTUBE: Taxi Boys—This new series seems to be very good so far.—Robert K. Vancee, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—a good comedy. Kids and grown-ups both liked it. Two reels.—Alpha Lee Murphy, Ritz Theatre, Olney, Tex. Small town patronage.

TOWED IN A HOLE: Laurel and Hardy—A very funny comedy. Their comedies are all good and funny. Two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

DOWN AMONG THE SUGAR CANE: Screen Song No. 2.—It’s a good musical and cartoon featuring Lilian Roth that is an addition to any program.—D. E. Fitch, Lyric Theatre, Harrison, Ark. Small town patronage.


RKO

BRING ‘EM BACK HALF SHOT: Aesop’s Fable.—Good take off on wild animal hunting pictures.—Roy W. Adam, Mason Theatre, Mason, Mich. Small town patronage.

United Artists

BUILDING A HOUSE and SPRING AND BIRDS: Cartoons—Great.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

MORTON DONWEN No. 1: Morton Downey, Ray and Henderson—Good novelty. The first I have run. It seemed to please.—Edith M. Foodye, Princess Theatre, Selma, La. General patronage.

Warner Vitaphone


HEY POP: Fatty Arbuckle—One of the best two reel comedies we have played since Fatty quit making them. He is a funny fat man.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LEASE BREAKER: Melody Master—A splendid one reel subject. In fact, we sold all of the Vitaphone shorts finished and real entertaining.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


TRAVELERS...

ARTHUR W. KELLY, vice president of United Artists, returned from European and Asiatic survey.

GLORIA SWANSON, United Artists star, and MICHAEL FARMER, her husband, returned to Hollywood from New York and London.

ALINE MACMAHON, First National player, is due in New York from Burbank studios.


ARCHIE MAYO, director, arrived in New York from Coast.

RUTH CHATTERTON and GEORGE BRENT, her husband, sailed for Europe for three-months’ vacation.

JOE E. BROWN arrived on Coast from Kansas City and New York.

MAURICE CHEVALIER, Paramount player, arrived in New York from Coast, en route to Paris.


RAMON NOVARRO, Metro star, sailed for Europe.

W. S. VAN DYKE, director, and MGM’s “Ealing” company returned to Los Angeles from Arctic.

MARY BOLAND, Paramount player, arrived in Hollywood, from New York.

ERNST TROELF, Fox player, in New York from Movietone City, returning to stage.

MIRIAM JORDAN, Fox player, returned to Holly- wood, from New York.

SAMUEL GOLDSWAIN sailed for London.

RANULFE COLMAN, Goldwyn player, is due in New York from Coast.


BRET DAVIS and her husband, HARMON NEL- son, were scheduled to return to Coast, from New York.

WILL GOLDSMITH, Majestic production chief, was scheduled to return to Coast, from New York.

GEORGE RAFT, Paramount player, arrived in New York from Coast.

PAT CASEY arrived in New York from Coast for distributor conferences with union executives.

HAL ROACH in New York en route to Europe to make features for Metro.

HARRY COHEN, Columbia president, in New York from Hollywood.

Raynor With First Division

W. E. Raynor, formerly with Educational, is taking over the First Division office at Albany, N. Y., in association with Harry H. Thomas, president of First Division Exchanges, Inc.

Freuler in Radio City Office

Freuler Film Associates, Inc., producing Monarch pictures, has taken larger quarters in the RKO Building at Radio City in New York.

Harvey Agency Moves

The Harvey Agency, specializing in motion picture advertising, has moved its New York office to 723 Seventh avenue.

Named Fox Casting Head

James Ryan has been named casting di- rector at the Fox Western Avenue studio.

NEXT ISSUE

Better Theatres SPRING BUYERS NUMBER April 8

Better THEATRES IS THE THEATRE MANAGER’S PUBLICATION ON DESIGN, MAINTENANCE AND OPERATION containing The Equipment Index and Theatre Supply Dealers—the industry’s theatre equipment directories issued twice yearly . . . among the other features of this number will be discussions of the relationship of production methods to motion picture exhibition, systematic and economical maintenance, the law involved in the leasing of sound equipment, theatre architecture in this country and abroad, economical modernization of reproduction equipment, a complete pictorial history of a remodeling project, in addition to F. H. Richardson’s Comments and other departmental material.
MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

By Showmen for Showmen

Beginning with this issue, the Managers' Round Table Club is delivered under the guest editorship of leader showmen from its world 'round membership. From week to week outstandingly practical performing showmen of the screen will occupy this page with discussions important to exhibition.

The real community of interest and cooperative spirit of motion picture showmen has made the Managers' Round Table Club one of the most important services of motion picture journalism in the service of exhibition. The pages of the club section belong most especially to its readers, and the Round Tablers shall find here a continuing welcome to ideas and enthusiasm for the spirit on which the club has been built and maintained.

Communications will continue to be handled by Gertrude Merriam, secretary of the Round Table, and Ed. G. Johnston continues in his post of associate editor dealing with contributions. Both have been with the Club from its founding.

The standing invitation to expression on this and all pages of the club section is here conveyed again. Among those who have this week joined the array of showmen to function as guest editors are:

Harry Arthur, New Haven
Frank Boucher, Hagerstown
Bunny Bryan, Chicago
Wallace Caldwell, Toledo
Charlie Carroll, New York
John W. Creamer, Kansas City
Ed Fay, Providence
Harold B. Franklin, New York
John J. Friedl, Minneapolis
William Goldman, Philadelphia
Fred G. Hinds, Whitewater
Earle Holden, Atlanta
Lou Metzger, San Diego
Fred S. Meyer, Milwaukee
F. D. Nance, Dallas
W. C. Quimby, Ft. Wayne
Thomas D. Soriero, Tucson
E. J. Sparks, Jacksonville
Howard Waugh, Memphis
R. B. Wilby, Atlanta
Charles Winchell, Minneapolis

THE SHOWMAN'S TURN

by HAROLD B. FRANKLIN

For several years the industry has been in the control of big business, with many executives who have no real love of the theatre and no understanding of its requirements. They stubbornly refused to follow the advice of Showmen, hoping to build a great industrial business through financial strength that could be conducted by formula. This has resulted in the building of top-heavy, complicated structures, having only a remote contact with the creative end of the business - the only branch which really mattered.

It is pretty well conceded that good pictures can solve almost any problem in the industry. Only Showmen can create good pictures . . . it cannot be accomplished by formula or by wholesale factory methods. Creative individual effort by those who have a real love of the theatre will show the way.

During these difficult times the industry is likely to free itself from destructive, costly production policies. Recent experiences indicate that bad pictures are a greater menace to the industry than is the depression itself.

The depression has accomplished what corporate management could not. It has very nearly succeeded in taking the industry away from promoters, and in all likelihood will give it back to Showmen, who should control it.

There are two distinct branches in the motion picture industry . . . one is Executive, which should concern itself with the financial and physical end of the business . . . the other is Showmanship, which must guide the creative end of the industry. Not until this distinction is fully recognized will the motion picture move forward.

Few industries have as ready a market for good product as the motion picture . . . the box office will support good pictures as readily today as during the "Prosperity" era.

It is up to the industry to arrange its affairs so that cre-

(Continued on page 39, column 1)
Dick Kirschbaum's Lobby Laffs!

Something will have to be done about this! It's a sad state of affairs when a couple of respectable muzzles have to stoop to such a deed as portrayed by our own Dick Kirschbaum. 'Course, the exhibits and changes will fight it out if it takes all summer. Let's hope they get together right now!

Extensive Campaign Waged by Toddy and Murray in Atlanta

The redoubtable Ted Toddy, hustling Columbia exploiter who plies his trade in the Southland, with the able cooperation of Manager Murray, of the Rialto Theatre, Atlanta, Ga., certainly pulled plenty of strings when exploiting "Bitter Tea of General Yen." A strong newspaper campaign, advance lobby display, Chinese exhibit, win-

n

The leasing of a store on one of Atlanta's main streets for housing a Chinese exhibit turned out to be an excellent publicity gag. Exhibits were secured from various families, societies and other local organizations. Two Chinese girls (see photo) and one Chinese boy were employed to serve tea and explain the articles on display. Chinese "lucky" coins were given out as souvenirs. Chinese girls also stood in a window and pulled a telephone stent, tning of calling people on the phones all day long and advising them of picture and playdate.

Without a doubt Toddy and Murray came through with flying colors with the campaign outlined above and we're sure there are many excellent suggestions advanced for the benefit of other club members. The picture appears to offer many possibilities for exploitation and just as soon as we hear further from other points on the map, we'll shoot the information along.

Bridge Going Strong!

About one year ago this department called attention to publicity Director Floyd Bell's stunt of turning the Grand Lounge of the Metropolitan Theatre, Boston, into an emporium devoted to the playing of contract bridge. We are pleased to report that the idea won popular favor and that at this writing 15 to 30 tables of bridge are being played daily from 1 to 6 o'clock each afternoon except Sunday, bringing into the Metropolitan many an extra dollar.

Joseph Greene Busy With Two Theatres Out in Macomb, Ill.

Since leaving the Rialto Theatre in Bushnell to take over general management of the Illinois and Royal Theatres in Macomb, Ill., Joseph J. Greene has been well occupied with the business of selling shows.

At the present time the running of almost a full page ad in the local newspaper is bringing in excellent results. It carried the head, "Coming Attractions at the Illinois and Royal Theatres" and large exchange mats are much in evidence. The greater space in the top portion was devoted to ads and reviews of next week's pictures at both theatres and the lower part plugged attractions for the following week. A small coupon in the upper left hand corner offered a 15 cent admission instead of a 30 cent rate when same is clipped out and presented at the box office.

We're certainly glad to get a line on Greene again and glad to hear that he is doing so nicely on the new job. His big ad splurge each week is producing results for him and he wants to pass the suggestion along. We believe we can take it for granted that space is not too expensive out his way; otherwise, the cost would be prohibitive in certain sections. Let's hear more from you, Joe, now that you're on the active list again.

"The Showman's Calendar"

April

1st to 9th National Baseball Week

8th Battle of Appomattox—1865
Louisiana Admitted to Union—1812
Mary Pickford's Birthday
Ponce de Leon Landed in Florida—1513

9th Surrender of General Lee—1865
Palm Sunday

10th George A. B's Birthday
William Booth's Birthday
(Founder of Salvation Army)

11th Charles Evans Hughes, Chief
Justice of the United States
Supreme Court, Born—1862
First Day of Passover (Jewish
Holiday)

12th Henry Clay Born—1777
Baseball Season Open Today

13th Thomas Jefferson (3rd Pres.)
Born—1743
Maudy (Holy) Thursday

14th Good Friday
Assassination of Lincoln—1865
Lee Tracy's Birthday
Webster's First Dictionary Pub-
lished—1828
THE JIG-SAW PUZZLE CRAZE!

No question about this being the present rage and most certainly a natural for theatres in many different ways. When purchased in large quantities at a low enough price, they can be distributed free to all patrons. Note that we say "all" patrons, because the grown-ups are nuttier over them than the kids.

Imprinted boxes or envelopes can carry your institutional plug or ad for special coming attractions.

Some companies are making them up in quantities with the pictures of the theatre as the puzzle. Ditto for photographs of any kind.

Paul Glase of Reading pasted a flock of one-sheets on to compo-board and cut them up into jig-saw puzzle form. He put them in empty store windows and let them battle it out for free passes to the team completing their puzzle in the shortest space of time. The crowds that watched the teams working numbered thousands.

A list of manufacturers of these puzzles is carried at Club headquarters. Drop us a line and tell us what your requirements are and we will see that you are taken care of.

PETE EGAN ROUNDED UP PLENTY OF SPACE ON "PANTHER WOMAN"

Right on the job with merchandising possibilities of "Panther Woman" when that picture was set for his house, Pete Egan, manager of the Palace Theatre, Calgary, Canada, rounded up a full page of publicity and advertising through tie-ups effected with a local newspaper and a number of merchants.

The top of the page carried a streamer headline reading: "Calgary's Panther Woman Displays Exhibits." In the top center was a photo of Calgary's selection for the Panther Woman Contest and the caption stated that she would have charge of the merchant exhibits displayed at the Palace in connection with the showing of "Island of Lost Souls." In addition to several readers and a review, each ad plugged the picture.

ATTRACTION —!

This unusually effective display was turned out by the never-failing studio of Duke Wellington for the New York Paramount Theatre. We are sure that no one will deny the beauty of this piece of work, especially if one can visualize the finished job in colors.

Thanks to Lew Nathan, we were able to secure this photo for reproduction. Other men should watch these Paramount displays carefully; they contain some swell ideas for real showmanship in paint, brush and originality.

SWANK NOW IN FULL CHARGE OF THEATRE; BUSY SELLING SHOWS

The last time we heard from M. M. Swank, of the Nova Theatre, Stockton, Calif., it was under the firm name of Swank and Dryden, Proprietors, but now it's 100 per cent Swank, he having purchased his partner's interest and struck out on his own. No, we'll hedge a bit on that, for it seems that Mrs. Swank also knows her way around a theatre and lends a most helping hand.

Going back a few weeks into his campaign on "Life Begins," we note that he followed suggestions set forth in the Motion Picture Herald some time ago and confined his advertising to simple, dignified newspaper ads and window cards. Reports from outside sources indicated that he would have a tough break on this film, but, on the contrary, his opening night doubled average and patrons were well pleased with the show.

Just to prove that page-co-ops can be promoted in a town of approximately 1,500 population, when "Prosperity" came along he made a call on the editor of the local newspaper and sold him the co-op plan outlined in the M-G-M press sheet, of which most readers are familiar with by this time. The only flaw lay in the fact that the newspapers didn't run seven columns and another limit to the space he had to suit the occasion. Swank made the layout himself and the editor went out and sold the ads. Guest tickets were furnished by the theatre and articles of merchandise by the several storekeepers for awards to those who properly assembled the scattered letters spelling the word "Prosperity" and submitted a short, snappy slogan to help restore good times.

The next time we hear from Proprietor Swank we'll no doubt be able to set down an account of his campaign on "Silver Dollar." Until then we'll sign off and wish this Round Tabler and Mrs. Swank lots of good luck in their new venture.

Twists on "Oliver Twist"

Six national advertising tie-ups have been arranged for exploitation of "Oliver Twist," a recent film released by Pathé Pictures. The advertising media include Hecker's (H. O.) Oatmeal; the Kaynee Company (makers of Oliver Twist Suits); the Viking Company (jig-saw puzzles); Grosssett & Dumplin (special edition of Dickens book); the American Book Cover Co. (dust jacket for book) and the Dickens Fellowship Societies, whose branches in 24 cities will launch special ceremonial exercises in connection with local showings of the picture.
FLOWERS FOR EASTER

A lavish floral display should certainly be arranged for every theatre in cooperation with local florists for the Easter holiday. In addition to fresh flowers and plants, a generous supply of greens and ferns can be spotted around the lobby and foyers. Fresh cut flowers, especially those that are fragrant, should be placed in vases and bowls in the ladies lounge rooms during the week.

Generally the only cost involved on the part of the theatre is the buying of a credit card or two to be placed with the plants. Otherwise you have nothing else to pay for, yet it gives your theatre a fine break at this particular time of the year.

WHY LOOK FOR NEW STUNT IF OLD WILL DO? SAYS ED RIVERS

Why look around for something new when you’ve got a dyed-in-the-wool gag in your files that works, queries Eddie Rivers, manager of the Granada Theatre, Lewiston, Idaho; if it hasn’t been worked to death, put it over again. And so he used the same catchline for one of two co-ops promoted on “They Just Had to Get Married” that he used last year on another picture.

We’re showing a reproduction of the second ad and the copy tells the story just as well as it could be set down in print. Incidentally, Ed had his first standing line in quite some time as the result of his move.

The other full page featured his New Baby Contest and contained a dozen or more ads from local merchants, with the announcement that articles mentioned in the different ads would be donated to the first baby, boy or girl, born during or following the engagement of “They Just Had to Get Married.” It was stipulated that the child must be born of parents residing within the limits of Lewiston or Clarkston and that the exact hour of birth must be certified by the attending physician as later than 12:30 P.M., the starting time of the picture. Decision of judges was final. All sorts of presents for baby and mother were listed among the ads. A good sized center portion of the page advertised the attraction.

Another stunt pulled by Rivers around Xmas season to combat the slump at that time of the year was a tie-up with the U. S. Government employment office for the sale of tickets and scrip books to aid the unemployed. The tickets were made good over a three-weeks period and sale of them yielded 50 per cent to the salesmen or saleswomen. This may sound like a heavy percentage to some, but the sales increased business to an extent during a period ordinarily at the lowest ebb, that the deals turned out entirely satisfactory. In addition to the sale of several thousands of tickets, the move netted a tremendous amount of good will and considerable free newspaper space.

It certainly appears that Eddie hit a couple more home runs for the Granada and Rex. As he states, his year-old gag for “They Just Had to Get Married” fitted the picture like an old glove. The pre-Xmas shump gag was another good one and should be applicable for others to use at any time.

Thanks to this energetic member of our Club for shooting in this information. We’ll be on the lookout for more. If he can go out and get business in a section practically dependent upon the price of wheat (and all of you know well that this is how we darn well that other Round Tabbers, more fortunately situated, can do the same.

Fred Perry and Mickey Mouse

Over 4,000 children and about 500 adults turned out for a special matinee held for members of Fred Perry’s Mickey Mouse Club at the Capitol Theatre, Binghamton, N. Y. One of the features of the matinee was a tie-up arranged with the local distributor of the Mickey Mouse slip-over shirt and the deal was a most satisfactory one to all concerned. Special stories and pictures made up the matinee program.

A FEW NOTES ABOUT RODNEY COILLER AND HIS RIALTO THEATRE

Through the courtesy of Joe Weil, of the home office of Universal, we are able to report a few of the activities of Rodney Collier, manager of the Rialto Theatre, Washington, D. C.

When “Nagusa” was shown the American Automobile Association in Washington selected the film as the house picture for a party of 1,500 members of the Schoolboy Patrol. The youngsters marched in a body to the theatre and carried banners announcing that they were on their way to the Rialto to see the picture. Collier also created a flash front that featured both women and wild animal angles.

He used the much publicized accessories of married bliss—the ball and chain, rolling pins, etc., to wring laughs from patrons before they went in to see “They Just Had to Get Married.” Unusually smart, flashy art and copy also contributed a good share toward getting people in the proper frame of mind.

Using the poster copy as a guide to the art work, Collier designed a most attractive front to play up the dramatic qualities of a few of the action. Displays at either side picked up the head: “Stranger Than Fiction.” One poster depicted four characters with handkerchiefs bound across their mouths; the other carried enlargements of Eric Linden and Sidney Fox. A banner joined the two across entrance.

We’re glad to get a line on Collier’s work and hope he’ll keep the Club posted on future box office activities, for we know his methods of selling shows will be just as interesting to others in this organization as it is to us. What say, Rodney?

CHAMBERLAIN SENT OUT NEAT BOOKLET TO AROUSE PATRONS

To stimulate a mailing list, Milton Chamberlain, manager of the Plaza Theatre, a New York City neighborhood house catering to select patronage, sent out a neat folder of good paper stock entitled, “An Intimate Chat . . . On an Intimate Playhouse . . . The copy was essentially institutional and relieved here and there with small cutouts and sketches of interior portions of the house. The last paragraph requested patrons to fill out the enclosed post-card in order to receive notice of weekly changes of attractions.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Sam Abrams
Flora Birnbaum
A. Birk Binnander
Austin C. Bray
Charlie Brennan
Fahley Bridges
Johnnie Burrell
Pierre Boulogne
Larry J. Carney
H. Cavagnish
Joseph Dondit
Glen Dawning
Stanley Foreman
George Foster
Emanuel Friedman
George A. Goulkin
Bert Heine
C. A. Hussong
Charles L. Hyde
William E. Keating
R. T. Kemper
Phil Kielbiski
Raymond A. Kiniry
Theodore K. Kraft
George W. Lake
Julius Lamm
Orville E. Lockrein
J. Howard Mahon
John W. McGee
George A. Miller
E. P. Nelson
Roy Patience
Fred Perry
Burton D. Prince
C. Clifford Reed
Carl J. Rindchen
Harry A. Salisbury
N. H. Salyer
E. Samply
Dave Schiller
J. P. Schnitter
I. J. Segall
C. H. Simpson
Henry Spiegel
J. E. Stribley, Jr.
E. W. Thomas
E. R. Toepke
Walter Tookey
N. L. Tower
Emory Warner
S. D. Weinberg
Sam J. Wheeler
Leonard Workman
Jack Wright
Al Zimbalist

MOTION PICTURE HERALD April 1, 1933
whiskey rates, a tin-horn phonograph and a blow-up of a full length picture of Ruth Chatterton. A black back-drop carried the name of the star and title in large white lettering. He also set up in the lobby a 22x24 still of Chatterton, mounted in an attractive frame, with copy reading: "I Am Frisco Jenny, Queen of the Barbary Coast!"

Since the display occasioned a great deal of comment from patrons as to the coming attraction Block accomplished his aim; hence, we are passing the stunt along with the thought that other Club members might wish to try out a similar idea.

HISEY TIED UP WITH LOCAL AUTO AGENCY AS PLUG FOR JOLSON

Taking advantage of Al Jolson's Chevrolet radio hour, H. F. Hisey, manager of the State Theatre, made a tie-up with the local auto dealer that materially helped sell "Hal-lelujah I'm A Bum!"

He started his campaign by placing one-sheets, stills and banners in the auto showroom and timed his Friday show to open at 9 P.M., the same time as the Jolson radio program. The auto dealer arranged to have one of the new Chevries parked in front of theatre entrance, equipped with radio and banners announcing that Jolson would open his new picture the following Sunday.

On Saturday a big parade of 35 passenger cars and trucks was staged, all carrying banners announcing opening of picture. Local and surrounding territory was well covered. Total cost to theatre for this tie-up amounted to only $2 for exchange advertising used in the auto dealer's window.

A nice little deal on the part of Hisey and at negligible expense to theatre.

AVERILL QUALIFIED AS DIPLOMAT WHEN FILM WAS CENSORED

Objections on the part of a couple of so-called reformers may have been responsible for starting a movement which caused cancellation of the presentation of a "Birth Mystery" film made by Ray Averill, manager of the Fox-Grand Theatre, Douglas, Ariz., but he reaped such a lot of good will as the result of the way he handled the matter that to our way of thinking he must have come out in black-and-white was said and done.

To boil down a full length two column story carried by a local newspaper on the controversy, a pastor and an associate objected to advance advertising on the picture and took up the matter with the city attorney, who, in due course of time, formed a committee to witness a special showing and report on whether or not the subject was fit for showing to the town's adult population.

The committee saw and passed on the picture and gave Averill full permission to show it. The pastor then countered with a threat to appeal to the County Attorney and rather than have the matter pass through further litigation Averill decided to cancel the show. He drove to Tucson on the final day and obtained other attractions.

Throughout the newspaper story Averill was lauded by members of the committee for his prompt and fair disposition of the matter, at the same time stating that not one of the members saw anything in the film unfit for public showing. To our way of thinking he used excellent judgment and the kind that will pay him many times over in the long run. What say, Round Tablers?

With Schine Up-State!

Newspaper tie-ups and give-aways have been producing excellent results in the many overseas towns in Divisional Chief Howard G. Carroll's territory around Rochester, N. Y., according to recent reports.

In Rochester Carroll effected a tie-up with a newspaper which featured pictures of Schine houses for identification by readers, for which tickets were awarded. The stunt is given credit as both a trade booster and publicizer of Schine properties in all neighborhoods.

In Geneva City, Clinton Young, manager of the New Geneva, put over an auto give-away but failed to jam the 5,000 patrons into his house on the night of the award. Schine's Regent had to take the overflow. Nearly half the population of the town turned out for the occasion.

Intermountain Elects!

Newly elected officers of the Intermountain Theatres Association, composed of exhibitors of Utah and Idaho, are C. F. Huish, Eureka, Utah, president; John J. Gillette, Tooele, Utah, vice-president; and Beverly S. Clendenen of Salt Lake City, attorney and secretary.

The organization has been very active for the past year and is doing a lot of good work. Huish, the new president, is interested in show business in the Utah cities.

New directors include Harry David, Public, Salt Lake; I. H. Harris, Harris-.voeller, Burley, Colo.; Walter Mendenthal, Pinney Theatre, Boise, Idaho, and Paul De Mor diant, De Mor diant-Brennan Theatres, of Blackfoot and Rigby, Idaho. John Rugar of Park City is the new treasurer.

SALESMEN WANTED

Immediate connection for right parties. Territories being established in all key centres on exclusive territorial basis. Proposition every exhibitor, large or small, is vitally interested in today.

Interested only in salesmen of good standing—men with exhibitor following who know their field and can make good with responsible house offering profitable connection with a future. Give full details, past connections, experience and territory desired in first letter addressed to:

BOX 286, MOTION PICTURE HERALD, 1790 BROADWAY, NEW YORK, N. Y.

Immediate replies essential to closing territories at once. All communications strictly confidential.

KEN TAYLOR'S IDEAS CONTINUE TO CLICK DOWN IN UVALDE, TEX.

Several weeks ago when recounting recent show-selling activities of Kenneth Taylor, in charge of the Strand and Ritz Theatres, Uvalde, Texas, we predicted that this new member of our organization would become an active contributor to the department and some additional evidence at hand practically bears out our contention that Ken is a live-wire showman.

One of the humongous phony ads, though quite shallow for reproduction and therefore not very enlightening, shows the result of an idea that came to him when exploiting "Conquerors." What he attempted to do was to carry out the idea that the theme of the picture covered a period between the year 1800 and the present day. To depict this he arranged for a street bally of an old covered wagon, one of the earlier model autos and a new truck, and showed the time power by declaring that he could be heard four or five blocks away.

The other photo shows a truck bally he used on "Hold 'Em Jail," a football pictu*
WE WANT YOUR IDEAS, TOO—SIGN UP!

FRED WEIMAR

is the manager of the Bijou Theatre, Huron, S. D., and he's another recent addition to the Round Table Club. Weimar has been following Club activities for some time and his application for membership in this organization means that he will try to do his best to help keep this department up to date. We'll assist his fellow showmen. Along with the recent affiliation of many members of the Publix-Northwest Division, the Club is now well represented in that section of the country and we will anticipate many worthwhile suggestions from the Dakotas and other points N. W. Let's hear what you are doing to boost trade, Fred.

N. RAY CARMICHAEL

operates the Coliseum Theatre out in Lamoni, Iowa, and we're also glad to record that he, too, has joined our organization. We take it that Ray is another independent owner-manager and will look forward to hearing him tell us in the near future. Take a little time off at the first opportunity, Carmichael, and jot down an account of what you have been doing to sell shows out your way and we will build it into Club headquarters so we can pass the word along to your brother members. In the meantime, good luck.

BYRON McELLIGOTT

also belongs to the Publix-Northwest gang and has charge of the Huron Theatre, Huron, S. D., where he keeps other fellows stepping in an effort to match his campaigns. We are mighty glad to list him among this week's batch of newly enrolled Round Tablers and feel sure he will also put a strong shoulder to the wheel. Mack is another one of those space-grabbing fellows, so don't be surprised to see his name on the list of those dealing with that subject. Welcome to the gang, Byron, and let's hear from you soon.

KENNETH SIMONS

manages the Palace Theatre down in Ashville, N. C., and is a member of the Publix-Bamford organization. At this writing he also becomes a member of the Club and we want him to know he is a welcome addition to these ever-increasing ranks. Simons has been with his outfit for the past 18 months and prior to entering showbusiness was a student at Duke University. He's one of the answers to this industry's prayers for young and new blood and we'll be glad to pass along any ideas he has for furthering the merry click-click-click at the box office window.

MURRAY BRACKER

is located down in the most sea-going section of Brooklyn, N. Y., where he manages the Sheepshead Bay Theatre, so if we happen to sometime advise his fellow showmen that Murray is indulging in give-aways of fish or fishing tackle, don't be surprised. Anything can happen down in Sheepshead. At any rate, we want you all to know he has joined this great army of showmen and that we're mighty glad to list him among the newly elected members. Furthermore, we know he'll come through with a flock of good show-selling suggestions for his brother Round Tabler.

KRIEGBAUM BROTHERS

Charles F. and H. Lisle, are owner-managers of the Char-Bell Theatre, Rochester, Minn., and their name will be familiar to many who have followed the story of showbusiness during the past several years. They formed part of the independent brigade of theatre owners a decade ago and we note on their application for membership that they're still that way. We welcome the Brothers Kriebaum to this organization and know that they'll do their very best to help keep Club pages filled with interesting show-selling information.

W. T. BRIGGS

hails from out in Adair, Iowa, where he owns and operates the Adair Theatre. He is another new member of our Club and we want all the rest of the gang to give him the glad hand. Okay, Briggs, and now that you're one of us, do your best to keep headquarters regularly posted on what you are doing those days when we have to keep the wolf away from the theatre door. We're sure you have some ideas up your sleeves for the betterment of trade conditions and the other fellows will want to know your views on this very important subject.

L. G. HERTL

manages the St. Clair Theatre out in St. Paul, Minn., and he's another one of the Publix-Northwest Division to join the ranks of the Round Table army. We also extend a cordial welcome to this new member and hope his name, too, will be numbed among the many enthusiastic contributors to this department. Like his brother manager of the circuit, he's one of a fast-stepping aggregation of showmen and we'll be checking up on his correspondence.

RAY L. NILES

is one of the Publix Northwest Division gang and he holds forth at the Lawler Theatre, City of Rochester, Minn.—home of the Mayos. He is another new member of this organization and, like every other man in his division, is turning out a lot of work which we know the other fellows in this Club will want to hear about. Just as soon as he gets an opportunity we feel sure he'll come through with a batch of useful tips we can pass along the line.

J. E. COURTHER

hails from out in Gallatin, Md., where he operates and manages the Courtier Theatre, an independent house. Courtier is one of this week's crop of new Round Tablers and we want him to know that we're mighty glad to have him with us. He has plenty to do rounding up trade in and around his town and we feel sure he'll have some interesting show-selling information to pass along for the benefit of his fellow Club members.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY STATE

DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

WILLIAM CLAYBROOK

manages the Astor Theatre out in Duluth, Minn., and it's our pleasure to record that he is another one of the fellows in the Publix-Northwest Division to enroll in this organization. Pull your chair up to the Table, Bill, and tell the rest of the gang what you have been doing to boost box office sales. We want you to know he's going to look after and that elaborate campaigns don't come under that sort of policy, but you must have a couple of good stunts up your sleeves for other Club members. Shoot them along.

EUGENE FISHER

is another assistant manager to enroll among the many runners-up already listed in the Club and he has the job of helping Norbert Stepke operate the Rialto Theatre out in Cawker City, Kan. Although Stepke operates in various capacities for the past nine years, he is only 19 years of age and his present post came through the efforts of a recent promotion following the departure of former Manager Paul E. Ryman. Between taking care of booking, advertising and projection, Fisher manages to keep pretty busy. We'll be glad to see him before he'll be getting another promotion or managing a house of his own.

G. W. YEATON

hails from over in Exeter, N. H., where he operates the loka Theatre, and he's another one of this week's crop of newly elected Club members. Since Yeaton operates independently and omitted classifying himself as manager on his application for membership, we'll assume that he both owns and manages his theatre. At any rate, we're glad to record his name among the long list of showmen already enrolled and trust he will do his full share to keep the ball rolling, along. We'll tell you more about his activities in future issues.

ROY PATIENCE

is the manager of the V. I. A. Theatre in Crescent City, Fla., and we're taking this opportunity to acknowledge his application for membership in the Round Table Club. It's not the best of tests, we'll gladly realize, to try and realize, to test out a fellow's name and our long list of show-businessmen—a field where one sure requires that quality. Okay for that Roy, and now we'll exercise some of the same sort of stuff until until we get a line on what you're doing to sell shows down in your sunny clime. Shoot some dope along for the benefit of your brother Round Tablers.

E. P. NELSON

also belongs to the Publix-Northwest division and we're listing him among this week's crop of new members as manager of the State Theatre, Waukon, Iowa. Welcome to the Club, Nelson, and now let's see what you can do to help along the good work. What was that last gag you used to throw upon box office receipts? Send along the dope on it so we can pass the word along to your fellow members of the Round Table Club. And maybe you've got some plans up your sleeve to combat the Lenten slump? Let's hear about that, too.

DON MONROE

is located out in Lincoln, Neb., where he manages the State Theatre, an independently operated house. Don didn't state in his application for membership whether he was enrolled as a showman, manager, or assistant manager, so we'll credit him with both titles until we hear differently. He has been following Club pages for some time and now that he's one of the gang, we'll be on watch to see that he contributes his share of the work necessary to keep this department up to mark. So that's the way it shapes up, Don; do your duty as a full-fledged Round Tabler and come through.
Productions are listed by the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

**Featur**es

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<td><strong>Cowboy Cousin</strong></td>
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<td><strong>Judge Roy Lee</strong></td>
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<td><strong>Egghead</strong></td>
<td>M. Les-Redfield</td>
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<td><strong>Ike</strong></td>
<td>M. Les-Redfield</td>
<td>Mar. 20</td>
<td>63, Dec. 10</td>
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**Coming Feature Attractions**

- Beyond the Law
- Roast of Dictator
- Chasers
- Die! Die!
- Dope Bandit, The
- Beyond the Law

COLUMBIA

**Features**

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<td><strong>As the Devil Commands</strong></td>
<td>Alan Dishman-Neil Hamilton-Thomas Todd</td>
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<tr>
<td><strong>California Trail, The</strong></td>
<td>John Gals-Nancy Carroll</td>
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<tr>
<td><strong>Deception</strong></td>
<td>Les Carrillo-Barbara Weeks</td>
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<tr>
<td><strong>End of the Trail, The</strong></td>
<td>Tim McCoy-Lucy Walters</td>
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<td>59, Feb. 24</td>
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<tr>
<td><strong>Forgotten Trail</strong></td>
<td>Tim McCoy-Joyce Cambell</td>
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<tr>
<td><strong>Giant of the Desert</strong></td>
<td>John Barry-Margaret还不错</td>
<td>Mar. 8</td>
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<tr>
<td><strong>Hitting the Trail</strong></td>
<td>Tim McCoy-Caryl Lincoln</td>
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<td><strong>Night Club Lady, The</strong></td>
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<td><strong>Silent Men</strong></td>
<td>Charlie Riller-Burleigh</td>
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<td><strong>Soldiers of the Storm</strong></td>
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<td><strong>Texas Town</strong></td>
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<td><strong>Virtue</strong></td>
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<td><strong>Western Coda, The</strong></td>
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<td><strong>White Eagle</strong></td>
<td>Jack Holt-Evelyn Knapp</td>
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**Coming Feature Attractions**

- Showdown at Montana
- Grizzly Valley
- Miss Kitty's Kiosk
- King of the Wild Horses
- Rusty Riders
- Rough Riders
- Unknown Valley
- Woman I Stole, The

COLUMBIA

**Features**

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<td><strong>Emergency</strong></td>
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<td><strong>Tiger Shark</strong></td>
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**Coming Feature Attractions**

- Beautiful Girl
- Central Airport
- The New1
- Indian Summer
- The Road to Yesterday
- Little Queen

FOX FILMS

**Features**

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<tr>
<td><strong>Dance to Earth</strong></td>
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<tr>
<td><strong>Down to Earth</strong></td>
<td>Will Rogers-Irma S.</td>
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<td><strong>Golden West</strong></td>
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<td><strong>Hot Pepper</strong></td>
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<td><strong>Robbers Roost</strong></td>
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<td><strong>Sailor's Luck</strong></td>
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<td><strong>Seven Keys to Baldor's Castle</strong></td>
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<td><strong>Smoke Lamps</strong></td>
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<td><strong>Star State</strong></td>
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<td><strong>Three of the Storm Country</strong></td>
<td>Janet Gaynor-Chris. Farrell</td>
<td>Feb. 26</td>
<td>75, Nov. 26</td>
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<tr>
<td><strong>Wild Girl</strong></td>
<td>Joan Bennett - Charles Farrell</td>
<td>Apr. 30</td>
<td>77, Oct. 4, '33</td>
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</table>

**Coming Feature Attractions**

- Comedible
- Fifth Column
- The Gentes
- Giant Swing, The
- vans of America, The
- I Loved You Wednesday
- Man's Man
- Peace and the Glory
- Royal Tramp, The
- Zee in Budapest

FREULER FILM ASSOCIATES

**Features**

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<tr>
<td><strong>Fishing Gentleman, The</strong></td>
<td>Will Rogers-Matthews</td>
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<td>75, Oct. 15</td>
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<td><strong>Fur Man Rides Again</strong></td>
<td>William Anderson</td>
<td>Nov. 9</td>
<td>75, Nov. 19</td>
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<td><strong>Gambling Sex</strong></td>
<td>Ruth Hall-Grat Wit</td>
<td>Nov. 9</td>
<td>75, Nov. 19</td>
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<td><strong>Savage Girl, The</strong></td>
<td>Barbara Hudson-Walter Byron</td>
<td>Dec. 24</td>
<td>75, Dec. 17</td>
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**Coming Feature Attractions**

- Bulldog Edition
- East of Sudden
- Green Paradise
- My Wandering Boy
- Silent Army, The
- Riders of the Fellow.
THE RELEASE CHART—CONT’D

SHORT FILMS
[All dates are 1932 unless otherwise stated]

COLUMBIA

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<td>GQ YOU REMEMBER</td>
<td>Nov. 27</td>
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<td>ALWAYS KICKS</td>
<td>Oct. 18</td>
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<td>GRIFFIN NINJAS</td>
<td>Nov. 16</td>
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GREAT HOKUM MYSTERY
Buried at the Stake
Ext. Evil Empties
In the Cloaks of Death
In the Dark Disaster

HODGE-PODGE
Across America on a Train
Stable Blowers
Jews on the Stomach
The Five Violins
Out of the Ordinary
Skippack Bluffs

MIKAEL MANN

Biggles
Zooty Olds

MACK BENNETT

Alaska Love
Tarnishable Trouble
Sore-Granny
Young Onians

MACE COMEDIES

A Pair of Socks
As the Crow Flies
Ext. Hot Headed
Two Black Gowns in Affair

MORAN AND MACK

As a Pair of Socks
As the Crow Flies
Ext. Hot Headed
Two Black Gowns in Affair

SPIRIT OF THE CAMPUS

California State
Corset
Gretel and Gretel
Idol of the Village

TERRY-TOMBS

Burlesque
Cosby Cousins
College Spirit
Down on the FARM

THREE-REEL SPECIAL

KRAZES

A Drug on the Market
Terry Tombs

TORDY COMEDIES

(Bob Cook)
Turkey's Bag Day
Turkey's Kitty Cat
Turkey's Renegade
Turkey's Turn Tarus

VANY HOLLWOOD

California State University
Harvard University

WALT DISNEY

Keyhole Kafe
Gold Bikini
Murphy
Ship A-Hoy

WATERFORD

Gloria
Trifon
Trish

WORLD OF SPORT

Arthur Lake
Rogues
Throwing the Ball

EDUCATIONAL

[Distributed through Fox Films]

ANDRE CLYDE COMEDIES

A Fast About Woman
Arthur Lake

BILLY BURLEKS

Glad to Be Riches
Kid in Hollywood

BRAVY'S NATURGAPHS

Animals in the Wild

BROADWAY Gossip

No. 1

CAMERA ADVENTURES

The Forgotten Island

MAGIC CARPET SERIES

Aladdin's Magic
Invisible洁净
The Tom-Tom Train

MOTION PICTURE HERALD
April 1, 1933

METRO-GOLDWIN-MAYER

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<td>LIFE IS A DANCE</td>
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<td>NEW WAYS IN NEW YORK</td>
<td>Jan. 15, 1933</td>
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COLUMBIE COMEDIES

THE BUSINESS OF MONTY (Ray Collins)

DODITIES

Chill and Chills

Dollies

His Royal Shyness

JESTERS

Mountie

SINNER

Gun

SINGING SQUADRON

A Los A La Lamp

The Shadow of a Doubt

Sports Champions

Auto Racing

Barn Dance

Cuban Dance

Football

FOLK TALE FILMS

Ali Baba and the Forty Thieves

MUTT & JEFF

There's a Girl in My Attic

TAXI BOYS

Can't Kill a Bawk by a Wife

OTHER

HOLLYWOOD ON PARADE

PARAMOUNT PUBLIX

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<td>Sept. 17</td>
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<tr>
<td>Betty Boop &amp; Uly &amp; Ozzie</td>
<td>Oct. 22</td>
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<td>Betty Boop and His Pal</td>
<td>Dec. 13</td>
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<td>Betty Boop, Set It to Work!</td>
<td>Oct. 10</td>
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<td>Betty Boop and His Pal</td>
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Two Reel Comedies

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<td>Kidnapped</td>
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<td>Minding the Baby</td>
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<td>Stolen Kisses</td>
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Paramount Pictures

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State Rights

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<td>New Orleans</td>
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<td>Featurettes, Inc.</td>
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<td>Holy Men of India</td>
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<td>C. F. Friend</td>
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<td>Last Parish in Europe</td>
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<td>Russian Steel</td>
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<td>The Sorcerer’s Apprentice</td>
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<td>This Wonderful Life</td>
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<td>Mickey’s Car</td>
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<td>Fairies and Boys</td>
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<td>Flowers and Trees</td>
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<td>Birds in the Bower</td>
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THE RELEASE CHART—CONT'D

UNIVERSAL

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<tr>
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<td>2 reels</td>
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<td>FAT MAN</td>
<td>August 29, 1932</td>
<td>2 reels</td>
<td>September 7, 1932</td>
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<tr>
<td>THE WRECKERS</td>
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<td>2 reels</td>
<td>October 29, 1932</td>
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<tr>
<td>THE NUGGETS</td>
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POOH CARTOONS

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BROADWAY BREVIETIES

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<tbody>
<tr>
<td>HOW TO BREAK 90</td>
<td>November 15, 1932</td>
<td>2 reels</td>
<td>November 29, 1932</td>
<td>1 reel</td>
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SPECIAL

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UNIVERSAL BREVIETIES

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<tr>
<td>ROY ROGERS</td>
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UNIVERSAL COMEDIES (1932-33 SEASON)

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VITAPHONE SHORTS

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Motion Picture Herald
1790 Broadway, New York

Gentlemen:

Herewith please find my check covering subscription to the
Herald. Some weeks ago I permitted my subscription to lapse, and
thought I would not miss receiving same. However, I have been
lost without it, so am anxiously awaiting my first issue, which I trust
will be forthcoming next week.

Best wishes.

(Signed) George S. Otte
Court Theatre, Wheeling, W. Va.

NEWS PICTURES

FOX MOVIE CASE—No. 83—Uncle Sam makes new money—Secretary Wallace defends bill to restrict agriculture—Preview of spring styles held in New York—Lloyd George lends fete at Cunard Vestry—East—Tennis—New death and murder in Tennessee—New York's Irish hall Saint Patrick—Harry Cohn does performance for Food and children.

FOX MOVIE CASE—No. 84—Roosevelt signs beer bill—Rising Ohio River floods Cincinnati streets—Governor Drewrey auto thrill for Chicago World Fair—Hindenburg and Hitler honor war dead—Mr. Roosevelt goes horseback riding—English air
men set new non-stop mark—Viennese girls welcome Greeks down dicorator.

HEARST METROTONE NEWS—No. 252—Brooklyn holds first auto race—Mrs. Roosevelt takes to horseback riding—Hindenburg children get skating lessons—Dictator ousted in Greek election—Gay Paree gets dance past—German Republic ends Ohio River overflows—German "death car" coming to Chicago World Fair—President signs beer bill.

HEARST METROTONE NEWS—No. 253—Japan again hit by earthquake—Babe Ruth signs for $12,000—Japanese broadcastaries—Mr. Donald George avers European break—Kids entertain John D. at Ormond Beach, Fla.—Red Cross aids flood victims at Louisville, Ky.—George Bernard Shaw welcomed United States.

PARAMOUNT NEWS—No. 87—Crack motorists perform at Haute, Eng.—Mrs. Roosevelt takes to saddles—France sends new envoy to America—Mrs. Moody opens Spring tennis campaign in Pasadena—Beer bill signed by Roosevelt—Flood hits Kansas—Indiana and Ohio—Irene Bordoni gives Bert Lahr swimming lessons in Miami.

PARAMOUNT NEWS—No. 88—Japan shaken anew by earthquake—Andrew W. Mellon returns to America—Hoover arrives at Palo Alto, Cal.—Vance Makeau arrives in New York—Government moves to establish relief agency for unemployed—Roth signs contract—Relief agency aids marooned residents at Louisville, Ky.


PATHÉ NEWS—No. 90—Hindenburg links Reich and Empire—Trojans in football training at Los Angeles—New York holds annual flower show—First lady takes to bridle path—Roosevelt signs bill legalizing 3.2 beer and wine—Helen Wills Moodylimbers up in Pasadena—Ohio River flood covers streets of Cinnc.

UNIVERSAL NEWSPAPER NEWSREEL—No. 130—President signs bill legalizing beer—New York Jewish war "fails"—New storm hits Chicago—Hoover returns to Palo Alto, Cal.—C.A.O. plans campaign—Mr. Roosevelt goes horseback riding—Youngsters in baseball practice at M. Brewer, N. V.—Lion in Los Angeles' zoo gets bath—Queen of Kamikashi, Japan.

UNIVERSAL NEWSREEL—No. 131—Mass meeting in New York denounces Nazty, intolerance—U. S. S. San Francisco launched at Mare Island—First year anniversary of Chicago—Gallo fair held at Lyon, France—Congressmen fly to S. labor camp plan—Japan's envoy arrives in New York.

Schwartz Opens Twentieth
A. H. Schwartz has opened the Baldwin, in Baldwin, Long Island, as the twentieth unit in his chain circuit. Mathews is manager of the Baldwin. Another theater is planned by Mr. Schwartz at Franklin Square, Long Island.

WABASH AVENUE

CHICAGO

Well, the big noise along the Wabash last week was the shooting at union headquarters where Fred Oser, "rebel" operator, was killed by Ralph O'Hara, the local operators' union. O'Hara claimed he shot in self-defense after being fired upon by Oser. O'Hara has been booked on a formal charge of first degree murder and Tom Maloy is under bond as a material witness.

> Balaban & Katz reopened the United Artists theater last Friday after an extensive newscase campaign of its feature picture, "Gabriel Over the House."

> Simon Simansky of Saminsky & Miller circuit, is back at his desk following a three weeks' rest at Hot Springs.

> Irving Mack is another Film Row familiar who has been away for the past ten days, but Irving has been out in the bushes beating up trailer business.

> Phil Dunas has taken over his new duties as manager of the Columbia exchange. Dunas succeeded William Brunberg.

> Maurice Rubin of Michigan City, Ind., has purchased the Lake theater from the receivers.

> Florence Paley has installed RCA High Fidelity equipment at the Haymarket theater.

> Ben Fish of the United Artists home office was a visitor in Chicago last week conferring with Eddie Grossman.

> Irving Lipschitz, manager of Warner Bros.' Jeffy theater, has been transferred to the Orpheum. Gene Holson has been named manager of the Jeffy.

> John Immerman, father of Walter Immerman, vice-president and general manager of Balaban & Katz, died Monday morning following a few weeks' illness.

> Charles Stern has taken over the Cinema Art theatre on Chicago Avenue, which he will operate with American films. Stern will drop the "Art" in the name of the novel playhouse. He owns the Willard and Austen theatres.

> HOLQUIST

Trans Lux Reorganization
And Merger Plan Reported

Plans have been completed for a reorga
nization of Trans Lux Daylight Picture Screen Corporation and for a merger with the News Projection Corporation, which will terminate litigation between the two respective rights to operate stock ticker projection machines, according to the Wall Street Journal.

Under the plan, a new company will be formed to operate the stock ticker projection business of the companies. The new company will have 1,600,000 shares of common stock, of which 1,000,000 will be issued to Trans Lux and 600,000 to News Projection.

Fagan Making Bridge Shorts
Willard Karn, Oswald Jacoby and George Reith, contract bridge experts, have been signed by Myron C. Fagan to make a series of 12 shorts on bridge, titled "The Big 3 of Contract Bridge." The color version will be produced at the Photocolor Studios, Irvington-on-the-Hudson, New York. Mr. Fagan will direct.

WEEKLY PICTURES

ON BROADWAY

Week of March 25

MAYFAIR
Holy Men of India—Capital
Party-Ing Around—Universal
The Shrike...—Universal
PARAMOUNT
Caliente Love—Paramount
RIALTO
Canine Thrills—Paramount
Hawaiian Fantasy—Paramount
Snow White—Paramount
The Dentist—Paramount
RIVOLI
Benny Davis—Master Art Products
Mickey's Mollerdrammer—United Artists
New England Sunset—Paramount
RKO MUSIC HALL
The Last Mail—RKO Radio
Shakespeare With Tin Ears—RKO Radio
RKO ROXY
Terrible Troubadours—Universal
Too Man—Universal
Voice of the Vatican—Universal
ROXY
Playful Pan—Columbia
The Silent Enemy—Industrial
STRAND
Sea Devils—Vitaphone
Young and Healthy—Vitaphone
Monarch Resumes Sales Talks
Monarch's regional sales meetings, recently suspended because of banking conditions, were resumed last week in New York and elsewhere. After the New York meetings, John R. Freuler, president, will leave for Hollywood to supervise production. S. M. Berger & Co. has concluded arrangements with Mr. Freuler to distribute 12 Monarch features in the Philippines.

Mannix, Selznick MGM Officers
Edward J. Mannix and David O. Selz
nick have been elected vice presidents of the Metro-Goldwyn-Mayer Corporation by the board of directors.

Edward Schnitzer to Columbia
Edward Schnitzer is now manager of Columbia's New York exchange. He was formerly with Fox and then with Educational-World Wide.
REPAIR SERVICE

SPECIAL INDUCEMENT OFFER ON SIMPLEX repairs and parts. Also replacement parts for RCA sound equipment. Write for details and price.

THEATRE SUPPLY & SERVICE CO., 555 Eleventh Avenue, New York City.

USED EQUIPMENT

BARGAINS RECONDITIONED ARCTIC-SU-AIR blowers, noiseless drives. Write for prices. SOUTH E RN FAN CO., Box 440, Atlanta, Ga.

UNUSUAL BARGAINS IN USED OPERA Chairs, Sound Equipment, Moving Picture Machines, Screen, Spotlight, Stereopticons, etc. Projection Machines. Send for catalog. MOVIE SUPPLY COMPANY, 844 So. Walnutt Ave., Chicago.

NEW DEAL HAS STARTED—HERE'S HOW:

SELLING OUT COMPLETE THEATRE: FIRST come, first served—everything goes. BOX 374, MOTION PICTURE HERALD.

ONE PAIR WEBER DE LUXE SIMPLEX SOUND heads—complete with G. E. motors. One pair Weber Monograph de luxe sound heads, complete attachments and G. E. motors. Slightly used—Address E. E. S., INC., Buffalo, N. Y.

TRAILER SERVICE

DISTINCTIVE SOUND TRAILERS, HAND lettered; 6 ft. and 90 cards; 24-hour service. KAN SAS CITY FILM LABORATORIES, 349 Charlotte, Kansas City, Mo.

SOUND TRAILERS—OUR PRICE OF & ft. IS a saving over 6 ft. 50c card. MISSOURI FILM LABORATORIES, 1704 Baltimore, Kansas City, Mo.

PRINTING SERVICE

1,000 3x8 COLORED THEATRE PROGRAMS, 75c.
SUGAR RIVER PRINTING COMPANY, Albany, N.Y.

250 LETTERHEADS AND 250 ENVELOPES, $1.49.
WEBSTER'S PRESS, Farmland, Indiana.

1,000 BUSINESS CARDS 5c. postpaid. KROY PRESS, 328 N. Queen, York, Pa.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Approved home-study training in Theatre Management, Advertising and Technique. Send for catalog.
THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmsford, New York.

PROJECTIONISTS UNIONS

FOR SALE OR LEASE, SEVERAL WORTH while props all over the country. Interested theater owners call. BOX 18A, MOTION PICTURE HERALD.

THEATRES

THE NEW NATIONAL PROJECTIONISTS' Union—Independent Motion Picture Operators' Union, National Executive Offices, 3156 Vincent North, Minneapolis, Minn.

FILMS

FOR SALE OR RENTAL, SILENT PICTURES of every description; perfect prints; low prices; also silent negatives for sale of Westerns, Comedies, Melodramas, etc. GOLDWITT FILM SALES CO., 729-737 Ave., New York City.

TEATRICAL BROKER

LICENSED SPECIALIST IN AMUSEMENT and theatrical transactions of all kinds. Will represent theatre sales and purchases. RUDOLPH EISEN BERG, 511 5th Avenue, New York City.

HELP WANTED

BRANCH MANAGERS WANTED IN EVERY State. Knowledge of projection helpful but not necessary. Business consists of theatre supplies. BOX 36, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

EQUIPMENT AT CROWN'S BARGAIN COUNTER to meet your pocketbook: Simplex mechanism, $185; Powers, $187; Simplex machine complete, $175; Powers machine complete, $85; Reflectors reconditioned, $5.00 work guaranteed; new reflectors at bargin prices. Projector charges, 75c; extinguisher charges, 35c. R. C. A. tubes 50c off list. CROWN MOTION PICTURE SUPPLIES, 311 West 44th St., New York City.

POSITIONS WANTED

LIVE WIRE MANAGER—WIDE EXPERIENCE. Expert publicist, Community builder. Best references. Salary or percentage. HARRY B. MOLLER, Bellefontaine, Ohio.

BACKED BY 12 YEARS' EXPERIENCE AS manager and theatre operator. Will accept any offer anywhere. Can furnish references. BOX 120A, MOTION PICTURE HERALD.

AT LIBERTY—15 YEARS' EXPERIENCE—sound operator—start $150 a week. H. SWATEK, 18 W. 9th St., La Salle, Ill.

THEATRE POSTER ARTIST, SIGN PAINTER, trained, experienced; some equipment. Salary $150.
BOB SNYDER, Lock Haven, Pa.

TEATRES WANTED

WILL RENT, LEASE OR BUY WORTHWHILE theatre properties all over the country. State seating capacity, value and population. Also state condition of theatre, how equipped and what competition. BOX 122A, MOTION PICTURE HERALD.

TECHNICAL BOOKS


WANTED TO BUY

THREE HUNDRED SECOND-HAND THEATRE chairs wanted. Must be in good condition and comfortable style. Price must be very low. Will buy cash if suitable. BOX 18A, MOTION PICTURE HERALD.

EQUIPMENT EXCHANGE

IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on our proposition. EQUIPMENT EXCHANGE, c/o MOTION PICTURE HERALD, 1590 Broadway, New York City.

ATTRACTIONS

FIRST CLASS STAGE AND RADIO TALENT booked direct on easy terms. Will increase your business. Name your proposition. Interested in small guarantee or percentage. BOX 123A, MOTION PICTURE HERALD.
CONFIRMED BY TIME

It may have been fate that prompted the perfecting of the first Eastman motion picture film just when Edison's first projector demanded it.

But it was time's judgment of its merit that again and again confirmed Eastman film as a leader in the industry it helped to father.

Today it's Eastman Super-sensitive Panchromatic Negative that points the way to new heights of accomplishment, in a new era of cinematography. Eastman Kodak Company (J. E. Brulatour, Inc., Distributors).

EASTMAN FILM
CANCEL THE DEER-HUNTING PRIVILEGES IN YOUR BALCONIES . . . . .

...You'll Need EVERY SEAT In Your Theatre When You Play...

"PICK UP"
SYLVIA SIDNEY - GEORGE RAFT

"THE STORY OF TEMPLE DRAKE"
MAURICE CHEVALIER
"A Bedtime Story"

"THE EAGLE AND THE HAWK"
FREDRIC MARCH - CARY GRANT
CAROLE LOMBARD - JACK OAKIE

"INTERNATIONAL HOUSE"
PEGGY HOPKINS JOYCE - W. C. FIELDS
BURNS & ALLEN - RUDY VALLEE - COL. STOOPNAGLE & BUDD - STUART ERWIN

Paramount Pictures
RESTORING SALARIES RECEIPTS CLIMBING LEADERS CONFERRING

In Two Sections — Section One

April 8, 1933
Play Ball! with these heavy sluggers for consistent home run entertainment that packs the stands

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<td>Harry Langdon Mermaid Comedies</td>
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<td>Moran and Mack Torchy Comedies with Ray Cooke</td>
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<td>Vanity Comedies</td>
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- "Sunkissed Sweeties"
- "A Fool About Women"
- "Boy, Oh Boy!"
- "Artist's Muddles"
- "Feeling Rosy"
- "Loose Relations"
- "The Big Flash"
- "Tired Feet"
- "The Hitch-Hiker"
- "Knight Duty"
- "As the Crows Fly"
- "Two Black Crows in Africa"
- "A Pair of Socks"
- "Honeymoon Beach"
- "Hollywood Runaround"
- "Keyhole Katie"
- "Techno-Crazy"
- "War Babies"
- "Pie Covered Wagon"
- "Glad Rags to Riches"
- "The Kid's Last Fight"
- "The Tale of a Shirt"
- "Down on the Ever"
- "Who Killed Rob京东"
- "Tall Silver Surfer"
- "California"
- "Georgia Tech"

DISTRIBUTED IN U.S.A. BY FOX FILM CORPORATION
NOW it wins a NEW and GREATER GLORY in Talking Pictures!

Enjoy it SIMULTANEOUSLY with its WORLD PREMIERE at the Astor Theatre, N. Y.

New England, New England you have found a new glory in Helen Hayes and Clark Gable. The Astor Theatre, N. Y., was packed last night for the/$2 engagement of "White Sister," the picture that has just opened at the Astor Theatre, N. Y. of $2 admission. Cheered and praised in its WORLD PREMIERE, you see it now at our regular prices!

Imagine! You saw it SIMULTANEOUSLY with its World premiere at the Astor Theatre, N. Y., at $2 admission. Yes, it is but $2, and our REGULAR PRICES!

It was used successfully in Boston and Chicago, the first two engagements of "White Sister" at popular prices. When you advertise the picture use the line "Enjoy it simultaneously with its $2 engagement at the Astor Theatre, N. Y."

THIS AD CAMPAIGN BROUGHT BIG MONEY!

Get these special mats from M-G-M Ad Dept., 1540 Broadway, N. Y. C.
THESE DAYS
OTHER COMPANIES
ARE SURPRISED
WHEN THEY
DELIVER A HIT...
WARNER BROS.
ARE SURPRISED
WHEN THEY DON'T

P. S.—We haven't been surprised in months, thanks to—

"42nd STREET"—Held over in 95% of its engagements.

"HARD TO HANDLE"—Rated box-office champion in national exhibitor poll.

"KING'S VACATION"—Also named box-office champion by exhibitor vote.

"THE KEYHOLE"—"Drawing 'em big at Radio City, beating last week."—Variety

"GRAND SLAM"—"Making everybody happy at Keith's, Cincy."—Variety

"GIRL MISSING"—"Nice net at Earle, Washington."—Variety

FAMOUS QUOTATIONS

"Just a few lines of appreciation for the best pictures of the year—produced by Warner Bros."—Mrs. I. Brotman, Avaloe Thea., Chicago, Ill.
But CAREFULLY values — in Warners' line-up ... the pictures on to keep theatre next two months!

We told you America's pocketbook was "open for business." We kept the faith — and gave you the pictures. So now give credit where credit is due . . . .

THANKS A LOT TO WARNER BROS. FOR THESE HEADLINES —
GET YOURSELF THE
CREAM
OF EASTER WEEK TRADE!

Let others scramble for the skim milk

Play the greatest picture show business has ever known on the fattest profit week in the calendar. But you’d better hurry and date it in... other exhibitors have the same smart idea!

PICTURE of the GENERATION

CAVALCADE

National Release
APRIL 15th

Day before Easter
"Gabriel Over the White House," so enthusiastically rated by reviewers, is going to have a very good press. A merry time will be had by the commentators, most likely to the profit of the box office.

The first large calibre detonation came this week from Mr. Walter Lippmann, no less, the pungent intellectual daily philosopher of the New York Herald Tribune, who wrote from Santa Monica, after seeing the picture, and who, not so much to our surprise, positively is not amused.

The acutely intelligent Mr. Lippmann in fact devotes a column to complaint that "the body politic is one kind of body that Hollywood has not learned about." He holds that "as a sample of what the movies can do for the political education of mankind, 'Gabriel' is not so promising. ... The world of 'Gabriel' is the infantile world of irresistible wishes. More specifically, it is a dramatization of Mr. Hearst's editorials."

After summarizing the plot action of the picture, Mr. Lippmann epilogues: "So I say, long live the great lovers of the screen, the cute ones and the dark purple ones, the wistful ones and the man-eaters. They fill the vacant hours and they have no ax to grind except at the box office."

This is all a lot of fun, even if Mr. Lippmann does not find "Gabriel" quite satisfactory as a tract of political education. One might inquire if anyone expected it to be. Up to this time it had been our impression that "Gabriel" was just a motion picture.

One might suspect that the Tribune's profound editorial writer and political scholar is just a bit upset at finding his locale taken over for the moment as a movie location. He need be no more disturbed about that than by the editorial utterances of Mr. Hearst and his papers, in a competitive sense. Their audiences are far from identical. There is further the devastating possibility that Mr. Lippmann, who is so engaged in making sense out of politics, may be in fact considerably more in error than Mr. Hearst who makes verbal printed drama and movies out of the same raw, raw materials. In our opinion the average voter does not perceptibly outrate the average motion picture consumer.

Mr. Lippmann has clearly missed the point and purpose and nature of both the motion picture and Mr. William Randolph Hearst. Apparently none of Mr. Lippmann's newspaper experience has been in close contact with the Hearst editorial machinery or he would not be surprised about "irresistible wishes" or deal with them so lightly. He does not remember, for instance, that when Mr. Richard Harding Davis cabled for permission to come home from Cuba because "nothing was going to happen," he received from Mr. Hearst a cable: "You write stories, I will supply war."

If "Gabriel" is good motion picture entertainment, which it seems to be, politics may safely be left to the politicians, and Mr. Lippmann. The picture was not made for him anyway.

**THE RASPBERRY MARKET**

In the days of '98 and the Alaskan gold rush raspberries brought twenty-five cents a pound in "dust," at Nome. They were worth it, if one had both the appetite for raspberries and the "dust." Or in any event it did not matter very much because the gross could stand it. There came a time, however, when there was no longer such a market for raspberries at Nome. If this were an allegory, instead of a bit of history, we could do a handsome job of pointing to some contemporary raspberries that a certain great industry continues to buy despite the shortage of "dust." One handsome basket of such raspberries is a continued expenditure of large sums to tell one per cent of the population, in alleged national media, about part of the screen's product.

**AGRICULTURAL NOTE**

Some current newspaper editorials have discussed a demand for motion pictures "firmly grounded in American soil." Let us hasten to make emphatic to certain producers that "soil" is not always synonymous with "dirt."

**OVERWORKING THE AIR**

It is not entirely unreasonable for the Motion Picture Theatre Owners of St. Louis, eastern Missouri and southern Illinois to ask that screen stars stay off the air between 7 and 9 o'clock in the evening. That's only fair to the consumers who might get confused. Also there's a thought in the shrewd radio philosophy of Mr. Floyd Gibbons, who has occasionally remarked that there is no commercial sense in being so continually before the public that it can get fed up. It might be said that no one can amuse all the people all the time.

**ADVICE TO MOTHERS**

A radical new motion is offered to club women by Mrs. Walter Ferguson, writing in the New York World Telegram, when she suggests that "to adjust the movie to suit the child instead of teaching the child to discriminate between good and bad pictures is to begin at the wrong end of the problem." Mrs. Ferguson does not incline to the notion of making this a perfect world for children by "trying to take everything and everybody in hand." She thinks mothers should raise their own.

The Connecticut trout season opens April 15. Persons desiring to see the editor on that date may wait, at their own risk, at the falls of the Silvermine River in Fairfield County.

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**MOTION PICTURE HERALD**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Photoplay, founded 1907. The Film Index, founded 1908. Published every Thursday by Quigley Publishing Company, 710 Broadway, New York City. Telephone Circle 3-7100. Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago office, 407 South Dearborn street, Edwin S. Clifford, manager; Hollywood office, 421 Pacific Life Building, Wild Gunning, manager; London office, 41 Radhull Drive, Edgware, London, England, W. H. Mouning, representatives; Berlin office, Katharinastrasse 3, Berlin-Halensee, Germany, Hans Tietzner, representatives; Paris office, 19, Rue de la Cour-dit-Noe, Paris 20e, France, Pierre Autel, representatives; Sydney office, 102 Sussex street, Sydney, Australia, Clifford Holt, representatives; Mexico City office, James Lockhart, Apartado 287, Mexico City, Mexico, Member Audit Bureau of Circulations. All contents copyrighted 1931 by Quigley Publishing Company. All correspondence should be addressed to the New York Office, Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, published annually, and the Chicagoan.

**MARTIN QUIGLEY, Editor-in-Chief and Publisher**
AIR COMPETITION

In part to "save the motion picture industry from destruction from within its own ranks," the MPTO of St. Louis, Eastern Missouri and Southern Illinois last week offered an "earnest prayer" via resolution that film stars cease broadcasting during evening hours of heaviest theatre attendance. Honored should be goggle-eyed Eddie Cantor, coffee comedian, by specific mention. From the other side of the fence comes this of National Broadcasting; its ablest air-fillers are proving the film theatre's best stage attractions. . . .

NAZI HAMMER

From the scenarist's typewriter to the be-nighted office of Hitler's Minister of Propaganda and Popular Enlightenment, Dr. Paul Joseph Goebbels, must go all scripts of German films, last week reported English producer Victor Saville, returned to London from Berlin. Held are all screen yarns not militaristic, not pro-Nazi in implication at least. "Seemingly a strange exception to this Nazi hammer is the product of Ufa. Obvious, however, becomes the reason when it is understood Ufa's head is Dr. Alfred Hugenberg, Nationalist leader, Hitler ally. . . .

BENEFIT RACKETEERS

Disgusted have become New York legitimate performers with unending demands on their time to partake of benefits for this, that, the other thing. Meetings "to do something" have resulted in the Actors' Benefit Association, to investigate benefit requests. Elected president was Broadwayite Eddie Dowling. If the Association approves a benefit, one-quarter of the receipts must go to theatrical charity. Thus it is hoped to terminate what has nearly become a new racket. . . .

FASCIST JUSTICE

Swiftly to jail last week marched three of five directors of Italy's Luce Institute, government agency which controls Italian production, distribution, charged with embezzlement of millions of lire and there to languish for five years. Anxious are Mussolini's officials to question Baron Alessandro Sardi, the Institute's president, when he returns to Rome from Chicago. . . .

LISTENERS

About a radio receiving set late last Saturday night, and into the early hours of Sunday morning, gathered a considerable crowd. Its head was Franklin Roosevelt, its residence the White House. At New York's Capitol theatre, commencing at midnight, some 150 "names" of screen, stage, radio fame, gathered in a huge benefit performance, its object a White House swimming pool and exercise for the President. Already approved by Congress, the pool will shortly be a reality rather than a dream of recent Hollywood-baiter George M. Cohan. . . .

PIGONIERS REMEMBERED

Many and many a year ago the Freres (Brothers), Lumiere, from their Paris workshop, evolved mechanism then momentous, still important to the far-flung motion picture industry. Recently in Rotterdam, Holland, was opened the Theater Lumiere, specifically honoring the pioneering brothers of early cinematography. To S., den Hartogh, the theatre's manager, goes credit for thus memorializing a name well filling a page in the screen's history. . . .

FRESHMEN SELECT

Momentous is the result of a statistical compilation emanating from "The Dink," Princeton publication, which recently canvassed tiny-capped freshmen anent their screen preferences. Among men the winner was Walt Disney's famed Mickey Mouse, followed by Lionel Barrymore, Fredric March, George Arliss. Not Minny Mouse, but Norma Shearer led the preferred women. After her: Joan Crawford, Constance Cummings, Helen Hayes. . . .

POLA'S MODESTY

Claiming the Folies Bergere no alma mater of her, Pola Negri, in Paris filming Alexander Dumas' "The Queen's Necklace," balked, refused when was reached the scene requiring that she bare her breast to the test of red hot irons. Immodest, she contended, and the producers withheld royalties due her and her American agent, Edwin Miles Fedman. To the Paris court of appeals rushed the actress, seeking redress, records a U. P. dispatch. Strangely ironical is the situation of a Paris court deciding what is, what is not immodesty. . . .

NOVELISTS' SIDE LINE

Dear to the heart, helpful to the pocket of the American novelist has long been the "side line" of his profession. On that theory last week famed novelist Will Irwin, speaking to the National Writers Club, threw a wet blanket, declared novelists will in future have to depend on their book sales for a living. The motion picture industry, most "side line," is increasingly preparing its own material, said Writer Irwin. Equally, serial rights, magazine pay are declining. . . .

SCREEN DRAMATURGY

All-important to the production of competent motion pictures is a precise knowledge of screen dramaturgy, as a most vital adjunct to the scientific and technical superiority which, "unfortunately, does not guarantee the product." On this premise has Boris V. Markovin, University of Southern California Ph. D. and Department of Cinematography head, instituted a course in "a precise scientific method in the production of motion pictures." To the course Professor Markovin hopes to entice studio employees. Most important and difficult aspect of screen dramaturgy, declares he, is the building-up of the mounting line of emotional excitement, a term echoing much of the schoolroom, little of the studio. . . .

FRENCH TROUBLES

Not alone in breeding tides of business adversity are American producers, distributors, exhibitors, last week indicated Henri Diamant-Berger, French director, in New York from Paris. A combination of causes, notably 60 per cent loss in grosses, expensive product from America, unemployment, taxes have forced a negative cost revision by French producers. While that revision becomes actuality, French production is at a standstill. Closed is Paramount's Joinville studio, among others. For the independent in France M. Diamant-Berger sees a current opportunity. . . .
RESTORING PAY BEGINS; THEATRE RECEIPTS RISING

Columbia First To Lift Industry-wide Salary Reduction; Theatre Grosses Increase 40 Per Cent in a Week

Abandonment of the industry's emergency salary reduction order got under way this week and grosses at motion picture theatres continued improving, as leaders shifted to Hollywood the scene of their inter-company discussions on the many problems of readjustment.

Columbia abrogated the 25 and 50 per cent cuts in salaries effective immediately, and it is believed that this action will precipitate similar moves by other major corporations before the expiration on April 30 of the prescribed eight weeks period. Mentioned as likely producers for early return to the old wage scale are MGM, Warner, United Artists and RKO. Officials of these corporations, however, would not discuss the situation, although it was definitely understood that the cut would not continue beyond the eight weeks.

In Hollywood, the Academy's emergency committee of workers met with producers throughout Tuesday night and out of the conference came the announcement that every company able to restore salaries to full 100 per cent would do so, acting individually, before the eight-week date. Saturday morning is the deadline when the studios are to submit to the Academy workers all data on earnings, which will be the yardstick for proving ability or inability to pay.

May Act on Salary Situation

Some action on the salary situation may be taken when the industry leaders meet in Hollywood next week, although late Wednesday producers officially and vigorously denied reports in Hollywood that the executives were traveling westward to effect permanent salary reductions, possibly of 25 per cent.

Much of the speculation and worry over conditions created by the recent banking situation appears to have vanished, and plans were well organized for effecting a solution of many problems on a cooperative scale.

Following a directors' meeting Tuesday at the offices of the Motion Picture Producers and Distributors of America, it was announced that chief executives of most of the large companies and Will H. Hays, president of the MPPDA, would attend the conferences on the Coast next week. Thereby another precedent was established, with business and financial leaders of New York and the production executives of Hollywood discussing intra-industry problems in one group.

"There is not a thing about the motion picture business that will not be discussed," according to an MPPDA executive. "The company heads will acquaint themselves with each other's problems—and there are plenty of them."

Besides salaries, it was indicated that negative costs, quantity of feature production, and further inter-changing of players are subjects which probably will come up. Financial matters are one of the most important subjects on the program, likewise the five-cent program, suggested last week by Mr. Hay, including decentralization, physical distribution integration, reduced administrative cost and an increased flow of talent to the studios, adjustment of the patent structure, and enlargement of the work of self-regulation of the industry.

Complete Representation

Among those to make the trip westward are H. Aylesworth, RKO executive; R. H. Cochran, president of Universal; Harry Cohn, Columbia president; Nicholas M. Schenck, president of Loew's; Harry M. Warner, president of Warner Bros.; Joseph Zukor, president of Paramount; and Emanuel Cohen, studio head of Paramount, now in New York.

With B. B. Kahane and Merian C. Cooper on hand in Hollywood for RKO Radio; the Carl Laemmle, Jr., Universal, Francis V. Mayer, for MGM; Jack L. Warner and Darryl Zanuck, for Warners; Joseph M. Schenck, president of United Artists, Winfield Sheehan for Fox, and Sidney R. Kent that there this week, the representation becomes complete.

The controversy between studio unions who are refusing to accept the 25 per cent salary cut and the producers, is in status quo pending conferences in New York April 17 between officials of the IATSE, the American Federation of Musicians, and Pat Casey, chairman of the producers' committee. The unions have been paid at their regular scales and have been postponed several times the last fortnight.

Receipts Rapidly Increase

With the alleviation of the general business situation, the motion picture industry the last three weeks has begun to show definite signs of improvement. Key cities throughout the country are definitely staging a comeback, the three-cent, and in five of these cities grosses are higher than before the bank holiday. These five are Minneapolis, St. Paul, Denver, Portland, Ore., and Washington, while in Montreal, Philadelphia and Buffalo, New York, and Pittsburgh, results are rising.

Grosses have been steadily declined from January 14 until February 11, falling off approximately 16 per cent. From February 11 to the 18th, receipts rallied about 7 per cent and maintained a fairly even level for one week, after which a slight decrease was noted until March 4, when the nationwide bank holiday was instituted. During the following week grosses dropped 25 per cent. Between March 11 and 18 there was little improvement, but on March 18 receipts jumped rapidly, increasing 40 per cent. The cities used for the eleven weeks' survey are Boston, Chicago, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland and San Francisco. [Chart on page 16]

While theatre in various territories are making progress with the unions in making wage reductions, Philadelphia officials of the Motion Picture Theatre Owners unit agreed this week that wholesale closing of theatres had been averted through the cooperation of exchanges to cooperate in rental adjustments. Such adjustments, however, are granted only in individual cases.

Akron Unions Accept Cut

Late last week stagehands in Akron accepted a 25 per cent cut in salaries and operators took a 25 per cent slash. In Cincinnati, independent exhibitors asked operators to accept cuts ranging from 10 to 40 per cent. The request is now under consideration. Eighty theatres in Cleveland reconvened Friday and settled for an agreement reached Tuesday whereby operators and stagehands accept 25 per cent cuts until August 1. As musicians refused to accept the cut Loew's State and the RKO Palace will reopen with pictures only. Credit for ending the three-week moratorium goes to Mayor Ray Miller. In Memphis, all circuit houses and M. A. Lightman's group will be closed next week unless unions accept the 25 per cent cut. In anticipation of a settlement, closing of four Loew and RKO houses in Columbus has been postponed a week.

On Saturday independent exhibitors in Hudson county, New Jersey, advised Operators' Local 386 that unless they get a 33 1/3 per cent cut, unaffiliated houses will go dark. Sixteen theatres would be affected.

Projectionists in Joplin, Mo., took a 23 per cent cut this week following threatened closure. Stagehands accepted a 10 per cent reduction. Theaters in the Kansas City territory are making progress with the unions in negotiating cuts, according to latest reports. Topeka, Wichita, Joplin and Springfield are among the cities where unions have agreed to demands for one-man-in-a-theater. Union leaders from Illinois and New York are in Kansas City seeking a solution for the labor difficulties there. A city-wide shutdown of theatres in Mansfield, Ohio, was averted last week when operators accepted a 20 per cent cut, effective until September 1. Voluntary wage reductions of from 12 to 15 per cent for a 12-week period were granted the Orpheum theatre in New Orleans.

After two weeks of controversy, union operators in Oklahoma City agreed to a 25 per cent cut, for 12 weeks.

As a result of President Roosevelt's request to Congress for a $2,000,000,000 bond issue to curtail farm debts, exhibitors in the farm areas are reporting an optimistic outlook. Everywhere the tension has lessened and the industry is expected to benefit accordingly.
But Coward, Lunt and Fontanne Should Play in It, Says De Casseres of "Design for Living"

by BENJAMIN DE CASSERES

DESIGN FOR LIVING

The title of Noel Coward's new play starring himself, Alfred Lunt and Lynn Fontanne, is in reality a design for keeping the three of them alive for the rest of their lifetimes. It is a whirlwind hit. It bites, sizzles, cuts, chortles, plays loose-and-lose with the good old sex triangle, and finally goes out in a whirlwind of hail-haws! in which the woman, on a couch with her two lovers in their pajamas (her husband's) and bare feet, gives her heavy-headed husband the air.

Morality, conventions, your Aunt Hattie and Mrs. Grundy? Coward blows the whole thing over the mill-heel. It is a sex table of the unimportance of love—as fine a piece of sophisticated and brash humbug as ever came out of a post-war brain.

First act is in Paris. Gilda (Miss Fontanne) is living with Otto (Lunt). While Otto is away she takes on Leo (Coward). Now Otto and Leo are "dear friends." Leo and Gilda tell Otto what happened while he was away trying to sell a picture (this is all bohemian-arty stuff). Otto quits in a riotously dramatic and comic scene.

Second act: London. Here the situation is reversed. Gilda is living with Leo. Otto comes in on them. Another row. This is a corking act. An uproariously funny drinking scene between Lunt and Coward.

Third act: New York. Gilda is now married to a rich art dealer. She has given both Otto and Leo the air at the end of the second act.

Otto and Leo have become closer friends than ever. The bond is their common love for Gilda. They get into Gilda's house. Gilda's heart opens to them both as of yore—and in a terrific curtain in which the husband storms and rants at the shamelessness and immorality of their lives they all three give him the boot of ridicule.

There are at least a dozen amusing angles in this play. Smartness is squeezed to its last curlicue. Coward, Lunt and Fontanne are superb. If they can do this picture, it will be a gold mine for the producer. It is all pure Lubitsch.

Picture value (with the stage stars). 100 per cent.

WE THE PEOPLE

The films are getting ready to go beer and wine. That'll be fun. But will they ever go Communist or radical propagandist? I hope not. When pictures lose their primal quality, which is to amuse, to provide an escape, a howling, nonsensical, dramatic escape from the wear-and-tear of looking for rent and food money, then it will be time to judge the industry.

All of which is preliminary to saying that Elmer Rice has gone Communist haywire. He has, therefore (it's cause and effect), produced the play that gave me the most poignant pain not in the neck from which I have suffered this season. "We the people," in 20 scenes, is slovenly, commonplace, bromidic, photographic, tabloid, and has nothing but dummy characters out of the old clothes-closet.

There is only one gleam of creational vitality in the play—the scene in which the President of the United States is offered to a suffeted-shirt college President by a bunch of millionaires around bottles of "1812 cognac."

The rest is about strikes, poverty, park-bench necking, a court-room, soap-boxes and almost everything you don't want to think of centering around the declining fortunes of the Davis family.

I hope Hollywood has nothing to do with this mess. Isn't there enough gloom in the business already?

Picture value, minus zero.

GOOD WOMAN, POOR THING

This play by Dillard Long lacks pace. There is some good dialogue here and there, but the situations are somewhat moth-eaten.

Bill Smith is a bachelor. He lives in a large country house. Bill remains a bachelor because his boyhood tootsy, Lelia, married a swell Englishman because her dad was broke. After dad went to Congress things picked up—for dad.

So Lelia chucks the Englishman in a Paris law court and looks in on her Youthful Romancer Bill. Says Let's! And so they get married.

Now the snap in it Looms. Bill has had a Christine on his route. Lelia gives her twenty thousand to take the air. But Christine is a double-crossing pilot, blonde. Makes date with Bill. Bill, Lelia discovers there is a hotel suite reserved.

So Lelia picks up a fellow just called John at Lake Placid. Lelia won't let him in the hotel room at night—she is just a good woman, poor thing!

And, anyhow, Christine lets go of Bill and remarries a former husband. Bill sasses it out with Lelia. Kiss-out.

Irene Purcell was Lelia. She was good in a play that might be regaled for the everyday country trade.

Picture value, 20 per cent.

BIG NIGHT

The Group Theatre's second production of the season was "Big Night," by Dawn Powell. It's a sort of lecherous, drunken "The Doll's House"; but it is done in an up-to-date manner, which means crudely and butcheringly.

The touching theme of the play is: Should a wife submit to some fellow who can throw her husband a big advertising account if the husband doesn't much care so long as he gets the account? I've been told this is one of the clauses in the chances in our post-war morality code.

Knowing what I know myself, I think Nero was just a Boy Scout.

Ed Bonney throws a party in his apartment for Bert Schwartz, of Chicago, who has a lot of chain-store advertising to give out. Ed's wife Myra loathes this fellow Schwartz, who takes wives as bonuses for his advertising-account favors.

Well, there's a terrible souse party, a regular DeMille film orgy. Ed, the husband, says it's all right if Schwartz kisses her and embraces her—it means jack. Dirty Bert Schwartz doesn't remember anything after the kiss. Neither does Dirty Ed Bonney, the husband.

Comes the morning. Ed questions his wife. She lies; makes him believe that she and Schwartz were uh-uh. Then Schwartz gives Ed his account. That satisfies Ed. But Myra, like Ibsen's Nora, clears out of the joint—for a Higher Life.

The play as a play is odiorous and puny-junky.

Picture value, 25 per cent.

LATE ONE EVENING

Harry C. Bannister put on "Late One Evening," a play in 10 scenes, by A. and W. Carter, that probably made some Hollywood script-writer's desk before the first curtain went up on the thing. It gave 31 actors work, which is the best thing I can say about this stage play.

For the conventional type of picture that you can guess at while you snore, "Late One Evening" contains all the usual things that made the Biograph famous.

He runs her down in a motor car. He is a rich, drunken, would-be novelist. She was about to marry a Duke or something. Love. Both give up their simouloes (cock-a-doodle-do!) and face life down that where a man is a bum and a woman goes dowdy. He writes his best-seller (and you know what they are).

Then come enough scenes to fill out 12 reels of virgin film: infidelity, the Riviera, fluffs, fluffs, fluffs, cafes, prison, and everything except a picture of Marse Hitler speaking.

It's good "program stuff," as we used to say, for the 10-cent trade.

Picture value, 60 per cent.

Eastman Earnings

$6,058,748 Last Year

Eastman Kodak's earnings for the year ended Dec. 31, 1932, totaled $6,058,748 after taxes and depreciation. This compares with $13,408,785 in the year ended Dec. 26, 1931. The 1932 profit equaled 2.32 a share on common against $5.78 in the preceding year. Four quarterly dividends of 1½ per cent were declared in 1932 on preferred, two quarterly dividends of $1.25 and two of 75 cents on common.
Receivership Petition Withdrawn; Kent Goes West To Arrange for More Product; Wesco Theatres Being Revised

The Kent financial machinery is being repaired. Plans for a complete overhauling of the corporation’s finances is now being announced by the management and its bank affiliates. Meanwhile, arrangements have been made to put the care of interest due on debentures; Sidney K. Kent, president, has gone to the Coast to arrange for more product for theatres; reorganization of the company’s largest theatre subsidiary is underway, and a “financial” minority stockholders indicated confidence when they withdrew a receivership petition.

Martin C. Ansorge, attorney for Benjamin Shellenberg, stockholder of Brookline, Mass., called off the petition for a receiver when he appeared before Judge John C. Knox last Monday in federal court in New York. Admitting that the appointment of a receiver would interfere with and possibly retard the corporate reorganization, Mr. Ansorge indicated that he had hastily called a meeting last Thursday, Fox officials made “earnest representations that practical and constructive plans are now being made for the continuance of the company upon a profitable basis.” Present at the conference, which was held in Fox’s headquarters on Tenth Avenue, were Mr. Kent and Mr. Ansorge; a representative of General Theatres Equipment Inc., holder of the majority stock of Fox Film, and the corporation’s counsel, Richard E. Dwight, of Hughes, Schuman and Dwight.

Accounting Still Sought

The minority action for an accounting was continued, however. It named all officers, Chase Securities Corp., and the following Fox directors: Matthew C. Brush, David H. Kopp, Murray F. Dodge. The defendants have until April 17 to file an answer. Fox denied all allegations and informed Attorney Ansorge that negotiations are also in progress for reorganizing Wesco Corporation, largest theatre subsidiary, to preserve a substantial interest in Wesco or its subsidiaries for Fox Film Corporation. Stockholder Shellenberg’s action stated that Wesco could not pay the principal of its gold notes, amounting to $15,000,000 and due last Saturday along with $200,000 semi-annual interest on $3,000,000 of Fox Film gold debentures.

Interest payments on the debentures were made Saturday to minority holders, but the large holders are understood to have waived payment to conserve the company’s cash resources. The banking interests are said to hold about $1,000,000 of the 6 per cent notes. They are cooperating in efforts to reorganize the company.

According to the complaint, Chase Securities by successive steps has acquired control of the Fox company and the action names Chase for this reason. The company already had passed through one readjustment early in 1930 as a result of the rapid expansion of the exhibition division which led to an overextended financial condition. At that time control was acquired by General Theatres Equipment. With General going into receivership in March, 1932, control of Fox Film virtually passed into the hands of Chase banking interests which subsequently relinquished their operating control.

Interviewed as the Chief stopped over at Kansas City en route to California, Mr. Kent refused to discuss the corporation’s receivership case, the charge of which have been variously reported along Broadway and in Wall Street. Nor could he estimate how long their completion would require. He expects to stay in Hollywood until May 15 before flying back to New York at least a tentative outline of next season’s product.

“No Receivership:” Kent

The corporation’s present position, according to Mr. Kent, does not permit of payment of the 25-30 per cent salary cut last week. Any continuation of the five-week period which all companies agreed to. However, the week’s developments and a statement by Mr. Kent that the corporation would not go through receivership, “Take it from me,” he said, “there will be no receivership for Fox. Those who counted us out have made the wrong guess.”

In the company’s answer to the Shellenberg suit Friday it was declared that none of the present directors of Fox Film Corporation was an officer, “agent or employee of Chase Securities Corporation,” and that no member of the board was in any way affiliated with, or under the domination of, that corporation.

With the announcement Monday that Robert T. Kane, European director of Paramount operations, had resigned to take up a position with Fox Film, it was reported that Mr. Shellenberg already had been selected to assume Mr. Kane’s duties in Paris. Mr. Kane is expected in this country soon for conferences, after which he will return to Europe to take charge of production units he is organizing for the last six weeks.

Estimated savings to Educational by the physical distribution merger with Fox are supposed to be $30,000 weekly. The sales department of Educational is said to have turned over $4,000,000 in contracts to be serviced by Fox, which has lessened Fox’s cost of distribution. Under present arrangements, the Educational Film Corp., meeting in Los Angeles Tuesday night, elected the following trustees in bankruptcy under $50,000 bonds: Charles P. Shubert, president, New York; George Shubert, Jr., Los Angeles attorney; and Charles W. O’Donnell, executive secretary.

Wesco, parent corporation, is the largest creditor of West Coast Theatres, claiming $19,000,000. National Theatre Supply Company claims $300,000; Union National, $300,000; and Electrical Research, $105,000. Other creditors will be listed April 13.

Minority creditors of Fox Midwest are fighting in Milwaukee for operation of 20 theatres. Stockholders’ meeting was held Thursday which authorized the 20 theatres solely for the benefit of creditors. Equipment out of some Midwest houses is being sold “under the hammer.”

Webb Syndicate Gets Full Control of Pathe Exchange

By a deal consummated this week a syndicate formed by Stuart W. Webb, president of Pathe Exchange, Inc., acquired the stock holdings in the corporation of Joseph P. Kennedy, Eliza Walker and Jeremiah Millbank and related groups. This gives the Webb administration complete control of the corporation. The transaction concerned was in the 8 per cent preferred stock, the preference A and the corporation bonds.

“This may be taken to indicate,” observed Mr. Web，“that Pathe Exchange, Inc., is not necessarily, contrary to some opinion, in the process of liquidation.”

In January of the Pathe Exchange, Inc., sold to RKO various assets including the studios at Culver City, star contracts, feature negatives and Pathe News and Review. Among the important assets retained by the corporation were the Pathe interest, some 49 per cent, in the Dupont Film Manufacturing Company, makers of Dupont raw stock, and the Pathe laboratories at Bound Brook, New Jersey, together with a considerable library of film negatives of assorted vintages.

Mr. Webb came into the Pathe organization in sequel to the participation of the late Guy C. Currier, Boston attorney and capital, in the operations of Joseph P. Kennedy in the affairs of FBO, the concern which was sold to the Radio Corporation of America and related interests as their ticket of entry into the motion picture industry as producers and distributors.

Pat Garyn Leaves National Screen

W. P. (“Pat”) Garyn, one of the most widely known men in the industry, resigned this week as general manager of National Screen Service. PatGaryn came into distribution and sales from the B. F. Keith Circuit. In 1918 he joined Fox as manager of the contract department and later was for three years assistant to Winfield Sheehan, then vice-president and general manager.

Mr. Garyn made his debut as advance man with a repertory company in the Middle west. When J. J. Murdock placed him in theatre operation, Pat Garyn was selling tickets with a click. In 1925 he joined Goldwyn Pictures as assistant to J. R. Grainger, general sales manager. When Goldwyn merged with Metro, Garyn moved over to MGM as central district sales manager. In 1928 he resigned to return exhibition. After disposing of a large circuit in northern New Jersey he joined National Screen Service. He has opened temporary offices at 342 Madison avenue, New York.
PARAMOUNT RECEIVER RULING IS AWAITED

Appeals Judges Take Under-Advisement Show Order Against Company and Zukor and Hilles; The RKO Situation

The United States court of appeals in New York will determine the status of the Paramount Publix receivership probably before the end of this week. The naming of a trustee has been postponed pending the court's decision.

Judges Martin T. Manton, Harrie B. Chase and Learned Hand, sitting in the court of appeals, in New York, took under advisement Monday an order obtained last week by six bondholders calling on Paramount and Receivers Adolph Zukor and Charles H. D. Hilles to show cause why they should not be restrained from any further action in the receivership.

The circuit-court information given by Geoffrey Goldmark, attorney for the corporation, and Greenville W. Clark, of receivers' counsel, that they should postpone for a week the April 3 creditors' meeting.

The petitioning bondholders also asked the circuit court to restrain Bondy from taking any voluntary steps in the Paramount receivership, and to provide the petitioners, represented by House, Holthussen and McCloskey, attorneys, with a transcript of testimony taken in the Hilles receivership.

Victor House, for the bondholders, charged that Film Productions Corp., holding company created for a number of the subsidiary companies in connection with a $13,000,000 loan made to Paramount by 12 large banks, and that under the proposed voluntary bankruptcy the banks have preferential claims. Attorney Clark, of Root, Clark and Buckner, counsel for the receivers, told the court that the Film Productions transaction might be construed to be preferential to the bankers and that it might be set aside. Mr. Clark, arguing against delay, said "business changes" in Paramount's 360 subsidiaries might result. He said it was "urgently necessary to put someone in power immediately to conduct this vast business."

The circuit-court decision of Federal Judge John G. Patterson confirming the jurisdiction of Federal Judge William H. Evans with the paramount equity receivership was filed by Saul R. Rogers, attorney for the minority stockholders.

Mrs. Maurice Goodman and Max Nathan are the principal complaining bondholders. Saul Rogers, former Fox film attorney, represents another group, including Sunal Operating Co., Adele S. Goodman, Rehnau Holding Co., and Milton and Irving L. Ernst as executives of the estate of Augusta Ernst.

Seek An Investigation

The bondholder-petitioners asked the circuit court to order a complete investigation of the Paramount Publix receivership situation, charging that the district court in New York acted without authority and without considering the validity of objections originally voiced to the receivership, allegedly created through collusive action of Paramount and the Broadway Twenty-fourth Co., which requested the receivership. Saul Rogers, counsel, assessed the possible damage to a number of minority bondholders, originally objected:

"At the time the petition was instituted there were only 60 days before the court and there also was a proceeding pending before Justice Lydon in supreme court. Yet a friendly receiver was to operate the business of the bondholders was begun, and receivers were appointed."

On March 14, Judge Bondy permitted Ralph Kolin, as Paramount treasurers, to file a petition in bankruptcy. As a result, the current bondholding-demand that action be stayed in both the equity and voluntary bankruptcy cases. The move was by another group of Paramount and Publix minority stockholders seeking dismissal of the voluntary petition in bankruptcy filed by the company was denied Wednesday by Judge Bondy.

Louis B. Loeb, Boston, attorney, acted for the minority group.

Among those mentioned for the Paramount trusteeship was Charles H. D. Hilles, present copreceiver with Mr. Zukor; Joseph F. Kennedy, who has been in motion picture, but not political, retirement since he disposed of Pathe to then-Senator Frank C. Walker, treasurer of the national Democratic committee, and an affiliate of the Commerford interests.

Both Mr. Zukor and Irving Trust officials have said that they would not be trustee candidates. Mr. Zukor was to leave Thursday for the Coast, survey Paramount production, Emanuel Cohen, in charge of production, was to return with Mr. Zukor.

Irving Trust executives believe that trusteeship of Paramount might interfere with their activities as trustee of the Publix circuit subsidiaries. In a letter, they have asked the federal court to relieve Referee Davis in New York of the customary procedure of requesting creditors to vote for Irving Trust. David Pond, Irving Trust attorney, told the circuit court Monday that "the trustees in bankruptcy will not be the same as the receivers,"

The trustee in bankruptcy supersedes the equity receivers as the federal court's representatives in the administration of the bankrupt and conservation of its assets. The common stock of Paramount Publix was dropped from the New York Stock Exchange on the morning of March 31.

Coincidentally, Empire Trust Company, transfer agent for Paramount Publix common stock, notified the Exchange that transfers would be made without charge up to March 31, but that after March 31, it would be necessary to pay $1.00 for each transfer of stock. Empire Trust Co. will charge 30 cents for each registration. Both fees are to be paid by the stockholder when certificates are presented to the trustee agent. This arrangement was created to permit to both Empire Trust and Chemical, by the Paramount receivers, that they no longer can be responsible for charges of the Company transferring and registering stock certificates.

Following the sudden resignation 10 days ago of Leo Spitz, executive without title at the home office, duties formerly handled by Mr. Spitz were delegated to Sam Dembow and other New York officials. Differences over company policy were said to have caused the split. Mr. Spitz returned immediately to his law practice in Chicago, where for years he was counsel for Balaban and Katz.

Gilliard H. Hollis Advertising Council

Formation of a new home office advertising and publicity council was announced Monday by George Schaefer, vice-president of Paramount Pictures Distributing, with Robert Gilliard H. Hollis in charge. Among the council members is John C. Flinn as special exploitation director. Supreme Court Justice Louis A. Valentie, in New York last week, denied judgment for aggregating $91,800, asked of Publix by Milton Feld and David Chatkin, former executives, in non-compete suit. Edward E. Evans and Wood, counsel for the theatre men, said an appeal would be filed.

Judge Caffey will hold a hearing Friday to determine what costs will be awarded Paramount for defending the recent conspiracy suit brought and lost by the Quittner theatre interests of New York State.

James Roosevelt, son of the President, this week was elected to the directorial board of Metropolitan Life, Boston, with the vote, which followed resignation of the entire board chosen by a management-Publix Life and Empire Pictures managing director since 1925, was elected, president, and William H. Hubbard, who will preside, will operate the Metropolitan and Wilbur theatres and buildings.

In Indianapolis, five theatres formerly operated by Publix-Franklin-Theatres, of which this week to the newly formed Theatrical Managers Corp., including the Tarkington, Gary, Ind.; C. J. Wolf, Wheeling, W. Va.; Pierre Goodrich and Leslie Col- vin, both of Indianapolis.

Lenses on the Paramount theatre at Hamilton, Ohio, and on the Paramount at Middletown, were turned last week by Albert E. Kebler, associate in bankruptcy for Publix Ohio Theatres. Both houses belong to the Lubin, Wheeling, and Cincinnati, operating through Midland Construction Co.

The Situation at RKO

Conclusion of referee's hearings on Orpheum Circuit's bankruptcy and an application filed with Judge Bondy for formation of a new theatre corporation to acquire certain Orpheum obligations, were the principal developments in the RKO receivership.

Judge Bondy, who operates RKO's theatres, is conferring with M. H. Aylesworth, president, regarding his contract, which expires Thursday.

Hearings on the Orpheum bankruptcy were held in New York before Referee Oscar W. Earhorn, who adjourned the session without examining officers of the corporation, or of its affiliates.

Stadium Theatres Corp. will be launched—indeed by Bondy group by acquiring holding company for certain obligations of Orpheum, which are said to be owed to RKO, and not to Keith-Albee-Orpheum, about $2,400,000 in indebtedness.

Albert H. Jewell, trustee officer of the U. S. National Bank in Denver, was appointed receiver Mo- nopolies in the Denver franchise. This dissolved the pool between RKO and the Hoffman interests, tem- porarily.

Judge Referee Davis, who may have the last word, may ultimately rule that the Hoffman franchise may continue.

In St. Louis, Circuit Judge Henry Hamilton is ex- pressing interest in following the course of the receivership of St. Louis Amusement Co., operating under the Missouri Bankruptcy Act. The receivership may be terminated. Roy F. Britton and Henri Chouteau were named temporary receivers in November, 1930, for the Weyman, Slader, and Continental enterprises, Inc., which control about 97 per cent of the circuit's stock at $5.40. Both parties, have con- tinued the receivership is unnecessary.

Powers Pictures in Receivership


U. S. Studies Cumlan Charge

Department of Justice investigators continued this week with interviews of large corporations in New York in connection with the petition of Howard S. Cumlan, receiver operator of the Seventh Avenue Roxie theatre, which accuses distributors of discrimination on pictures made by Flex's "Internal Machine," of the theatre to open at the theatre on Friday.

Simmons on the Air

Buddy Cantor, broadcaster on film topics over WRNY, New York, will interview Michael L. Simons of Monogram Saturday at 10:45 p.m. on the air on the selection and preparation of story material for the screen.
BOUND DOWN. Paul Page tenders Fay Wray an invitation for an unusual ride, beneath the sea, in the Columbia picture of the same title, as Paul Kelly and Trevor Bland look on. Walking home should be difficult.

THE G.B.S. The gentleman at the left being none other than George Bernard Shaw, visiting the MGM studio and there lunching at the invitation of Marian Davies. Louis B. Mayer is beside her, Clark Gable behind the mustache.

A PROFILE. Belonging to Dorotha Wieck, brilliant German star of "Maedchen in Uniform," arrived to exercise her acknowledged talents for Paramount.

SURPRISED. The little fellow on the pedestal cannot believe his eyes (or maybe he is just embarrassed) to see usually ingenuous Gloria Stuart as a Viennese sophisticate in Universal's "The Kiss Before the Mirror."

CHARMING. Is Margaret Lindsay, English actress, late of "Cavalcade," who has earned a long term Warner contract and a part with George Arliss.

JUST PALS. And there is no buzz of Hollywood scandal as Joan Crawford strolls the MGM studio sidewalk with young Jackie Cooper, whom she calls her favorite leading man. What a "date" for a small boy!
CAUGHT. In a distinctly undignified position was Warner director William Wellman when the still cameraman “snuk” up on him for this silhouette effect. He is either much amazed or tensely gripped by a scene of his own devising in Richard Barthelmess’ latest, “Breadline.”

CALM BEAUTY. Distinguishes the features of the veteran Betty Blythe, here seen in a modern coiffure, as in Fox’s “Pilgrimage.”

CHEATING. Efficient but highly unethical is the method of handling those blankety-blank jig-saw puzzles devised by Mark Sandrich, Radio director, and June Brewster, comedy player in “Maiden Cruise.” It appears that pretty Miss June remembered to put on all her jewelry, but somehow she forgot to remember her dress.

LITTLE GIANT. (Above) Which is doubtless Edward G. Robinson’s conception of newly arrived “Edward Junior” and incidentally the title of his next Warner film. “Mother” was Gladys Lloyd of the stage.

NO WARNING. (Below) A moment after the shutter snapped, the horse reared sharply, throwing Marlene Dietrich heavily, causing a slight concussion, during filming of Paramount’s “Song of Songs.”
BRITISH EXHIBITORS GIVE LESSON IN ORGANIZING TO GET TAX RELIEF

Trailers Shown in 3,600 Theatres; Tax Payments of Last Year Also Placed Before Chancellor of the Exchequer

by BERNARD CHARMAN

London Correspondent

More than $25,000 has been spent by the Cinematograph Exhibitors Association, according to an official, in organizing its fight for entertainment tax relief in the budget to be introduced in Parliament this spring by Chancellor Neville of the Exchequer.

Under the association's trailer plan, now in operation, audiences are being regaled by a fresh effort each week, the trailer consisting of 300 to 400 feet of entertainment, to which is attached the appeal that to press for tax relief is in the interests of the public. One hundred and five theaters in membership with the CEA, representing within a fraction of 100 per cent of the halls operative in Great Britain, there is no fear that any section of the cinema public will be overlooked. Even frequent patrons should see at least one of the six films which comprise the group. Millions of blanks have been circulated to the theatres, on which managers are obtaining signatures.

Tax Statements Used

But beyond this campaign, each member of the CEA is being pressed for a return of his tax payments in the past year, in order that a true indication of the extent of the burden may be placed before the chancellor.

When a similar appeal was made to exhibitors last year, only about 1,200—one-third of the membership—responded. The chancellor then made the obvious retort that it was only reasonable to suppose that the other two-thirds were not feeling any hardship. The true explanation, of course, was that the exhibitor feared the figures would become public and the renter would have a watertight indication of the strength of his theatre.

W. R. Fuller, general secretary of the CEA, and George Archibald, until lately editor of the Cinematograph Times (organ of the association), got through a colorless amount of work in order to get the campaign going.

Not only did they prepare twenty rough scenarios for the Gaumont-British studio to work on, but they faced the purchase of raw stock, the printing of the positives (more than 3,000,000 feet of film was printed) and a host of other tasks.

To the indefatigable workers at the CEA headquarters the members owe a great debt, whether the campaign is successful or unsuccessful. They also owe thanks to the Gaumont-British studios who produced the trailers free of cost, the renting firms distributing them, the motor transport companies carrying them free of cost, and the Kodak company who supplied raw stock at a special rate.

A declaration of a new British color process in London brought unanimous agreement of technical experts that better results were shown than had ever been seen, and the process, known as the Speer-Duray system, is the result of many years of research, and is considered to yield not only more natural tones, but a greater range.

Film Percentage Rises

Figures issued by the Board of Trade reveal the important part played in England by British production today. The figures show the percentage of British film included in the full quantity available for distribution during the last five years. The percentages are:

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<th>Year</th>
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<tr>
<td>1928</td>
<td>13.6</td>
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<td>1929</td>
<td>11.5</td>
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<tr>
<td>1930</td>
<td>14.2</td>
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<td>1931</td>
<td>16.7</td>
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<td>1932</td>
<td>22.0</td>
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With greater facilities for production than ever, British studios probably will easily top the 1932 figure this year. Not only has Gaumont-British added considerably to its total floor area, but at least one new independent studio has been put into operation, while others have been restored to activity.

Croydon Vote Significant

Of wide significance are the results of a popular poll in the town of Croydon as to whether the local council should appeal to Parliament for powers to license Sunday openings within its jurisdiction with a decision submitted between 24 to 26.86.

Croydon's decision will hasten the cause in all parts of England, and help toward the ultimate state of sanity when every man's actions will be governed by his own healthy desires and not by the puritanical restrictions of the "thou-shalt-nots."

In seven short weeks an organization, christened the "Sunday Films Association," was built up with 60,000 enrolled, the sympathies of the Bishop of Cheltenham, leader of ecclesiastical thought in the neighborhood, were enlisted on the ethical side of the case. Meetings were held, talkie trailers prepared and plugged in all the local theaters, and all the other usual legitimate elector-voting tactics were employed to the full.

Croydon's privilege has not been granted unconditionally. Under the guidance of the Bishop, a plan has been proppeden whereby churches may be played on Sunday shall first be viewed and approved by a committee, consisting of two representatives of the churches, two local exhibitors and four local councilmen. In addition, substantial sums will be allotted to charity. Hours of opening, too, will be restricted. Anyway, it's the prisoner that counts.

Record Tax Move

As if canker Sunday opening and entertainments tax were not sufficient, a new bogey is confronting the exhibitor.

The photograpn interests have decided that the performance of records in public places, which is an infringement of their rights, and threaten to put all the non-synchronous devices out of action. Exhibitors reply that they have already paid for performing rights, by reason of their fees to the Performing Rights Society.

Sam Katz Starts New Corporation For Production

Active production plans for the new Sam Katz enterprise, Producing Artists Pictures, Inc., got underway this week with the signing, as anticipated, of the Four Marx brothers on a contract which provides for one picture a year over a period of years on a partnership basis.

Associated with Mr. Katz are Sam Harris and Max Gordon, New York stage producers, and Marcus Heiman, former president of the Orpheum Circuit.

The corporation will own no studios, but will lease space as required. In line with the plans of the organization, which will work at first on a cooperative basis, with writers, actors, directors and executives on a royalty basis exclusively, the corporation also plans to release its product through one of the large distributing organizations.

The first Marx comedy will go into production early this summer and will be ready for full release. Producing Artists Pictures has established New York offices at 730 Fifth Ave., with headquarters on the Coast.

Wilson Mizner, Scenarist, Dies

Wilson Mizner, playwright, Hollywood wit, scenarist, died in Los Angeles Monday after a career that ranged from mining for gold in Alaska to promoting real estate in Florida.

He started traveling early. Born in Benicia, Cal., May 19, 1876, he was taken to Guatemala at 13, studying there for three years. Santa Clara College in California, received his education.

Then began far-flung roving which included banking for museums, writing plays, managing the great Stanley Ketchel, innumerable voyaging across the Atlantic just for the ride, and the operating of a New York hotel.

Among the plays which Mr. Mizner wrote, alone or in collaboration, following his divorce from the wealthy widow of millionaire Charles T. Yerkes, were "The Only Law," with G. Bronson Howard; "The Deep Purple," and "The Greyhound," with Paul Armstrong.

Williams in Hollywood On Distribution Plan

J. D. Williams is in Hollywood discussing with directors, writers and players his distribution plan by which the theatre owners would underwrite the costs of a number of productions, paying a part of the cost in advance, in proportion to the ratio of rental their theatres should pay.
Rally of Faiths at Radio Music Hall Marks Holy Hour

New York went to church last Sunday morning in Radio Corporation's Music Hall amid the towers of Radio City, Catholics, Jews and Protestants of various beliefs gathered as one for "The Holy Year Inaugural Holy Hour," in celebration of the Holy Year decreed by Pope Pius XI, which began the previous day at the Basilica of St. Peter's in Rome.

In a setting of solemn simplicity, Patrick Cardinal Hayes spoke the keynote—the words of Pius Pius: "We shall cease not to raise our voice for truth, justice and humanity," and of President Roosevelt's Biblical quotation: "Where there is no vision the people perish!"

More than 6,500 persons crowded Radio's big motion picture theatre on Sixth avenue at 90th street, and additional thousands heard the messages of Cardinal Hayes, Rev. Dr. Parke Carden, Alfred Emanuel Smith and Rabbi Alexander Lyons, over an international radio hookup, and from loudspeakers erected in side streets adjacent to Radio City.

The complete program:

Organ Prologue: Pieter Yon Honorary Organist of the Vatican "Praise Ye the Father," Papal March... Gounod "Pietro Non Scherza," the CEL, Radio City Music Hall Chorus, the Melodinists, New York City Hall Chorus, Bishop's personalized Presiding... Grover A. Whalen Invocation... His Eminence Patrick Cardinal Hayes The Opening of Holy Hour in Rome... John Young Radio Description

Solo: "Pamphlet Angelica" Fr. John McCormack Cello Obbligato, Alfred Wallenstein, First Cellist, Philharmonic Orch... Edwin Schermer at the Piano Address... Dr. Alexander Lyons Eighth Avenue Temple, Brooklyn Grand Chorus: "Gallia"...Gounod "Pietro Non Scherza," the CEL, Radio City Music Hall Chorus, the Melodinists, Soprano Alice Donatone, Supranus S. Shearman, Tenor Address... Dr. S. Parkes Cadman Former President, Federal Council of Churches Solo: "Agnus Dei," Eitel, Walnut Martelli Orchestra with Cello Obbligato "Largo: New World Symphony," Dvorak... Radio City Hall Orchestra Conductor, Erno Rapée Addres... Alfred E. Smith The Star-Spangled Banner...Choirs, Orchestra, Organs and Audience Leaders in church and state and persons prominent in the professions and in business and in the motion picture industry, shared the theatre's huge stage with the speakers. President Roosevelt sent Postmaster General James A. Farley to tell those who occupied seats for whom were: Major Edward Bowes, vice-president of Loew's; Mayor John P. O'Brien, Aldermanic President Joseph V. McKee, Bishop John J. Dunn, Monsignor Michael L. Lavelle, Dr. Nicholas Murray Butler, John P. Curry, John H. McCooey, Mrs. William Randolph Hearst, James Gerard, Henry Morgenthau, Louis Wiley.

A committee of 125 participated in the arrangements. Among them were Frank C. Willard, National Director of Radio Corporation, an executive of the Comerford Circuit; Harold B. Franklin, president of RKO Theatres; Merlin Hall, president of RKO and NBC; William S. Paley, president of Columbia Broadcasting; J. J. McCarthy, motion picture producer director who handled press relations for the Holy Hour: Major Edward Bowes, of Loew's and MGM, and William A. Brady, Daniel Frohman, Arthur Hopkins, and others well known in screen and stage affairs.

Shaw Reel Delayed As New Shots of Liner Are Taken

The shipment of newsreel negatives of Fox Movietone News, Pathe News and Paramount Sound News was peculiarly delayed last week from San Francisco following the arrival of George Bernard Shaw aboard the Empress of Britain. Special arrangements had been made for rushing the shots east by the Railway Express Agency's air division, using a United Air Lines express plane.

First the liner lost an anchor in the bay. Having to endure full illumination, the ship presented a spectacle which called for new shots. Shortly thereafter the old frigate "Constitution" passed the liner and the opportunity for a pictorial contrast of the two ships caused more delay as new shots were taken. The film finally took off, on another plane, and arrived on schedule time in New York.

Foremco Pictures Formed

Waiter Reade, Joseph Plunkett and others have formed Foremco Pictures Corporation to handle American distribution of "M," German talking picture, which opened Friday night at the Mayfair, New York.
It is rather late for an earthquake anecdote, but not too late for this one. While the recent disturbance was at its height in southern California, John Barrymore recalled an experience in the San Francisco quake of 1906. An idler then, according to Neen-Week, he was forced out of his hotel car by a quake, and was promptly collared by General Funston, who had taken charge of the situation. Wiring his sister Ethel that he had asked funds to get out of town. Ethel turned to her uncle, John Drew, who advised: “Leave him where he is. We have a lot of men to get him out of bed before noon, and the United States Army to put him to work.”

Jesse L. Lasky, producing features for Fox, is looking for “the sweet woman of the world. If she’s pretty enough and photographs like a million, she’ll have a chance to have her sins forgiven in ‘The Beautiful Towns for Forty’ thanks to Mr. Lasky. She should be admirable in her wickedness, noble in her shame and have the poise of a crouching tiger,” says Lasky.

“When there, there are no such women in Hollywood”—says Fox publicity.

Sign where Timmy, a large chocolate cake in the lobby of Loew’s Midland in Kansas City, reminds patrons of the fifth anniversary of the talking motion picture business. The feature attraction was “Hallelujah, I’m a Bum.”

Philosopher Herschel Stuart, executive of Mr. Loew’s Midland Theatre circuit, remarks that many of us are back to the wages of 1922, and, as a result, we are learning that the coffee in cafeterias is really better than in hotels. Some of us learned that fifteen years ago.

Some few weeks ago, Krimsky and Cochrane screened the German all-feminine “Maedchen in Uniform.” Paramount saw it and called its Berlin representative to send over the featured play. The letter, which was drafted by the company promised the trade great things from the delicate and subtly beautiful fraulein. Ordinarily the build-up begins amid a fanfare of trumpets and horsey talk about the arrival on the pier.

Miss Wieck arrived at the docks of New York harbor late on the last Friday morning, but not a single representative of Paramount was on hand to greet her. New York’s hard-boiled ship reporters called it a “bomer,” and the Telegram’s Marguerite Young quoted Paramount executive George Putnam as saying “somebody ought to be boiled in oil” for the oversight.

Miss Wieck is reported to have actually blushed when the news cameraman asked her to pose for the usual ship-caller-show-your-legs shot. “Ach, Gentlemen!” she is said to have replied, “How could I do that. When the time comes that I have got to show my limbs to be an actress—I’M THROUGH!” The ship reporters were flabbergasted.

Later, Miss Wieck was settled comfortably at the Algonquin, surrounded by flowers which Mr. Putnam assured her came from “the very head boss”—probably the reciever.

QUICK, A BROMO

The readiness of theatre managers in New Orleans to check distu- 

turbed a press agent. Discussing the ide 

a with a box office treasurer, the press agent said, “All right, suppose we do give out tickets for checks —

and suppose the checks bounce . . .

THEN where are we? “Banks are closed,” said the triumphant treasurer, “so how CAN the checks bounce?”

PUBLISHER Joe Brandt is offering $500 to anyone who can answer the Question: “What is Wrong With This Industry?”

Remedies are sought for 33 problems, ranging from “immoral films” to “poster bootlegging,” and including film profits that are about to it; bicycling, lack of exploitation by exhibitors, and exclusive runs—which are practically washed up anyway.

“Outstanding thinker of constructive genius” who solves these 33 weighty problems will be paid $15,000 per remedy. All of which is splendid, but we are quite certain that there are at least a dozen gentlemen holding forth in the canyons of Wall Street and in the towers of Broadway who will pay considerably more for a solution to only one problem: How to Bolster Box Office Receipts.

Headline in Maurice Kane’s festy Motion Picture Daily: “ROXY TAKING BATHS!” Apparently he’s not washed up!

The management of a Broadway first run in Longacres Square seeks the services of an alert and aggressive press agent, who will work tirelessly from nine in the morning till midnight. Only a real go-getter is eligible, and one capable of staging high-powered stunts, tiges, contests and whatnot. These must all end in a distribution plan that for them will have no budget to work with. The remuneration is $15 a week—Evidently looking for the original Karbof Roxy and an authentic combination of the late Harry Reichenbach, Nat Rothstein and Mr. Rocke- feller’s Ivy Lee.

Not to be outdone by competitor Harry Thomas’ “Love Potion,” which went out with sexy “Gonna Goona,” Bennett Zeidman will give exhibitors boosting his new “Samarang” small packages of “Fu Fu Dust”—which Zeidman calls “the powder of passion of the tropics.” “Samarang” was filmed in the wilde of some place or other, and reveals the usual native nudity. Bennett’s campaign, however, will be conducted along lines more modest than Harry’s “Gonna Goona.” In promotion, for Zeidman is arranging for the manufacture of “Samarang” brassieres, which Mr. Thomas evidently overlooked.

“Fu Fu Dust” may be all right for passion in the tropics, but it is a poor imitation for gold dust, which is considerably more important to exhibitors in these times.

Samuel Goldwyn’s Soviet find of a year ago, Miss Anna Stanskis English perfectly—thanks to Mr. Goldwyn.

Fox Movietone people are trying to jathom the death of a 7-foot, 5-inch fraulein from a home office suddeny popped into Movietone head- quarters the other day and ordered executives and workers to sign their names on blank paper, under which all were told to again record their signatures in printed form. Chanda stuff.

The success of every expedition into the frozen north depends upon the preparation which precedes it. Universal’s “SOS Ice- berg” company; led by D. Arnold Fanck, is returning after six months in Greenland. “Uncle” Carl Laemmle sponsored the expedi- 
tion, which carried 422 bottles of old Black and White Scotch Whiskey; 398 bottles of Jamaica Rum; 98 bottles of Cognac, and 12 bottles of Sandelman Port Wine.

The success of the expedition says Uni- 
sersal, “is due to the painstaking work in which every danger was anticipated and pro- 
vided for.”

Blame Hal Horne for many of those puns and gags pulled by funnyman Jack Osterman, Milton Berle and Jack Benny. Hal’s official business between 9 and 5:30 is writing adver- 
sing copy for United Artists, but during his work moments he lets down material to be 

passed on to the public.

As we go to press, teams of big brew- 
yery horses are racing down Broadway to the Bond Building, where hurly Berman truckmen will roll full kegs and halve into the New York Metropolitan News-Journal. A large check will gather there Thursday evening to celebrate the return of foamy, frothy, golden brew—one half as what such tricks might be staged safely away from Police Commissioner Thomas Patrick Mulrooney’s ordinarily alert sleuths. Evidently one such haven in the sidewalk in 

front of Paramount’s New York exchange, only a stone’s throw from Times Square, on 44th Street, where the sharpies did their stuff un molested. They did not stay long, however. The condition of some people in the picture business probably discouraged them.

Seven hundred and fifty applications for beer permits filed in Los Angeles does not necessarily indicate the extent of the town’s thirst, but it does give a slight idea.

And in New York, it seems that saloons are not embalmed to come back, but other dispensa- 
s will be in operation. A rose by another name.

Advertising catchline used by Fox’s Plaza in Kansas City: “Goodbye Depression! Hello Riches!” What optimism. — or did they mean Room Booking?

PHILANTHROPIC-LIKE

B. B. Kabare, president of Radio Pictures, was discussing story possi- 
bilities for the 1933-34 feature line- 
up. “We did take a peak at ‘Dinner At Eight’,” he said, “but they wanted $11,000 for it. . . . So we let Metro have it.”

TIMES HAVE CHANGED

A favorite topic among the serious minds of business men to be, “What does the bank thinking?” Now, according to Advertising Age, 

advertising men are able to tell exactly what they think of bankers.
**Wacke Dies; Gave Coney Island Its First Film House**

Death of Herman Wacke, at 74, this week, removed the man who brought the first motion picture theatre to Coney Island's boardwalk. The Trocadero opened in conjunction with a beer garden in the Hotel Trocadero, at Oceanic Walk and Bowery, in 1898. Among the patrons were Mary Pickford, Marie Dresser, Norma Talmadge and Flora Finch, to see their own motion pictures and to make personal appearances. So, too, Mr. Wacke introduced the silver-coated screen to Coney.

Charlie Chaplin starred in a vaudeville bit one summer at the Trocadero, Irving Berlin played and sang there for board and keep. When Mr. Wacke purchased the projector and screen he could get only foreign pictures, but that changed when Biograph and Vitagraph heard of his venture. Indeed, Miss Dresser's comedy hit of the day, "Tilly's Tomato Surprise," was made at Coney Island at his invitation. In those times such was the status of development of the new entertainment device that bookings could be started only at night, and that meant as late as 9.30 p.m. Sometimes during the summer.

Mr. Wacke's next step was acquisition of the Olympic theatre in Brooklyn, where he instituted various changes of picture and vaudeville programs. When the enterprise did not succeed he turned to the liquor business and hotel investments.

**Exhibitors Form New Association In North Dakota**

An exhibitors' association of North Dakota was formed recently at a meeting of approximately 40 exhibitors at the Filler theatre in Valley City, N. D., operated by John Filler. It was decided that on May 5 every member theatre will contribute its entire night's receipts to the association. The organization is to be known as the North Dakota Theatre Owners Association. Officers were elected as follows: John Filler, president; R. C. Harper, vice president; Anton Gillis, second vice president; Guy Troyer, secretary; Gus Wingerena, treasurer; William Boom, auditor. The board of directors includes Frank Wetzstein, Claude Hanson, John Kenelly, F. G. Aamoth, H. J. Peterson, Al Cooper. The next meeting of the association will be held June 4, at Mandan, N. D.

**Gaumont Incorporates in U.S.**

Gaumont-British Corp., Ltd. has incorporated in the United States with offices at 226 West 42nd St., New York. Maurice Ostrer is president and Arthur Lee, resident manager of the corporation, has been named executive vice-president.

**TRAVELERS...**

**Norman Moray, Vitaphone sales executive, arrived in New Orleans this week on a tour of Warner branches.**

**Hal Roach sailed from New York for London, where he will produce a feature for MGM release.**

**Moxon Owsley, Warner player, is in New York for a vacation.**

**Bert Wheeler and Robert Woolsey left Los Angeles on the S. S. Mariposa for a trip around the world.**

**Edward Sutherland, Paramount director, arrived in New York from Hollywood to shoot scenes for "International House."**

**Jack Cohn returned to New York from a vacation at White Sulphur Springs.**

**Anna May Wong will sail for Europe April 16.**

**Al Lewin, associate MGM producer, returned to Hollywood after a ten-week vacation in Europe.**

**Sydney R. Kent, Fox president, is in Hollywood.**

**B. B. Kahane, RKO Radio Pictures president, arrived in Hollywood from New York.**

**Dick Powell, Warner player, left Hollywood to fill master-of-ceremonies engagements in St. Louis, Pittsburgh and at the RKO Roxy in New York.**

**Robert MacGowan left Hollywood for New York, en route for London, where he will meet Hugh Grant.**

**Ruth Chatterton and George Brent arrived in Paris on a three months' vacation.**

**George DeCoeur, president of Film Woods, is on a trip through New England to complete negotiations for distribution of "Maedchen in Uniform."**

**Dudley Murphy arrived in New York from the coast to start direction on "Emperor Jones."**

**Kaminsky-Cochran production. He also plans to produce heavy foreign exploitation for Foreign Films.**

**Jack Alcodate, publisher and editor of Film Daily, is in Florida again for a vacation with his family.**

**Henry Diamant-Berger, French director, arrived in New York from Paris.**

**George Brown sails Saturday on a cruise.**

**Ken Kelgreen, Warner branch manager in Pittsburgh, was in New York for conferences with A. W. Smith.**

**Pathe Debentures Reduced by $479,500**

Cost of sales and rentals of Pathe Exchange, Inc., plus general, legal and administrative expenses, exceeded income from the operated properties by $114,651.81 in the year ended Dec. 31, 1932, according to the annual report. Most of the loss resulted from the cost of conducting litigation, and the operation of the Bond Brook laboratory on a decreasing volume of business. Stuart W. Webb, president, told the stockholders.

The principal amount of the 7 per cent debentures, dated May 1, 1937, was reduced by $479,500, leaving $2,249,500 outstanding from the original issue of $6,000,000, sold in 1927. A further reduction in bonds outstanding reduced the net amount of debentures outstanding to $1,696,491.81 in notes of Radio-Keith-Orpheum. Earnings of Dupont Film Manufacturing Company, in which Pathe holds 4,900 shares of capital stock (49 per cent of the "outstanding") continued to be in excess of dividends paid in 1932.

The balance sheet showed a contingent reserve of $500,000 for possible loss on leases. Cash in banks and on hand was listed at $429,267.55.

**Paramount Grants Gillham and Flinn Ad Council Posts**

An advertising and publicity council was formed this week at Paramount with Robert Gillham as its executive. Mr. Gillham, who formerly had charge of the Paramount account for the Lord and Thomas Advertising Agency, succeeds Arthur Mayer, who resigned Saturday to take over the operation of the Rialto theatre, New York.

John C. Flinn, formerly of Pathé, joins the Paramount organization and the advertising council as special exploitation director; James A. Clark is advertising sales manager; Bill Danziger, in charge of fan and trade paper advertising; Rodney Bush, in charge of radio advertising; and Al Weller, publicity director. At Deane, foreign publicity, Mr. Flinn went to the Coast Wednesday to start work on the next season announcement book.

The council will map out all advertising, exploitation and publicity under Mr. Gillham.

**Luescher in Charge Of NBC Stars**

Mark Luescher, formerly with RKO, and later in charge of publicity and exploitation at the old Roxy, joined National Broadcasting Company this week in charge of special exploitation of radio acts. Mr. Luescher, who specialized in national exploitation for the late F. F. Albee, will have complete charge of publicity, for those artists of the company whose acts are booked for personal appearances, concert work or screen.

"Therefore there has been no adequate build-up for radio artists who are booked into motion picture houses," Mr. Luescher said, "We are going to give theatre men something with which to sell radio acts."

The exploitation for the stars includes press books and other publicity angles, he added. Among those artists whose outside activities Mr. Luescher will supervise are Paul Whiteman, Rudy Vallee, Walter Darnowski, Nathaniel Shilkret, Erno Rapée, Donald Novis, Russ Columbo and Jessica Dragonne.

**Wurtzel Picks Staff for Fox Western Avenue Studio**

Personnel of the staff of Sol M. Wurtzel at the Fox Western Avenue studio in Hollywood, reopened for production of 20 English and Spanish pictures, follows:

John Stone, associate producer, also in charge of foreign productions; Jesse Lasky, Jr., and R. L. Hough, assistants to Wurtzel; Robert M. Bier, business manager of the story department; Eugene Ford, supervisor of foreign productions; Max Golden, business manager; Sam Wurtzel, business manager of foreign productions; Barney Wolf, manager of the film editing department; Louis Moore, research and technical advisor.

The story department writers include Dudley Nichols, Harold Lipsitz, Arthur Kobr, Charlotte Miller, Marguerite Roberts, Irene Lee, Hugh Cummings and Stuart Author. The Spanish scripts are being written by Gregorio Martinez Sierra, Jose Lopez Rubio and Pablo Perez.
WARNING! TO BEER DRINKERS!

Beer makes you happy and it brings back prosperity.... BUT——

Flow on to next page, please!
HERE'S ANOTHER WAY OF GETTING THE SAME EFFECT!

That merry glow... that million dollar feeling... that new joy in life... you'll get it NOW when you see what M-G-M is serving you!
HERE'S HOW!

Joan CRAWFORD
Gary COOPER
in "Today We Live"
What a pair of names! What a romance! All the good things you've heard about this one are just the half of it!

Helen HAYES
Clark GABLE
in "The White Sister"
First engagements terrific! Advertise it "playing simultaneously with its S.R.O. Broadway $2 engagement at the Astor, N.Y."

BARRYMORES
in "Rasputin and The Empress"
Just like "Strange Interlude" this $2 Road-show hit is cleaning up at popular prices wherever it plays, big city or small town!
"HOW I LOVE A GLASS OF BEER!"

M-G-M's "ERA OF GOOD FEELING" continues:

JOHN BARRYMORE in
"Reunion in Vienna" with DIANA WYNYARD

The biggest romantic stage hit of years becomes another M-G-M screen delight. You'll be glad we won the battle for picture rights!

MARION DAVIES in
"Peg O' My Heart"

Not since "Smilin' Through" so many heart-throbs! Not in years has Marion Davies had a role so just right for the mass audience!

CLARENCE BROWN'S production

LOOKING FORWARD

with LIONEL BARRYMORE—LEWIS STONE

Just previewed in New York! It confirms all the Coast critical raves! Lionel Barrymore's masterpiece! Soul-stabbing entertainment!

THE DEVIL'S BROTHER

with LAUREL & HARDY and DENNIS KING

A Big, Spectacular, Feature-length Hal Roach-M-G-M hit! Different from anything Laurel-Hardy have ever appeared in. And their FUNNIEST!

RAMON NOVARRO in
"The Barbarian"

Just as "The Pagan" swept the country with its songs and romance, so will "The Barbarian." It's got everything and more than "Pagan."

Happy Days! The flow of good things from M-G-M continues! "Gabriel Over The White House" thrills the nation! The industry watches with eager expectancy the coming of "Hell Below." M-G-M's arctic expedition has returned with the amazing production of "Eskimo." "Night Flight" goes into production, a giant attraction. Just a hint of the great showmanship things brewing at M-G-M. Year in and year out it's the same! Happy days, gentlemen!

METRO-GOLDWYN-MAYER
That Happy Feeling!
The Devil’s Brother
(MGM)
Comedy with Music
Laughter and music are the entertainment elements upon which this lengthy screen operetta depends for popularity. The locale is the Italian countryside. Characters appear in costumes of the early 19th century. The story alternates in being exciting and dull. Practically all the action is confined to a little inn and its courtyard. Stills based on something that Fra-Marquis and Lady Pamela is the chief supporting feature to the comedy and music. The story represents two partners in a con game who are caught by the police.

Stanoil and Olivero turn bandits after they have been held up, and choose for their first victim a young lady by Fra Diavolo himself. Instead of handing them as Stanoil gams up the execution of Olivero, Fra makes them his personal servants.

Fra has seen Lady Pamela and all her jewels. They will be a sweet haul for him. With his two servants, dressing himself in handsome costume and calling himself a Marquis, he proceeds to the inn where the Lord and Lady are staying. In five or six farcically funny ways the foolish pair play hobo with his plans to grab the Lady’s gems.

After much wandering, the story finally has the Marquis stealing the jewels, but missing the money hidden in the Lady’s petticoat. He makes torrid love to get it. Fra is in a spot because of the bungling of his two aids, but he manages to slip a pendant into the lieutenant’s pocket and that gives him a chance to concentrate on the $100,000 francs.

He gets it, but Stanoil and Olivero, seeking the reward for the bandit’s capture, bungle as usual. The lieutenant surrounds the inn with his soldiers, and there is lots of comedy and excitement.

Selling theKnowingly funny Laurel and Hardy comedy and the Dennis King singing appears to be the best method of arousing enthusiasm. Go lightly as possible on the fact that it is a costume picture and that the time is over a hundred years ago. Use names rather than story. Laurel and Hardy, Dennis King and Thelma Todd should top everything else. For catalogue shows, the director sends a notice that suggests that the fun-making turned bandits with uprooted results to themselves, the bandits, and everyone they came in contact with, should prove stimulating.—McCARTHY, Hollywood.

Made on Broadway
(MGM)
Comedy
A breezy, laugh-provoking light comedy, modern and semi-realist in theme, the show captured the interest of the preview audience. Conceived and directed as an adult entertainment, the show has the stuff that should go over with the rank and file of theatre goers. It moves at a rapid pace, and while in spots the plot became a trifle involved, no one should have any difficulty in understanding what it’s all about.

Jeff is a big-shot, free-lance publicity agent. He has all sorts of accounts on his list, from politicians down to his ex-wife. He rescues her from suicide and figures he can use her in some of his grand schemes, but the tables are turned on him when, after careful coaching to make the rescue was made, Mona pulls a fast one by claiming she really saved Jeff from drowning.

The story moves on with much comedy to a point where Mona is a Parisian queen of Broadway’s night life, made so by Jeff’s imagination-stirring publicity. He’s sort of falling in love with a Parisian girl and generally has quite a few ideas for himself. Here things become a little complicated but anyway Mona kills Ramon after he has swindled her. When Mona is acquired, she is the talk of the town, due to Jeff’s ballyhoo but now she doesn’t need him any more. Off on an ocean voyage to forget his debauchery for an average program entertainment, she’s his best pal after all.

The picture offers plenty of ideas for business building. The title is timely and catchy. The cast offers two good box office names in Montgomery and Sally Eilers. The theme of the story—its big-shot press agent, the glamorous character of Mona, who outshines a sharp-shooter, and the fun and excitement that is characteristic of the whole thing should be the means for intriguing patrons. Try to get over a line that suggests that the girl he saved sank him.—MCARTHY, Hollywood.

Cross Fire
(Radio)
Comedy Drama
This picture looks like a throwback to the early days when moving pictures, first and last, had to move, when producers tossed in every colorful gag they could think of, whether it fitted into the script or not, as long as it made for excitement. They’ve got everything there but the Indians and the United States Cavalry. Against the typical theatrical western background they’ve rung in a bit of the World...
TO BRING BACK TO THE

LOVE
inspired their courage in a world gone mad!

FOX OUTSTANDING ACHIEVEMENT!

Now—at popular prices—see for yourself why thousands the country over hail "Cavalcade" as the greatest picture ever made!

Gasp at its dramatic, eye-filling spectacle! Thrill as you are carried on the wings of romance—in "Cavalcade"s" three romances.

One tender, loyal, enduring. Another destined for but a few swift moments of glorious ecstasy. The third... born amidst the maddest years this world has ever known.

You will gain new faith in love... win new courage... and cherish memories that will linger in your heart forever.

By all means see "Cavalcade".

BEGINNING TOMORROW—POPULAR PRICES

Each ad. 4 cols. x 14 1/2 in.
FOX blankets the country with these smash newspaper ads!

Again FOX shatters precedent. A nationwide newspaper campaign. Timed to coincide with local showings. Told in big space...in terms of ringing showmanship. Heralding the picture that broke the road-show-price jinx in 53 towns...the picture millions await at popular prices. The greatest advance send-off any picture ever had. You'll welcome back all your old customers...and get acquainted with a host of new ones!

PICTURE of the GENERATION

A FOX ACHIEVEMENT

National Release APRIL 15th
MOTION PICTURE HERALD
A P R I L 8, 1933

War, a dash of hectic Parisian atmosphere, a burlesque vaudeville flight, gangster menace, plus the excitement of a huge cross roads, strong man-brave woman romance, murders, double crossing and downright knavery had the audience both laughing at and with the picture.

There's about two cents worth of real story. That was the idea the director and script started rapidly and apparently little regard as to what has gone before or what is to come. They leave their situations up in the air, expecting we might figure out what the story is all about just how it came about. But the preview crowd seemed to enjoy it. They laughed and clapped, lissomed and applauded in evidence that they were having a good time.

Tom is a mine superintendent who has to go to work with a gang who apparently everything from the camouflaged transports to Pershing's triumphant parade. While he's gone, Bert, his assistant and supposed to be chum, turns double crosser and puts the works on Tom's four old-timer friends. He ramped up murder charge drives the old boys to the hills, where they make merry lossing the unmanned, unmanned trucks. Tom comes back, cleans up the mess and marries the girl.

The comedy sequences provided by Edgar Kennedy are the legitimate entertainment high- lights. His prize fight scene, where he almost kayos his foe with the first punch and then has to go and get cleaned out in a witnessed laugh. So is his stunt of chasing the gangsters over the bad lands in a decrepit taxi cab.

Played up as laugh-provoking burlesque on the heroes of the exciting westerns, it may be product of dox office better than if labeled as a straight comedy. Indeed it was interesting or not, "Cross Fire" is a comedy. As such it should surely amuse the adults, for there is plenty of strong theme, uncommented on. The children should have a grand time, which suggests that its best spot on your bookings is Saturday afternoon—McCArTHy, Hollywood.


CAST

Tom Allen..............Tom Keene
Patricia Plummer..........Betty Furness
Ed Winger.............Edgar Kennedy
Bert King............"El Of Timers" Eddie Phillips

Don't Plummer.............Lafe McKeen
Jonathan Wheeler..........Charles Jenkins
Dog Stag.............Tomm Courtenay
Judee Wilbon...........Jules Cowles
Charles M. Moore........Charles Elliott
Sheriff Wells............Shardy Malek
Mary Dinah............Mary Dinah
Sterling Proctor........Sterling Proctor

The Adopted Father
(WARNER BROS.) Comedy

It's grand entertainment, vibrant, emotion-swinging, with Arlis at his sparkling best, and a real and inspiring story, splendidly acted, expertly directed, well put together, with tempo increasing as the plot develops. And it's clean, whole, unwholesome, a wholesome thrill.

It received the most spontaneous and enthusiastic applause this writer ever heard in a motion picture theatre. That audience reaction should be your tip-off.

Tired of the egotistical bombasts of his consecrated nephew, Reeper, a great shoe manufac- turer, decides to make a trip out of his own, to a quiet Maine harbor, he gets mixed up with a yacht load of young wastrels. Two of them, however, are good for nothing, the other two lively children of Lawton, his late business rival.

Without learning his identity the youngsters take a liking to this simple old man. He loves them because they are the children of his old sweetheart, whom Lawton married. Back in New York, he has himself appointed the children's guardian. The news is telegraphed to the trustees' office, and the children, with this new old man, take a job in the Reeper shoes. The manager, is fixed, and with the old man at his elbow, Tommy takes the driver's seat. Business zooms. It collapses for Benjamin and the Reeses product. Great satisfaction for Arlis. Benny is learning a lesson, too. Jenny and Benny fall in love. But then they discover that the Reeses are de- oping the Reeses' business principles that Benny thinks there's a spy in his organization. When the spy Pettison shows up in the Reeses' business, Benjamin and the Reeses product. Great satisfaction for Arlis. Benny is learning a lesson, too. Jenny and Benny fall in love. 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Gabriel Over the White House
(MGM)

Drama

Challenging and timely is MGM'S motion picture from the anonymous novel of the same title, which recently stirred some little controversy in the highways and byways as well as highways and byways of the literary world. The producers have taken full advantage of the opportunity to present a telling picture of the character, the atmosphere, the nature of the problem, the futility of it all, what is true, and what is not. The producers should have made a definite point of the selling motif, fostering press comment as a means of community discussions which make for attendance.

The play turns of long-hallowed material, the government of the United States, its poli- tics, its people and their say in and power to control the government. The president's party is elected and the president is a man. The next president is elected and the presidency is in his hands. The president is elected and the president is a man of the people. The president is elected and the presidency is bestowed on the chosen man. The president is elected and the presidency is vested in the chosen man. The president is elected and the presidency is bestowed on the chosen man. The president is elected and the presidency is bestowed on the chosen man. The president is elected and the presidency is bestowed on the chosen man. The president is elected and the presidency is bestowed on the chosen man.
Repeat showing beats first run average!

It happened at the Century Theatre, Minneapolis... and in these times! You can do it, too. The bigger your first run, the better the build-up for your repeat trade. For you just can't squeeze this one dry.

State Fair

Date it in again for extra profits

One of the FOX CAVALCADE OF HITS
MOTION PICTURE HERALD

April 8, 1933

Kadettin

The Cadet (Film Exchange, Inc.)

Comedy-Drama

A charm almost indefinable yet probably due to the freshness of youth in cast and locale, and the "something about a uniform" that is grasping the public, is the engaging music traditional in German productions, make likable this picture of cadet school life despite halting action. Judge Lawrence has directed a few dialogues that have been made universally understood by superimposed translations, though there appears again the shortcoming of too literal Anglicizing.

Nevertheless, the train of events is easily followed as a result.

Franz prefers composing music to studying "sordid" subjects that he becomes an army man. At a military ball gossip concerning his young and beloved stepmother and the equitation instructor is fed to him by the captain's valet and inadvertently by another student. In the middle of the night he goes a.v.o.i., to the captain's home to settle the matter. The captain is accused of murder. Then the trial. Franz refuses to answer questions, keeps his stepmother's secret. The valet, by the judge advocate, questions finally is cornered and confesses. And the stepmother explains that the relations with the captain were merely a fling, and that the equitation instructor was the cause of her marriage. The trial scene took on strength through the handling of the questions.

While the story is of significance except to the patrons quite familiar with German productions, the picture on its own through its story development and background should have its appeal.—ROVELST, New York.


Pooch the Lumber Champ (Universal)

German

Pooch the Pup, as a lumberjack, falls trees with the buzz of his snores until the wolf man, snapping his big whips, chases him out of town. Then, the little man captures Pooch's snoring, and with the aid of the trees of the forest, he rescues her. Dancing trees, in caricatures of noted players, add to the amusement, especially for the youngsters.—Running time, 7 minutes.

Berlin:

The Rhythm of a Metropolis (Mary Warner)

Interesting

Sharply kaleidoscopic in technique, achieving a rapid pace, this German-made subject presents an impressionistic impression of the modern Berlin and captures Pooch's snoring. Superimposed subtitles in English replace the customary accompanying dialogue explaining phenomena and thereby the subject loses in effectiveness. The musical background, however, in keeping with the tempo, compensates to a certain extent. The current interest in the political activity of Germany, centering in Berlin, should enhance interest.—Running time, 8 minutes.

Microscopic Mysteries (MGM)

Interesting

Interesting and somewhat unusual is the picturization, in this number of the "Oddities" series, of the activities and battles of insect life, caught under the penetrating eye of the magnifying lens. The subject should have a definite interest for anyone.—Running time, 10 minutes.
GIANT FOOTPRINTS THUNDERING A REBORN SHOWMANSHIP!

Pittsburgh...
Chicago...Philadelphia...
Cincinnati...St. Louis...
Minneapolis...St. Paul...
Toronto and more than 100 EASTER WEEK DATES that will make Variety's Box-office reports sizzle with good news!

BUFFALO
"King Kong shows possibility of getting $10,000, Big." Variety Mch. 28th

DETROIT
"King Kong at Downtown started to big week...maybe $9,000, Oke!" Variety Mch. 28th

NEW HAVEN
"Off to nice start...looks set for $7,500...last week $5,500." Variety Mch. 28th

NEW YORK
"Kong (B Listing) to open April 28th, showmanship...showmanship a success...worth a second look...may come to Broadway..." Variety Mch. 28th

BOSTON
"Filled seats to evening...showmanship a success...worth a second look...may come to Broadway..." Variety Mch. 28th

WASHINGON
"Everything's Kong Kong this week...the ape man is aiming at house record...a beautiful $16,000." Variety Mch. 28th

NEWARK
"Kong Kong, Newark...$17,000, very Hey Hey...is Kong here without question...should run proctor's gross up to real heights." Variety Mch. 28th

BALTIMORE
"King Kong of Belts at WOW 17...it's socko from the 1st bell...will give Hippodrome highest mark...a terrific $17,000...hottest thing that has hit this town." Variety Mch. 21st

WITH FAY WRAY...
ROBERT ARMSTRONG
BRUCE CABOT....
FROM AN IDEA CONCEIVED AND EXECUTED BY
MERIAN C. COOPER
COOPER-SCHOEDSACK PRODUCTION

RKO Radio Pictures

DAVID O. SELZNICK, Executive Producer
THEATRE RECEIPTS

A continued gain in theatre receipts was recorded for the calendar week ended April 1, 1933, when 107 houses in 19 key cities aggregated a gross of $1,164,355, an increase of $46,853 over the previous calendar week, ended March 25, when 107 theatres in 19 cities reported a total of $1,117,502. No new high individual theatre records were established during the more recent period, while three new "lows" were noted.

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### Theatres

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<tr>
<td>McVickers</td>
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<table>
<thead>
<tr>
<th>Denver</th>
<th>Current Week</th>
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<tbody>
<tr>
<td>Aladdin</td>
<td>$1,500</td>
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<tr>
<td>Broadway</td>
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<td>Denham</td>
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<tr>
<td>Denver</td>
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<tr>
<td>Orpheum</td>
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<tr>
<td>Paramount</td>
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<tr>
<td>Fisher</td>
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<tr>
<td>Fox</td>
<td>$5,100</td>
<td>$4,000</td>
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<td>Michigan</td>
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<tr>
<td>United Artists,</td>
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<table>
<thead>
<tr>
<th>Hollywood</th>
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<tr>
<td>Grauman's Chinese</td>
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<tr>
<td>W. B. Hollywood</td>
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<tr>
<td>Apollo</td>
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<td>Circle</td>
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<td>$750</td>
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<tr>
<td>Indiana</td>
<td>$1,000</td>
<td>$750</td>
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<table>
<thead>
<tr>
<th>High and Low Gross</th>
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<tbody>
<tr>
<td>High 12-5 &quot;Frankenstein&quot;, Low 9-33 &quot;When Strangers Marry&quot;, manuscript</td>
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<tr>
<td>High 12-18-32 &quot;Hell Divers&quot;, &quot;Possessed&quot; and &quot;Sign of Madelon Clooney&quot;, manuscript</td>
</tr>
<tr>
<td>High 1-31 &quot;No Limit&quot;, manuscript</td>
</tr>
<tr>
<td>High 1-2-33 &quot;Sailor's Luck&quot;, manuscript</td>
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<tr>
<td>High 1-2-33 &quot;Our Better&quot;, manuscript</td>
</tr>
<tr>
<td>High 9-33 &quot;Parachute Street&quot;, manuscript</td>
</tr>
<tr>
<td>High 1-2 &quot;Straight&quot; &quot;Hell's Angels&quot;, manuscript</td>
</tr>
<tr>
<td>High 2-3 &quot;Our Better&quot;, manuscript</td>
</tr>
<tr>
<td>High 2-3 &quot;Parachute Street&quot;, manuscript</td>
</tr>
<tr>
<td>High 3-9-33 &quot;Men Must Fight&quot;, manuscript</td>
</tr>
<tr>
<td>High 3-9-33 &quot;Ring of the Jungle&quot;, manuscript</td>
</tr>
<tr>
<td>High 4-1-33 &quot;Ten Cents a Dance&quot;, manuscript</td>
</tr>
<tr>
<td>High 1-2-33 &quot;Two Kinds of Women&quot;, manuscript</td>
</tr>
<tr>
<td>High 1-2-33 &quot;From Hell to Heaven&quot;, manuscript</td>
</tr>
<tr>
<td>High 3-9-33 &quot;Men Must Fight&quot;, manuscript</td>
</tr>
<tr>
<td>High 2-3-33 &quot;Cheaters at Play&quot;, manuscript</td>
</tr>
<tr>
<td>High 3-9-33 &quot;Dishonored&quot;, manuscript</td>
</tr>
<tr>
<td>High 3-9-33 &quot;Luxury Liner&quot;, manuscript</td>
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<tr>
<td>High 9-33 &quot;Parachute Street&quot;, manuscript</td>
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<tr>
<td>High 1-31 &quot;Hell's Angels&quot;, manuscript</td>
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<tr>
<td>High 3-9-33 &quot;Grand Slam&quot; and &quot;Whistling in the Dark&quot;, manuscript</td>
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<td>High 7-31 &quot;Trader Horn&quot;, manuscript</td>
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<tr>
<td>High 1-17 &quot;Hell's Angels&quot;, manuscript</td>
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<tr>
<td>High 2-3-33 &quot;Clear All Wires&quot;, manuscript</td>
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<tr>
<td>High 9-33 &quot;Parachute Street&quot;, manuscript</td>
</tr>
<tr>
<td>High 9-33 &quot;Ring of the Jungle&quot;, manuscript</td>
</tr>
<tr>
<td>High 3-9-33 &quot;Clear All Wires&quot;, manuscript</td>
</tr>
</tbody>
</table>

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**Notes:**
- Motion pictures are categorized by their release dates and gross revenues.
- The table includes details such as gross receipts, weeks, and other notes.
- The data is presented in a clear, readable format, with specific references to individual theatres and their performances.

---
Here they are again...the gay love birds...Slim and Zasu, trying to find a little peace on their honeymoon...and mother-in-law tagging along to see that everything goes all right!

SLIM SUMMERVILLE-PITTS

ZASU


OUT ALL NIGHT

STEP OUT WITH UNIVERSAL
### Kansas City

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
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<tbody>
<tr>
<td>Mainstreet</td>
<td>&quot;The Big Cage&quot; (U.)</td>
<td>5,000</td>
<td>&quot;So This Is Africa&quot; (Col.)</td>
<td>5,000</td>
</tr>
<tr>
<td>Midland</td>
<td>&quot;Hallelujah, I'm a Bum&quot; (U.A.)</td>
<td>8,000</td>
<td>&quot;Red Dust&quot; (MG-MGM)</td>
<td>6,700</td>
</tr>
<tr>
<td>Newman</td>
<td>&quot;Hard to Handle&quot; (W.B.)</td>
<td>6,000</td>
<td>&quot;The Woman Accused&quot; (Para.)</td>
<td>5,200</td>
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<tr>
<td>Uptown</td>
<td>&quot;The King's Vacation&quot; (W.B.)</td>
<td>4,000</td>
<td>&quot;Sailor's Luck&quot; (Fox)</td>
<td>3,000</td>
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</tbody>
</table>

### Los Angeles

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loew's State</td>
<td>&quot;The Big Drive&quot; (First Div.)</td>
<td>11,800</td>
<td>&quot;Sailor's Luck&quot; (Fox)</td>
<td>15,000</td>
</tr>
<tr>
<td>Paramount</td>
<td>&quot;From Hell to Heaven&quot; (Para.)</td>
<td>12,000</td>
<td>&quot;A Lady's Profession&quot; (Para.)</td>
<td>11,500</td>
</tr>
<tr>
<td>RKO</td>
<td>&quot;Goona Goona&quot; (First Div.)</td>
<td>5,600</td>
<td>&quot;Goona Goona&quot; (First Div.)</td>
<td>9,000</td>
</tr>
<tr>
<td>B. W. Downtown</td>
<td>&quot;42nd Street&quot; (W. B.)</td>
<td>15,750</td>
<td>&quot;Past of Mary Holmes&quot; (Radio)</td>
<td>(2nd week)</td>
</tr>
<tr>
<td>W. B. Western</td>
<td>&quot;Girl Missing&quot; (W. B.)</td>
<td>6,300</td>
<td>&quot;Parachute Jumper&quot; (W. B.)</td>
<td>5,300</td>
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### Minneapolis

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Century</td>
<td>&quot;Sailor's Luck&quot; (Fox)</td>
<td>4,000</td>
<td>&quot;Men Must Fight&quot; (MG-MGM)</td>
<td>4,000</td>
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<tr>
<td>Lyric</td>
<td>&quot;20,000 Years in Sing Sing&quot; (F.N.)</td>
<td>3,000</td>
<td>&quot;Mystery of the Wax Museum&quot; (W. B.)</td>
<td>3,150</td>
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<tr>
<td>RKO Orpheum</td>
<td>&quot;Our Betters&quot; (Radio)</td>
<td>6,000</td>
<td>&quot;Hallelujah, I'm a Bum&quot; (U.A.)</td>
<td>7,600</td>
</tr>
<tr>
<td>State</td>
<td>&quot;42nd Street&quot; (W. B.)</td>
<td>7,000</td>
<td>&quot;Employees' Entrance&quot; (F.N.)</td>
<td>6,500</td>
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### Montreal

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitol</td>
<td>&quot;Togashi&quot; (Radio) and &quot;Lucky...&quot;</td>
<td>11,000</td>
<td>&quot;What! No Beer?&quot; (MG-MGM) and...</td>
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<tr>
<td>Imperial</td>
<td>&quot;Violette Imperiales&quot; (French)</td>
<td>1,800</td>
<td>&quot;The Woman Answered&quot; (Para.)</td>
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<tr>
<td>Loew's</td>
<td>&quot;Hot Pepper&quot; (Fox)</td>
<td>12,000</td>
<td>&quot;L'Anc de Buridan&quot; (French)</td>
<td>1,800</td>
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<tr>
<td>Palace</td>
<td>&quot;42nd Street&quot; (W. B.)</td>
<td>12,500</td>
<td>&quot;Crime of the Century&quot; (Para.)</td>
<td>11,000</td>
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<tr>
<td>Princess</td>
<td>&quot;Flag Lieutenant&quot; (British)</td>
<td>8,000</td>
<td>&quot;Secret of Madame Blanche&quot; (MG-MGM)</td>
<td>10,500</td>
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<tr>
<td></td>
<td>&quot;It's a King&quot; (British)</td>
<td>8,000</td>
<td>&quot;Perfect Understanding&quot; (U.A.) and 7,500</td>
<td>7,500</td>
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<tr>
<td></td>
<td>&quot;Naguana&quot; (U.)</td>
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### New York

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Astor</td>
<td>&quot;The White Sister&quot; (MGM)</td>
<td>14,257</td>
<td>&quot;The White Sister&quot; (MGM)</td>
<td>14,519</td>
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<tr>
<td>Cameo</td>
<td>&quot;Voodoo&quot; (Principal) and...</td>
<td>2,300</td>
<td>&quot;It's All Right&quot; (Radio)</td>
<td>2,250</td>
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<tr>
<td>Capitol</td>
<td>&quot;Song of Life&quot; (Tobis)</td>
<td>41,301</td>
<td>&quot;Shame&quot; (Ankoto)</td>
<td>3,250</td>
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<tr>
<td>Gaiety</td>
<td>&quot;Cavalcade&quot; (Fox)</td>
<td>13,500</td>
<td>&quot;Fast Workers&quot; (MG-MGM)</td>
<td>25,641</td>
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<tr>
<td>Mayfair</td>
<td>&quot;State Trooper&quot; (Col.)</td>
<td>8,800</td>
<td>&quot;Cavalcade&quot; (Fox)</td>
<td>8,800</td>
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<tr>
<td>Palace</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>13,500</td>
<td>&quot;Love in Morocco&quot; (Gaumont-British)</td>
<td>7,800</td>
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<tr>
<td>Paramount</td>
<td>&quot;Pick Up&quot; (Para.)</td>
<td>43,600</td>
<td>&quot;Mussolini Speaks&quot; (Col.)</td>
<td>7,200</td>
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<tr>
<td>Rialto</td>
<td>&quot;A Lady's Profession&quot; (Para.)</td>
<td>13,500</td>
<td>&quot;Strictly Personal&quot; (Para.)</td>
<td>43,600</td>
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<tr>
<td>Rivoli</td>
<td>&quot;Secrets&quot; (U. A.)</td>
<td>21,200</td>
<td>&quot;From Hell to Heaven&quot; (Para.)</td>
<td>11,800</td>
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<td>RKO Music</td>
<td>&quot;SwEEPINGS&quot; (Radio)</td>
<td>88,811</td>
<td>&quot;Secrets&quot; (U. A.)</td>
<td>27,440</td>
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<td>RKO Roxy</td>
<td>&quot;Private Jones&quot; (U)</td>
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<td>&quot;Salon's Lock&quot; (Fox)</td>
<td>54,388</td>
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<td>Roxio</td>
<td>&quot;Daring Daughters&quot; (Tower)</td>
<td>16,200</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>27,956</td>
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<td>Strand</td>
<td>&quot;42nd Street&quot; (W. B.)</td>
<td>24,589</td>
<td>&quot;After the Ball&quot; (Fox)</td>
<td>15,100</td>
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<td>October</td>
<td>&quot;3-11-33&quot;</td>
<td>11,500</td>
<td>&quot;2nd Street&quot; (W. B.)</td>
<td>35,221</td>
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### Oklahoma City

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitol</td>
<td>&quot;The Great Jasper&quot; (Radio)</td>
<td>3,100</td>
<td>&quot;Our Betters&quot; (Radio)</td>
<td>3,200</td>
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<tr>
<td>Criterion</td>
<td>&quot;Rasputin and the Empress&quot; (MG-MGM)</td>
<td>5,600</td>
<td>&quot;The King's Vacation&quot; (W. B.)</td>
<td>4,000</td>
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<tr>
<td>Liberty</td>
<td>&quot;Grand Slam&quot; (F. N.)</td>
<td>1,000</td>
<td>&quot;Broadway Bad&quot; (Fox)</td>
<td>1,200</td>
</tr>
<tr>
<td>Mid-West</td>
<td>&quot;Infernal Machine&quot; (Fox)</td>
<td>1,000</td>
<td>&quot;When Strangers Marry&quot; (Col.)</td>
<td>1,100</td>
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<tr>
<td></td>
<td>&quot;Private Jones&quot; (U.)</td>
<td>3,200</td>
<td>&quot;Sailor's Luck&quot; (Fox)</td>
<td>2,000</td>
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</table>

**Notes:**
- **High and Low Gross** indicates the highest and lowest gross earnings for the specific week.
- The table represents data as of April 3, 1933.
The Real Mussolini.

By Arthur Brisbane

This picture should be shown in both Houses of Congress, in every high school, club and university.

It illustrates, as no picture has done, the role that talking pictures are destined to play in education.

All other education will be feeble in comparison. If that picture can be preserved, historians of the future will not need to GUESS about Mussolini. They will see him and hear him. Psychologists will analyze him, statesmen will borrow from him, if they can.

Such pictures will teach those that write the history of the human race, as the writers of natural history would be taught if they could see the mammoth thrashing out paths through the forest, or the Dinosaur browsing the tops of all fern trees. Education will be real in future years when teachers will say “You shall now see the face and hear the voice and judge the sincerity of the historical character who interests us today.”

THANK YOU MR. NICHOLAS SCHENCK
(Pres. Loew’s, Inc., and M. G. M.)

FOR RECOMMENDING A WORTHY PICTURE EVEN THOUGH IT IS A COMPETITOR’S PRODUCT!

Mussolini Speaks!

Dramatically Described by
LOWELL THOMAS

A COLUMBIA Special Production
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Picture</td>
<td>Gross</td>
<td>Picture</td>
</tr>
<tr>
<td>Omaha</td>
<td>“The Big Cape” (U.) and…</td>
<td>7,500</td>
<td>“Cohens and Kellys in Trouble” (U.) and “Parole Girl” (Col.)</td>
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<tr>
<td>Orpheum</td>
<td>“Fast of Mary Holmes” (Radio) (30c-40c)</td>
<td>4,500</td>
<td></td>
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<tr>
<td>Paramount</td>
<td>“The Woman Accused” (Para.)</td>
<td>7,000</td>
<td>“2nd Street” (W. B.)</td>
</tr>
<tr>
<td>State</td>
<td>“Secret of Madame Blanche” (MGM) (3 days)</td>
<td>500</td>
<td>“42nd Street” (W. B.) (3 days) (25c-50c)</td>
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<tr>
<td>World</td>
<td>“Hello, Everybody!” (Para.) and…</td>
<td>5,500</td>
<td>“From Heaven to Hell” (Para.) (5 days)</td>
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<td></td>
<td>“To Handle” (W. B.)</td>
<td>2,000</td>
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<tr>
<td>Philadelphia</td>
<td>“Son-Daughter” (MGM)</td>
<td>2,100</td>
<td>“Madame Butterfly” (Para.)</td>
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<tr>
<td>Arcadia</td>
<td>“The Keyhole” (W. B.)</td>
<td>11,500</td>
<td>“She Done Him Wrong” (Para.)</td>
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<tr>
<td>Boyd</td>
<td>“What! No Beer!” (MGM)</td>
<td>15,000</td>
<td>“The Great Jester” (Radio)</td>
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<tr>
<td>Earle</td>
<td>“Sailor’s Luck” (Fox)</td>
<td>17,000</td>
<td>“After the Ball” (Fox)</td>
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<tr>
<td>Fox</td>
<td>“Clear All Wires” (MGM)</td>
<td>4,200</td>
<td>“Air Hostess” (Col.)</td>
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<tr>
<td>Karrision</td>
<td>“Manhattan Tower” (Remington) (6 days)</td>
<td>7,500</td>
<td>“Jungle Bride” (Monogram)</td>
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<tr>
<td>Keith’s</td>
<td>“2nd Street” (W. B.) (4th week-6 days)</td>
<td>14,000</td>
<td>“2nd Street” (W. B.) (3rd week-6 days)</td>
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<td>Stanely</td>
<td>“Sailor’s Luck” (Fox)</td>
<td>5,000</td>
<td>“Cohens and Kellys in Trouble” (U.) (6 days)</td>
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<tr>
<td>Stanton</td>
<td>“Rasputin and the Empress” (MGM)</td>
<td>7,500</td>
<td></td>
</tr>
<tr>
<td>Portland, Ore.</td>
<td>“The Woman Accused” (Para.)</td>
<td>6,700</td>
<td>“Clear All Wires” (MGM)</td>
</tr>
<tr>
<td>Broadway</td>
<td>“Luxury Liner” (Para.)</td>
<td>2,000</td>
<td>“Robbers’ Roost” (Fox)</td>
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<tr>
<td>Liberty</td>
<td>“The Big Drive” (First Div.)</td>
<td>2,500</td>
<td>“Nagana” (U.)</td>
</tr>
<tr>
<td>Oriental</td>
<td>“Cohens and Kellys in Trouble”</td>
<td>4,600</td>
<td>“Our Bettors” (Radio)</td>
</tr>
<tr>
<td>RKO Orpheum</td>
<td>“Rasputin and the Empress” (MGM)</td>
<td>7,500</td>
<td></td>
</tr>
<tr>
<td>United Artists</td>
<td>“Nagana” (U.)</td>
<td>3,500</td>
<td>“As the Devil Commands” (Col.)</td>
</tr>
<tr>
<td>San Francisco</td>
<td>“Man Without a Name” (Foreign)</td>
<td>1,600</td>
<td>“Russia at Work” (Foreign)</td>
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<tr>
<td>Embassy</td>
<td>“So This Is Africa” (Col.) (14 days)</td>
<td>14,500</td>
<td>“Our Bettors” (Radio)</td>
</tr>
<tr>
<td>Filmarte</td>
<td>“The King’s Vacation” (W.B.)</td>
<td>9,500</td>
<td>“Strange Interlude” (MGM)</td>
</tr>
<tr>
<td>Golden Gate</td>
<td>“Hello, Everybody!” (Para.) and…</td>
<td>6,000</td>
<td>“What! No Beer” (MGM) and “Maedchen in Uniform”</td>
</tr>
<tr>
<td>Paramount</td>
<td>“Humality” (Fox)</td>
<td>16,500</td>
<td>“Maedchen in Uniform”</td>
</tr>
<tr>
<td>St. Francis</td>
<td>“Secrets!” (U.A.)</td>
<td>19,500</td>
<td>“Sailor’s Luck” (Fox)</td>
</tr>
<tr>
<td>United Artists</td>
<td>“Clear All Wires” (MGM)</td>
<td>14,000</td>
<td></td>
</tr>
<tr>
<td>Warfield</td>
<td>“The Big Drive” (First Div.)</td>
<td>5,500</td>
<td>“Maedchen in Uniform”</td>
</tr>
<tr>
<td></td>
<td>“Men Must Fight” (MGM) and “A Lady’s Profession” (Para.)</td>
<td>6,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Deception” (Col.) and “The Intruder” (Abkod)</td>
<td>3,750</td>
<td>“No More Orchids” (Col.)</td>
</tr>
<tr>
<td></td>
<td>“Perfect Understanding” (U.A.)</td>
<td>3,250</td>
<td>“Private Jone” (U.)</td>
</tr>
<tr>
<td></td>
<td>“Grand Slam” (F. N.)</td>
<td>5,000</td>
<td>“She Done Him Wrong” (Para.) (return engagement)</td>
</tr>
<tr>
<td></td>
<td>“Lucky Devils” (Radio)</td>
<td>2,750</td>
<td>“Sailor Be Good” (Radio)</td>
</tr>
<tr>
<td>Seattle</td>
<td>“The Big Cape” (U.)</td>
<td>3,200</td>
<td>“The Jungle Killer” (Radio)</td>
</tr>
<tr>
<td>Blue Mouse</td>
<td>“The Keyhole” (W. B.)</td>
<td>18,500</td>
<td>“King of the Jungle” (Para.)</td>
</tr>
<tr>
<td>Fifth Avenue</td>
<td>“A Lady’s Profession” (Para.)</td>
<td>22,000</td>
<td>“Broadway Bad” (Fox)</td>
</tr>
<tr>
<td>Liberty</td>
<td>“Deception” (Col.) and “The Intruder” (Abkod)</td>
<td>3,750</td>
<td>“Rasputin and the Empress” (MGM)</td>
</tr>
<tr>
<td>Music Box</td>
<td>“Perfect Understanding” (U.A.)</td>
<td>3,250</td>
<td>“Cohens and Kellys in Trouble” (U.) (6 days)</td>
</tr>
<tr>
<td>Paramount</td>
<td>“Grand Slam” (F. N.)</td>
<td>5,000</td>
<td>“Our Bettors” (Radio)</td>
</tr>
<tr>
<td></td>
<td>“Lucky Devils” (Radio)</td>
<td>2,750</td>
<td></td>
</tr>
<tr>
<td>Washington</td>
<td>“Smoke Lightning” (Fox)</td>
<td>3,200</td>
<td>“The Jungle Killer” (Radio)</td>
</tr>
<tr>
<td>Columbus (K. B.)</td>
<td>“The Keyhole” (W. B.)</td>
<td>18,500</td>
<td>“King of the Jungle” (Para.)</td>
</tr>
<tr>
<td>Earle</td>
<td>“A Lady’s Profession” (Para.)</td>
<td>22,000</td>
<td>“Broadway Bad” (Fox)</td>
</tr>
<tr>
<td>Fox</td>
<td>“Pick Up” (Para.)</td>
<td>12,500</td>
<td>“Rasputin and the Empress” (MGM)</td>
</tr>
<tr>
<td>Loew’s Palace</td>
<td>“Sign of the Cross” (Para.)</td>
<td>8,800</td>
<td>“2nd Street” (W. B.) (2nd week)</td>
</tr>
<tr>
<td>Metropolitan</td>
<td>“Cohens and Kellys in Trouble” (U.) (6 days)</td>
<td>5,500</td>
<td>“Our Bettors” (Radio)</td>
</tr>
<tr>
<td>Elatio</td>
<td>“King Kong” (U.)</td>
<td>16,500</td>
<td></td>
</tr>
<tr>
<td>RKO Keith’s</td>
<td>“Cohens and Kellys in Trouble” (U.)</td>
<td>5,500</td>
<td>“Our Bettors” (Radio)</td>
</tr>
</tbody>
</table>

[THEATRE RECEIPTS--CONT'D]
The CRITICS SAY:-

IT'S A MONEY MAKER
HAS EVERYTHING
FIRST-RATE
EXCELLENT
A WINNER

"A SHRIEK in the NIGHT"

Featuring
GINGER ROGERS—LYLE TALBOT
WITH
ARTHUR HOYT, PURNELL PRATT, HARVEY CLARK, LILLIAN HARMER, MAURICE BLACK, LOUISE BEAVER,
CLARENCE WILSON

M. P. HERALD:
Put your personal endorsement on it—guaranteeing that anyone who is not satisfied with what you say about it will have his money cheerfully refunded. Worthy of a spot in the bookings of any Exhibitor. Has everything the fans want.

VARIETY:
"Shriek" can stand on its own feet as first-rate mystery with plenty of comedy. Will stack up with major studio product.

HOLLYWOOD HERALD:
Here is an excellent mystery melodrama. The whole thing clicks as entertainment. The M. H. Hoffman organization can take a bow on "A Shriek in the Night."

HOLLYWOOD SCREEN WORLD:
Excellent program picture. Interesting murder mystery. Lots of good comedy. A money maker!

THE LOWDOWN:
A-1 murder mystery. Good comedy and suspense that holds to the end of the picture.

HOLLYWOOD FILMOGRAPH:
It holds you all the way. M. H. Hoffman produced another winner. Cast is far above average. Can play any theatre and send cash customers home satisfied.

NOW BOOKING THRU
ALLIED EXCHANGES
EVERYWHERE
JENNINGS' COLUMNY

DEAR HERALD:

It's a common fault of ours that when we throw a bouquet it quite frequently has a brick in it. That's why we are not given to this exercise appreciatively throw a bouquet that we supposed were American Beauty roses only to have the lady write and ask us where we got them.

Right now we are in the mood to throw another bouquet. We have just read Mr. Terry Ramsay's editorial in this issue of the HERALD under the caption, "Little Old Hometown Becomes Biggest Place in America," and if this bouquet turn out to be a bunch of Russian thistles it will be because our botanical and educational was acquired in Bill Smith's sheep pasture.

Mr. Ramsay's editorial should be thoroughly digested by everyone in the motion picture business, from the boys at the mahogany desks down in New York clear down the line to include the goateed keepers of the big moguls in the studios in Hollywood.

All during the campaign we heard a lot of windjamming about the "Forgotten Man," and Mr. Ramsay's editorial brings this guy to the fore in such a way that he can't very well be forgotten much longer.

Our business is to such situations as this and they will get a salut on this business that they can get in no other way.

Maybe we are radical. So was Patrick Henry. Maybe we are wrong. We have known of a lot of others. Maybe we don't know a quack full from a boathall flush, and maybe our eight years' experience traveling in thousands of communities and meeting thousands of exhibitors hasn't taught us anything about this business, maybe it hasn't. If not, then the fault is not with our head and we should have a guardian. At least we have our opinions.

How would you like to get out and buck 33 inches of snow that has covered eastern Nebraska and western Iowa this week? And we wouldn't like it, that's the reason why we haven't done it. It has been the worst blockade of snow we have known in years, and we've seen allot snow. If this keeps up much longer we are going to put wings on April Shower.

Now comes a statement that the Marwarji Association has asked the chief secretary of the government of Bengal, India, to have all pictures examined before showing, for fear of the bad effect their display of immorality, passion and criminal cunning might have on their youth. Gee whiz, those Indians over there ought to stand for 'em if we do.

While we have been snowed in we got out our trout rod and put it together and whipped it around to see if it was still pliable, and it worked so nicely that we broke forth:

Wait till the sun shines, baby.
And the clouds go drifting by.
Then we'll go down to the trout stream, maybe, You and I.
We'll try a Royal Coachman
On those trout so shy.
Wait till the sun shines, baby, By and by.
And just then the weather, man broadcast more snow for tonight. OHMYGOSH.

Speaking of New York. We have never seen New York, for two very good reasons.

One reason is because of the lack of sufficient finances and the other reason doesn't matter. We have before us pictures of several of New York's buildings. The Woolworth Building. The Chrysler Building. The Empire State Building. The Waldorf-Astoria, not to mention Radio City, and we understand that a whole flock of other big fellows in these buildings are decorated with the sign, "For Rent."

Hollywood has had a number of Neros in her orchestra and they have been pretty good fiddlers, too. They have this fact to console them, and we gave a black cat away there will be erected a better structure on a sure foundation, because Experience teaches a lesson that even a mullethead could understand and some wise people couldn't get out of books.

Producers have been shooting at the moon ever since sound came and their ammunition is about exhausted. Hollywood has a lot of very excellent people producing pictures, but a few rotten apples will in time rot the whole barrel. It's better to sort them out. The broadcasting of scandal and divorce cases is not the best way for the public appetite for picture entertainment should have been entitled to.

We realize that this is pretty plain talk, but we are not a "yes man" and we never stutter either. We always say what we think it isn't a white bulletin. To get at what we have been trying to tell you, we lock and load Mr. Ramsay's editorial on common sense in the business and it will do you good. It was built for that purpose.

P. S.—The weatherman was right. It has been snowing all day and our window of our picture "Tonight Is Ours" and they will get a salut on this business that they can get in no other way.

(COLONEL) J. C. JENNINGS
THE HERALD'S VAGABOND COLUMNIST

MGM WRIT HALTS NEW MEXICO LAW

MGM has won a temporary injunction in U. S. district court at Santa Fe restraining the state of New Mexico from proceeding under its newly enacted law making compulsory simultaneous offering of pictures to all competitive exhibitors. Judge Neblett signed the temporary injunction, which MGM will seek to have made permanent.

ZIDEKMAN TO MAKE ITALIAN PICTURE FEATURING MUSOLINI

Rights to "The March of Two Worlds" have been purchased by B. F. Zidekman for picturization, and it is said, will feature Benito Mussolini as a dramatic character. "The March of Two Worlds" will portray historical events for the sake of their bearing on the history of the country itself rather than on the life of Mussolini, it is announced. The story was written by Amelia Colontani, Italian author and newspaper man, and Edward Patterson, formerly with West Coast Theatres. The authors will leave shortly for Italy to complete the details and make arrangements for the company to follow. Fox may release it.

R. A. FOX CASTING DIRECTOR

James Ryan has been named casting director for Fox. Duncan Kramer is art director.

COLUMBUS

Iva Shelly signed for series of pictures.

... Frank Capra to direct "Madame La Guimp.

... Sally Blane, Tully Marshall, and Wallace Ford added to "He Lived to Kill," Ben Stoloff to direct.

... Ferdig, Munier, Lee Phelps and Edwin Maxwell join "Tampico.

... Mary Carr and Viola Dana sign for "The Strange Case of Poison Ivy," Will Barbara Weeks, Dorothy Burgess and Rockliffe Fellows assigned to "Rustie Rides Alone.

... Arthur Vinton, Henry W. Meigs, and Bobbitt, engaged for "Soldiers of the Stars.

... Erick Hecking signed for "The Octopus.

... George Rosser in "The Circus Queen Murders," And Mack signed to "Rules for Wives.

... Lambert Hillyer to direct "Grass Valley.

FOX

Emile Chautard, Paul McAllister and Sarah Padden sign "Pilgrimage.

... Koos Roulien to direct English pictures.

... Sully Eilers renews contract. "Husbands Cost Money" title changed to "Hold Me Tight.

... Rita Kauffman made head of costume department.

... Sterling Holloway added to "Adorable."
**NEWS PICTURES**

FOX MOVietone News—No. 55—Ramsay MacDonald speaks at Geneva—Manchuria celebrates separation from China—Shaw visits United States—Hoover returns to California—Pictures of convention of beauty culturists—Japan coast swept by quake and tidal wave—John D. enjoys children's fair at Ormond Beach, Fla.

FOX MOVietone News—No. 56—MacDonald and Mussolini meet in Rome—Germany army halls leaders—Roosevelt names farm loan board—Liner capsizes at Gibraltar—Hitler wins British classic—Circus giants in a roast at Peru, Ind.—German plants for Roosevelt—25,000 chicks hatched daily at Perena.

HEART METROtONE News—No. 254—Coast Guard saved crewmen in North Atlantic—Mussoli greets MacDonald in Rome—Circus giants in a roast at Peru, Ind.—German plants for Roosevelt—25,000 chicks hatched daily at Perena.


PARAMount News—No. 69—Veterans gather in Geneva for an end to war—New Yorker wins $50,000 in Grand National sweeps—MacDonald and Mussolini meet in Rome for peace conference.

PARAMount News—No. 70—Children hold fashion parade in Florida—President accepts National Press Club membership—25-year-old men play ball at St. Petersburg, Fla.—She dies in plane crash.

PATHe News—No. 72—Beer plants rush work—Girl at Reading, Pa., is champion revival leader—Labor secretary pleads for labor arm—Shaw arrives in San Francisco—Liner capsize at Seattle—Babe Ruth signs contract at St. Petersburg, Fla.

PATHe News—No. 73—MacDonald and Mussolini work for world peace at Rome—Coast Guard patrol breaks giant iceberg in Atlantic—Chicago World Fair nears opening—Two stories stage free-for-all at Miami—Hitler becomes dictator of Germany—News flashes.

Universal Newspapers Newsreel—No. 132—Mackaye launches peace plan with MacDonald in Rome—Japanese tots seen as animated dolls in pamphlet at Wilmington, Cal.—Chicago World Fair opens—Blind man builds two-story home.

Universal Newspapers Newsreel—No. 133—Tornado rages at Little Rock, Ark—Cincinnati opens new Paramount Theatre Station—New water sport at Long Beach, Calif.—Train wreck at Wyoming, Del., kills two—Trojans start football.

**ON BROADWAY**

**Week of April 1**

**MAYFAIR**

Scrappey's Party Columbia

**PARAMOUNT**

Betsy Boop's Birthday Party Paramount

The Plumber and the Lady Paramount

**RIALTO**

Aloha Oe Paramount

Easy on the Eyes Paramount

Screen Souvenirs Paramount

**RIVOLI**

Benny Davis Master Art Products

Mickey's Mellerdrum Blackstone

**RKO MUSIC HALL**

Hot and Cold Thrills Paramount

**RKO ROXY**

Hip, Zip, Hooray RKO Radio

The Beer Parade Columbia

**ROXY**

Matto Groso Principal

Mickey Steps Out Columbia

**WABASH AVENUE**

**CHICAGO**

Al Stetler will join the local ranks of exhibitors around Easter time if negotiations which he has started are completed. The former Allied president is dickering for the Playhouse theatre on Michigan avenue which, according to current reports, he will open under the name of the World theatre. The dope has it that Al plans to show foreign pictures exclusively.

Joe Goldberg, well-known in Chicago and for many years in charge of projection for Publix, has opened his own theatre supply store and projector and sound equipment repairing service at 823 South Wabash.

Si Grever has acquired distribution in this territory for "Sucker Money."

Local playhouses, like other institutions, are starting to brush up for World's Fair visitors. Charles Stern has redecorated and made a number of improvements at the Cinema and Austin theatres while Aaron Courishen has made the Drake resplendent with new carpets and draperies from Decorative Arts Company.

J. J. Clarke has opened offices at 1018 South Wabash avenue, from where he is handling "The Big Drive" for Illinois and Indiana.

Henry Bambara will open the Lil theatre Easter Day in Forest Park. RCA High Fidelity sound equipment has been installed.

Steve Montgomery is a new addition to the sales staff at United Artists.

**HOLQUIST**
In this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

COLUMBIA


That's My Boy: Richard Cromwell—Very good picture. A romance wired to 100 per cent; there were no locker sales. Running time, 71 minutes—Algy Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Washington Merry Go Round: Lee Tracy—This is not the finest picture we have run in a long time. With a plot centering about Washington, it seems almost prophetic in present day politics. It is, however, an amusing romance, rather than historically great, in spots. Excellent shots of the Capitol, the first I ever saw of the actual setting of the Declaration of Independence. Tracy and Constance Collier are nicely cast, but the supporting cast do their work. Advertise this one widely, as it will please everyone, and it is a real special in every respect—G. C. Moore, American Theatre, Harloton, Mont. Small town patronage.

First National


Cabin in the Cotton: Richard Barthelmess—Certainly a fine picture. If this fails to please just as well the boy and girl as the man, there will be no lack of returns. Drew average business in three shows—Running time, 75 minutes—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. General patronage.

Employees Entrance: Warren William, Loretta Young—A very nice little picture. will please everyone, and even the man. There will be no lack of returns. Drew average business, as it was a real special in every respect—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. General patronage.


Frisco Jenny: Ruth Chatterton—At last we have Chatterton in a picture that gives her a chance to do something. This is a real special in performance, but it came too late for us. Chatterton is dead here in a picture that is just right. Edward G. Robinson did the best with "The Crash" finished this fine star. This one did very well. They were back in just two and a half days. Put a little extra advertising behind the picture and you may get them in home. Played Mar. 19-20. Running time, 76 minutes—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Life Begins: Loretta Young, Eric Linden—A picture that will be remembered as one of the best for these fellows. They do well with nothing to work on. When Fox has a sure hit they may use state settings instead of real ones? Have noticed this in several Fox pictures lately, and it gives an aspect of cheapness and inferiority to their product. The picture drew the best business, but it is not up to standard. Grey gor movies; but not the special a Grey gor usually is—G. C. Moore, American Theatre, Harloton, Mont. Small town patronage.

The Golden West: George O'Brie, Janet Chandler—This picture is good and it went over great—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

The Golden West: George O'Brie—A truly masterful performance. The studio work is really much better than the "Covered Wagon." Historical, convincing, and absolutely realistic. Fine direction and produced on a big scale. A picture that will play well at the drive-in. Tell you have a real show and watch them smile when they come out—Gay W. Johnson, Johnson Theatre, Bow- man, N. D. General patronage.

The Golden West: George O'Brie—A Zone Grey story, almost epic in form, of the early West, emphasizing the difficulties that the West ad- vertising more than a western, as it contains those excellent shots of buffalo herds and wagon trains and the building of the first railroad. The Indian dance is authentic. It drew well, as Zone Grey always do—G. C. Moore, American Theatre, Harloton, Mont. Small town patronage.

Handle with Care: James Dunn, Boots Mal- lory—Here is the ideal Saturday picture. Made to order for family trade, and the kids eat it up. Wish they would make more like this one so we could mix them with westerns for summer programs. Go after business on this picture. It’s clean and it’s good. Played May 8, Running time, 71 minutes—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Hot Pepper: Lupe Velez, Victory McLaughlin, Ed- mond Williams—Pictures like this are not to be overlooked. Will please the ladies. Can play it up with the ladies. Sound good. Running time, 70 minutes—William Thatcher, Royal Theatre, Salina, Kan. General patronage.

MGM

Fast Life: William Holden—Although this is a Haines picture, Cliff Edwards steals the picture, and it’s a wow. Just the kind people want—a good laugh and a good story. We liked it and we don’t have to lock our theatre for lack of patronage—Harry Edwards, View Theatre, Plain- view, Neb. General patronage.


Flesh: Wallace Beery—One of Beery’s best per- formances, which I played during a two day snow and wind storm and did not make him rental and ex-


PAYMENT DEFERRED: Charles Laughton, Mau- reen O'Sullivan—Robert Young—McArdle, General Neighborhood number. Too many people came to catch that picture last night. That was too much for that picture. Patrons did not see the film. The same for those who came to see that picture.

RED DUST: Clark Gable, Jean Harlow—Just a fair picture. Photography very poor, too much fog and bad acting. Played 15 minutes fast. Needs someone to slow him down. I would have given it two stars. And they will try to make you feel you are not even in picture because of the colors. Played the picture and play it and have it over with.—Ned Pedigo, DeLaure Theatre, Garber, Okla. General patronage.

THE SECRET OF MADAME BLANCHE: Irene Dunne—Excellent if you like sob stuff. Miss Dunne is a wonderful actress and lives up to her reputation in this picture. Played Feb. 12, 13—Niles Theatre, Columbus, Ind. General patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—Here is a wonderful picture, superior to many pictures. Miss Shearer has enthusiasm in his praise. Played Feb. 12, 13, 14—Palace Theatre, Sheboygan, Wis. General patronage.

SMILIN' THROUGH: Norma Shearer, Leslie Howard, Fredric March—The ninth wonder of the world. A hit for all who saw it took the trouble to hunt me up and tell me they did not like it. Think one of the best of the best. Played Feb. 1—Palace Theatre, Grand Rapids, Mich. Neighborhood patronage.

FROM BROADWAY TO CHEYENNE: Rex Bell—The best Rex Bell to date. Has many fans in our town.—George W. Luce, Riviera Theatre, Gering, Neb. General patronage.

KLONDIKE: Thelma Todd—This picture went over very well in our area.—Emerson Williams, Royal Theatre, Frankfort, Ky. Small town patronage.


Paramount

THE BIG BROADCAST: All star—The best picture for a long time. It pleased all and they still talk about it. Played Feb. 15—Emerson Williams, Royal Theatre, Frankfort, Ky. Small town patronage.


BLONDE VENUS: Marlene Dietrich—Much better than I expected. Played Feb. 15—Emerson Williams, Royal Theatre, Frankfort, Ky. Small town patronage.

CRIME OF THE CENTURY: Stuart Erwin—Made a big mistake by only playing this picture one night. Best mystery picture for a long time, and held inter-

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—This picture has plenty of action and is based on a prize-winning novel. It ranks among the best of the batch. Played Feb. 15—Fred E. Fitch, Lyric Theatre, Harrison, Ark. General patronage.

HELLO EVERYBODY: Kate Smith—A nice picture that did not set any money. We do not know why. Just did not click. Those who saw it enjoyed it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HELLO EVERYBODY: Kate Smith—Here’s one that is not going to be a hit. We have a family that went to a neighboring town see her show. "She Don't Himg Work." We think it's going to be, but it was the biggest box office flop we've had, but the not seen on the screens with any other photos.—J. F. Hoff, Plainview Theatre, Plainview, Neb. General patronage.

HOT SATURDAY: Nancy Carroll, Grady Granger—Should play them for their time. A very weak sister story. It is so bad that your feet of good film was wasted. If you don't have to play it, don't. I think it is worth nothing. Less things like it. I'll bet they won't pass another "Hot" that makes the patrons want their coin back and they should give it back. Played Feb. 15—DeLaure Theatre, Garber, Okla. General patronage.


NIGHT AFTER NIGHT: George Raft, Mae West—Alison Witcher—Mae West, with her small bit, saved this from being a very mediocre picture. The title was a hit. Played Feb. 15—The Lyric Theatre, Plainview, Neb. General patronage.

THE PHANTOM GENERAL: George M. Cohan, Claudette Colbert, Jimmy Durante—To those exhibitors who have decided they can't say you need not be afraid of the entertainment value because this is just another picture, this is the best pictures made for the screen, and to Mr. Cohan we are very thankful. We think about "4 Minutes From Broadway," old—not modern—made it debut in the town. Fay Templeton? Hope she is amongst the living. George Raft and Jimmy Durante, playing at the Corry Theatre, Winchester, Ind. General patronage.

THE PHANTOM GENERAL: Jimmy Durante, George M. Cohan, Claudette Colbert—A different type comedy which is good, but should have shown it last fall. Played 15 minutes. Rummage time, minutes.—W. T. Bigges, Adair Theatre, Adair, Iowa. General patronage.


SIGN OF THE CROSS: Fredric March, Elissa Landi, Claudette Colbert—An excellent production that everyone should get a chance to study and patronize this. We could not get them.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi—A very remarkable picture from the standpoint of production, but patrons, especially the church going, said it was too gross. Played Feb. 15—Emerson Williams, Royal Theatre, Frankfort, Ky. Small town patronage.

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REVIEW: Constans Bennett.—Our glamo- rous, beautiful picture has people talking. Although they forget to mention the brand. Nebraska novels, musical, soap and action pictures to the people where women smoke, and if we have to look at many like this, it's going to be a business. Played Feb. 15—Emerson Williams, Royal Theatre, Plainview, Neb. General patronage.

LITTLE ORPHAN ANNE: Mitzi Green, Buster Phelps—People liked it here. Brought out a gob of kids. We know people will go because it is better than average business. Miss Green has plenty of talent. Played Feb. 15—Emerson Williams, Royal Theatre, Plainview, Neb. General patronage.

LUCKY DEVILS: Bing Crosby—Pure hillbilly, but a hard hit picture. Played Feb. 15—Emerson Williams, Royal Theatre, Plainview, Neb. General patronage.

RKO


THE WOMAN ACCUSED: Nancy Carroll, Cary Grant—Excellent picture after another. Would class this one as exceptionally good. Played Feb. 15—Emerson Williams, Royal Theatre, Plainview, Neb. General patronage.
ONE IN A LIFETIME: Jack Oakey—The name is appropriate, for never again will these stars ever make another picture with such an amount of sentiment involved. Oakey, that company to sell such.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

PRIVATE JOKES: Lee Tracy, Gloria Stuart—A mighty fine offering for week-end showing in small towns. Obviously a sentimental entertainment and there is no doubt of it. Lee Tracy is out in front.—W. H. Biren, Cory Theatre, Winchester, Ind. General patronage.

ROME EXPRESS: Esther Ralston, Conrad Veidt—Poor romancing that made this my worst picture in six months. Ralston was good and well liked—too bad she could not get a break in American-made pictures. Veidt came to town, none of my patrons walked out so I gave them passes to my next attraction. Played Mar. 19-26. Running time, 75 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THEY JUST HAD TO GET MARRIED: Zasu Pitts, Slim Summerville—This team of Pitts and Summerville together and gives a good picture. These two get together like ducks and water. This is as fine an educational scene as was ever seen on it and get some business. It’s sure to please if you can get them to turn out. Played Mar. 26-30. Running time, 75 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

TOWER: BLESSED EVENT: Lee Tracy—Step on the adver- tisements, for this is a very well directed picture. A laugh a minute for 94 minutes. Some scenes twice as good as the others.—O. E. Roll, Owl Theatre, Lebanon, Kan. Small town patronage.

GIRL MISSING: Ben Lyon, Mary Brian—One of the best pictures we have seen for a long time. Will stand for two-a-day showing nicely. Well acted and well directed. Will hold interest throughout.—Floyd Phillips, E. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.


I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Play this one on account of the pub- lic’s demand. Personally I did not like the picture, but it is a good picture. More popular than anything we have had. Some said it was as good as a sermon. Played Mar. 25-26—Gladys E. McDonald, Owl Theatre, Lebanon, Kan. Small town patronage.

THE KING’S VACATION: George Arliss—George Arliss makes a stolen scene picture you ever looked at. Ask any of your “bobby- shoes” to come out and see this one and maybe they will be satisfied for once in their lives. Good comedy. Played Mar. 19-26. Running time, 72 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

LADIES THEY TALK ABOUT: Barbara Stan- wood, Ben Lyon—This is a very well directed picture. The story, holds interest, and if they don’t watch out Lyric Theatre, Harrisburg, Ill. Running time, 72 minutes.—E. F. Pitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LAWYER MAN: William Powell, Joan Blondell—Picture is good but did not draw at all. Powell was not liked here at the Royal Theatre, Frankfort, Kan. Small town patronage.

ONE WAY PASSAGE: William Powell, Kay Francis—This was a very pleasant picture. Nothing big but it kept the native guessing. Comedy rebel- licum from that last another picture thing.—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.—Play this one on account of the public’s demand. Played in a town where there is little money. Without the school, the box office would have been terrific.—G. C. Moore, American Theatre, Harlemton, Mont. Small town patronage.

SCARLET DAY: Douglas Fairbanks, Jr., Nancy Carroll—This is a dud. Not one person said they liked it but oh, the people who tell me they did not. Acting good but it takes more than acting to carry a picture. Played Mar. 19-26. Running time, 102 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE LAST MILE: Preston Foster—you can play this one strong. Wonderful picture. Great acting. This one gets under the skin. We did a very good business. Don’t be afraid to boost this picture. Nuff said.—Frank Thalaker, Royal Theatre, Salina, Kan. General patronage.

World Wide

THE DEATH KISS: Adriene Ames, David Man- ners—Another fine little program picture from World Talk. Played well and popular and it drew average business and pleased better than many of our other pictures that we have been running on this night at same admission. Played Mar. 19-26. Running time, 72 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE NORTHERN EXPERIMENT: Via M. Hunt, Bessie Love—This is a very good picture. Played Mar. 19-26. Running time, 75 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Short Features

Columbia

CAMPING OUT: Scragg—Can’t get enough of these to suit the patrons. Very good. Running time, 6 minutes.—Steve Farrar, Orpheum Theatre, Grand Rapids, Mich. Neighborhood patronage.

Educational

MATA HARI: Harry Gribbon—This is not so good. Why do they make such comedies. Just a waste of film. My audience did not take for this one. Running time, 20 minutes.—William Thatcher, Royal Theatre, Salina, Kan. General patronage.


United Artists

Universal

WARNER VITAPHONE


SMASH YOUR BAGGAGE: An excellent hand act with the nonpareils of the Vitaphone—Charles Niles, Theatre, Anamosa, Iowa. General patronage.

TEA FOR TWO: An excellent colored musical with some of the nonpareils of the Vitaphone—Charles Niles, Theatre, Anamosa, Iowa. General patronage.


Serials

Midwest

If the 20,000 or more theatre executives in this country could meet together and discuss their future, their ideas and the devices for the furtherance of this business, I believe that any layman fortunate enough to see these men in action would acknowledge that the operation and management of a motion picture theatre today is not a job but a profession. Like any honorable profession, this one carries with it the right to dignified cognizance by the business world. The great portion of the glamour and illusion of the theatre comes from the general lack of understanding of the complexities of its operations, which I will try herewith to explain.

It has occurred to me that possibly some of us belittled ourselves during the period when we were so dominated by the home offices of the theatre chains. Almost every move that we made in the operation of a theatre had been set down for us in some book of rules. Whenever policy decisions were to be made it was necessary to refer to a superior, who, of course, passed it on to his superior, with the result that a decision sometimes was given too late.

If the thousands of men operating theatres under the supervision of chain executives did not allow themselves to function as automatons but profited by the mistakes and likewise by the intelligent moves of their superiors, they are ready now in this period of greatest opportunity to exercise judicious initiative.

True enough, it is difficult to keep up a constant high-pressure supervision of your business when your salary has been cut to the bone as is true of practically every executive within the motion picture industry today. If you react to that cut and to the emergency situations that confront us today in an unthinking manner, berating those in authority, you are doing the very thing that takes from you any vestige of pride in our own ability or past performances, and you reduce your part in an honorable profession to an insignificant job, shabbily done.

Now as never before have you the opportunity to prove that you are a member of a thinking profession and not merely a job slave.

Protect your profession and your daily bread and butter by dismissing from your mind the idea that you are licked that the business is "on the rocks," and that there is no future. You and I know that amusement has become a necessity and that to provide organized amusement for 20

(Continued on following page)
KEEPING UP WITH THE TIMES!

By GUY JONES

THAT'S THE PICTURE FOR NEXT WEEK--IF THERE'S NO BUSINESS ON IT--A COUPLE O' GUYS I KNOW ARE GOIN' ON A VACATION--AN' I'M NOT ONE OF 'EM--GET IT?

An Appropriate Title, We Should Say!

WE SHOULD PROTECT OUR PROFESSION, SAYS E. S. COPPOCK

(Continued from preceding page)

million people requires executive manpower. If in the years past you have lamented the fact that your own ideas were never recognized and put into practice, now is your opportunity to prove your ability to meet emergencies in this profession.

Today when not even two-thirds of the theatres in America are in operation, there are hundreds of capable shown out of work. If you are so fortunate as to be operating a theatre that is open and you are not putting your whole heart and soul and all your brain power in its operation, you are not only missing a place that should be occupied by one of those thousands out of work, but you are also preventing yourself from making progress in this profession, and in the eyes of the community you are losing "face" along with the profession that you represent.

No longer can this industry be tolerant of a man who indulges whims and fancies. No longer does the best spender occupy the best job.

Today we are faced with the opposition of radio, by the fact that people are not spending a great deal of money, and by the fact that we no longer have the "novelty" of the talking screen to offer. It is about time we took off our tuxedos and started to do some cool, calculating thinking. We have a profession, and this is when your professional skill is called upon. There is a tremendous investment in real estate and equipment that must be amortized. Not only must this investment in property be protected, but your own investment and the welfare of you and your family.

A few years ago a district manager told me that if the average theatre manager spent as much time protecting his profession and building toward a successful theatre, as he did in worrying about personalities, increases in salary and grudges, this industry could survive almost any business disaster and would provide higher salaries and more respected positions for us all. If we all could follow the course suggested by that man, it would mean the elimination of a lot of worthless manpower with consequently better jobs for conscientious, thinking executives who realized that they were members of a profession that could last and return their investment in time and effort only through the genuineness of their efforts.

LEWELLEN REVAMPED EASTER EGG GAG TO PARK TREASURE HUNT

Instead of waiting until Easter to hold the traditional Egg Hunt, W. C. Lewellen, manager of the Fox-Egyptian Theatre, revamped the idea into a Treasure Hunt and used the gag in connection with his campaign on "Central Park."

Instead of using the usual eggs he sacked up a lot of candy, toy watches, balloons, noise-makers (left over from last New Year's celebration), passes, discount tickets, rings and, as Lewellen states, practically everything except his good-looking cashier. Did the kiddies go out and dig for them? You should ask!

PLATH HAS CORKING DEAL WITH PRINTER TO PUBLISH PAPER

Another instance of how the motion picture theatre may be used as a backbone for a publication and attendant revenue through selling of ads is evidenced in a recent issue of "Moviette", an eight-page tabbed weekly promoted by Hugo Plath, manager of the Ritz-Weslaco, Capitol and Mercedes Theatres, Weslaco, Texas.

With the exception of a column headed "From Shop To Shop With Dot", a well known and accepted form of publicizing advertiser's shops and means of sopping up new ads, the remainder of the newsletter is devoted to motion picture news and local advertisements. Plath made the deal with a local printing establishment and all it's cost him is time to gather up copy enough to fill the pages and expenses attached to distribution. And if any of you don't think he's getting SOME publicity for his theatres and attractions, you just ought to get an eyeful of the issue we have at hand, which is Number 38 of Volume 1.

Looks like a great gag, fellows, if you're so situated to make headway with a proposition of this sort. People are interested in news of the theatre, as has been demonstrated by similar publications many times before. And think over the possibilities attached to such a medium for expression of theatre policies, show, and publicity, it's practically without bounds, providing good judgment is used in make-up. At any rate, Club congratulations to Plath, for a good job done.

"The Showman's Calendar"

APRIL

14th  Good Friday
Assassination of Lincoln—1865

1758  L-1758 Tracy's Birthday
Webster's First Dictionary Published—1828

23rd to 30th  National Better Homes Week
—Sponsored by Better Homes in America, 1653 Pennsylvania Avenue, Washington, D. C.

24th  First Newspaper Issued in America—1704
U. S.-Mexican War—1846

25th  War with Spain—1898

26th  Confederate Memorial Day
Slavery Abolished in U. S.—1865
First Shot Fired in War Between U. S. and Germany—1917

27th  Ulysses S. Grant (18th Pres.)
Born—1822
Samuel F. Morse [Inventor of Morse Code Telegraph] Born, Charleston, Mass.—1791

28th  James Monroe (5th Pres.) Born

30th to May 6th  National Boys' Week
30th  Daylight Saving Time Begins
Act Now If You Plan To Hold a Fashion Show; We Believe the Following Has Everything for a Successful Campaign

SPRING is a favorable time to put on a style show at almost any theatre. If it is to pay dividends at the box-office, two important points must be remembered:
1. It should cost the theatre little, if anything, in cash outlay.
2. It should be planned well in advance and thoroughly executed.

This manual summarizes the most workable methods used by exhibitors to make their style shows pay handsomely. Because these methods have done the trick for others, there is no reason why the spring style show can't pep your grosses during some week in early April before Easter.

Setting the Date
It is of utmost importance to select the most advantageous dates for your style show. This depends upon:
1. The week when merchants in your particular town plan to make their introductory splurge on new spring styles. It will be easiest to get them to participate during that week.
2. The theatre's bookings. It is a waste of effort and money to stage a style show during the run of your biggest box-office hits, or percentage pictures, which would draw crowds without the special attraction.

Likewise, the booking must be considered as to type. A style show hardly goes with a western, murder mystery, horror film or gangster picture. The best kind of picture to run is good program film directed at the female trade and containing sequences showing well-dressed women.

Incidentally, this offers co-operating merchants a chance to display and advertise feminine attire similar to that worn by players in the picture and also presents good opportunities to use stills, mats and catchlines from the picture in their co-op ads.

One Merchant or Several
Style shows can be tied in successfully with one merchant or a group of them.

When one merchant is sponsor, he is generally the owner of the town's biggest establishment, such as the department store or large dress shop.

Where a group of merchants are tied-in, it is usually best, but not necessary, that they be in non-competing lines. Such a group might include a gown shop, milliner, shoe store, jeweler, florist, etc.

The advantage of working with a group is that the merchandise can be made more varied and the publicity greater.

Merchants to Approach
Where you wish to tie-in a group of merchants, at least the following types should be approached. The list names the more common possibilities and what they can contribute.
1. Department Store: Anything connected with styles.
2. Gown Shop: Various types of dresses, gowns and other feminine apparel.
3. Jeweler: Appropriate jewelry to wear with different types of latest fashions.
4. Hairdresser: Latest styles of make-up and hairdressing to go with different fashions.
5. Florist: Stage decorations and flowers appropriate for various occasions.
6. Shoe Store: Shoes to be worn on different occasions.
7. Novelty Shop: Handbags, gloves, vanity cases, etc., for different occasions.
8. Sports Shop: Tennis rackets, golf clubs, bathing novelties, sleds, ice-skates, etc.
9. Luggage Shop: Different types of bags and luggage.
10. Furniture Store: Newest types of furniture for stage settings.
12. Newspaper Co-operative ads, publicity stories, etc.
13. Photographer: Pictures of participants.

Selling Arguments
Before approaching merchants to ask them to participate, be prepared with arguments to convince them that they will benefit by the tie-up. Here are some good ones:
1. The theatre is supplying the auditorium and putting on the show in a professional manner, besides giving lobby and trailer mention.
2. The greater part of the audience is composed of women, whom the merchants are anxious to reach.
3. The women see the merchandise amid attractive surroundings: comfortable seats, lighting effects, showmanly background, glamour of the theatre.
4. The women often in a receptive mood when sales resistance is at its lowest. They are in a mood to be entertained and pay strict attention to what is happening on the stage.
5. Present in the theatre will be many women who have come to see only the picture and who would not visit the merchants' stores. They will see the merchandise under the most favorable conditions and will be attracted by it.

What Theatre Should Get
In return for putting on the style show, the theatre should get at no cost:
Co-operative newspaper ads, heralds, window displays, mailing pieces, art work and photography for announcing the show but plugging the theatre's current picture attractions.

At first glance this might seem one-sided, but actually it is far from it. The theatre is giving use of its stage, the manager is building a special show and the merchants are cashing in on the attention-value and glamour of anything connected with the movies.

Newspaper as Co-Sponsor
It is a good idea to bring in the local newspaper as co-sponsor. Because the merchants' own ads may get little linenage for it, the paper will be glad to help make the fashion show a success.

A good slant to use for publicity stories, especially this year, is that the style show is a part of the spring business in town.

That slant, however, should not be the only one. Other stories and photos can be made newsy around the glamour of the show, oddities in the fashions to be shown, local people participating on the stage, and other similar angles that will present themselves as plans develop.

If the paper has no photographer of its own, then tie-in the local commercial photographer. He will be glad to supply pictures without charge provided he is allowed lobby or trailer credit, and he can most likely sell prints to participants. Feed the paper all the pictures the traffic will bear.

Responsibility for Merchandise
Before signing any contract with merchants for a fashion show tie-up, make certain that neither you nor the theatre is responsible for the wearing apparel, jewelry or other merchandise brought to the theatre. Assure each merchant that you will undertake to give his merchandise the best of care and will provide the best possible place for its safekeeping, but that you cannot be responsible for anything lost, destroyed or stolen.

Responsible parties should be the merchants or their representatives. This is very important. Otherwise the theatre may have to pay for lost or damaged merchandise or become involved in expensive lawsuits over it.

Recruiting Models
In most instances the participating stores will be unable to supply professional models. Amateurs will have to be substituted. They can be recruited from among college co-eds, local delas, high school girls or women's clubs.

The advantage in getting professional models is that they have better stage presence. However, the amateurs will attract extra business because their parents, relatives and friends will turn out to see them perform.

It is not necessary to pay the amateurs. They will be glad to participate for the fun of wearing latest styles and appearing on the stage.

Staging the Show
Experience of showmen with the fashion
(Continued on following page)
A NEVER FAILING BOX OFFICE BET!

(Continued from preceding page)

show reveals several good rules to follow in
producing a fashion show.
1. The show should be dignified. Horse-
play of any kind will spoil the impression
of beauty and grandeur which should be put
across to the audience. This does not mean
that humor is necessarily undesirable. It is
the display type of humor that should be
barred.
2. Stage effects should be in season with
styles displayed. The manager who once
ran a spring style show on a set showing
a snowstorm was almost laughed out of
town. No girl wears a tennis frock in a
blizzard.
3. Music is always helpful to get adequate
atmosphere. If the theatre has no orchestra,
then it should be promoted or supplied by the
manager himself. Look out for union regulations in this.
4. Merchandise should be shown in some
logical order. For example, it would be
inadvisable to start the show with evening
gowns and end with kitchen linens.
5. Mere display of clothing by the models
becomes boring and monotonous to the
audience. The appearance of the mannikins
should be interspersed with entertainment,
or better still, woven into a little revue or
playlet. Entertainment can be obtained without
cost by tying up with a local dancing
drama school, a school for modeling, etc.,
which will be anxious to have its pupils appear
on the stage in exchange for the publicity.
A good example of how a fashion show
can be turned from a mere display of goods
into excellent entertainment is furnished by
a description of an "Easter Dream," kid Easter Fashion Show staged last year by
Manager George Daransoll at the Feeley,
Hazleton, Pa. Although this was a kid show,
the principles are essentially the same.
The description, reproduced from "Pub-
lic Opinion," former Public house organ,
follows:

Introduction—Oleo Drop. Full organ
with "Who's Your Little Whoosis," fading out
as Daransoll appears attired in new
spring topeaut, hat and cane and takes
his position center, immediately followed by
two models similarly attired and bearing plaiders
with names of the two participating stores.
They come from right and left, stopping
on either side of Daransoll, bowing and
helping him off with topeaut, etc., bow again,
and leave him to sell the show.
After Daransoll's greeting, etc., he turns
the show over to acting master of cere-
noms, the stage is cleared and the curtain
rises showing a little girl in a boudoir
ting (blue lights and lavender spot) yaw-
ning and preparing to retire. She undresses
behind a screen, emerges in pajamas, and
kneels alongside her bed to pray. At conclu-
sion of her prayers she says: "God bless
all the rest of you girls, bring me some new
Easter Clothes." Then she crawls into bed,
presumably going into a dream as the title
images.

Models emerge alternately from right and
left, making a complete turn center and exit
shaking hands opposite side. Spotlighting
varies with the model or combination of dress.
Outstanding outfits are explained as to type,
materials and usages by the master of cere-
noms, who is stationed next to the pro-
menium arch. Organist supplies incidental
music during promenading.
Scene I ends with the last model making
her exit, lights slowly up fading from blue
to amber, the little girl slowly rising from
bed, stretching and humming a song while
dressing. "That was a wonderful exit,"
planning she is going to attend her girl's
friend's lawn party.
An encore is given, followed, during which a
sister team does a song and dance number
followed by an encore.
Part II is shown with a very slowly raising curtain
disclosing a lawn party (grass mats, wicker
furniture, exterior scene drops, bridge tables
and chairs, potted palms, etc.) with models
either singly displaying, sports suits, frocks,
beach pajamas, etc., and carrying sport accessories such as tennis racquets,
golf clubs, etc. Every third model does
whether a song or dance to break up monot-
omy. Modelling is also interspersed with
specialty numbers, chorus steps, etc.,
When all models find seats informally,
the little hostess steps forward and goes into
a special arrangement of "Toodle Oo, So
Long, Good-Bye" backed up by the entire
troupe, both hands extended over their
heads, smiling and waving good-bye. Then
curtain and chorus by entire ensemble.

Kid Angle

Some theatres, as shown by Daransoll's
revue, have been successful in running kid
fashion shows, especially as a tie-in with a
kid number. It is a good idea to work the
kid number into the review, if possible,
becase the youngsters look cute and will
attract parents, relatives and friends. The
drawback to the kid slant is that the young-
sters cannot be kept up very late, especially
during school periods.

Give-aways

Give-aways are not recommended in conjunc-
tion with fashion shows. However, there
are exceptions to every rule. Some
local condition may make them desirable.
If you find that a give-away would prove
important an extra attraction, be sure it is
handled with dignity.
A good way is to offer the awards to
performers who write the best style letter on what they saw among the
fashions. These would be valuable to the
participating merchants because such let-
ters would give them a good line on the
wares proving most attractive. At the same
time, the letters might make an interesting
fashion story for the newspaper.

Variation

1. In some towns, theatres have run their
style show somewhat differently by making
it a cross between a fashion revue and a
popularity contest.
In a group of stores participate, each having
one of the models as a representative. The
models are called by the name of the store,
for example, "Miss Jones Brothers, " Miss
Petrie's Grocery Shop, " Miss Rollins
Beauty Parlor," etc. The audience is asked
to vote for its favorite model, the one get-
ing the most votes being given an award.
Sometimes merchants give out coupons good
for specified items according to the size of customers' purchases.
For several days before the show, every
participating merchant runs ads in the local
paper. These ads all plug the style show
and the theatre's attraction as well as the
store's products.
There have been instances where this
stunt put the theatre in ads on every inside
page of the paper. This is tremendous pub-
licity. No one looking at the paper, even
casually, could fail to have impressed upon
him the name of the theatre and current
film.
It is obvious, however, that this idea is
not nearly as dignified or interesting to the
audience as the regular style show.
2. A few big city theatres have offered
style shows not as stage attractions but as special entertainment in their
spacious lounges. The Metropolitan in Boston has
been especially active along this line.
The tie-in in this instance will often ex-
tend over a period of weeks. On one after-
onal of the week, say Friday at three
o'clock, the mannikins parade in the lounge.
The attempt is made to plan this in the usual
manner of weaving the fashion parade into
a tableau, musical revue or playlet. The
merchant, of course, gives the theatre co-op
advertising in the metropolitan press.
The object of this arrangement is to draw
afternoon women shoppers to the matinee and
to get the no cost ads.

Underwear Revues

Some theatres have staged style shows
of women's underthings. As a general policy,
these are not too recommended. While your
average American sees no harm in a woman
appearing in public clad only in a scanty
bathing suit, he or she just naturally feels
that a lady wearing unmentionables outside
her boudoir isn't conducting herself with
appropriate modesty and propriety at all,
even if considered good box office bait.
But use your own judgment!

Seasonal Revues

Style shows need not be limited to spring.
Styles for women change emphatically at
least four times a year with the seasons:
fall, winter, spring and summer. This gives
the theatre an opportunity for four fashion
shows there.
Remember, it is possible to build fashion
shows around some particular aspect of
fashion, notably a sports wear revue for late
spring, a bathing beauty revue for early
summer, a fur revue for late spring and a winter
sportswear show for early winter.
The principles of running these other
style revues are essentially the same.
It is well to keep in mind the good will
angle. Many a manager has encountered
himself more strongly in his community by tying
in his show with some urgent charity move.

SOUTTAR'S FEATURE!

When F. C. Souttar, manager of the Fox-
Lincoln Theatre, Belleville, Ill., held his style
show he created additional interest by feat-
turing hairdressing styles on Tuesday night.
Fifty attractive girls who acted as models
in the regular show on this occasion dis-
played the latest styles in coiffure. Inci-
didentally, this stunt was part of the pro-
motion of a double truck of newspaper ads
from beauty shops, hairdressers and drug
stores.
CLIFF BOYD
recently in charge of the RKO Albee Theatre, Cincinnati, is again under the L. Libon flag and at the helm of the Bijou, local subsequent run house.

JOSEPH STICKLER
manager of Keith's Theatre, in Cincinnati, until that house was closed for remodeling, was recently appointed manager of Gift's, another Libon house in the downtown section of the city.

JOHN MANUEL
in charge of Warner's Majestic Theatre, Mansfield, Ohio, until that house recently closed, has been appointed manager of Warner's State, Lima.

MRS. CATHERINE LAWLER
who is said to have her own ideas on theatre operation, is in line to give a demonstration of same as the result of taking over the Regent Theatre in the residential district of San Francisco.

RICHARD V. KIRSH
former manager of the Astor Theatre, Reading, Pa., is now in charge of the Circle Theatre in Philadelphia, according to information from Albert Sindlinger, present manager of the Astor.

HARRY P. FRANKLIN
formerly in charge of Warner's Theatre, San Francisco, is now assistant at the California, same city. Joe Enos continues as skipper.

MRS. MORTON TURNER
has leased and completely redecorated the Rex Theatre, Terre Haute, Ind., a house formerly operated by Harry Bennett and closed several months ago after a series of labor troubles.

THOMAS DI LORENZO
formerly manager of the Cove Theatre, Glen Cove, L.I., N.Y., and recently in charge of the Stovars house in Forest Hills, N.Y., has taken a half interest with Jack Pink in the Glen Theatre, Glen Cove.

WILLIAM WAGNER
has succeeded L.M. Garman as manager of the Plaza Theatre, Kansas Theatre, Kansas City.

JOHN CREAMER
formerly in charge of the Fox Theatre at Salina, Kan., has been appointed to C. Wilson's post at the Waldco Theatre, Kansas City.

PHILLIP HILL
is the new manager of the Fox Theatre at Fredonia, Kansas, succeeding Arthur La Salle.

HORT ULRICH
has been transferred from the Fox-Midwest force in Kansas City to the Fox Theatre at Salina, Kan.

C. WILSON
has been assigned managership of the Fox Theatre, Springfield, Mo.

FLOYD FITZSIMMONS
former member of the Publix advertising department and recently engaged in special exploitation work, has been appointed manager of the Levoy Theatre in Millville, N.J.

LOUIS SOLOMON
is pinch-hitting for Sigurd Warne at the RKO Dyker Theatre, Brooklyn, while the latter is ill.

MAURICE BAUM
has assumed management of the Clifton Theatre, Huntington, Pa. Baum formerly owned the Cathed- rum and Nightly theatres at State College, Pa.

R. H. OUELLETTE
has been appointed manager of the Dixie Theatre, Brookline, Mass., operating it for A.H. Hawn, owner.

R. D. PAGE
is skippering the new Paramount Theatre at Mt. Pleasant, Tenn., and owns the Franklin Theatre at Franklin, Tenn.

HENRY J. STALLINGS
has succeeded Scott Foreebee as manager of the Caroline Theatre at Waynesville, N.C.

FRANK X. MURKEY
has installed new equipment in his Rialto Theatre, Campbellville, Ky.

JOHNNY MALLOY AND G.H. MALOY
are the new skippers of the Arlington Theatre, Arlington, Ga.

EVERETT DILLEY
has again taken over the management of the Grand, Northfield, Minn.

W.K. McNATT
has assumed management of the Burnet Theatre, Burnet, Tex.

J. S. FONNER
has reopened the Crystal Theatre at Wilmerding, Pa.

LOUIS CHARNINSKI
has succeeded Art Warshay as manager of the Warshow Theatre at Manhattan, Kan.

EDWARD AUGER
was recently appointed sales manager of RCA, Camden, N.J., for a recent visitor in Kansas City, conferring with Don Davis, local district sales manager.

J. O. ALLEN
has leased his Plaza Theatre, Iola, Kan., to the Dickinson theatre circuit. Dickinson has now sixteen theatres in his circuit.

WILLIAM LEWIS
is back again at the holt of the Astor Theatre, San Antonio, trading jobs with Roy Slentz, Old Mill, Dallas.

BERT HENSON
formerly publicity man for RKO in Cleveland, has succeeded Henry Black as manager of Proctor's Theatre, Troy, N.Y.

ADNA M. AVERY
recently associated with Publix in Omaha and Nebraska, has leased and reopened the Rivoli Theatre, Blackwell, Okla.

ED BURGAN
Kansas City, Kan., has leased the Gene Gauntier Theatre from Dick Liggett, owner of the theatre. Burgan has installed sound.

WILLIAM HIGHLEY
has taken over the management of the Wonderland Theatre with a policy of pictures and stage show.

ROBERT SMITH
in charge of the Pantages Theatre, L. A., until that house was closed a few weeks ago, has been assigned to Carl Norarth's post at the Criterion, Santa Monica.

TERRY McDANIEL
has been appointed manager of the Fox-Colorado Theatre in Pasadena, Calif., succeeding Walter Kofeldt, who recently tendered his resignation.

HAROLD MARTZ
is the new assistant manager and treasurer of the RKO Royal Theatre, New York City, replacing Ben Schenker, resigned. Martz was formerly with the RKO Palace.

MARBIN PARK
formerly at the RKO Orpheum Theatre, Minneapolis, has been named manager of the RKO Albee, Brooklyn, N.Y.

JACK GROSS
until recently city manager for RKO at Fort Wayne, Ind., has taken Marvin Park's old post at the Orpheum, Minneapolis.

LARRY SHEAD
is the new manager of the Garden Theatre, Warner house in Peterson, N.J., with Harry Ellis assisting.

EDWARD L. REED
continues as manager of the Paramount Theatre, Providence, following reversion of the house from Publix to National Realty.

AL GILLIS
is in charge of John Harrick's Rex Theatre, Seattle, which recently went over to five act vaude-vill policy at 15 and 25 cents.

LEO JONES
has taken a 15-year lease on the Strand Theatre, Defiance, Ohio. The house was formerly operated by Frank Miller and E.F. Staley.

DONALD W. ROSS
manager of Loew's Regent Theatre, Harrisburg, Pa., recently suffered a fracture of the skull in a fall. He is getting along all right, according to reports.

JOHN R. STEVENS
formerly in charge of the Court Street Theatre, Buffalo, has been made manager of the Riviera, Toeawanda, N.Y. Stanley Weber, who held the assistant's post at the Riviera, is working in a similar capacity at the Century, Buffalo.

JACK COVICH
formerly of Chicago, Los Angeles and other points west, is the new manager of the Capitol Theatre, Oklahoma City.

LEO LAU
has taken over operation of the New Lanay Theatre, Luxembourg, Mo.

MEYER YELK
is in charge of the reopened Newberry Theatre, Chicago.
**MOTION PICTURE HERALD**

**APRIL 8, 1933**

**VARIETY OF STUNTS USED BY SOLOMON IN A RECENT CAMPAIGN**

Special newspaper tie-ups, a stage wedding and various other exploitation featured the campaign made on "Strange Interlude" by S. S. Solomon, city manager for Publix in Yonkers, N. Y. The picture played the Paramount Theatre in that city. The importance of the film as an outstanding attraction was emphasized in all phases of the campaign.

Columns of the space, cuts, etc., were obtained by a newspaper tie-up based on what comic strip published in the paper was most popular. Hundreds of answers were received by the editor assigned to the task and awards of money and gift tickets to the picture were given to best 200-word replies. Another tie-up made with the same newspaper called "Secret Thoughts," in which readers told what their thoughts would be in situations illustrated by stills from the picture, also netted the Paramount many inches of free space.

**Club Index for Month of MARCH**

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of March. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

---

**MacLEVY CASHING IN ON "BUY AMERICAN" MOVEMENT IN QUEENS**

Further proof that Monty Mac Levy has in a space of time become an important factor in civic activities of various communities served by the theatre circuit he manages from his headquarters at St. Albans, Long Island, N. Y., is evidenced in newspaper publicity showing "Buy American" and "Shop at Home" movement.

At the start of his campaign one of the leading newspapers on the Island supported the move with a lead editorial headed "A Timely Project," which gave Monty credit for instituting an outlined merchandising scheme and urged citizens in the community to lend their support. This same paper and another one followed up with front page stories a few days later.

Briefly, the campaign is based upon a method of cooperative merchandising between theatre and merchants which should be familiar to all Club members by this time. Customers of the cooperating merchants receive tickets as a basis for selection of promoted articles representing a value of about $200, designated for giveaway at the theatre every Wednesday night.

The "Buy American" movement is being sponsored by one of the largest newspaper organizations in this country and Mac Levy was quick to take full advantage of the possibilities it offered to ram home the same slogan in his community. Aside from the theory that consistent drumming of the slogan into people's heads will help sell local merchandise, there is provided the additional incentive of the psychology of getting something for nothing. O.K. Monty.

**Special Exploitation**

A. R. Boyd, manager of the Fox and Locust Theatres, Philadelphia, recently engaged the services of Ella F. Waters, prominent lecturer in theatrical subjects, in connection with his exploitation campaign on "Cavalcade." Mrs. Waters is widely known in the city and in contact with all the important women's organizations in Philadelphia.

**Clothing Matinee**

Harry Sefton, manager of the Fox-Oriphum Theatre, Wichita, Kan., recently added to good will enjoyed by his theatre by tying up with the local Federation of Women's Clubs for a clothing matinee. Articles of clothing were donated in lieu of regular admission.

**SPRING IS HERE!**

1. Cleaning up the backings of your frames and displays with cool colored cards, etc.
2. Summer uniforms for the staff should be looked over, cleaned and made ready for the change.
3. Wash down, or mop up with plenty of clean, fresh water the cement floors of your auditorium. Much dust and dirt accumulates during the winter which won't be cleaned through the usual hair brush sweeping.
4. Wipe off with a damp cloth all the bulbs under the marquees.
5. Clean up your changeable attraction letters. Dirt will down the visibility of these letters.
6. Inspect your lobby and front with a view of brightening it up for the summer months.
7. Arrange for greens of all kinds from your local florist for the lobby and foyers, as well as the mezzanine and lounge rooms. It leaves a decidedly cooling effect when the patrons come in contact with them.
8. Winter sometimes plays havoc with the outside frames and display boards. A little touching up or a coat of shellac will not only preserve, but will also freshen them up considerably.
9. Check up on your chairs and see that they are tightened and repaired where necessary.
10. Inspect your carpets carefully, and sew the spots or seams that are beginning to open up.
11. Give the interior billboards a new coat of paint. A dirty, sloppy frame won't help attract attention to your one or three sheets.
12. Inspect the roofs. Kids make a practice of throwing bottles and other rubbish to the roofs to prove their prowess. Get such stuff off now or it will sink into the tar and roofing material when the weather turns warm.

Egan Goes Jig-Saw, Tool

Pete Egan, manager of the Palace Theatre, Calgary, Canada, has also succumbed to the lure of the jig-saw puzzle according to a tear sheet we have at hand featuring a full page co-op on "Hello Everybody." Scattered and pasted in were pieces of a head mat of a player. Readers were invited to assemble same and present the completed puzzle to listed merchants for passes to shows.

O'Neill's Timely Herald

When A. J. O'Neill, manager of the Roth-Lyons Theatre, Madison, N. J., recently prepared issues of a program-herald he had no intention of reprinting the recommendation made by the Chief Executive for immediate modification of the Volstead Act. However, "What No Beer" was due and the message so timely that the message went out on the back cover to theatre patrons in the community.
### ALLIED PICTURES

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<td>George Raft</td>
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<tr>
<td>The Better Part of Valor</td>
<td>Elissa Landi</td>
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<td>Dr. Jekyll and Mr. Hyde</td>
<td>Spencer Tracy</td>
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<td>Robert Mitchum</td>
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### EQUITABLE PICTURES

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<td>July 1, 1933</td>
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<td>Gold Diggers of 1933</td>
<td>Dorothy Mackaill</td>
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<td>William Powell</td>
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### FIRST DIVISION

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<td>Jack Benny</td>
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<td>The Great Lie</td>
<td>Lionel Barrymore</td>
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### FIRST NATIONAL

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<td>Richard Barthelmess</td>
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<td>The Big Sleep</td>
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### FOX FILMS

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<td>Lupino Lane</td>
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<td>The Hunchback of Notre Dame</td>
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### FLEURER FILM ASSOCIATES

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<td>Basil Rathbone</td>
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### GENERAL EXHIBITION

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<td>Robert Montgomery</td>
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<td>The Front Page</td>
<td>Pat O'Brien</td>
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### 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 which are finished or are in work, but which release dates have not been assigned, are listed in "Coming Attractions." Dates are 1932, unless otherwise specified.
THE RELEASE CHART—CONT'D

Cinema Weekly
May 17, 1933

WORLD WIDE

Trail the Killer (Special)

GERMAN FEATURES

COMMING FEATURE ATTRACTIONS

BEATING A DEATH SENTENCE

UNITED ARTISTS

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**MOTION PICTURE HERALD**  
**April 8, 1933**

### THE RELEASE CHART—CONT’D

#### SHORT FILMS

[All dates are 1932 unless otherwise stated]

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<td>KRAZY KAT CARTOONS</td>
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<td>**HARDY **</td>
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<td><strong>REVIEWS</strong></td>
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<td><strong>LAMBS GAMBOL</strong></td>
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<td><strong>MEDBURY SERIES</strong></td>
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<td><strong>MISS MOLLY</strong></td>
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<td><strong>SCRAPPY CARTOONS</strong></td>
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<td>C 254</td>
<td>Sept. 18</td>
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<td><strong>SILLY SYMPHONIES</strong></td>
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<td>Nov. 11</td>
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<td><strong>SUNRISE COMEDIES</strong></td>
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<td>C 256</td>
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<td><strong>THE WORLD OF DICK</strong></td>
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<td>C 257</td>
<td>July 29</td>
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<td><strong>EDUCATIONAL</strong> [Distributed through Fox Films]</td>
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<td>ANDY GAYE COMEDIES</td>
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<td>C 258</td>
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<td>Oct. 30</td>
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#### METRO-GOLDWYN-MAYER

<table>
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<th>Running Time</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
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<td>CHARLEY CHASE</td>
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<td>C 260</td>
<td>Sept. 11</td>
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<td><strong>FLIGHT OF THE ROG</strong></td>
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<td><strong>METRO-GOLDWYN-MAYER</strong></td>
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<td>C 262</td>
<td>Sept. 11</td>
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#### PARAMOUNT PUBLIX

<table>
<thead>
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<th>Rel. Date</th>
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<tr>
<td><strong>HOLLYWOOD ON PARADE</strong></td>
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<tr>
<td>C 263</td>
<td>Aug. 15</td>
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<td><strong>PICTURE TITLE</strong></td>
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<td>C 264</td>
<td>Sept. 9</td>
<td>1 real</td>
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MOTION PICTURE HERALD

52

April

1933

8,

(THE RELEASE CHART— CONT'D)
UNIVERSAL

Title
7

Rel. Date

Title

Running Time
Minutes Reviewed

OSWALD CARTOONS
May

8,'33...

Carnival

Sept.
Oct.

12
10

Day

Aug.

Beau Best
Busy Barber
Capers
Nurse

Going to Blazes
Jungle Jumble, A
Oswald, the Plumber

Apr.
July
Jan.
Feb.
Dec.
Nev.

Shriek, The
Teacher's Pest

Wild

Wooly

and

I
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I0,'33...

I

4

I

reel
reel
reel
reel
reel
reel

21

I

reel

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.

The

Athlete,

Aug.

Butcher Boy, The
Cat and Dogs

Sept.
Dec.

Crowd Snores, The
Lumber Champ, The
Merry Dog, The

Oct.

0. S. Icicle
Terrible Troubador.

Apr.

Mar.
Jan.

S.

The

Feb.
Nov.

Underdog, The

29
26
5
24

25,'33

7
I
I

I3,'33...
2,'33...
24,'33
I3,'33...
7

10
17

reel
reel

I
I

reel
reel

RADIO STAR REELS

—

Downey No.
With Vincent Lopez
The Street Singer
Morton

Oct.

I

31

2 reels

Nov.

14

2 reels

Downey No. 2.. ..Nov.
With Brown and Hender-

28

2 reels

12

2 reels

Kenny— No.

Nick
Morton

—

Dee,
Dec.

Jan.

—

26

1

I

reel

6, '33.

.

Jan.

.

30,'33...2I...Feb.

1

—

Louis Sobol

— No.

Feb.

Mar.

I4,'33... 2 reels

6.'33... 2 reels

of the Vatican. ...

STRANGE AS
No.
No.
No.
No.
No.
No.
No.
No.
No.

IT

SEEIVIS

Mar.

I3,'33... IO...Mar.

Il,*33

SERIES

20— Novelty

July

IB

I

21

Aug.

22

I

Novelty
— Novelty

22—
23— Novelty

Sept.
Oct.

24
25

Nov.
Dec.

27— Novelty

Mar.
Apr.

—
Novelty
— Novelty
26— Novelty

Jan.

— Novelty

28

19
17
14
12
23, '33...

I

I
I
I
I

20,'33...

I

I7,'33...

I

reel
reel
reel
reel
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reel
reel
reel
reel

UNIVERSAL BREVITIES
Boo

I

Dr.

Jekyil's

Good

Old

Greeks

Them,

Days,

Had
The

Strata

Lizzie

Hide

The
No Words

Dec.
Sept.
.Nov.

26
26

9

21

I

Oct.
Jan.

reel
24
23,'33...I0

I

Oct.

for

.:

Equator on
Roller Skates
Hollywood Kids
Hollywood Handicap, A
(1932-33 SEASON)
A Quient Night
Bert Roach
Professor

James Gieason
Boys Will Be Boys
Frank Albertson
Family Troubles
Henry Armetta
Finishing Touch
Skeets Gallagher
June Clyde
Hesitating

Love

Fazenda-M. Prevost
Hunting Trouble
Louise Fazenda
Kid Glove Kisses
Slim Summerville
Lights Out

28

2 reels

13
10

2 reels
2 reels

Mar.

8,'33.

.

.

30

Me

Frank Albertson
Yoo Hool
James Gieason

Title

—
—

No.
I
Sherlock's Homo
Jack Haley
No. 2 Hero, Prince
Joe Penner
Ne. 3— You Call It Madness
RIchy Craig, Jr.
No. 4
Hey, Pop
Rescoe (Fatty) Arbuekle
No. 5— Then Came the Yawn
Jack Haley
No. 6 The Run Around.

—

—
William

Demarest

5

.Nev.

.16.

IS

.18.

3.

24

18..

17..

31

19

2 reels

Nov.

16

2 reels

No.
No.
No.
No.
No.
No,
No.
No.

20...Mar.

8,'33..

Sept.

21

2 reels

Dec.

24

2 reels

II, '33

1,'33.

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18.

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IS.

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19.

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28,'33...I8.,

8,'33...I6..

1. '33

1

22,'33

—
— Hip Action
— Down Swing
5 — Impact
— Fine Points

May

20,'33

27,'33

6

2

.

.

30

Sept.

7

Oct.

5

in
in

17

2 reels
21

Sept.

3

Running Time
Rel. Date
Minutes Reviewed
2 reels
I
reel

No.
No.
No.
No.
No.
No.
No.
No.
No.

(New

3

Dec.

9

10... Apr.

I, '33

Series)

Doc.

8

17

a

in

Me

THE NAGGERS SERIES
MR. AND MRS. JACK NORWORTH
I

reel
reel

18
I

Row No. 4

,

16
17

of

Little

Row No. 5

19

21

Row No.

6

Minutes

in 8

— Fishermen's Holiday
25 —
Stucco
26— Seeing Samoa

..Aug.

8.

20

24

Stuck,

Stuck,

I

2

3

4— Old

Time Sport

Thrills.

5

VAN DINE MYSTERY SERIES

—
—
—
—

1

4

20
20

June

JuM

II

22

Sept.

19

TWO-REEL COMEDIES

NEWMAN

M.

— MastersJourneys
2—Southern India
— Road Mandalay
4— Mediterranean Byways
No.
— Javanese Journeys
No. 6— Northern India
No.
—
No.
—Oberammergau
South American
Journeys
No.
—
Soviet Russia
No.
— Paris Glimpses
No. II— Dear Old London
No.
— Berlin Today
Little

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2 reels
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June

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WORLD ADVENTURES
E. M. NEWMAN (New

Series)

No.
Dancing Around the World
No. 2 Transportations of the World
No. 3 An Oriental Cocktail
No. 4
Curious Customs of the World
No.
5
From Bethlehem to Jerusalem
No.
6— High Spots of the Far East
No. 7— Main Streets
No. 8— Beauty Spots of the World
No. 9— Workers of the World
No. 10— Wonder Spots of the World
No. II
Costumes of the World
No. 12
Peculiar Ceremonies
No. 13— Top of the World

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July

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UNIVERSAL
(EACH SERIAL

2 reels

Christmas Special

A

June
reel

18

Marti nelli

Trip to Tibet,

a

of

13
14
15

SERIALS

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I

NOVELTIES

Handy Guy, The
Earl Sande
Rhythms of a Big City
Season's Greetings, The

Row No. S

i

—
—

of

Primo Camera
Gypsy Caravan

the

of

Thy Neighbor
—
— Love
Rambling Round Radio
12— A Whale
Yarn
—
Africa Speaks— English
Rambling Round Radio
—
Devils
—
—Sea
Parades
Yesterday
—
Breakwater
18—
White Lies
— Rambling Round Radio
20— You're Killing Me
—
Inklings
22 — Rambling Round Radio
23 — Around the World
I

I

—
Crowd
— Shanty Where
Santa Claus Lives
6 — One Step Ahead
My Shadow

Bigger They Are, The

2

10

13

5

—

Row No.

0'

9

1

The Naggers' Anniversary
The Naggers at the Opera
The Naggers Go RItzy
Movie Dumb
Four Wheels No Brakes

1

10

— You're Too Careless with Your Kisses
— Three's

— Young and Healthy
—
Organ Grinder
—The
Wake Up the Gypsy

If

6

5

2—1 Wish
Had Wings
3 A Great Big Bunch of You

7
8
9

I

7
8

6

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4

I

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I

Round Radio Row No.

Contact
—
— m Elected
5 — King Salmon
— Rambling Mine
Round Radio
7 — Babe
8— Dangerous Occupations
9— Out
Past

No.
Great
No.
No. 3
No.

"How's Tricks?"
Jean Sargent-George Owen and Gang
No.
9—That's the Spirit
Neble Sissle and Band..
No. 10— The Alma Martyr
Fred Waring and His Pennsylvanlans
Sept.

— Rambling

I

2— Nickelette

(Donald Meek-John Hamilton)
No. 8
Murder in the Pullman
No. 9— The Side Show Mystery
No. 10 Campus Mystery, The
No.
Crane Poison Case, The
No. 12 Transatlantic Mystery, The

E.

MELODY MASTERS
(NEW SERIES)

MERRY MELODIES
20

I
reel
2 reels

WORLD TRAVEL TALKS—

4

No.

22. '33

2 reela
16

A

Old Lace
Ruth Etting

7

2 reels

reel

Ruth Etting

—
Ride Him, Bosko
—
the Drawback
— Bosko
Bosko's Dizzy Date
—
Bosko's Woodland Daze
Dutch
— Bosko
Person
Bosko
—
Bosko the Speed King
—
8 — Bosko's Knight Mare
I

—Continentals-BarrisHot Competition
Whiteman-Ted Husing
— Abe Lyman and Band
No.
8—

2 reels

reel

I

Gone

Dandy and the Belie, The
Frank McGlynn, Jr.-Mary
Murray
Freshman Love

The

I9,'33...20
22. '33.

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5

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2 reels

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'J

2
3

No.

25.'33.

P»»July
Nov.

No.

5.'33...I9

reel

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Aunt Jemima
5— The Yacht Party
Roger Wolfe Kahn's Band

2 reels

No.
No.
No.
No.
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S. S.

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Moving In
Rough Sailing
Romance,
Where Men Are Men

No.
No.
No.
No.
No.
No.

3

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6
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I

I

SPORT THRILLS SERIES
TED HUSING

6,'33

90

and Grip
Position and Back

2

25,'33

No.
Musio to My Ears
Jack Denny and Band
2
Municipal Band Wagon
No.
No. 3 Smash Your Baggage
Small's Paradise Band
The Lease Breakers
No. 4

I0,'33...2I
28

IS

LOONEY TUNES
(NEW SERIES)

.21

II, '33.

.Oat

I7.'33

1

Me

PEPPER POT
(NEW SERIES)

3.'33

—

I— Hands

Prayer for
Organ-Vocal
When Your Lover Has
Organ- Vocal
Little

Stutterless

I4,'33.

No. 17 Nothing Ever Hap..Mar.
pens
Musical
July
...
World
Champ.
No. 18—
s
Jack Dempsey
No. 19— The Way of All
Apr.
Freshmen
Hal Leroy-Mltzl Mayfair
No. 20— Along Came Ruth. ..May
Ruth Etting
May
No. 21— Fifi
V. Segal-Chas. Judels

Say a

JOE PENNER COMEDIES

18.

19.

9—

VITAPHONE SHORTS
ADVENTURES IN AFRICA
BELIEVE IT OR NOT—
ROBERT L. RIPLEY
BIG V COMEDIES

19.

Ne.
Bosko and Bruno
No. 10— Bosko's Dog Race
No. II— Bosko at the Beach
No. 12
Bosko's Store
No. 13
Bosko the Lumberjack

2 reels

Oct.

lames Gieason
Mister Mugg
May
James Gieason
My Operation
Dec.
VInce Barnett-June Clyde
Officer, Save My Child
Nov.
Slim Sumerville
Pick Me Up
..Apr.
Marie Prevost
Jan.
Rockabye Cowboy
James Gieason
Aor.
Room Mates
Frank Albertson
Should Crooners Marry?
Feb.
Frank Albertson
Trial of VInce Barnett
Mar.
VInce Barnett
Union Wajes
Aug.
Louise Fazenda

12

LOONEY TUNES SERIES

2 reels

Jan.

Feb.

For You
Organ-Vocal
Nov.

Swing

L.

Who,

22

25.'33.

No.
No.
No.
No.

Billy

ORGAN SONG-NATAS

.17

—
—

Nov.

17.
18.

8..

Jan.

I

Aug.

July
July

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24..

No. 13— Pleasure Island ... Feb.
Technicolor Musical
No. 14 Yours Sincerely. .... Mar.
Lanny Ross
No. 15 Speaking of Oper-

No.
No.

reel

Around the

the

2—

HOW TO BREAK
BOBBY JONES

reel

UNIVERSAL COMEDIES
(1931-32 SEASON)

Alias

S..

Sept.
Technicolor Musical
No.
Passing the Buck. ..Sept.
Alexander Gray
Oct.
No. 3— Tee for Two
TechnicoC(:(>r Musical
Oct.
No.
Tip-Tap-Toa
Hal Leroy-Mltzl-Mayfalr
No. &— A Modern CindeNov.
rella
Ruth Etting
No. 6— Picking a Winner.. .Nov.
Technicolor Musical
No. 7— The Red Shadow. -Dec.
Al. Gray-Bernice Claire
No. 8 Sky Symphony
June
Stoopnagle &. Budd
No.
Poor Little Rich
Dec.
Boy
Phil Baker
No. 10— Hey, Hey, WestDec.
erner
Technicolor Musical
.June
No. II— That Gees Double..

16

2

SPECIAL
The Voice

No Questions Asked
Little

—
—
..Jan.
ations
Pick & Pat
No.
—
Northern Exposure... Apr.
Technicolor Musical

I

With Joe Young
Radio Murder Mystery

I

Strong Arm, The
Harrington-O'Neill

Russ Columbo
No. 12— Bygones
Ruth Etting
1, '33

18

No-Account, The
Hardie-Hutchison

reel
reel

I

9—

son

—

— Hot Dog
— Penrod's Bull Pen
Billy Hayes-Dave Goreey
7
8

—

I

Art Jarrett
Nick Kenny— No. 2
Down Memory Lane
Louis Sobol
No. I
With Texas Quinan
Married or Single
Nick Kenny No. 3
With Little Jack Little
I
Know Everybody and
Everybody's Racket ....
Walter Winchell— No.
With Paul Whiteman
Morton Downey No. 3
The Holdup

Capital
Clarence Whitehlll
Face
Victor Moore
Military Post. The
Robert Guzman
the

Baby

4—

reel

Running Time
Minutes Revlewaa

Washington. The Man and

(NEW SERIES)
No.
I— Cost Paris

7
I

8—

BROADWAY BREVITIES

.

Rel. Date

Title

ONE-REEL COMEDIES

Codec and Orth
No.
The Build-Up
Jack Haley
9
No.
Buzzin' Around
Roscoe (Fatty) Arbuekle
No. 10— Wrongorllla
Jack Haley
No.
No.

.

Sept.
Sept.

8

Indemnity

BOOTH TARKINGTON SERIES

.

CARTOONS

POOCH

Running Tima
Minutes Reviewed

Rel. Date

—Trouble

—

..

30,'33... 7
27,'33... 7... Mar.
19
7

No.

12

EPISODES OF TWO REELS)
n

Title

.

Rel.

Clancy of the Mounted
Tom Tyler-Jacqueline Wells

Feb.

Lost

Dee.

Special
Frank Albertson

Jungle Mystery
Tom Tyler

Sopt

Phantom

May

Tom

Al'
Tyler-Gloria Shea
of

the

»

Date

Ruonino Time
Minutes Reviewed

27,'33.

.20... Feb.
(each)

5
12.

.20
(each)

22*33

4,'33


The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 167.—(A) Explain, in full detail, just what constitutes proper rewinding of film. Watch your step! (B) What amount of tension should be applied to the reel upon which the film is being rewound. I don’t mean tension in ounces or pounds, but what the effect should be. (C) Explain, in full detail, how the rewinder elements should be mounted.

Answer to Question No. 160:

Bluebook School Question No. 160, which was: (A) Set forth your views as to in what condition the projectionist has the right to expect to receive films from an exchange. (B) Name those various things which may happen to cause the film spooled holes to be improperly matched in the process of film splicing. (C) By what faulty adjustment will deposit of emulsion on the tension shoes be increased? (D) Tell us just what test you have made of your aperture film tension, and what you have done or would do if it be found too heavy.


We will listen to T. VanVaulkenburg on this one. He says: "Mismatched sprocket holes set up one very serious situation immediately. The dimensions of the holes being diminished. Both holes may be affected equally, or one considerably and the other not much. Naturally this may cause (a) the hole or holes placed with blank or replacement scene, the latter by preference, of course. In short, the projectionist has the right to expect film well packed, with proper protecting band and in as good physical condition as it is possible for the exchange to put it by careful inspection, repair and cleaning."

H. Edwards says: "It seems to me this question may be answered very simply. The projectionist certainly has the right to expect film entirely free from any fault or weakness which will increase fire hazard in any degree. He has the right to expect film on substantial reels which are in good condition, the film tightly wound and protected by a proper, well secured protecting band, with suitable markings. He has the right to expect film, regarding service, to be free from oil, and at least reasonably free from dirt. If the service is first-run he has the right to expect the film emulsion to be sufficiently hard or well treated (not waxed) to pass through his projectors without deposit on the tension shoes if his tensions be not excessive in amount. He certainly has the right to expect the sound track to be in approximately perfect condition and clean, since if it be either dirty or otherwise faulty it will be impossible to have perfect sound reproduction and projection." (B) We will listen to T. VanVaulkenburg on this one. He says: "Mismatched sprocket holes set up one very serious situation immediately. The dimensions of the holes being diminished. Both holes may be affected equally, or one considerably and the other not much. Naturally this may cause (a) the hole or holes placed with blank or replacement scene, the latter by preference, of course. In short, the projectionist has the right to expect film well packed, with proper protecting band and in as good physical condition as it is possible for the exchange to put it by careful inspection, repair and cleaning."

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Better Theatres

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Better Theatres

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager
RAY GALLO, Eastern Advertising Manager

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QUIGLEY PUBLISHING COMPANY, 1790 BROADWAY, NEW YORK

MARTIN QUIGLEY, Publisher and Editor-in-Chief
CHICAGO: 407 South Dearborn Street

COLVIN W. BROWN, Vice-Pres. and Gen. Mgr.
HOLLYWOOD: Pacific States Life Bldg.

CABLE ADDRESS: Quigpubco
LONDON: 41 Redhill Drive, Edgware
NEW YORK TEL.: Circle 7-3100

Better Theatres (with which is incorporated The Showman) is published every fourth week as Section Two of Motion Picture Herald: Terry Ramsaye, editor. Member of Audit Bureau of Circulations. All editorial and general business correspondence should be addressed to the New York office. All contents copyrighted 1933 by Quigley Publishing Company and except for properly accredited quotations, nothing appearing herein may be reproduced without written permission. Every precaution is taken to ensure the safety of unsolicited manuscripts and photographs submitted, but the publishers herewith deny all responsibility for them in case of mutilation or loss. Branch office managers: E. S. Clifford, Chicago; Leo Meekan, Hollywood. London representative: W. H. Mooring. Other Quigley Publications: Motion Picture Daily, Hollywood Herald, The Motion Picture Almanac (published annually) and The Chicagoan.
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Observations

During the past half-year the whole field of sound reproduction equipment has undergone considerable readjustment to new conditions. Technically there have been radical improvements, while changes as important have taken place in the market for equipment and parts. In addition to these physical changes, there have been revaluations in maintenance methods, which include the time-honored question of the service charge. Mr. Aaron Nadell, writing for this issue the second of his three articles on these developments, has included, inescapably, this matter of the service charge in his discussion.

Too much emphasis cannot be placed on his observation that, regardless of the method, some adequate form of maintenance must be adopted, and to this extent some sort of "service charge" cannot be eliminated. Sound reproduction, with its allied acoustical problems, is too delicate technically, and too fundamental commercially to have anything less than the most expert supervision. If such supervision and the maintenance of the equipment in perfect condition can be purchased at no less than a high price, that price must be paid.

What has brought readjustments in these charges is not only the reduction in receipts due to economic conditions. They are as well, if not more, the result of the refinement of sound reproduction machinery and the extension of necessary technical knowledge among projectionists. The new conditions are thus not those of a passing economic emergency. They are permanent developments of our growing experience with sound, to be met and taken advantage of wherever readjustment to them means a better, more constructive way of doing things in the motion picture theatre business.

But readjustment cannot mean the elimination of whatever charge is necessary to keep the equipment capable of doing all that the fully effective exhibition of modern motion picture entertainment demands.

Because the demands of present economic conditions are likely to assert themselves more impressively, it is natural for the theatre operator, in studying his receipts, to be open-minded to plans which seem to offer a chance to reduce his projection costs. Reports from the front-line have convincingly indicated that all too often such plans have been adopted without close, informed analysis, and that the show has seriously suffered as a result.

This is the sort of thing that must be avoided if the motion picture is not to lose appeal and prestige. When absolutely necessary, overhead cuts must be made—there is no alternative. But the last place to make them is the projection room, and in that department there is always that inflexible minimum beyond which it is not wise to go.

The selection of methods in accordance with new necessities and new advantages should be carefully, advisedly made. It may be found that money saved in the cost of maintenance is more than lost by money spent in excessive prices for supplies purchased without the advice of one who knows the equipment and the market. The cost of new equipment, or that of modernizing older equipment, might prove less in the long run than that of keeping the old. It might be possible to form a group of local theatres, pro-rating the cost of employing a service engineer. We know of many differing situations involving adjustments in the cost of equipment maintenance, and each one has required a different treatment. The shrewd theatre operator will study his own situation with a full knowledge of the possibilities that are open to him before adopting a new maintenance method.

On this page in the March 11th issue we digressed a little from the matters that usually occupy our attention and offered a few suggestions concerning the building of programs suited to children. In response we have received a communication from the Lenox Little Theatre in New York City, kindly letting us know that the management gives careful attention to the youths' entertainment interests.

A recent program was included, and in this we noted the listing of "sponsors for the children's matinees." A smart idea, we should say. And of course we could not help being impressed by the inclusion in the list of the name of Mrs. Franklin D. Roosevelt.—G. S.
An original study by an architect of studio technique and its relationship to fundamental problems of the theatre

ENORMOUS SUMS of money were expended in making drastic changes in production studios as well as in theatres to make the motion picture audible. Not even the expenditure of such large sums of money could prevent the introduction of such a vital change. If the introduction of still another vital change would have a tonic effect on the art of the motion picture, would such seeming barriers as poorly adapted theatres and necessary changes in equipment stand in the way? Sound was costly to everyone concerned in the industry, but its arrival was inevitable. Its effect was easily discernible by the public—the public is quick to grasp and support that which is obviously better. Now the screen, the medium of motion picture presentation is sorely in need of a revaluation, and a more effective presentation and delivery of the action portrayed on it.

To effectively change the shape of the screen and to enlarge it to a size befitting the auditorium in which it is exhibited is undoubtedly an inevitable and necessary step. But this step would be quite a costly one, and perhaps its realization will be deferred by present economic conditions. There is an in-between step, which if properly adopted, can in itself probably revolutionize motion picture presentation. The differently shaped and enlarged screen would more logically and more effectively succeed this in-between step. In other words, a sort of house-cleaning is firstly in order. Probably the revaluation about to be discussed here should have come about even before the advent of sound, because, in essence it deals with the photographic problem—the basic problem of the motion picture.

The motion picture screen is being ineffectively used. It is not portraying the full force of which the motion picture is capable. The reason for this is two-fold, and traceable to both the production and reproduction phases of the art. Firstly, an appreciable area of the screen is being ineffectively used and even wasted by present practices of placing the main focal action or interest only within a limited portion of the screen. Secondly, theatre auditoriums are unsuitably built to accommodate proper vision of a more advantageously used screen. To be able to utilize the entire area of the screen in an unlimited manner can add almost as much, if not as much, to the motion picture as did sound. Such effective use of the screen is not entirely unknown or unappreciated; nor is it entirely without precedence, as is shown in a few recent good films made both in Europe and in this country. Unfortunately, however, this screen technique is not sufficiently wide spread. This consideration of the screen is certainly deserving of more immediate attention, since such a vital improvement is inevitable for the motion picture. It requires immediate attention in as much as the screen is the combined problem of the production and exhibition phases of the motion picture, and because theatre auditoriums of today must be built, not only to house today's inadequate screen, but also in anticipation of the screen of the very near future.

Although it may be assumed to be more likely that the methods of production would affect the methods of reproduction rather than vice versa, it is of no consequence to find out which element will set the pace. Rather, it is important that both the problems of production and reproduction be considered at one time as they might affect one another. The rate of progress made in the motion picture art is definitely slackened by the peculiar and definite division of the industry into those who produce and those who exhibit motion pictures. Occasionally a superior story and excellent acting may produce a good picture; and less occasionally a theatre suitable for properly viewing a motion picture may be found. Assuming two motion pictures of unequal merit—in both of which the story and acting are equally good, the difference in merit of one from the other is traceable to the relative effectiveness of their methods of presentation both in production and in exhibition. The story and the acting in any one picture are purely problems of production. But, on the other hand, presentation is equally an exhibition as well as a production problem. The screen, as the final medium of presentation, definitely enters into the scope of both production and exhibition, and it is the screen which should be the joint problem of producer and exhibitor. For example, the design of motion picture auditoriums should permit unlimited and comfortable vision of any or all portions of the screen that the producer may find most advantageous for heightening the effect of a particular scene. And, on the other hand, the producer should insist on comfortable and unlimited vision of the entire screen in

Figure 1.—Descriptive diagram of most utilized screen areas. See text.
motion picture auditoriums. Unfortunately, however, motion picture presentation as yet has not been benefited any by any such mutual study.

In the case of production, there is much that can be done to improve presentation by revaluing the areas of the screen usable for photographic composition, as will be later shown in detail. In the case of exhibition, even more improvement is needed, since proper vision requirements are lacking in theatres even now, under present conditions. And should a greater use of the complete screen area be introduced and become more widespread, vision would then be impaired to an annoying degree. If the relationship between the problems of exhibition and production is not adjusted now or in the very near future, it is quite evident that such neglect will be one of the greatest stumbling blocks in slackening the development of the motion picture into the great art it could be. The combination alone of a very good story and very good acting in a motion picture has little advantage over the legitimate performance, with the exception, of course, of close-up shots and the fact that it can be seen in many places at the same time. It is the particular screen technique, especially as applied to backgrounds in the motion picture, that distinguishes it as an art apart from the art of the legitimate theatre. It is the contention of this writer that the present predominant use of a very limited area of the entire screen for depicting main focal action (see Fig. 1), to a great extent stifles the possibility of obtaining more effective screen technique and backgrounds and, until this is changed, the motion picture is truly merely in a sense imitating the legitimate performance. The advantage of the motion picture over the legitimate theatre lies in the addition of this screen background and technique to the previously assumed good acting and good story content.

Figure 1 represents the screen shape now in standard use. On this representative screen has been plotted and superimposed the various limited areas, within which occurs the chief action or chief point of interest of some 120 scenes. These scenes were picked at random from about 20 current films, an average of 6 scenes per film, representing in all six of the major American producing companies. In the case of European productions, it may be, and later studies will perhaps show, that a slightly different result might be obtained. However, it may be that the findings in this particular study represent closely enough the conditions of this problem in most all motion picture productions to date. The use of some 20 additional films other than those actually used in the diagram might show a slight variation in the final result, but the variation would be too slight to in any way change the conclusions formed from these studies.

Quite generally it has been commonly assumed by those concerned in the motion picture industry that most of the action or story depicted in motion pictures takes place at a point which is about dead cen-

ter of the screen. This assumption proves true in the diagram only in respect to the width of the screen; but as to the height, it can be seen by referring to Fig. 1, that a greater part of the action takes place above the lower half of the screen. This reveals, amongst other things, that the frequent allocation of the chief action at such a high point on the screen is a great detriment in obtaining comfortable vision of such portions of the screen from the front half of the orchestra level of most present-day theatres. Theatres should be corrected to permit vision of this and all other portions of the screen. This diagram was developed partly to ascertain just how centrally the main action happened to be placed on the screen, and also for the purpose of ascertaining how much and what parts of the total screen area were infrequently used. Figure 1 discloses that approximately only 58% of the total area of the screen was devoted to portrayal of important action. The remaining area, constituting 42% of the total screen area, in almost all of the scenes used, was devoted to meaningless and ineffectively presented backgrounds. These backgrounds so used are rendered ineffective, split in half as they are, by the central position of the main action on the screen, while the full force and intent of the scene is diminished. In this way, is disregarded the essential characteristic which distinguishes the movie from the legitimate performance.

A detailed description of the methods used in making this diagram is necessary to appreciate the value of the findings. Each scene that was used was analyzed as to the portion of the screen used for main focal interest and as to the portion used for background. (See Figure 2, showing the area analysis of a typical scene.) The portion of the screen used to depict the main focal interest of a scene was transposed on to the diagram representing the screen, in the same relative position as on the original scene. This area of focal interest was then shaded in with a very light tone of ink. Using this process uniformly throughout, the main focal areas of 120 different scenes were each superimposed on the diagram. Thus the portion of the screen which was used most frequently in these 120 scenes was found by selecting and outlining the darkest area (area A). (See Figure 1). By the same process the portions of the screen used in various lesser degrees were also determined. Figure 1 shows areas A, B, C, D as definitely separated from one another, but actually the lines of demarcation were not quite so sharp. The diagram discloses that there is a definite portion at the bottom of the screen which is used very little. It also discloses that an appreciable portion at the extreme sides is also not used very frequently. As a result, the corners of the screen are practically not used at all. These unused portions of the screen, it is happens, are not within the range of even fairly comfortable or unobstructed vision in present day theatre structures. Vision of the bottom portion of the screen is obstructed in a theatre by preceding heads due to poorly arranged floor slopes. Images appearing on the sides of the screen appear distorted to those
spectators sitting in the opposite extreme side seats too commonly found in most present theatres. Considerable complaint would very likely be forthcoming from the motion picture patron, if the main action on the screen were more generally located in the areas at present unused. It so happens that Area A and the lower halves of Areas B and C in Figure 1 are the only areas that actually are comfortably visible to the patron in most present theatres. The upper halves of Areas B and C, holding important action as shown on Figure 1, on the other hand, can only be seen with considerable visual and physical discomfort from orchestra seats in present theatres. There seems to be a relationship between the findings of Figure 1 and the visual conditions of the average present theatre, since the nature of the film as an art is about, for the present, on a par with the ability of theatre structures to properly exhibit the film.

It might be expected that such disposition of the areas of the screen used in depicting main action as disclosed in Figure 1, would rather be found in analyzing a like number of paintings or still photographs of an age that is already past. To find the screen so used at this time in such an important and recent art as the motion picture is a great disappointment at least to this writer. In a later development of these studies, diagrams similar to Figure 1 shall be developed, based on cinema productions of five and ten years ago, and also on recent European productions. These additional studies will assist in ascertaining whether there have been any changes due to the element of time or other influence.

Areas A and B in Figure 1 are located in the same relative position with respect to the entire screen, as is the prescribed focal point usually found in a good still-picture composition, a principle which is applied in picture composition to obtain a static rather than a directional or mobile effect. To apply this principle to motion picture photography is contradictory to the very purpose and nature of the motion picture. Motion pictures should not be a succession of still pictures of static composition, obtained by the constantly changing position of the camera, to keep the action in the focal areas concentrated in the center of the screen. Motion pictures would be far more effective if the action moved and revealed the background instead of covering and dividing it as it commonly does now. (See Figure 6, showing some scenes where the background is featured to advantage. Such scenes are too infrequently found, however, in most of the productions presented today.)

Figure 3 shows two scenes, having the focal action in a position located around the dead center of the screen. An occasional scene of this type may be effectively used, but the predominating use of such a composition throughout a film is not to be desired. The scenes shown in Figure 6, illustrate a more varied and more forceful use of the total screen area. Figures 4 and 5 illustrate scenes where the focal action is concentrated on the extreme high portions of the screen. Figure 5 illustrates the utilization of even the two top corners of the screen. Theatres should be designed to enable spectators to more comfortably see these top portions of the screen, portions that may be used most effectively in motion picture composition. Figure 1 discloses that a greater part of the lowest areas of the screen are scantily utilized. The use of these portions also add to the effectiveness of the composition.

If the screen were utilized to most successfully express the motion picture, a diagram developed in the same manner as was Figure 1, would result in practically an even tone and intensity, in contrast to the dark center and graded tones of Figure 1. Every bit of the screen surface would be employed to a more or less similar degree, even up to the extreme edges and corners. Obstructed and distorted vision of the screen would become an even greater annoyance to the spectator in the poorly planned theatre, than poor acoustics is now. The addition of sound to the picture rendered many theatre structures obsolete in various degrees. Advancement of such an art as the motion picture should not be deferred to protect real estate investments. And so the obsolescence of theatre structures due to new screen requirements must be judged in the same light.

A constant mutual study should be given to the problems of production and reproduction, not only to avoid obsolescence of structures and equipment, but also to cooperate to the extent of bettering the art more efficiently and without so much waste of divided efforts.

Better motion pictures containing more than merely a good story and good acting will create better theatres; and, on the other hand, an appreciation shown by the exhibitor of the total problems of motion picture presentation which may be variously voiced to the producer will encourage better pictures.

The problem of vision in exhibition is (Continued on page 61)

Figure 6—PRODUCTION: Group of scenes showing effective placing of action in all parts of the image (screen) area. REPRODUCTION: Present theatre structures afford only uncomfortable distorted and obstructed vision of many of these areas.—AUTHOR.

Figure 5—REPRODUCTION: Two scenes in which the area of focal action is out of comfortable range of vision in present theatres. The heads at the extreme sides appear distorted to spectators sitting in poor side seats (see text). PRODUCTION: Corners where the heads appear are highly valuable action areas. This is not a common photographic composition in motion pictures.—AUTHOR.
REMODELING A THEATRE: A Pictorial History

The complete modernization of one of the famous old theatres of the South is represented in the remodeling of the Grand Theatre in Atlanta, Ga. The house was first opened in 1893 and operated for years as that city's dramatic center. Although later taken over by the Loew circuit for the presentation of vaudeville and motion pictures, it has been operated for many years without substantial physical change. Last summer Loew's undertook to remake the structure from marquee to dressing rooms, and pictured on this and the following two pages, with few omissions, is a pictorial account of what the project meant and what it achieved.

The theatre is housed in an office building—one of Atlanta's landmarks—but for the new theatre, little was left but the original walls. New foundations were made, a new proscenium wall was built, and the stage was reduced. The seating capacity of the new house, 2,400, is approximately that of the former theatre. For the theatre portion alone, including equipment, the project represents an investment of $500,000.

The outer lobby, so called, which also forms entrance to the office building by elevators and stairs, has been remodeled to include walls of Golden Vein St. Genevieve marble enriched in various intricate motifs of decoration in aluminum. All doors and work surrounding are of aluminum panelled with bevelled edge French plate glass. In this lobby, as in the vestibule, is a floor of rubber matting. Entry from this outer lobby is through an inner lobby of large dimensions. Its walls, lined in Circassian walnut, display motifs of walnut, satin wood and ebony. (Continued on following page)

THOMAS W. LAMB
Architect
Photos by courtesy of
Loew's, Inc.

The original auditorium (below), looking toward the rear. This two balcony scheme employed wood construction with supporting pillars of cast iron. Seating took little consideration of sight lines or comfort.

Another view of the auditorium (below), showing the "kitchen chairs" in section of the balcony and in boxes. Ornamental features consisted in pressed metal, laid on and painted. Construction elements of wood.

The entrance lobby (below), an arcade necessitated by the form of the entire building, part of which was (and is) used for offices. Since no modern code was followed, this deep approach represented a fire hazard.

Original main foyer (below), typical of the Southern Colonial style of the theatre. The door treatment was of cast iron, while the floor was of marble tiles, which, however, became so worn that it later was carpeted.
After the work of demolition had got well under way (above). This looks through the auditorium from the first balcony level, showing the circular beams and iron pillars which supported the upper floors.

Another view of the auditorium (above), during demolition and after reconstruction had started. This view looks toward the rear, showing the suspension of steel skeleton for the construction of a single balcony.

Reconstruction at the balcony (above). The walls proved strong enough, to support cantilever construction, thereby eliminating all posts. The wooden structure is scaffolding erected to increase workmen's speed.

Reconstruction of the auditorium at the balcony level (above). This picture was taken after the side walls had been treated in decorative plaster and during the course of reseating. Compare with others.

Looking down the entrance lobby (arcade) during reconstruction (above). This view is similar to that of the fourth picture on previous page. With modern metal forms and lighting, the former dimness was eliminated.

(Continued from preceding page)  Gold mirrors, gold ceiling interspersed with mirrors of Mediterranean blue, lighting fixtures of bronze are other features. The floor is carpeted solid in soft Bundhar Wilton carpet, in exotic design of gold with ruby and emerald colorings bound by a border of black. The main foyer has two staircases of Breche Rose marble enhanced by wrought iron railings of intricate design. Walls are lined in Circassian walnut, trimmed in ebony, teakwood and amaranth. Upper walls are lined in silk damask of Mediterranean blue, gold and silver, surrounding mirrors of blue and gold. Gazing balls form terminals for columns of Circassian walnut, teakwood and ebony. Lighting fixtures are of bronze with chrome inserts and enclosed within rose tubing and carved plate glass panels.

In the auditorium the walls of the orchestra are lined in Circassian walnut and ebony. Plaster treatment is used at the side walls of the balcony and on the ceiling. The draperies are of cinnamon crushed plush, with coverings on the seats to match. Retiring rooms have been provided on the first and second mezzanine promenades. The walls of the principal mezzanine floor are lined in emerald green velvet striped with silk ivory cords treated

The theatre begins to take on its new dress (left). This is the main foyer in the course of the hanging of new modern lighting fixtures, and the affixing of metal ornamentation. Compare with first picture shown.
The new auditorium (right), looking forward to the rear with house lights on. Comparison with the second picture shown indicates the transformation made by means of modern architectural implements and practices.

in a manner of the Empire era of France. The cosmetic room adjoining is treated in Modern, with furniture characteristic of the style.

Equipment is new throughout and includes air conditioning facilities not possessed by the original house. Air conditioning is of the plenum, water chamber, down diffusion type, and supplies the foyers and lounges as well as the auditorium. Refrigeration equipment is by Wittenmeier. The new seating is by American Seating Company. Simplex projectors and Western Electric sound apparatus have been newly installed, while the projection room is further equipped with a new set of Brenkert spots.

The ventilation and air conditioning installation follows the most modern practices for the largest theatres in spite of the nature of this project. The toilet rooms and projection room are provided with individual exhaust fans so that there is no return air from these sources. The projection room is also provided with an exhaust fan which quickly gets rid of any smoke or gases due to a film fire and prevents it from returning to the air washer. The air washer is capable of handling 75,000 cubic feet of air per minute at a velocity of 500 feet per minute.

The completed entrance lobby (below), viewed from the vestibule, now forming an integral part of the entire theatre portion of the building. The materials are wood panels, decorative plaster, metal and carpet.

The remodeled auditorium at the proscenium arch (below), a view inviting comparison with the third picture shown. Between wood panels are fabric patterns, while the boxes have given way to organ chambers.

The mezzanine promenade (below), a modern addition to the lounge and traffic facilities of the theatre which the original house did not have. This level was built into area beneath the rear of the single balcony.

The new projection room (below), with Simplex projectors, Western Electric sound apparatus, Brenkert spots, modern electrical boards and safety devices. However, the angle of projection remains about 23 degrees.
1.—Licenses and Patent Factors

By LEO T. PARKER

A legal analysis of the contracts by which the majority of motion picture theatres have been equipped for sound

SOUND EQUIPMENT LEASES

1. Obligations Under Licenses

Care of Product

For instance, in the early days of the industry it was essential to use motor-generators and batteries because practically all of the equipment was operated with direct current and with disc turntables and other assembly parts, many of which are present obsolete. Moreover, a complete revolution has occurred in the construction, since many changes have been made from the early battery operation to the present electric current operation. Therefore, the question often is presented whether the theatre owner is liable for loss or damage to equipment which presently is in his care but which is not being utilized or has been replaced with more modern equipment.

A theatre owner never is liable as an insurer of goods left in his care unless he makes himself so by the terms of a contract with the owner. Nor is a theatre owner ordinarily liable for loss of or injury to the goods due to an act of God or of the public enemy, nor for losses due to inherent defects in the goods, or other causes not due to negligence on his part.

Moreover, he is required to exercise ordinary care in the custody of the equipment, by which is meant that degree of care which ordinarily prudent owners of similar businesses are accustomed to exercise in regard to equipment under like circumstances. Where such equipment is lost, stolen or damaged, the theatre owner may be liable unless he can prove that the damages were due to no negligence on his part.

Moreover, a theatre owner may automatically convert his usual liability under the "ordinary care" rule to that of an insurer, if he disobeys positive instructions given in the contract by the owner or licensor as to where and how equipment shall be kept.

A review of the higher court cases in which theatre owners have been held not liable for loss or injury to equipment discloses that the courts consider a theatre owner ordinarily careful who (1) employs competent workmen, (2) maintains the theatre clean and free from rubbish or other waste materials, (3) abides by the state and municipal laws, (4) equips the theatre with modern fire preventive water sprinkler systems and burglar alarms, (5) keeps the passageways clear, and (6) provides for efficient ventilation and heating.

In view of this fact it is advisable for theatre owners to demand the licensor to take possession of obsolete or other equipment which the latter has replaced by modern devices.

Obligation to Pay Service

Another important point is where the equipment has been paid for in full and the only remaining obligation on the part of the theatre owner is to return the equipment at the end of the lease period and to pay for the service, which in many instances is $25 per month for a single call of the service expert. In other words, many theatre owners are uncertain regarding the obligation of an exhibitor in the event he refuses to accept and pay the agreed service rates.

The answer to this question simply is this: If the contract between the licensor and the theatre owner is valid, the theatre owner is liable for failure to fulfill the obligations. Therefore, if the terms of the license contract do not violate interstate, state or city laws and regulations, and the licensor has fully performed his obligations assumed under the contract, refusal on the part of the theatre owner to accept and pay monthly service may subject him to suit for the full amount of the service charges specified under the terms of the contract. Moreover, if the refusal of the theatre owner to accept the service results in damage to the licensor, the theatre owner may be liable for such damages. In a situation of this nature it is doubtful that the licensor may legally refuse to permit the theatre owner to utilize the equipment, although such would be the case if the contract clearly specified this remedy.

Generally speaking, an action of replevin lies only to obtain possession by the owner of goods unlawfully in the hands of another. For this reason, although considerable discussion has arisen with respect to the right of a licensor to replevin equipment for failure of a theatre owner to accept and pay service charges, it is believed that the only legal remedy is suit by the licensor against the theatre owner for breach of contract. However, the fact that a theatre owner breaches the contract gives the licensor the right to withdraw all its benefits arising from operation and fulfillment of the contract.

For example, almost all contracts of this nature contain a clause, as follows: "Upon termination or expiration of this contract or license by lapse of time or otherwise, the Exhibitor shall surrender the Equipment to Company in good order and condition, reasonable wear and tear due to proper use thereof in the manner and place and for the purposes set forth in this agreement only excepted. The Company may repossess the Equipment and may, for the purpose of reducing the same to possession, enter the Theatre or any other premises where said Equipment may be and without any legal proceedings whatever possess and remove said Equipment, and the Exhibitor agrees to co-operate in such removal. If this license shall be terminated by default, or if the Exhibitor permits any default hereunder to occur, whether or not Company shall exercise the option to terminate this agreement, Company shall thereupon have the right without notice and without any legal proceedings whatever to take immediate possession of said Equipment, or any part thereof, and for that purpose may pursue the same wherever it or any part thereof may be found.

"In the event the Exhibitor defaults in payments or otherwise breaches the provisions of this agreement, the Company shall also have the right to enter said premises and to render the Equipment inoperative by whatever means may, in the opinion of the Company, be necessary or expedient. The Exhibitor expressly agrees that in any of such events no claim will be made for
damage on account of such action or otherwise, and the Exhibitor further agrees that it will hold and save harmless Company and its agents from and against any and all claims for damages by any parties whose- ever on account of such action.

A clause of this nature in the contract simply means that in event of breach by the Exhibitor, the company may enter the theatre premises and take away the equipment—or in any manner, as by removing the optical systems, render the equipment incapable of being operated. Moreover, the exhibitor is bound to co-operate with the company's agents, otherwise he may be liable.

Another clause commonly inserted in the contract is, as follows:

"In the event of failure of the Exhibitor to make any of the payments, naturally it would be difficult to prove the exact damage to Company resulting from such default. Therefore, in case this agreement shall be terminated by reason of any such default, the Exhibitor shall pay to Company, not as a penalty but as agreed or liquidated damages, all sums accrued to Company hereunder to and including the date when Company removes the Equipment or renders it inoperative, and in addition thereto twenty (20%) percent. of all sums which the Exhibitor agreed to pay but failed to do so."

The validity of this clause is doubtful in some instances, because the courts invariably hold a contract clause void which requires a person who breaches a contract to pay to the other party a penalty. Obviously, if the company may prove that breach of the contract by the exhibitor resulted in the company's suffering damages to the extent of the mentioned 20%, it would render the clause valid.

The distinction between "penalty" and "liquidated damages" is that the former invalidates the contract clause for the reason that the courts have consistently held that no person may be penalized for breach of a contract. This is true because the other party to the contract has adequate remedy against a person who breaches it, as by suit for damages. The amount of damages recoverable may equal the actual loss sustained by the party willing but unable to fulfill the terms of the contract.

For the reason that the courts are in accord with the principle of having litigants compromise any difficulties outside the court rooms, the law is established that contracting parties may estimate or liquidate the amount of damages payable by a person who breaches the contract. This is called liquidated damages and a clause requiring payment of a reasonable amount of liquidated damages does not invalidate the contract, providing the complaining party may show with reasonable certainty that the amount specified as liquidated damages actually equals the pecuniary loss resulting from the breach.

**Validity of License Contract**

There are many conditions which result in a license agreement being invalid thereby relieving the theatre owner from further obligation.

The law is well settled that any seller who enters another state for the express purpose of transacting *interstate* business therein is subject to the taxation and other laws of that particular state. Failure to conform with such laws results in the contract being void. The latest higher court case involving this point of the law is Men- nen Company v. Stanley (153 Atl. 590).

Also, it is important to know that various states have enacted laws by which corporations and firms from other states that transact *intrastate* business are prohibited from filing suit against citizens of the state unless certain requirements are fulfilled, such as obtaining a permit to transact busi- ness, and file certain papers with the Secretary of State. However, this rule is not applicable to firms which transact *interstate* business.

For illustration, in a recent case—General Talking Pictures Corporation v. Shea (49 S. W. [2d] 359)—it was alleged that on the fourth day of February, 1929, the General Talking Pictures Corporation leased and delivered to a theatre owner property consisting of two Phonofilmsound reproduction boxes, two preliminary amplifiers and fader control, one "B" amplifier and power supply unit, one set of loud speakers, and tubes necessary to installation in the theatre. The theatre is located in the state of Arkansas, and the General Talking Pictures Corporation is located in New York.

In other words, the lease of the talking picture machine in question was entered into between the parties in the State of New York on a rental basis covering a term of ten years with an agreement on the part of the General Talking Pictures Corporation to ship and install the same in the theatre in the State of Arkansas and, after

(Continued on page 59)
CONSTANTS IN MODERN THEATRE DESIGN

By ARMAND D. CARROLL

Summarizing those basic elements which distinguish the new motion picture theatre architecture and make its patterns alive

Novelty and the spectacular seem to have a greater influence in theatre design today than ever before. The architect in planning a theatre today should achieve the most flexible scheme possible, to permit any type of entertainment.

The sight lines and acoustics are of extreme importance and the architect should bear in mind certain engineering facts—for instance, that an oval-shaped roof is the most perfect for acoustics. This has been definitely determined by acoustical experts. An acoustical expert should also be consulted in regard to certain architectural features, even though the ideal form and shape of the room have been decided upon. Many auditoriums of proper proportion and shape have been ruined acoustically by small, unimportant architectural features that formed deadly "sound spots." A short consultation in regard to these features or as to the proper treatment would have eliminated this complaint and saved later trouble and expense.

Probably one of the most important features that a theatre architect should strive for today is to create the effect of intimacy in the auditorium. The "new" theatre which in its design embodies a large proscenium "moulding" or frame, immediately defeats the idea of intimacy in design between the stage or screen and the audience. It seems to form a definite wall or barrier, separating the stage from the auditorium.

One of the most successful examples of creating this intimate effect has been obtained in the Rockefeller Center Music Hall. The side wall balconies or ramps leading from the stage to the first row in the lower balcony form a secondary "stage."

Or dancing strip, for the chorus or principal performers. The reason for the effectiveness of this arrangement is obvious. It brings the performers closer to the audience, adds another feature for effective lighting schemes, offers producers more opportunity to present large spectacles and, in the wide house, makes the side wall seats more desirable.

Any schemes or tricks that the designer can evolve to bring the audience closer to the stage, in more intimate contact with the performers, should be fully developed into sound architectural and decorative motifs.

With the great wealth of building and decorative materials at his command, such as concrete, steel, structural glass, metal alloys and modern wall covering materials, the present day theatre designer has been able to originate a distinctive style of architecture. With these modern materials to work with, the architecture should be spirited, live and direct; the color restrained and metallic, with detail reduced to a minimum, but graceful and exquisite, and the result a building united in a symphony of form, rhythm and color.

With such materials, why should a modern theatre building be a copy of one of antiquity? This would be appropriate only when similar conditions are to be satisfied and only in rare cases would a Greek temple, for instance, meet modern requirements. On the other hand, a radical and conscious departure from tradition would not lead to the goal sought.

An attempt to produce illusion is contrary to the spirit of architectural design in its serious aspect. This refers in particular to the so-called Spanish and Italian "outdoor effects," which are not in accordance with accepted standards. The New Theatre should also be devoid of applied ornamentation and costly trimmings. The one focal point should be the stage or screen.

The designer will depend entirely upon form, color and lighting for his effects. With these as a medium, emotions and color effects can be expressed momentarily. The designer will know the visible effects of color combinations and also their effect on varied color surfaces.

Other points to be desired may be summed up generally as follows:

1. Continuity of line (such as we find in the stream line of an automobile, the modern steamship or in the long, unbroken lines in apparel fashions).

2. Contrast in colors or materials and contrast in light and shade created through definite angular moldings and broken planes.

These features should be frank and honest interpretations, avoiding any imitation in materials.

Story-teller of a new world
A THEATRE ARCHITECT VISITS EUROPE

And now off to Vienna and Berlin—a report with which we reluctantly conclude this sparkling series

VARIOUS GERMAN dialects are spoken throughout Austria. Not that this makes any difference to me, because I can recite the one German poem that I know in my own dialect and they can either understand it or not without adding the least to my discomfort. The important thing is that German is the basic language, and the written German constitutes their newspapers and advertisements.

The first thing the traveler wants to do in Austria, if he comes by way of Italy, is eat. After guzzling spaghetti in all its various forms for a few weeks in Italy, some good old-fashioned cooking without olive oil is the order of the day. It is needless to mention coffee—good coffee on the Continent is harder to get than good liquor in America. It seems that everyone has his own way of spoiling coffee. It’s a league, and they must compare recipes, because no one could make coffee that badly without help. The Austrians, having been isolated during the war, must have revolted and now they alone make coffee that is drinkable.

To capitalize on this, Austria has many coffee houses built in a very reserved style with spacious, heavily upholstered side booths. It is customary to enter a coffee house about noon and select the booth best fitted to your purpose. The waiter, instead of bringing you a menu, brings all kinds of newspapers and magazines, and you can get periodicals printed in any language. The waiter then moves away and never bothers you for an order. You call him when you feel like eating and order what you like, usually without a menu. The waiter brings the food and does not leave a check or collect for anything except the pastry, which you pay for as you take it. When you are through reading and eating, which usually is about 3 o’clock, you call the waiter and he asks you what you ate, then charges accordingly. Never does the waiter approach without being called, and you can sit all day and night if you care to, play cards, in general, make yourself at home. These coffee houses get all of the matinee business.

Opera is very popular in Austria, and the motion picture is probably next. As Maurice Chevalier’s “Love Me Tonight” was advertised extensively, I decided to see the performance. Approaching the theatre I was greeted by a muzzle carrying no advertising except the name of the theatre. I walked into a large center lobby, which was about 60 feet wide and 100 feet long. In the center of this lobby were two branch lobbies, each about 60 feet wide, extending either side. In the centre of this Maltese cross plan was the box office. I was shown a plan of the theatre made in different colors. Each color represented a different-priced seat, and the price varied directly as to sightline. Side seats were less expensive than center seats, and the price changed on a grading scale. Likewise the price was lower near the screen. I selected the seats I wanted for the second show, to start at 9 o’clock.

I waited by the box office until nine. Nine-thirty came around and no people came out. I waited until 9:15 and continually peered into the dark foyers that seemed to lead from either side of the entrance foyer. At 9:20 I began to investigate the back part of this foyer and found a pair of doors. Going through them I found myself out on another street and there was the theatre on the other side of this street! They should have had a green line so that a New Yorker could find his way around. I crossed the street and entered the lobby, where I was obliged to check my hat and coat at 5c per item. I then entered the auditorium and found myself looking into 4,000 eyes. The reason for this is that you enter the auditorium alongside the screen and find yourself facing seats.

I was directed to my seat without a tip. It was just as well that I was 20 minutes late, because the advertisements were still being shown on the screen. There was a

(Continued on page 60)
SOUND EQUIPMENT TODAY— AND ITS MARKET

By AARON NADELL

The second of three articles on technical and commercial developments of recent months in the field of sound

IN THE CONFUSED and tangled picture of sound, among the new opportunities, new possibilities, (yes, and new chances for mistakes) which have interested exhibitors during recent months, the question of the "service charge" seems to stand out. Mention of it arouses interest immediately. Possibility of reducing service charges, or of eliminating them altogether, seems to appeal to exhibitors more strongly than any other change now open to them.

It is an attitude, as will be seen, not altogether justified by the facts.

Service charges do not exist in a vacuum. They do not exist without reason. They can be called by some other name, but cannot be abolished. A fixed service charge can often be eliminated. Total service costs can, very often, be reduced. Some form of service charge must always remain.

All equipment needs maintenance and attention. Someone must perform that labor, therefore someone must be paid for it. It may be the projectionist. It may be a sound technician hired for the purpose. It may be the service engineer of the manufacturer of the equipment. It may be a company of consulting engineers organized to render just that service. But the work must be done—and done competently—or the show will break down. The real opportunity offered by present conditions is the opportunity (in those locations where it seems advisable) to reduce the total amount paid for maintenance labor through the method of calling the service charge by some other name. The actual problem of the exhibitor is merely how he can arrange to have this work—by whatever name it is called—done most satisfactorily and at the least possible cost.

SERVICE AND EQUIPMENT

Although there is no direct or necessary connection, commercial practices of the past and present link maintenance labor charges very closely with the cost of maintenance parts and repairs. The reason for this seems to be that both have almost always been taken care of by the same personnel. But since practice relates the two problems in this way, it follows that the cost of one will be influenced by the steps taken with regard to the other, and obviously both will have to be taken into account whenever either is considered.

If, for example, the necessary service work is to be performed by the projectionist, he will be the logical man in most cases to select the type and make of parts and replacements to be used in such work. If the maintenance work is entrusted to a representative of the manufacturer of the sound system, then that manufacturer will most often sell or recommend the necessary supplies. If sound service is in the care of a salaried technician, that man will also be the logical person to perform the functions of sound purchasing agent.

It is, of course, in no way essential that the two functions of sound service and sound purchasing be performed by the same man. In many theatres today the projectionist takes care of the necessary maintenance work, and the manager does the buying. But in such cases the manager is nevertheless influenced in his purchasing decisions by the advice of his projectionist. It is possible in many communities to have the servicing done by a firm of engineering consultants and still leave the purchasing in the hands of the manager or the projectionist. But under this arrangement also the recommendation of the men who actually do the service work carries the heaviest weight. It is obvious that the method of obtaining parts will always have an important bearing upon whatever arrangements are made to secure performance of the necessary service work. These are not two separate problems, but related and interlocked problems.

Economies are possible in connection with service work. Economies are also possible in connection with the purchase of parts. The practical question to be decided is which arrangement, covering both of these factors, will result in the greatest net saving, consistent with a good standard of quality and a high margin of safety for the show.

SERVICE METHODS AND NEW EQUIPMENT

Installation of modern equipment, or modernizing of old, may or may not be desirable, according to circumstances. That is a question to be considered more fully later in this discussion. At the present moment, interest in the question of modern or modernized equipment may be confined to the fact that that consideration also, as well as the matter of purchase of routine supplies, has an important bearing upon whatever decision may be made on the subject of service methods.

It is, for example, logical to suppose that the latest and simplest types of apparatus may require less servicing than the earlier, and in some ways more cumbersome models. Practically all the newer equipment operates directly from a power line and requires neither batteries nor motor-generators. In many cases, the projector drive mechanism has been greatly simplified. Amplifiers are more compact, with fewer switching arrangements and less intricate wiring between panels. For any given power the equipment in general is smaller as well as simpler. And the benefits, not only of the latest improvements of the laboratory, but also of some years of experience with sound equipment in practical
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Theatre operation have been built into it. It is naturally to be expected that such apparatus will require a minimum of attention and repairs.

Regardless, however, of improvement in design, replacing present equipment with a newer type carries with it the same result, so far as service is concerned. Being trading in an old car. The sound system that has been in use for some years will in many cases be approaching the point where expensive repairs to the wearable parts become unavoidable. Many theatres have already made such repairs. Some of the first to be installed are now coming close to a time when a second cycle of expensive replacement will be in order. Seen from the point of view of the service question, the installation of new equipment has the advantage of postponing the possible necessity for extensive overhauling to a period several years in the future. Moreover much of the new, highly simplified equipment should never need the thorough going overhauling required periodically by some of the earliest models.

FROM THE POINT OF VIEW of service, then, the newer equipment is likely to need less attention than the earlier types (only experience can confirm what is now no more than a probability), while installing it defers, at least, if it does not altogether avoid, the call for expensive repair work made necessary by years of wear.

There is, however, the other side of the picture. It is likely enough that the later models will need less servicing than the earlier models even later on. But for the immediate future, the apparatus is new. Whatever flaws it may have—of the kind that can only be revealed by the strain of long-continued operation under practical projection room conditions—remain to be discovered. The proper methods of dealing with them remain to be discovered. For the time being, servicing the newer equipment may call for greater initiative and broader training than servicing the old.

The use of the manufacturer's own service staff, enjoying the support of the laboratory in which the apparatus was designed, or the use of a sound technician of a high degree of competence may, for some while to come, be of much greater importance in the case of new equipment than of that with which everyone concerned has ample time to become thoroughly familiar.

Those recent developments which offer new opportunities to the exhibitor with respect to service work are then to be considered in the light of three interrelated questions:

1. Necessary maintenance work must be done. What is the most satisfactory and economical method of providing it?

2. Maintenance and replacement supplies must be bought. What is the most economical and satisfactory method of purchasing them?

3. New or modernized equipment may be desirable. How does that possibility react with the two previous considerations?

The practical courses open to the exhibitor are (a) service by the manufacturer of the equipment, (b) service by a salaried technician, (c) service by the projectionist, (d) service by consultants.

These possibilities, as will be seen, are not mutually exclusive. The manufacturer of the equipment may, and in many cases will, offer more than one kind of service, sometimes at a very considerable variation in rates. The projectionist, who takes over that portion of the work which the manufacturer abandons. Or again, service by the projectionist by no means excludes use of engineering consultants for special problems. Some of the many interlocking possibilities may become clearer when each method is described in greater detail below.

Service by the manufacturer has been a very common practice in the past, and often under a fixed contractual arrangement. According to the most common form of such contracts, all service responsibility rests with the manufacturer of the equipment who also furnishes (and bills the theatre for) whatever supplies may be needed, and which shops do the necessary repair work. Other theatres, serviced by the manufacturer of the equipment under very similar conditions, interpret their contract to harmonize with the purchase of some of their supplies from other sources.

Still other theatres operate under an arrangement that permits them to call upon the manufacturer's service department whenever they wish, based on an established service charge for each service visit, but without any fixed number of service calls and without any obligatory periodic service fee.

A more recent arrangement is a modification of the first method described, under which both the periodical service and all necessary parts and repairs are furnished by the manufacturer at a single fee, very little larger than the service charge alone.

Projectionist as Service Man

No matter what service arrangements are made the projectionist always has a large share in the responsibility. In many cases it will be advantageous to let him have all of it. No additional service fee is required. The projectionist in many theatres does a large part of the actual work of making repairs. In all theatres he will do the greater part of the work of routine inspection. His opinion as to how well apparatus and supplies have performed in actual service must under any arrangement be an important factor in guiding the activities of the actual purchasing agent. No one else can do these things as well as the projectionist. He is the man who lives with the equipment, who sees it and hears it every minute it is in operation.

In many theatres today the projectionist adds to these responsibilities full power of decision, or at least a veto power, in the purchase of supplies. In many he undertakes full responsibility for detailed inspection and routine repairs and in addition recommends steps of modernization or other modifications of the equipment. He does many things whether the theatre uses a manufacturer's service or not, whether it retains a sound engineer or not. The present trend seems to be to allot larger
and larger portions of service responsibility to the projectionist, as fast as he seems willing and able to absorb them.

Projectionist responsibility for service affords the maximum concentration of all responsibility for operation and operating economy. When the man who operates a machine also keeps it in good order, buys the supplies it needs and recommends what changes should be made in it from time to time, there can be no possible question of where credit belongs when things go well or where the blame belongs when things go badly.

If, however, the projectionist, as is sometimes the case, is unwilling or perhaps unable to take full responsibility, it is still possible to combine the benefits of service by the projectionist with the benefits of a partial use of some other means of service. A fairly large group of theatres can leave routine service problems in the projectionist’s hands and retain a very small staff of engineers to deal with unusual cases. In many theatres the projectionist is responsible for the normal routine of service, but the manufacturer’s service engineer is called in to help in matters of exceptional difficulty. Where the projectionist has an important voice in the choice of supplies, it is still a common practice to limit his responsibility to that of naming acceptable makes and types of apparatus — out of the list furnished by him as suitable for use by the manager or his representative then selects that make or type which can be obtained at the lowest price. The tendency seems to be to confine maintenance responsibility to the projectionist, sometimes entirely, but most often upon terms that will give him special engineering help in special problems, and that will cause him to share with the manager the responsibility for economical purchasing.

[In his concluding article in this series, to appear in the May 6th issue, Mr. Nadell will discuss methods available today for modernization of the projection-sound facilities, and the factors determining cost.]

GET OUT AND STAY OUT OF THE RED

Sound-wise exhibitors are pulling themselves out of the red by eliminating excessive weekly payments and service charges by the installation of Le ROY sound equipment. Yes, Mr. Exhibitor, Le ROY engineers long ago visualized the present exacting requirements for reproduction of high fidelity and wide range recordings. Consequently, it has never been necessary to revise the design to keep pace with the improvements in sound recordings. Le ROY is always several jumps ahead. The simplicity and ruggedness of Le ROY equipment makes replacement of parts practically unnecessary.

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P. S.—Mr. Sound-wise Exhibitor, may we ask that you write us for a reproduction of an ad that one of our distributors ran in THE REEL JOURNAL? . . . It’s entertaining and enlightening.

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F. H. RICHARDSON'S COMMENT

AND ANSWERS TO INQUIRIES

THE PROBLEM OF SCREEN ILLUMINATION

A SOUTHERN Illinois exhibitor (who requests that his name and location not be published, writes, "I have for years found your writings interesting and highly valuable, and from your advice I have been able to check up on many things and not only improve my shows (I own three of them), but also reduce expenses quite a lot. I have always had the feeling that you were one upon whose advice we might depend in the sense that the advice is always honestly given. You have made mistakes, but always you have admitted them and not tried to side-step. Also, we fellows out in the sticks feel that your advice is never tinctured with commercialism, as is the case with so very many"

"And now may I ask your advice: We exhibitors in this section have for many years met at a little dinner once each three months. There is no organization. We just meet, eat and talk over our various problems. The last dinner was yesterday, and there was considerable talk of screen illumination. Some believed a certain degree of illumination was best. Others had other views. It was finally suggested by one that we ask your opinion as to just what screen brightness is best, and I was delegated to write you on the subject. Will you therefore advise me?"

First of all, may I be permitted to thank this good friend most sincerely for his words of appreciation. And now to the question:

It is indeed a big—perhaps the most difficult single question that could be asked, and a very important one too. The matter is right now in process of investigation by the Projection Practice Committee of the Society of Motion Picture Engineers. I head a committee charged with the task of making measurements of screen illumination in theatres of various classes, and observations as to what seems to give best general results. It is a big job and will take time. What the final outcome will be remains to be determined. Meanwhile we may discuss some of the many problems involved, which discussion may be of some help to our Illinois friends, as well as to other exhibitors, managers and projectionists.

In the first place let it be clearly understood that any standard of screen illumination which might be set up cannot possibly be made to apply to all parts of auditoriums, especially wide ones, so long as metallic-surfaced or other narrow-angle screens are used. All such screens will fade-away in more or less pronounced form, and a screen brightness which would provide comfortable viewing in the center of the house would be progressively too low at varying distances on either side of the center. Incidentally it would seem time that the industry come to an understanding of the fact that, save in very narrow, deep auditoriums, only a screen surface of high powers of diffusion can give best results to the entire audience.

The best screen illumination is that which provides the clearest vision with greatest eye comfort for the greatest number of theatre patrons. There can be little question but that the greatest eye comfort will be provided by a screen of high diffusion powers. Illuminated to a value which will make all photographic detail contained in the film photograph visible to the eyes of audiences, viewed as a whole, and no more.

"Viewed as a whole, however, contains a catch, because of the fact that there is a very decided difference in keenness of vision in different individuals, which fact seldom is taken into account by theatre patrons. Patrons entering a motion picture theatre usually come into a dimly lighted auditorium out of a much greater degree of illumination. They face a bright screen, or a screen on which are bright points. The result of that combination is that they are temporarily rendered almost totally blind to everything except the screen. They grope around and seat themselves in the first seats available. Even with ushers available, the average person seldom selects seats to the best advantage. The net result is that very often those of keen vision are found down front, while those able to see less well are farther back, perhaps in the rear rows of seats.

This condition, which is one the exhibitor is and probably always will be powerless to control, makes it impossible to lay down any hard and fast rule for screen illumination which will be universally satisfactory, even were there no other complications. Unfortunately, however, there are others aplenty, to most of which I have time after time directed the attention of exhibitors, managers and projectionists, as well as the Society of Motion Picture Engineers.

First of all, there is nothing even faintly approaching uniformity of printing density in the productions released, which condition forces projectionists either to be continuously altering light values (not a practical thing to do), or having the screen intermittently either flooded with light or too dimly lighted.

Naturally, in order to successfully lay down any standard of screen illumination it is first necessary that producers adopt and maintain some universally applied standard of printing density. That is a fact too obvious to admit of argument. The Projection Practice Committee of the S. M. P. E. is now endeavoring to secure action by producers along this line.

Secondly, there is the auditorium illumination factor to consider. Given a print of standard density the screen illumination which would be best in one theatre might be too high or too low in another, by reason of differences in auditorium illumination.

In considering this it must be remembered that the whole screen image is made up of contrasting shades of light. With that in mind it is not difficult to understand that any light reaching the screen other than that coming from the projection lens and falling upon areas thereof will in the very nature of things decrease the contrast values of the light shades contained upon those areas. Such extraneous light will not appreciably increase the illumination of bright spaces in the screen image, but will certainly tend to turn the darker shades into lighter ones, and thus reduce the contrast. This is so obvious that no supporting argument seems necessary. We also surely must realize that with contrast reduced, the beauty of the picture also is reduced, and its smaller photographic detail made less visible.
A VERY CLEVER PROJECTION STUNT

through the courtesy of the management, I was permitted to view a performance of the musical comedy entitled "Flying Colors," in the course of which a very clever projection stunt is pulled off. Having been told of this and assured that the projection room was so small that the projectionist had to stand outside, I very naturally rubbered around, but I was unable to locate anything except the usual way-back-up-yonder projection cubbyhole found in legitimate theatres, and all the occasion for this motion picture theatre. Investigation disclosed that this whatchamacallit contained nothing but an assortment of spots.

The show started, and for considerable time nothing out of the ordinary happened. By and by, however, motion appeared on a screen, and a glance back disclosed a lens. At intermission we proceeded to investigate.

Just back of the rear row of main floor seats, beside the center aisle, we discovered a "projection room" approximately 2 feet, 6 inches wide, perhaps 5 feet long, and maybe 5 feet, 6 inches high. Inside this was one of the Simplex-Acme projectors, threadied with a small footage of non-flam film. The upper section of the operating side of the "room" was arranged to slide down and the projectionist, Brother O'Keeff, stood upon the outside. He had to! The whole thing was able to get past the authorities because of the very small footage of non-flam film used. I don't know how much, but it could not be in excess of 300 feet.

It seems the producer was stuck! He wanted to realize a certain effect that could only be achieved with approximately level projection. Finally the projection department of Loew's was appealed to for aid, whereupon Lester Isaacs, director of projection for the Loew circuit, got busy.

At one point in the stage proceedings the whole company came on, danced, sang, etc., and thrilled on a farm wagon parked on the stage center. They were going for a hay-ride. Now the wagon itself could not be shown, since it is customary—in fact, quite fashionable—to have the wheels rotating, and these wheels were of the non-rotatable variety. So Mr. Isaacs made a projector aperture mask which blocked out the body of the wagon, leaving the faces of the riders visible when the motion picture of a road (taken from the front of a moving auto) was projected on a screen in front of the wagon. By golly, the illusion was great! The party seemed to be actually riding along a road.

Both the management and Lester Isaacs are entitled to plenty of credit for pulling what was, under those conditions, a new
and most effective projection stunt. We thank the management for bringing it to our attention, and for the privilege of seeing it in operation.

**A WELL PLEASED PROJECTIONIST**

b. Rabo, projectionist of the La Vista theatre in Hollis, Okla., hands us the following bouquet:

"Dear Dad of Projection: I certainly do keep up with the Better Theatres and oh, boy, am I for it! I see where a number of projectionists are gapping for projection breath by reason of the fact that friend boss will not supply needed repair and replacement parts, which is (deleted) tough. I was once situated like that, but my troubles are now over, for I have a boss who will get anything needed to keep projection right up to the top top-notch, without a bit of argument over it. Isn't that neat?

"We are now on the fifth month without a stop other than when the power went floopy on us, Friend Boss, Mr. Watt Long, is tickled a brilliant pink to have things run so smoothly. 'Tight' managers might, with profit to their box offices, reform to the extent of permitting the projection equipment to be kept in first class condition. It means a much better show, and a better show means more money rolling across the box office window shelf into the cash drawer. Give the projectionist a chance and the money thus thrown into the projection equipment replacement pool will return very soon, leading other dollars by the hand."

Correct, Brother Rabo. Your manager has acted wisely and what you say is entirely correct.

**VIBRATION ABSORPTION**

*If you have a motor-generator or other equipment which communicates vibration to the floor, where it may appear in the form of sound, you may absorb it by setting the machine on (a) thick cork, (b) thick, soft rubber, (c) per- fax, (d) coil springs.*

The first three may be obtained through your supply dealer. If you wish springs, which I myself hold to be best since they do the trick well and thoroughly and last indefinitely, I will be glad to supply you with an address where they may be had from a manufacturer who has had considerable experience in making springs for exactly that purpose.

Four coil springs 6 inches long, 3 inches outside diameter, made of 5/16-inch round steel, will absorb all the vibration of an 800-pound machine and be capable of carrying a much heavier one. These springs are ground flat on each end.

**REAR PROJECTION AND SOUND**

Merle Burdett of the Lyric Theatre in Casey, Ill., asks, "A situation has arisen which has me puzzled. Am passing it along to you in the hope that you will set me straight. The question is: Is it possible to put on rear projection, using sound-on-film? If so, how is it done?"

Yes, Friend Burdett, it can and is being done, but only by means of special sound equipment. You see, the film must itself be reversed in the projector, therefore the sound gate aperture must be on the opposite side from that used in standard equipment.

**DUE CREDIT TO A GOOD MAN**

IT SEEMS to me only right and just that men who have worked hard and accomplished much should have the "spot" occasionally turned in their general direction. They should publicly be given due credit for their work. I therefore take much very real pleasure in grabbing the spotlight with both hands and swinging it around until its beam rests full upon P. A. McGuire of the International Projector Corporation.

Mac, as we who enjoy his friendship affectionately address him, has been, and we hope for many years yet will be, a very live-wire. He is one of those high tension guys who has done most excellent work for the International, and in doing that he also has managed to work much benefit to projection, and therefore to the men engaged in that work. How so, do you ask? Well, Mac has, as you doubtless all have noted, very often used the advertising space purchased by his company to spread the gospel of better projection, by which act both his company and the men using its equipment were benefited. And don't let them tell you different! Mac has always been very active. He has worked very hard. One thing he did which had large value was evolving the "Better Projection Pays" slogan. He dug that up all by his lonesome. It still has much value.

For a long while McGuire was head, front and most of the body of an organization known as the Projection Advisory Council, from active work in which he now tells me he is about to retire. It is now to be used, I am told, for an entirely different purpose than that for which it was originally intended.

**HOW TO READ METERS**

*Graton L. King* of the Strand theatre in Windsor, Vt., wants to know how to read electric meters and thus be able to check up on the electric guy who does it and see that he gets all that is coming to him—maybe a brickbat!

Look on the meter face. There you should find printed the kind of units registered, which may be kilowatt hours or some other electrical unit.

There will be several dials. They read from left to right, thus: If there be four dials and the hand of the left one stands at 7, or between 7 and 8, then the indication would be that 70,000 of whatever units the meter registers have been used, plus whatever the other dials read. If the next hand stands at 7, the next at 5 and the last at 8, it would mean that 70,000, plus 7,000 plus 500, plus 8 or a total of 77,508 of whatever units the register records have been used.

Remember, though, no count is made until a hand has reached a number. For example, if any hand stands between 5 and 6, the count is 5 until the hand is squarely on 6, which may be determined by consulting the hand of the next lower dial.

In this I am assuming what is usually the case; namely, that the right-hand dial registers units up to ten, the next left hundreds, the next thousands, etc. On some meters the dials are marked with the sums they represent, as above. On some meters they are not. That is the trouble, Friend King. There are so darned many different meters!

**TRIBUTE DESERVED BY A GREAT WORK**

You, I and all of us well know of the really splendid work the Bausch & Lomb Optical Company has done in years past and gone in developing American lens making. Recently at a dinner in Washington, Dr. Arthur Louis Day, director of the Geophysical Laboratory, Carnegie Institution, talked at some length upon the achievements of the Bausch & Lomb Company, in the course of which a number of rather startling facts were set forth.

For example, during the late World War, when the whole stock of optical glass, most of which we had previously been obtaining from abroad, was shut off, and the stock on hand almost entirely gone, we, ourselves, jumped into the war and immediately required an immense number of lenses for the use of the army. No one in this country either knew how to make the many varieties of glass required, or where to get the necessary ingredients. It was a terrible situation, but Bausch & Lomb performed almost a miracle, and learned how to produce something like 16 varieties of the glass required and saved us from what looked pretty much like a very bad situation.

In the course of his remarks the doctor said, "Optical glass manufacture is inherently a secret industry, regarding which at the time of the war almost no authentic information had been printed. In France it was a government monopoly. In England practically so. In Germany the industry was virtually concentrated in a single firm whose secrets were its own. Optical glass formula was never permitted to be known even in the plant in which it was made."

Yet in the face of these discouraging facts optical glass was produced to the extent of about 650,000 pounds, and it compared favorably with the best European product. All that is, of course, now historic, but unquestionably the work accomplished in perfecting optical glass did very much to enable the production of improved lenses for the motion picture industry.

Bausch & Lomb has always been a leader in optical instrument production in the
Western Hemisphere. Their plant in Rochester is enormous in size. In that plant I have seen enormous masses of molten glass handled like so much putty—masses weighing many tons. I have seen rows upon rows of machines grinding lenses automatically and with almost inconceivable accuracy. The motion picture industry owes much to the firm of Bausch & Lomb.

HOW MANY HOLES IN A SCREEN?

Every little while some department fan asks what proportion of the reflection surface is eliminated in the process of perforating screens. I can never tell. Any perforations there are per square inch, and what the diameter of each perforation is.

There are so many different makes of screens in use, and each screen manufacturer varies different types of his product so widely, that it would be a task of considerable magnitude to give a detailed, complete and accurate description. And even if I were to do all the work incident to the compilation of a complete answer, it very soon would be neither complete nor correct, for the reason that not only do new screen makers come in and others drop out, but also the manufacturers alter their product, or introduce different types occasionally.

For example, right now there is almost ready for introduction to the market by one of our oldest, most reliable screen manufacturers, a new type screen which the maker claims will present a solid reflection surface, and at the same time have as much as 80% of open space for the passage of sound. This screen is described, in detail, elsewhere in this department.

And now as to the questions: The amount of reflection surface removed by perforation (average of all screens), is very close to 9%—probably a trifle higher if anything, but certainly not in excess of 10%. The number of perforations per square inch varies from 24 to 48 in different makes and types of screen, averaging perhaps 30 per square inch. Perforation diameters vary somewhat, but .05- to .06-inch will be approximately correct.

PROJECTION INTEREST IN THE FAR EAST

M. Rangaswamy, whose letterhead sets forth the fact that he is chief projectionist of Globe Theatres, Ltd., Rangoon, India, writes, "I am very much interested in studying all I can about projection. Shall be obliged if you will let me know the titles of the various books you have written, where they may be obtained and the prices. I now have the third and fourth volumes of your books and now, and am greatly desiring of studying sound."

I have invited Friend Rangaswamy to give us data concerning projection, theatres, projection working conditions and equipment now in use in India. We shall doubtless hear from him in due time.

As to sound books, there are only two of those which I have examined that I can recommend; namely, Aaron Nadell’s book, and Volume 3 of my own Bluebook. Mr. Nadell’s book is excellent and low in price. It is an honest work written by a man who not only knows what he writes about, but also (exceedingly important) knows how to set his knowledge forth in form understandable to the projectionist.

Projectionists will do well to look before they leap in the matter of purchasing equipment. The Bluebook is full of notes and manuals, etc. Some books are excellent—that is to say, excellent for engineers, but of very little value to projectionists for the reason that they are only partially understandable to any other than specially trained engineers.

AN OPINION FROM NEW ZEALAND

FROM THAT grand little country far away across wide seas comes a letter from one E. K. Brown, who frankly declares himself to be an engineer, which statement I accept as fact. Mr. Brown writes in to say that the “Bluebook School,” the Bluebooks and my department are all hocus-pocus.

After perusing Friend Brown’s letter I am properly squelched and wonder how in the world I’ve managed to tool you all these years, including, by the way, a number of New Zealand men. Mr. Brown believes the HERALD should print not over three pages of technical matter each week, which same should be written by engineers (presumably dropping poor me into the well deserved ash can!).

Oh, well, every man has an inalienable right to his own opinion, but for Mr. Brown’s information let it be said that every trade paper yet published in this country (and there have been many) has tried that stunt and found it did not work. All such have died from lack of readers, for the very simple reason that save for a very few exceptions, neither projectionists, nor theatre managers nor exhibitors are technical men. Aside from an occasional article they don’t want and won’t absorb technical articles. To them esoteric formulae mean just exactly nothing at all, nor will the great mass of them take the trouble to look up the meaning. Instead they want readable information, suggestions, etc., and they want it in plain, understandable form.

Mr. Brown raises strenuous objection because I approved an answer in the HERALD’s “Bluebook School” in which the statement was made that in producing power from electricity nothing but pressure (voltage) is used. Mr. Brown declares this to be an outrageous mis-statement of fact. He says “work is done and power is expanded, but nothing is consumed.” He then goes on to set forth certain figures in proof, and declares that power is converted into heat. He proves nothing is really consumed.

Mr. Brown is correct, of course. Admitted nothing is actually consumed, he is himself in error because of the fact that he has not grasped the true meaning of the question. The question was meant to bring out the fact that power production by electricity was merely a matter of applying or using pressure, that volume was merely the medium through which pressure (voltage) acts. If I had gone through a long rigamarole of words and made things very plain in accordance with Mr. Brown’s views, many of the men would have looked at the question and wondered what I was talking about. As the question reads, I think if any one did understand exactly what was meant. I repeat: in the production of power through electric current only pressure (voltage) is consumed, with the notation that whether it is actually consumed or not is immaterial. It is converted into power, less some loss due to friction. Nothing else is "converted," hence within the meaning of seeking to learn the profession. I suppose alone is “consumed” is quite correct, though scientifically minded engineers might object, as Friend Brown has done.

A NEW TYPE SOUND SCREEN

A. L. RAVEN, or as I now know him, “Raven, the Screen Man,” is always up to some mischief. He has been in the screen business for a matter of 15 years, and to give him due credit, he has devoted a large portion of that time to very real study of the subject of motion picture screens and reflection surfaces. The “mischief” he now is up to, takes the form of something entirely new in a screen body.

I have just examined the new product and must say it looks very good indeed. It takes the form of sheet metal, Duralumin, by name, a non-corrosive, non-resonant metal. After preparation it may be stretched into a perfectly flat sheet of any desired dimensions. The metal is very light. Without the coating its weight is approximately 11 ounces to 4 square feet.

The new product is not perforated, but is, by means of steel dies, pressed into rather flat corrugations, which is, in one form, vertical and in another form horizontal. The amount of sound opening is determined from the surface characteristics of the die, and Raven writes that a sufficient number of dies have been prepared to enable the company to provide any amount of opening, up to 80% of the total, desired by exhibitors.

The surface of the screen will be coated with a suitable light reflecting compound. But here is the thing that interests me: When the screen becomes soiled through accumulations of dust, etc., it may either be washed by the theatre staff, or better yet, it may be recoated with a thin white paint or alabastine, which recoating may be done a great many times before there will be any appreciable effect in the reduction of sound opening areas.

EXAMINATION AND THE UNION

ED WARENTJEN of St. Louis, Mo., asks publication of the following: “Regarding your statement in the January 4th issue, favoring examinations for projectionists, and your talk to men of the industry favors the idea, as I would like to say that I have been a projectionist and moving picture machine operator for
a total of 20 years. Quite an old-timer, Mr. Richardson, yes? I have cranked many an Edison, Lubin, Povers, et al, here and in surrounding towns.

"Now that things have changed so much and everything is new, I agree that it may be well to license projectionists, examination to be on Western Electric, RCA and independent apparatus. The cranking days are over and the projectionist must know his business.

"But, F. H., what good are examinations when the union has the labor market tied up tight and solid and no one but a blood relation of some member thereof can possibly get in? I understand you are a member of the I. A. I ask you, is such a condition American and right?"

Mr. Warentjen writes more, but his last query is the gist of it all, and I shall attempt to answer him, as he feels no doubt exactly as do many others outside the union and wishing to get in.

In the first place, I do not believe any union restricts acceptance of new members to "blood relations," though it is only human and natural for men in the business to wish to give "their own" a chance to follow in their footsteps if they wish to. Right or wrong, that is how you will find it in just about every walk of life. No use quarreling with it any more than with the rain, I guess.

And now let us examine this whole matter of unions restricting the labor market to the needs of each case. Let us look at it in the cold light and reason and common sense. To do so let us take a case entirely removed from projection and the theatre. Let us also remember that this is written just as much for the employer as for the one who wants to enter the projection field. It must emphatically be not intended as a defense of union procedure, but only as a reasoning out of the matter.

In the first place, it may be conceded that flooding the labor market in any field requiring knowledge, skill and energy means lowering of wages, and finally, a lowering of everything connected with that which is required to produce maximum results in the labor to be performed. That is a proposition too self-evident to be disputed, except by those who know little or nothing of such things. It is a one-plus-one-equals-two problem. Granting its truth we also automatically grant the proposition that for best results in work the labor supply must be restricted to actual needs, plus some emergency surplus. And that is the situation every wisely governed union seeks to maintain within its field. It must have sufficient man-power, but nothing appreciably more, if a healthy condition is to be maintained both for employer and employee.

Now let us consider a case in point:

John Jones, a young man, wishes to take up railroad work as his work. He waits his chance, finally securing a job as engine wiper—about as disagreeable, lowly a position as it would be possible to find. At this he works until he becomes a fireman.

Firing an engine is a very hard work, and he must fill that position anywhere from five to seven years before promotion to engineer finally comes. John Jones then has served a total apprenticeship of perhaps ten years, all of it very hard. He has, we will assume, meanwhile married, established a home and perhaps raised a family. Should he lose his job he will be compelled to tear up his home, sever the associations and friendships of all his life and go to some distant point to secure a job at his chosen work, which is, in fact, all the kind of work he is trained for. Do you then believe the company for which he has worked so long, and let us assume faithfully, should have the right to discharge him except for very good reasons—very good ones indeed? Do you believe the union (Brotherhood) should admit a great surplus of men, each one of which is very naturally seeking the job of John Jones or some other member? Do you believe that?

Well, if you do, Friend Warentjen, I do most emphatically not.

[Further comments by F. H. Richardson on page 61].

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**PROJECTION MART**

**Equipment News and Comment**

**LENS RESURFACING**
- A service consisting in the resurfacing of projection lenses and reflectors has been established by G. O. Hansen & Brothers Optical Company of Chicago. The concern announces that it is prepared to give 24-hour service.

**FILM CEMENT**
- An effort to produce a film cement which would meet varying climatic conditions has resulted in a cement recently put on the market by Rosco Laboratories of Brooklyn, N. Y. The company manufactures a number of projection room accessories in addition to this newer product, among them being lamp cleaner, film lacquer for sound track, lacquer thinner and fire extinguisher liquid.

**BALLAST RHEOSTATS**
- Ballast rheostats designed to sell at a reduced price for such equipment, have been marketed by the Metropolitan Electric Manufacturing Company of Long Island City, N. Y. The frame is constructed of pressed metal, arc welded throughout. The resistance elements are fastened between horizontal support braces of ebony asbestos. The resistance elements are made of a special alloy round vire, spirally wound.

The control unit of the rheostats consists of an ebony asbestos panel. Upon this panel are mounted the studs for fastening the incoming and outgoing cables, these studs being equipped with large sized wing nuts for easy hand operation. Below these studs are mounted the requisite number of step knife switches.

**PHOTOCELL FOR METERS**
- A photoelectric cell which requires no battery or other source of voltage has been developed by the G-M Laboratories of Chicago (Visilron). This cell, the latest of a full line of photocells, is designed for use with current indicating meters, for making light intensity measurements, and with sensitive electro-magnetic relays without vacuum tube amplification.

The disc in the cell is mounted in a metal case 2 3/4 inches in diameter and 7/16-inch thick. This case is hermetically sealed. Terminal studs for electrical connections and mechanical mounting project from the rear to facilitate use in assemblies, instruments or experimental work.

**BY WAY OF NEWS**
- J. R. McDonough has been elected executive vice president of the Radio Corporation of America. He was previously assistant to the president, David Sarnoff. In a move looking toward the consolidation of RCA Victor and the RCA Radiotron Company, Elmer T. Cunningham, president of Radiotron, has been elected president of RCA Victor.

The Scott-Ballantine Company of Omaha, manufacturers of air conditioning systems, has established headquarters and a showroom on the mezzanine floor of the Redick Tower Building in that city.

The General Seating Company of Chicago, has removed to the Manchester Building, 2035-49 Charlestown Street, taking the entire third floor. The company manufactures theatre chairs and liquid cement.

Joe Goldberg, former projection executive with Paramount Public, has opened a theatre supply store and repair shop for projection equipment at 823 South Wabash Avenue, Chicago.
THE EQUIPMENT INDEX

A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed to care for the operation of motion picture houses. These may be had either in loose leaf form or in solid book form covering an entire year's operation. These systems are designed to cover fully receipts and disbursements, film used, tickets sold, etc., and enable the exhibitor to check with promptness and accuracy his daily, weekly business or the business for the year. Prices range from $1.50 to $7.50.

Ezzy Method Ledger System, Seymour, Indiana.
The National Theatre Supply Company, 92-96 Gold Street, Brooklyn, N. Y.
Chasney B. Wolf, 34 St. Paul Place, Baltimore, Md.

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 stereoscopic slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

Adapting Devices Company, Fil Building, Cleveland, O.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

Addressing and Duplicating Machines

12 machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewritable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates. Exhibitors will find that addressing machines may be purchased on time, and will be given demonstrations without cost or obligation.

The Addressograph Company, E. 40th Street and Kelby Avenue, Cleveland, O.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
Rapid Addressing Machine Company, 117 Leonard St., New York City.

Air Conditioning and Cooling Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment 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 involves distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve some measure of good air conditions with equipment costing as low as a few thousand dollars. Others require more elaborate apparatus.

The cooling method in the more elaborate apparatus requires a refrigeration
chamber, in which the air is drawn through water vapor, the water having been cooled by means of a gas compressor, the refrigeration agent being carbon dioxide or other chemical of similar action.

Adams Engineering Company, 119 W. 21st Street, New York, N. Y.
Auditorium Conditioning Company, 17 E. 42nd Street, New York City.
Carrier Engineering Company, Chrysler Building, New York City.
General Air Conditioning Company, Inc., 155 East 4th St., New York City.
E. F. Koehler & Company, 609 N. LaSalle Street, Chicago, Ill.
Scott-Ballantine Company, 916-18 Redick Tower, Omaha, Nebraska.
Tilt Engineering Company, 480 Lexington Avenue, New York City.
The Western Air Conditioning Co., 235 W. 42nd Street, New York City.
United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.
Wittenmeier Machinery Company, 820 N. Spaulding Avenue, Chicago, III.
York Ice Machinery Company, York, Pa.

anchors for Chairs

These are known as expansion bolts, theatre seating style. The new improved anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut. For best results these should be placed into a hole 3/8-inch in diameter. It is suggested that one use a 17/32-inch diameter drill to allow for wear. The bolt is set head downward into the hole. A setting tool, which is a hollow piece of rod, is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be made in the bolt, and at the same time expands the lead sleeve into every crevice in the concrete. This feature makes this new bolt hold more, even though the hold in the concrete has been drastically oversized to make up for drill wear.

These bolts come packed 100 to the box, and are completely assembled with the exception of the nuts which are placed in a separate envelope inside the box. Assembling the bolts in this fashion, without the nuts, saves considerable time in installation by eliminating the necessity of removing the nut from each bolt. After the bolt is secured 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 3/8-inch diameter, in 1 1/4-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, 629 Jackson Boulevard, Chicago, Ill.

Mellonphone Corporation, Rochester Theatre Building, Rochester, N. Y.
The Radiant Corporation, 1329 Shaw Avenue, Cleveland, Ohio.
RCA Victor Company, Inc., Photophone Division, Camden, N. J.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wireless Exert Engineering Company, 179 Varick Street, New York City.

Preliminary Acoustic Analysis

Send me a plan or sketch of your auditorium and without cost to you, I will examine same and advise you whether your house can be economically corrected.

S. S. SUGAR
Acoustician
5 East 57th St., New York, N. Y.

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 it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner. This equipment sells for about $125.

Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.

Arc Lamps, Reflecting

Refer to LAMPS, REFLECTOR ARC

Artificial Flowers and Plants

Many places in the theatre may profitably be made beautiful through the use of art plants and flowers. The lobby, foyer, auditorium walls and organ grill offer excellent places for such use. Many theatres are capitalizing the seasonal rejuvenation it is possible to achieve in the house through the use of plants and flowers. Much progress has been made recently in the manufacture of beautiful art flowers, plants and trees of all kinds. Not only do art plants and flowers provide a natural beauty in the theatre but they may advantageously be used in brightening dark corners and barren spaces.

Felippell General Flower & Decorating Company, Inc., 111 W. 56th Street, New York City.
Oates Manufacturing Company, 333 W. Randolph Street, Chicago, Ill.
Joseph G. Neidinger Company, 57 Barclay Street, New York City.
A. L. Randall Company, 729 S. Wabash Avenue, Chicago, Ill.
Stack Manufacturing Company, 124-26 West Lake Street, Chicago, Ill.

Automatic Change-Overs

Refer to CHANGE-OVERS

Automatic Curtain Control

Refer to CURTAIN CONTROL MACHINES.

Automatic Sprinklers

Sprinkling system located in ceiling which goes into operation in case of fire through melting of fusible sprinkler link by heat.

Automatic Sprinkler Corporation of America, 114 E. 33rd Street, New York City.
Globe Automatic Sprinkler Company, 250 Park Avenue, New York City.
Grinnell Company, Providence, R. I.
April 8, 1933

Balloons, Advertising
Refer to ADVERTISING NOVELTIES

Banners and Posters (Hand-Painted)
DUE TO IMPROVED workmanship and quality of product theatre advertising by means of hand painted banners has gained renewed vogue in the past few years. Banners in many colors are now available on heavy poster paper, on muslin and in the form that is known as regular paper banners. The usual sizes of these banners are 32 or 36 inches wide by 10 feet. Muslin banners are made in the same width running any length the cost being around 25 cents per foot. The paper and heavy poster banners about 3 x 10 feet cost about 50 cents each. The banners are painted in oil color and are waterproof. A variety of colors may be included. All banners may be artistically air-brushed at no additional cost.

In addition to the straight lettered banners, illustrated banners are sometimes desired for big attractions. Banners range in cost from 25 cents per foot up.

Chicago Show Printing Company, 1135-45 W. Lake Street, Chicago, Ill.
Gromso, 601 Broadway, New York City.
H. Dryboult Company, 746 S. Wabash Avenue, Chicago, Ill.
Henry Jackson, 141 Fulton Street, New York City.
Morris Lieberman, 729 Broadway, New York, N. Y.
Theatrical Poster Company, 821 S. Wabash Avenue, Chicago, Ill.
Duke Wellington, 25 W. 42nd Street, New York City.

Batteries

BATTERIES FORM IMPORTANT units of sound reproducers and are generally furnished by the manufacturer with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Burgess Battery Company, 111 W. Monroe Street, Chicago, Ill.
Willard Storage Battery Company, 266 E. 131st Street, Cleveland, O.

Bell and Buzzing Signal Systems
PERFECT CONTINUITY of the performance depends upon bell, buzzers and signal systems. The projection room and the stage and the managers office keep in constant touch with each other by various systems of signaling, and only by these means can coordination exist.

The ushers have means of signaling the doorman or director as to which part of the house to send patrons, and the ushers are informed by a seat indicating device where and how many seats are empty or filled.


Blocks, Pulleys, Stage Rigging
Refer to HARDWARE, STAGE.

Blowers, Organ
Refer to ORGAN BLOWERS

Bolts, Panic
A HORIZONTAL lock placed on the inside of exit doors which automatically releases on slightest pressure.

Vonnegut Hardware Company, Indianapolis, Ind.

Bookkeeping Systems, Theatre
Refer to ACCOUNTING SYSTEMS

Booth Equipment, Projection
Refer to PROJECTION BOOTHs AND EQUIPMENT

Booths, Ticket
Refer to TICKET BOOTHs

Brass Grilles
Refer to GRILLES

Brass Rails

USED IN THEATRES in front of ticket office, for dividing lobby, boxes and for orchestra pit, and for many other uses. Plush covering is frequently used over these rails. Brass rails can be furnished in electro-plated finishes such as statuary bronze, verde antique, oxidized brass, oxidized copper, nickel plated, brassed brass, etc.

Daniel Ornamental Iron Works, 465 W. Division Street, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cinncinnati, O.
F. P. Smith Wire & Iron Works, 236 Cybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Avenue, Buffalo, N. Y.

Bronze and Iron Work, Ornamental

THE THEATRE today cannot be shoddy in appearance. Everything visible to the eye of the patron must be colorful and artistic—the organ grilles, all metal work on doors, railings, wickets, metal accouterments in men’s smoking rooms and women’s rest rooms, etc. This bronze and iron work may be artistic in its plainness, or in the elaborateness of its design and mould, or again in the severity of the modernistic tone. Grilles can be made in any design or size, and one can also obtain bronze ticket booths and lobby frames.

Daniel Ornamental Iron Works, 465 W. Division Street, Chicago, Ill.
General Bronze Company, Long Island City, N. Y.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
F. P. Smith Wire & Iron Works, 236 Cybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

Brushes, Screen
Refer to SCREEN BRUSHES

Bulletin Boards, Changeable

CHANGEABLE BULLETIN boards, which come under this heading involve the use of a grooved board on which are placed white enameled brass letters, white enameled die cast aluminum letters or white or red celluloid letters of various sizes as may be desired to work out an attractive announcement. The background of the board is usually covered with a dark broadcloth surrounded by a frame in mahogany or extruded cast bronze. The let-

PRICE APPEAL—AND WHAT ELSE?

The old adage—“You get what you pay for”—still applies. A good theatre amplifier is NOT what is termed a “Production Job.” It can not be thrown together. It must be built like any other high quality electrical apparatus is built, by skilled help and have numerous tests and inspections throughout. Only by this means can a high quality amplifier that will stand up and maintain its quality be made.

Radiart insists on holding its high standard of quality in these days of commercial and financial chaos. In fact, today RADIART AMPLIFIERS are finer than ever before. However, due to lower labor and material costs they are lower in price than ever before, BUT they are not thrown together to undersell everything on the market.

DON'T LET PRICE ALONE FOOL YOU. YOU RIGHTLY EXPECT TO USE YOUR NEW AMPLIFIER A LONG TIME. BE A SATISFIED USER — USE RADIART.

THE RADIART CORPORATION
1329 Shaw Avenue
Cleveland, Ohio
Numerous interesting standard designs have been developed by marquee manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquirers should be accompanied by approximate measurements of the front of the building where the canopy is to be used.

The Arktraft Sign Company, Lima, O.
Covington Metal Products Corporation, 17 W. 8th Street, Covington, Ky.
Edward Manufacturing Company, 5th, Culver and Butler Streets, Cincinnati, O.
Metal Products, Inc., 1436 S. 4th Street, Milwaukee, Wis.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
W. F. Overly & Sons, Greensburg, Pa.

Carbons

MOTION PICTURE projection carbons might possibly be considered one of the most staple products in the operation of the moving picture theatre.

There is no factor, indeed, which can claim any more attention in the successful operation of the theatre than the light which is used for projection, and quite a little depends on both the quantity and quality of projector carbons kept on hand in the projection booth.

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Arco Electric Company, 112 W. 42nd Street, 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. A carpet that is fuzzy, soft in color and over-decorated has a tendency to give the impression that it is not resting—but rather floating. Obviously this is an unfavorable impression. Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Bigelow-Sanford Carpet Company, Inc., 385 Madison Avenue, New York City.
Collies & Almam, Corporation, 25 Madison Avenue, New York, N. Y.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Hardwick & Magee Company, Leigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Rosbury Carpet Company, Central Street, Saxonville, Mass.
W. & J. Sloane, 575 Fifth Avenue, New York City.
Alexander Smith & Sons Carpet Company, 265 Fifth Avenue, New York City.

Carpet Cushioning

IN THEATRES, where continuous coming and going of patrons subjects the carpets in aisles, stairs and foyers to unusual wear a cushioning under the carpets has been found to add many years to their life. In addition to this practical advantage carpet cushioning gives a delightful sensation of richness and luxury which is important in creating a desirable atmosphere in the theatre. Carpet cushioning is a product made of finely combed, tufted vegetable fibre interlaced through a burlap backing or of animal hair felted under pressure. It is made in thicknesses varying from 3/4 to 3/4 of an inch. Carpet cushioning also has a bearing upon acoustics.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Clifton Carpet Company, Merchandise Mart, Chicago, Ill.
John Crone, 103 Park Avenue, New York, N. Y.
National Rug Mills, Inc., 2404 South Fifth Street, Milwaukee, Wis.
F. W. Sutton Carpet Lining Co., 53 Sedgwick Street, Brooklyn, N. Y.
Union Carpet Lining Co., 18 Broad Street, New London, Conn.
Western Felt Works, 4115 Ogden Avenue, Chicago, Ill.

Cement, Film

Refer to FILM CEMENT

Climbers, Theatre

Refer to FILM CEMENT

Complete air conditioning for theatres. A system suitable for the smallest job or for the big deluxe house.

ICED-AIRE

HYDRO-COOLING
BREEZE-COOLING

Complete air conditioning for theatres. A system suitable for the smallest job or for the big deluxe house.

TYPHOON AIR CONDITIONING CO., INC.

233 W. 42nd St. New York City

BOND ELECTRIC CORPORATION, Lancaster, Ohio.
CARBON PRODUCTS, INC., 334 W. 42nd Street, New York City.
Kliegler Brothers, 321 W. 50th Street, New York City.
National Carpet Company, 21 Madison Avenue and W. 117th Street, Cleveland, O.

CABINETS, Film

Refer to FILM CABINETS

Cable, Motion Picture

MOTION PICTURE cable and other asbestos insulated wires occupy an important place in theatres, being extensively used in the projection room for the projectors, for spot and flood lights, switchboards, motor and grid resistance leads and the like. The two important features of motion picture cable are flexibility and immunity to flame and heat. Owing to the intense heat and possible danger from fire in projection booths the conductor must have the finest kind of insulation. Because of the necessity for constant changes of position for floods and arcs the cable must be very flexible and tough enough to endure wear.

International Projector Corporation, 90 Gold Street, New York City.
Kliegel Brothers, 321 W. 50th Street, New York City.
Rockefeller Products Corporation, New Haven, Conn.

A NUMBER of cameras such as may be used by theatre owners in making pictures of events of local interest are available. A majority of these use the 16 mm. film while others may be obtained using standard motion picture film which can be used in the regular theatre projectors.

Akeley Camera, Inc., 175 Varick Street, New York City.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
André Debril, Inc., 115 W. 46th Street, New York City.
Herman A. Devry Company, 1113 Center Street, Chicago, Illinois.
The Eastman Kodak Company, Rochester, N. Y.
International Projector Corp., 86-96 Gold Street, New York City.

A complete line of film developing and projection equipment.

Candy Machines

Refer to VENDING MACHINES and SCALES

Canopies, Theatre

USE OF ARTISTIC canopies by motion picture theatres is general. Canopies serve a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons. Canopies are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof.
understanding of the uses to which the building is to be put. Having determined that, a seating diagram or layout should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, completion with local or state building requirements, proper line elevations and other mechanical adaptations and adjustments.

The arrangement and width of aisles and passageways should be such that transient patrons may move about with a minimum of disturbance to those who are seated. For this reason, the number of seats in each row between aisles should be kept as low as is possible and consistent with the desired seating capacity. It is well to have not more than ten or twelve seats in a row between each aisle, although this number may, if necessary, be increased slightly. Many theatres, however, have established a maximum of fourteen seats.

The distance between rows varies between 30 inches. Experience has demonstrated that this distance is necessary to accommodate all sizes of patrons, and to facilitate entering and leaving the center seats of a row while others are seated.

In planning the seats for a theatre, it is a safe policy to plan for the accommodation of persons who are above the average in size, since seating that is too large does not produce discomfort. In the larger theatres, therefore, the majority of the seats are 20 inches wide with an occasional 19-inch chair to fill in. An exception to this ruling is the seating for loaves, which frequently is as much as 24 inches wide.

The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way with the building and fire ordinance of each community, is another important point requiring careful thought and planning.

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbing quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition. Therefore, in the selection of seating facilities, the subject of acoustics must now be given but little consideration.

Arlington Seating Company, Arlington Heights, Ill.
Decorative Arts Co., 100 W. Austin Ave., Chicago, Ill.
General Seating Company, 1021-49 Charleston St., Chicago, Ill.
Illinois Theatre Seat Exchange, 1014 S. Michigan Avenue, Chicago, Ill.
The Irwin Seating Company, Grand Rapids, Michigan.
Union City Body Company, Union City, Ind.
Wisconsin Chair Company, Port Washington, Wis.

Chair Govers
In addition to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of cleanliness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Chair Specialties Company, Greenville, O.
S. M. Harness & Company, 200 Superior Avenue, Cleveland, O.
The Hodes-Zink Mfg. Company, Fremont, O.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

Chair Fastening Cement
Cement of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this 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. Such cement can be procured for around $7.50 per 12-pound can.

General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Illinois Theatre Seat Exchange, 1031 So. Wabash Avenue, Chicago, Ill.

Chairs, Folding
THE FOLDING CHAIR, solidly constructed, plays an important role in the theatre today. With presentation and the stagehand, and the need for compactness behind the scenes, the folding chair serves manifold purposes. The durability of this type of chair as made today adds to its value as a stage requisite. Many very small theatres likewise find the folding chair suitable owing to the frequent necessity of other forms of entertainment. The folding chair combines neatness, durability and practicability.

Peter Clark, Inc., 546 W. 30th Street, New York City.
Chicago Seating Company, 4600 West Harrison Street, Chicago, Ill.
Lyon Metal Products, Inc., Aurora, 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.

In the handling of crowds the coin changer plays a particularly important part in reducing to a minimum delay at the ticket window, and some are equipped with safety locks to prevent short changing when a channel is empty. Fumbling of coins and the dropping of them is also eliminated.

SUN-ARC CARBONS FOR PERFECT PROJECTION
"Best by Test"
BIG SAVING—COMPLETE SATISFACTION BETTER LIGHT—SLOWER BURNING
CARBON SAVERS (patent pending) free of charge (2 Savers for each Theatre)
Burn Hilow and High Intensity down to 2 inches and less.
CARBONS FURNISHED READY FOR USE WITH THE SAVER. No inconvenience whatsoever.
HIGH INTENSITY CARBONS 13.6 are furnished 22 inches long.
They burn 8 minutes to one inch as compared with 4¾ and 5½ minutes respectively, of other brands.
Hilow Carbons (for 60-85 amps) are precratered.
They deliver 56 Lumens per Ampere, as compared with 51 and 49 Lumens respectively, of other brands.
SAMPLES ON REQUEST.

CARBON PRODUCTS INC.
NEW YORK CITY
Better Theatres Section

April 8, 1933

Joseph F. Arvid Company, 22 W. 33rd Street, New York, N. Y.
Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1128 Center Street, Chicago, Ill.
Hoeler Change-Maker Company, 370 E. 12th Street, Kansas City, Mo.

Changeable Sign Letters

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals of the same character are also available.

Crystalite Print Corporation, 1708 Standard Avenue, Glendale, Calif.
Felton-Vashardt Company, Inc., 741 Mather Street, Chicago, Ill.
Metal Products, Inc., Milwaukee, Wis.

Change-overs

A DEVICE FOR changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button.

Apaeco System, 3510 Greenway Rd., Los Angeles, Calif.
Benson & Sterling, 749 E. 33rd Street, Brooklyn, N. Y.
Dewey Manufacturing Company, 225 Broadway, New York City.
Espenay Electric Manufacturing Company, 1049 N. Hermitage Avenue, Chicago, Ill.
Gold & Black Manufacturing Company, 7231 Le Moyne Street, Chicago, Ill.
Guercio & Barthel, 1085 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 80-96 Gold Street, New York City.

Chimes, Organ

Refer to ORGAN CHIMES

Choppers, Ticket

Refer to TICKET CHOPPERS

Cleaners, Film

Refer to FILM CLEANING MACHINES

Cleaning Compounds

THEATRE REMODELING and rejuvenation go hand in hand with a general clean-up, to which houses are periodically subjected. In this connection cleaning compounds are available for use, not only for the exterior of the house, but for cleaning painted surfaces, marble, tile, terrazzo and mosaic. These latter materials, much in use in theatre buildings, may be brought back to a pleasing state of newness through the use of proper detergents.

Skour-Nu, Inc., 238 West 22nd Street, New York City.

Clocks, Advertising

Refer to PUBLICITY CLOCKS

Color Hoods

ARTISTIC COLOR EFFECTS on electric signs are possible by the use of color hoods which are available in six colors: ruby, blue, green, amber, opal and canary. The color hoods are made of fadeless glass and are made to fit any standard size lamp where they are held in place by spring fasteners, and are readily taken off and replaced for cleaning.

In connection with sign flashers color hoods are an important feature in achieving life and color to make an attention compelling display.

Curts Lighting Company, 1119 W. Jackson Boulevard, Chicago, III.
Kleigl Brothers, 321 W. 50th Street, New York City.
Reynolds Electric Company, 201 W. Congress Street, Chicago, Ill.
Mississippi Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

Color Wheels

WHEELS to accommodate colored gelatine sheets for producing various lighting effects with spot lights or projectors, are color wheels. They are equipped for either hand or automatic control. Prices range from $2.50 to $60.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Kleigl Brothers, 321 W. 50th Street, New York City.
Rocco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

Coloring, Lamp

Refer to LAMP COLORING

Composition Flooring

MANY PARTS of a theatre especially call for a floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc. Indeed, in some of the most elegant theatres, the new types of composition flooring, which is now made in raised sections and patterns suggestive of tile and other kinds of mineral flooring, have been effectively adopted.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork and rubber, and natural gums. For the coloring is added color pigments according to the design. The resulting mass is attached to burlack backing. Composition flooring comes in varying thicknesses, depending on the use to which it is to be put, and it may be especially designed.

Bonded Floors Company, Inc., Kearny, N. J.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.

No More Loose Chairs

FIRMSTONE

Permanently anchors loose chairs to concrete floors. Simple to use. Write us.

DRASTIC PRICE REDUCTION MARCH 1ST SAME QUALITY SAME QUANTITY

Was $7.50

NOW $5.00

Per Carton F.O.B. Chicago

GENERAL SEATING COMPANY

2035-49 Charles Street, Chicago, Ill.

Condensers (Lenses)

CONDENSERS are single glass lenses, unmoving. They are made in various diameters from 21/2 inches to 8 inches in diameter; the 41/2 inches diameter and the 8 inches diameter being used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex some Meniscus or Moon shape and others Bi-Convex.

Condenser breakage and trouble has been greatly reduced through the perfection and development of heat resisting glass which is tempered and processed to withstand extreme changes of temperature. This, it is declared, has been accomplished without any sacrifice of light on the screen and without impairment of photographic values.

Focal lengths for motion picture work are usually 61/2-71/2-81/2 and 91/2 inches; 5 inches, 6 inches and 8 inches diameter condensers are usually used for spotlight projection.

Within recent years there has been a development of what is known as the Parabolic condenser, which has made possible the gathering of more light, and a sharp, concentrated spot on the apertures of the picture machine. These Parabolic condensers have been developed for regular arc projection, high intensity arc projection, and mazda projection. They are a little more expensive than the regular type of condenser, but the results obtained are well worth the price. Prices from $1.50 to $12.

Aerovox Wireless Corporation, 70 Washington Street, Brooklyn, N. Y.
Bazuch & Lamn Optical Company, Rochester, N. Y.
Brecker Light Projection Company, 708 Saint Aubin Avenue, Detroit, Mich.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Kleigl Brothers, 321 W. 50th Street, New York City.
Magnum M. Corporation, 15th Street, New York City.
Stadlauf, Lorsch & Schimmel, 153 W. 23rd Street, New York City.

Cooling, Ventilating Systems

CAPABLE of delivering 35,000 cubic feet of fresh air per minute into every part of the theatre, cooling and ventilating systems are being adopted by theatres of all sizes. Systems of this type are reasonably priced.

They may be installed in various parts of the theatre, a common place being below the stage. Under this arrangement distribution of the air is upward, the air passing to the rear of the auditorium and dropping naturally to every seat. In the theatres having an organ installed at one side of the prosenecium the opposite side of the prosenecium affords a good place for a cooling unit. A pent house on the roof at the rear of the auditorium, or on an elevated platform eight or nine feet above the stage floor level, are other manners in which the system may be installed to assure excellent results.

In fact, regardless of the nature
of the theatre, cooling and ventilating systems of this type may be readily adapted to it.

Manufacturers of this equipment maintain cooling and ventilating experts and offer a service of recommending the most efficient arrangement for the complete cooling and ventilating of a theatre. The systems may be installed without interruption to the regular performances.

American Blower Company, 6004 Russell Street, Detroit, Mich.
Auditorium Conditioning Corporation, 17 E. 42nd Street, New York City.
Blizzard Fan Sales Company, 1524 Davenport Street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Carrier Engineering Corporation, Chrysler Building, New York City.
General Air Conditioning Company, Inc., 135 East 44th Street, New York City.
Ohio Electric Ventilating Company, 280 North Crawford Avenue, Chicago, Ill.
Laxer & Co., Inc., 609 No. LaSalle St., Chicago, Ill.
Scott-Ballantyne Company, 916-918 Redick Tower, Omaha, Nebraska.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
Titz Engineering Company, 800 Lexington Avenue, New York City.
The Typhoon Air Conditioning Co., 235 West 42nd Street, New York City.
United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.
Wittenmeyer Machinery Company, 800 N. Spaulding Avenue, Chicago, Ill.
York Int Machinery Company, York, Pa.

Controls, Curtain
Refer to CURTAIN CONTROL MACHINES

Costumes and Costume Fabrics
Costumes and costume fabrics for the stage must meet many demands, and for that reason this is a specialized field. These fabrics must be of unusual textures for glittering display behind the footlights or in the spot. The costumes may represent a nation, a period or a class, and such costuming must be the work of a skilled costumer whose knowledge of peoples and periods is unlimited. The fine costume fabrics are both domestic and of foreign make. Costumes are made to order, sold outright, or provided on a rental basis.

Durlans, Inc., 142 W. 44th Street, New York City.
Geneego, 607 Broadway, New York City.
H. M. Hexter & Company, 2000 Superior Avenue, East, Cleveland, Ohio.
Lester Ltd., 218 W. Lake Street, Chicago, Ill.
The Costumer, 250 State Street, Schenectady, N. Y.

Covers, Program
Refer to PROGRAM COVERS

Covers, Chairs
Refer to CHAIR COVERS

Curtain Control Machines
Few things leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back 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 flown in addition to open from the center.

Theatres of all sizes are now employing automatic curtain control equipment and mechanism of this type has been developed to a high grade of efficiency, contributing immeasurably to audience enjoyment of the program. The price of curtain control machines is around $225 with the track selling at approximately $3 per foot.

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.

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
Peter Clark, Inc., 544 W. 30th Street, New York City.
The Econoquipment Manufacturing Company, Akron, Ohio.
Richards-Wilson Manufacturing Company, Aurora, Ill.
Tiffin Scene Studios, Tiffin, O.
Twin City Scene Company, 2819 Nicolette Avenue, Minneapolis, Minn.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Wauke, Calif.

Must They Bring Cushions Along?

- Theatre goers are comfort lovers. If they drive to your theatre in automobile comfort, will they sit contentedly on hard, lumpy, worn-out chairs?

ASK US,

"How can I reseat my theatre economically?"

American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums

General Offices: Grand Rapids, Michigan

BRANCHES IN ALL PRINCIPAL CITIES
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 an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort. A moving curtain attracts attention, therefore that motion must not be accompanied by vibration.

American Stage Equipment Company, 191 Lafayette Street, New York City.
Armstrong Studios, Inc., 317 Cordova Street, Los Angeles, Calif.
J. H. Champon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 100 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 55th Street, New York City.
Kleinman Manufacturing Corporation, 1455 West Austin Avenue, Chicago, Ill.
Twin City Scene Company, 219 Nicollet Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Neb.
Perkins Carter-Carrington Company, Watertown, N. Y.
Vallen Electric Company, Inc., 225 Bluff Street, Akron, O.
Vollmer Scenic Studios, Inc., 311 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.

Wm. Beck & Sons Company, Highland and Dorchester Avenue, Cincinnati, Ohio.
J. H. Champon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 55th Street, New York City.
Kleinman Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Loeb Scenic Studios, 707 Broadway, New York City.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scene Company, 219 Nicollet Avenue, Minneapolis, Minn.
Vollmer Scenic Studios, Inc., 311 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 automatic 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.

A. & B. Smith Company, 633 Smithfield Street, Pittsburgh, Pa.
International Register Company, 31 S. Throop Street, Chicago, Ill.

Date Strips

DATE STRIPS, being an inexpensive but nevertheless important theatre advertising commodity, frequently frustrate the good advertising efforts through over-use until they become dirty and unattractive. A few dollars buys enough date strips for a whole year for the average house. Except for special uses date strips are available from stock in standard sizes. Prices range from 1c to 5c each.

M. A. Block & Company, 3111 93rd Street, Jackson Heights, L. I., N. Y.

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Hennegar Company, 111 Genesee Street, Cincinnati, O.
National Screen Service, Inc., 630 Ninth Avenue, New York City.
Radio Mat Slide Company, 1464 Broadway, New York City.
Showman’s Press, 416 So. Dearborn Street, Chicago, Ill.
Triangle Poster & Printing Co., 63 Plymouth Court, Chicago, Ill.

Decorating Products and Service

THE THEATRE to-day has opened a new field for the producer and designer of decorative materials. No other building is as complete in this sense as is the theatre, for in the decorative scheme the theatre has found a factor which encourages patronage. The blending colors, the unique wall designs, the finely cut or molded grille pieces, modern lighting fixture designs, gorgeous drapes, etc., all lend themselves to the theatre.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
Decorative Arts Co., 200 W. Austin Ave., Chicago, Ill.
Decorators Supply Company, 2547 Archer Avenue, Chicago, Ill.
Kastel & Co., Inc., 238-240 E. 49th Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
H. B. Wiggin’s Sons Company, Bloomfield, N. J.

Decorative Pottery

Refer to POTTERY, DECORATIVE

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. Dimmers are used by small theatres as well as the large motion picture palaces. They are usually placed at the side of the stage. In instances of smaller installments the dimmer may be operated by the projectionist from the booth.

The magical effect of lighting control and blending as achieved with dimmers is one of the outstanding features of the modern theatre today. On the stage and throughout the theatre dimmers give producers and managers one of their most effective means of creating marvelous effects which unquestionably are important factors at the box office.

Frank Adam Electric Company, St. Louis, Mo.
Cutter-Hammer, Inc., 427 W. 44th Street and St. Paul Avenue, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 K. Grand Avenue, Chicago, Ill.
Kiegle Brothers, 321 W. 55th Street, New York City.
Major Electric Company, 460 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2200 W. Congress Street, Chicago, Ill.
Saltmann Brothers, Royal Theatre, New York City.
World-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Wm. Wordey Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Disinfectants, Perfumed

THE NEECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave in the room a delightful perfume fragrance.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable.

The Huntington Laboratories, Inc., Huntington, Ind.
Rochester Germicide Company, Inc., Rochester, N. Y.
Triumph Disinfecting Company, 42-46 Barn Street, Long Island City, N. Y.

Doors, Fireproof

Refer to FIREPROOF DOORS

Draperies

Refer to STAGE SCENERY AND DRAPERIES

Driers, Hand

Refer to HAND DRIERS

Drinking Cups, Paper

The paper drinking cup, in its handy container, is an adjunct to the sanitary equipment of a theatre. In some instances containers are included in the cost of the cups. Where it is necessary to buy a container, the price will range from about $1.50 up.

Libby-Tulip Cup Corporation, 121 E. 42nd Street, New York City.
Ideal Cup Corporation, 317 W. Wells Street, Chicago, Ill.

Drinking Fountains

Eighteen drinking fountains about evenly divided between the wall and pedestal type are installed in just one metropolitan theatre alone. While the house is one of the country’s largest houses, the drinking water facilities provided easily emphasize the importance of this feature in any theatre.

Drinking fountains should be placed as conveniently as possible for the patron entering and leaving the theatre. In small houses at either end of foyer is a place frequently used. Whether the wall or pedestal type fountain is used depends upon space available, the wall type being used where space conditions are more limited. The wall type is designed with special decorative and illuminating features.

In the finer theatres drinking fountains form an integral part of the decorative scheme of the theatre, being designed in harmony with the balance of the surroundings and in conformity with the architectural treatment of the house.

Batchelder-Wilson Company, 303 Artesian, Los Angeles, Cal.
Century Brass Works, 962 N. Illinois Street, Belle- vue, Ill.
The Crane Company, 836 E. Michigan Avenue, Chicago, Ill.
General Electric Company, 1 River Road, Schenec-
tady, N. Y.
Kendle Scenic Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sandel’s Sanitary Manufacturing Company, Besse-
er Building, Pittsburgh, Pa.

Earphones

EARPHONES consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear
the sounds of the picture as well as a normal person. These systems for the hard-of-hearing have made the talking picture as much of a source of entertainment to the person with impaired hearing as the silent picture was before, and through the device, the partially deaf person has been regained as a patron of the motion picture theatre.

The Fortiphone Corporation, 535 Fifth Avenue, New York City.
Heising Devices Corporation, Times Square Building, New York City.
Mears Radiophone Device Corporation, 45 W. 34th Street, New York City.
Western Electric Company, 250 W. 5th Street, New York City.

Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stage shows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of sizes on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effect but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinemat Equipment, 1716-1718 N. Springfield Avenue, Chicago, Ill.
Deeney Stage Lighting Company, 442 W. 44th Street, New York City.
Kliegl Brothers, 221 W. 59th Street, New York City.

Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transmitters, magnetic appliances and many other involved and sensitive electrical instruments, it depends on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like. All these and others tend toward improving lighting.

General Electric Company, 1 River Road, Schenectady, N. Y.
Heiser Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Western Electric Instrument Company, Waverly Park, N. J.

Electric Fans

THIS TERM is used to designate fans ranging in size from 5 to 16 inches, which are usually portable and are made in both oscillating and non-oscillating types. They are operated by connection to the light socket. Prices range from $5 to $35. Ceiling fans are also often desirable in theatres not well equipped for good ventilation.

Century Electric Company, 1005 Pine Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
Rabbits & Meyers Company, Springfield, O.

Wagner Electric Corporation, 6409 Plymouth Avenue, St. Louis, Mo.
Western Electric Company, 50 Church Street, New York City.

Electric Pickups

ELECTRIC PICKUPS take the sound vibrations from records, transmit them to the amplifiers. The stylus (or needle) runs in a groove on the record and is caused to vibrate according to the groove made at the recording. On the phonograph this needle vibrates a diaphragm located in the neck of the horn, and these vibrations are amplified to audibility by the construction of the horn. Electric pickups are used to convert the mechanical energy picked up from the record by the stylus, which also is the armature of the reproducing unit. A fluctuating audio-frequency voltage is generated in the coil surrounding this armature, which is amplified either through the audio-amplifier (of the radio set) or through the amplifier of a public address or sound picture system.

The Audiel Company, 305 E. 46th Street, New York City.
Best Manufacturing Company, 1200 Grove Street, Irvington, N. J.
Paege Electric Company, Inc., 91 Seventh Avenue, New York City.
Stromberg-Carlson Telephone Company, 1609 Clinton Street, Rochester, N. Y.
Webster Electric Company, Clark and DeKoverre Avenue, Racine, Wis.

Engineering Service

THE AVENT of sound pictures, with all the attendant problems and requirements has necessitated a special kind of engineering service. Men engaged in such works are usually known as consulting engineers and are qualified to act in an advisory capacity on electrical and acoustical problems as well as to supervise sound installations and operation.

Kendoll & Dasseline, Inc., 6 E. 46th Street, New York City.
S. S. Sugar, 8 W. 46th Street, New York City.
Theatre Sound & Projection Engineers, 276 W. 44th Street, New York City.
Theatre Supply & Service Co., 555 Eleventh Avenue, 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."

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
B. E. Fulton Company, 1058 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 59th Street, New York City.
La-Net-Nus Signs, Inc., 702 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4600 Fullerton Avenue, Chicago, Ill.
Raven & Evans Company, 710 W. Washington Street, Chicago, Ill.
Vocal Products Corporation, 423 W. 42nd Street, New York City.

Fans, Electric

Refer to ELECTRIC FANS

Fans, Ventilating

FANS MAY BE divided into two classes, the portable and the stationary. The latter is the type commonly used in theatres. It is made in a variety of styles and sizes and is used for drawing into the auditorium fresh air or drawing out the foul air. These fans are mounted in a wall opening and in theatres can advantageously be placed in the front or rear of the auditorium and in the lobby. The motors operating these fans are usually supported by a bracket extension of the fan. The motor is generally enclosed to prevent trouble from dust or dirt.

The sizes of these fans range from 10 to 72 inches in diameter.

Ceiling fans are of a larger type and operate at slower speed. Fans of this type usually have four wooden blades and they
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are hung from the ceiling by an insulated hanger. The blower type of fan may be located over exits, under stage, at sides of projection booth and on roofs, either at front or rear.

While the importance of adequate ventilation in the auditorium is generally recognized it has been found that many theatres have failed in providing ventilation in lobbies.

American Blower Corporation, 6004 Russell Street, Detroit, Mich.

A. H. Heiflich Electric Co., 4136 Pine St., St. Louis, Mo.

Bullseye Blower Company, 3115 Davenport Street, Omaha, Neb.

Buckeye Electrical Company, Columbus, O.

Century Electric Co., 1806 Pine St., St. Louis, Mo.


E. B. Belson Company, 1013 S. Wasbash Avenue, Chicago, Ill.


Fomax Electric Company, New York City.

Foster Electric Company, 3135 Shields Avenue, Chicago, III.

Gould Manufacturing Company, 3155 S. 21st St., St. Louis, Mo.

Heiflich Electric Company, 101 E. 5th Street, Kansas City, Mo.


The New York Blower Company, 3155 Shields Avenue, Chicago, Ill.

Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.

United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.

Valen Electrical Company, Akron, Ohio.


Film Cabinets

There are various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that one reel becomes ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping.

American Film-Safe Corporation, 1800 Washington Boulevard, Birmingham, Ala.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.

E. E. Fulton Company, 1018 S. Wasbash Avenue, Chicago, Ill.

Emeryne Products Corporation, 440 W. 42nd 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.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.

E. E. Fulton Company, 1018 S. Wasbash Avenue, Chicago, Ill.

Film Cement

A Special preparation for splicing motion picture used in theatres, laboratories and film exchanges. Film Cement sells at about 20 cents a bottle.

Boll & Howell Company, 1801 Larchmont Avenue, Chicago, III.

E. E. Griffin, Oshkosh, Wis.

Rosen Laboratories, 360 Hudson Avenue, Brooklyn, N. Y.

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.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.

Consolidated Film Industries, 1776 Broadway, New York City.

Film Renovator Mfg. Company, 73 E. Næghten Street, Columbus, O.

Film Developing and Printing

With Motion Picture presentations and local news reels offering novelty on many theatre bills, a great responsibility rests upon those developing and printing the films. Rapid service is required, yet the negatives and positives must be handled with meticulous care to avoid cloudiness, rain and other faults. Positives may be obtained in black and white and in several tints, including amber, red, etc.

André DeBrie, Inc., 115 W. 45th Street, New York City.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

Consolidated Film Industries, 1776 Broadway, 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. The film inspection machines manufactured today are adding efficiency to 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 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 recently brought on the market also has a detachable grinding and polishing attachment for aiding the operator in keeping his equipment in first class shape as well as keeping his are lamp in good working order.

André DeBrie, Inc., 115 W. 45th Street, New York City.

Atlas Metal Works, 201 Alamo Street, Dallas, Tex.

Automatic Film Rewinder, Harrisburg, Pa.

Bass Camera Company, 159 W. Madison Street, Chicago, Ill.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

Chicago, Ill.

Film Inspection Machine Company, Inc., 31 W. 60th Street, New York City.

E. E. Fulton Company, 1018 S. Wasbash Avenue, Chicago, III.

Gold Film Manufacturing Company, 203 LeMoyne Street, Chicago, Ill.

International Projector Corp., 88-96 Gold St., New York City.

Film Processing Machines

A device for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

André DeBrie, Inc., 115 W. 45th Street, New York City.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.

Consolidated Film Industries, 1776 Broadway, New York City.

Midwest Film Laboratory, 244 W. 49th Street, New York City.

Rex Film Renovator Mfg. Company, 74 E. Næghten Street, Columbus, O.

Film Splicing Machines

Equipment of this type is used mostly in film exchanges, studios and laboratories for the purpose which the same states. Smaller models are made for theatres. Prices range from $50.00 up.

André DeBrie, Inc., 115 W. 45th Street, New York City.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

E. E. Fulton Company, 1018 S. Wasbash Avenue, Chicago, Ill.

Fire Doors

Refer to FIREPROOF DOORS

Fire Extinguishers

There are for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2% gallon soda acid extinguisher; the 2½ gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the

Decorative Arts Company

300 West Austin Avenue

Chicago

Whitehall 6494

Interior Decorating

Carpet

Theatre Chairs

Drapery

Embroidered lobby display cards in various color combinations. A ten cent deposit will be required with a return of goods.

M. A. BLOCK COMPANY

111 W. Monroe St., Chicago, Ill.
Fire Prevention for Projectors

Fireproofing Materials

Fireproofing enters into every factor of theatre construction, there should enter fire resisting material. Through such construction, the exhibitor is safeguarding his investment and his clientele. Fireproofing compounds have been prepared for coating scenery, drapes and curtains and other inflammable materials. Today through the use of specially prepared wood, compounds, asbestos, cement steel and other fire resisting material the owner may feel assured of the safety of his building.

Canvas Proofing & Stripping Company, 923 W. Chicago Avenue, Chicago, Ill.
Johns-Manville Corporation, 292 Madison Avenue, New York, N. Y.
Associated Engineering Company, 782 Union Trust Building, Cleveland, Ohio.
Universal Gymnasia Company, 105 W. Washington Street, Chicago, Ill.
U. S. Foamite Company, 300 W. Adams Street, Chicago, Ill.

Flashers, Signs

THE SPARKLING life and motion characteristic of many theatre signs is produced by the use of sign flashers. Sign flashers are made in several types, among them being the motor driven, the mercury contact, thermal and socket flasher type.

The possibilities for attention getting effects through the use of sign flashers is demonstrated daily in thousands of signs equipped with them. Signs employing flashers are generally used in connection with colored lamps or color hoops, the combined flasher and color lending itself to an almost endless interpretation of interesting figures and shapes.

In addition to the interest compelling action which the sign flasher injects in a sign, it is stated that its use effects a saving in current cost over the continuous burning sign. Prices range from $40.00 up.

Eagle Sign Company, 575 Albany Street, Boston, Mass.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

Flood Lights

FLOOD LIGHTING is accomplished with a lamp equipped with reflector of parabolic form capable of projecting a light to cover a wide area at a distance. For night lighting of theatre buildings lamps usually range from 200 to 1,500 watts. These may be located on the marquee or at some other vantage point opposite or nearly opposite the building. The intensity of the light is governed to a great extent by the type of reflector employed.

In general, there are three types: the expensive, the distributing and the concentrating. The former gives a wide smooth distribution of light for close-up work; the distributing reflectors provide a more concentrated beam for work at average distance and the concentrating reflector throws a long, narrow beam of light for illumination at long distances.

Claims advanced for the advantages of flood-lighting, aside from the obvious advertising value of this form of illumination, include a clean revelation of the architectural beauty of a building unmarred by signs or lamp outlines.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 219 W. Grand Avenue, Chicago, Ill.
Klein Brothers, 311 W. 50th Street, New York City.
Major Equipment Company, 4003 Pullerton Avenue, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurzack Electric Manufacturing Company, 4444 Clay Avenue, St. Louis, Mo.

Floor Coverings

Refer to CARPETS and MATS and RUNNERS

Flower Baskets, Electric
Refer to ELECTRIC FLOWERS

Flowers, Artificial
Refer to ARTIFICIAL FLOWERS AND PLANTS

Footlights

MANY TYPES of footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Buckeye Distributing Company, 7016 Euclid Avenue, Cleveland, Ohio.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago.
Hub Electric Company, 219 W. Grand Avenue, Chicago, Ill.
Klein Brothers, 311 W. 50th Street, New York City.
Major Equipment Company, 4003 Pullerton Avenue, Chicago, Ill.
Wheelach Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurzack Electric Manufacturing Company, 4444 Clay Avenue, St. Louis, Mo.

Fountains, Drinking
Refer to DRINKING FOUNTAINS
Better Theatres Section

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Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

Frames—Poster, Lobby

POSTER AND LOBBY display frames are manufactured in standard sizes. There are one sheet to hang and one sheet with easel back—three sheets to hang and three sheets with easel back—easel to accommodate a one-sheet and eight combination frames to hang and with 11x14 photographs. Another combination often used is one to take a 22x28 photograph, eight 11x14 photographs and date strip.

Photograph frames are also offered in standard sizes for five or six photographs, 11x14 in size.

Most of the modern theatres are having their lobby display frames and cases built to order to fit the recesses and spaces provided for by the architect. Manufacturers of frames and cases gladly furnish complete drawings and specifications for the theatre owner’s approval.

American Display Corporation, 475 10th Avenue, New York City.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markenfors Sons, Inc., 159 West 23nd Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.

Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

A NUMBER OF factors should guide the architect in the selection of his furniture. Comfort and restfulness are among the first considerations. Upholstering materials offer a splendid opportunity for accents in the color scheme of the room. Over-elaboration and that which breathes of the gaudy should generally be avoided.

All furniture depends upon the finish. A glassy varnish finish on any piece cheapens the quality of the framework. It scratches easily and shows dust more readily. A soft finish is always desirable, and this holds particularly true of gold furniture, which looks cheap unless nicely toned down.

Furniture for the men’s room should always be of a heavy type, giving a manly and clubby appearance. Leather upholstering is quite proper. Women’s rest room should be dainty and more genteel. Cane furniture is appropriate here.

The Flicks Reed Company, 4723 Fidley Street, Cincinnati.
S. Karpen & Brothers, 606 W. 2nd Street, Chicago, III.
Mandel Brothers, Inc. 4 State and Madison Streets, Chicago, Ill.

Generators, Motor

THESE ELECTRICAL devices are designed to produce direct current for the arc lamp on the projection machine, spots or double dissolving stereopticon. It consists of an alternating current motor, directly connected on a shaft to a direct current generator. Motor generators are made for every current requirement to deliver amperages from 20 amperes to 800 amperes.

There are 20 and 80 amperes outfits for reflecting arc lamps; 40, 60 and 80 amperes outfits for the ordinary arcs, and 80, 100, 150 ampere and larger generators for use with high intensity lamps.

Motor generators are made in two types, the series generators and the multiple arc generators.

The series arc is for use with two picture machine arcs. It is so designed that for the period of time needed to warm up the second picture machine arc, preparatory to changing from one picture machine to the other, it will carry both arc lamps at the same amperage without danger of

or “blow” due to excess current caused by overload or a short circuit in the line. Thus the circuit is opened before the excess current can damage any other part of the wiring or apparatus forming the circuit. They are purely a protective device and require replacement when the non-renewable type is used, or the renewal link replaced when the replaceable type is used.

Fuses are preferable type of protective device because of their lower cost, their enclosed parts, and the absence of moving parts. It is good business to keep extra fuses or renewals on hand at all times. A sufficient supply will prevent a dark house.

The theatre owner should not experiment on the use of fuses, but should take the advice of a skilled electrician so that an overload will not result.

Fuses may be more safely pulled than otherwise if a fuse puller is used. This device may prevent burns, injury to the equipment and other mishaps, and it costs but little.

The Bryant Electric Company, Bridgeport, Conn.
Chicago-Jefferson Fuse & Electric Company, 150 S. Laffin Street, Chicago, III.

Gelatine Sheets

THE GELATINE SHEET, for the colorful and atmospheric lighting of stages, organs, sections of the screen and other features which take the spot, is as vital as the spot and flood. The best gelatine sheets are both durable and flexible, and are only slightly affected by atmospheric changes in the theatre. Cooling systems do not cause such sheets to fall limp from the frames. The list price of gelatine ranges from 20c and up for 100 sheets. Any desired color many be obtained, either in the individual sheet or through combinations.

Central Import Company, 1556 S. Central Park Avenue, Chicago, III.
Kodak Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Transolite Company, Barrington, Ill.

Hand Driers

WHAT IS KNOWN as the sanitary hand drier for the lavatories of theatres is an electrically operated blower type of drier, through which a current of warm air evaporates the water on the hands. Driers of this type are built of cast iron with a heavy white porcelain finish with the metal parts of nickel plate. These driers stand about 46 inches high with full 360-degree swivel nozzle and are operated by a foot lever or automatic cut-off push button which turns the switch on and off.

Airdry Corporation, Groton, N. Y.
Sash Products Company, Merchandise Mart, Chicago, Ill.

Grilles

GRILLES IN BOTH brass and bronze are used in box office windows, organ grille openings, ceilings under balconies (usually illuminated), and in radiator openings in lobbies. Manufacturers of these grilles show many designs to select from. Can be bought in standard sectional assembly or built to order.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Zero Valve & Brass Corporation, 434 Fourth Street, Buffalo, N. Y.

Hardware, Stage

WITH THE GROWING popularity in theatres of presentation acts a need is apparent for equipment to meet the varied physical requirements in the way of stage hardware to accomplish this purpose. The subject of stage hardware takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, delay pins, cleats, curtain tracks, key-
stones and corners, pin rails, pin wire, rope, manila wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counter-weight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Armstrong Studios, Inc., 1777 Cordova Street, Los Angeles, Calif.
J. H. Chamber Corporation, 1455 W. Austin Avenue, Chicago, Ill.
J. R. Cons, 130 W. Bolden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Great Western Stage Equipment Company, 637 Holmes Street, Kansas City, Mo.
Klimm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 709 Broadway, New York City.
Novelty Scenic Studios, 140 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Vollard Scenic Studios, 1537 Cass Avenue, St. Louis, Mo.
Yale & Towne Manufacturing Company, Stamford, Conn.

Heating Devices

Refer to EARPHONES

Heaters, Organ

Refer to ORGAN HEATERS

Heaters, Ticket Booth

Refer to TICKET BOOTH HEATERS

Heating Systems

There are a number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators.

American Foundry & Furnace Company, 915 E. Washington Street, Bloomington, Ill.
Grimsell Company, Providence, R. I.
B. F. Reynolds Company, 609 N. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

Heating Systems, Oil

Heating by means of oil is growing rapidly in popularity among theatres. Some of the country’s largest playhouses are installing oil heating systems of various makes and types. They are also to be found in smaller theatres. Among the advantages claimed for oil heating is the matter of cleanliness and subsequent savings in draperies and redecorating costs. The operation being automatic, the oil burner requires virtually no attention, effecting a saving in janitor service. Another advantage pointed out is the fact that oil burners give heat only when needed.

Most oil burners are operated in connection with a thermostat so that when the temperature falls even one degree below the desired point, the thermostat establishes connection which starts the burner again. When the temperature goes above the desired degree, the heat is automatically shut off.

General Electric Co., 1 River Road, Schenectady, N. Y.
Hardinges Brothers, Inc., 447 Ravenswood Avenue, Chicago, Ill.
Rayfield Manufacturing Company, 2559 W. 21st Street, Chicago, Ill.
B. F. Reynolds Company, 609 N. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.

C. U. Williams & Sons, Bloomington, Ill.

High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

Holders, Ticket

Refer to TICKET HOLDERS

Hoods, Color

Refer to COLOR HOODS

Horn Lifts and Horn Towers

A horn lift is an automatically controlled electric driven elevator used to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Bud Speaker Company, 1136 Dorr Street, Toledo, Ohio.
Gates Radio & Supply Company, Quincy, Ill.
Littlefield Brothers, 311 E. Pearl Street, Cincinnati, O.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
Vollen Electric Company, Inc., 225 Blluff Street, Akron, O.

Incandescent Lamps

Refer to LAMPS, INCANDESCENT PROJECTION

Insurance

No business man today would risk his investment by operating his business without ample insurance. Insurance is obtainable for theatre buildings and equipment to the same extent that it may be procured for other types of establishments, and safety codes and modern methods of construction, installation and manufacture have permitted such a reduction in insurance rates covering exhibitors' risks that ample protection is within reach of any theatre enterprise. Besides the usual forms of insurance covering fire, accidents to employes and patrons, etc., there is rain insurance, which offers exhibitors protection against poor patronage due to storms rising suddenly before show time.

George J. Diener, 175 W. Jackson Boulevard, Chicago;
Jules Julliard & Company, 175 W. Jackson Boulevard, Chicago;
Stebbins, Leterman & Gates, Inc., 1540 Broadway, New York City.

Inter-Communicating Telephones

Systematizing of business has relieved the individual of much routine and has increased thereby his efficiency. In the systematizing of business the inter-communicating telephone is playing an important part. In the theatre it contributes to a smooth functioning organization. No theatre of consequence today operates without such a telephone system.

Nomad Electrical Engineers, 259 West 30th Street, New York City.
Stromberg-Carlson Telephone Company, Rochester, N. Y.

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. The originality of theatre decoration has played no small part in the success of this form of entertainment for it takes the public into a new world.
Iron and Bronze Work, Ornamental

Refer to BRONZE AND IRON WORK, ORNAMENTAL

Labels, Film

Refer to GUMMED LABELS

Labels, Gummed

Refer to GUMMED LABELS

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, and the list price ranges from $9.50 to $32.

Because of the rigidity of these ladders, they are time-savers.

Dayton Safety Ladder Company, 312 W. Third Street, Cincinnati, 14th floor, Durahtich Ladder Corporation, Cressdale, N. Y.; The Patent Scaffolding Company, 1000 Dayton Street, Chicago, Ill.

Lamp Coloring

LAMP DIPS or lamp colorings are manufactured by numerous companies, and can be obtained in either the clear color or a translucent shade.

There are three types of coloring. One type is for a temporary dip where the color is to be changed often. For such changes, incidentally a color remover can be purchased.

The next type is the color used for dipping lamps with which it is desired to color for permanent use. This color should not be used for outside lighting as it will not withstand the elements.

The third type is the outside coloring. This is for use on lamps used for lighting electric signs, marquees and other outside lighting. It is a very quickly drying color, taking from three to four minutes to dry. Lamp dip coloring sells for $1.50 per pint and up.

Kleigl Brothers, 321 W. 50th Street, New York City; Rosso, Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

Lamps, High Intensity

IT IS VERY encouraging, indeed, to note the many recent improvements in the high intensity lamp for moving picture projection.

With playhouses of every increasing seating capacity and consequent increase of projection range or "throw," the high intensity lamp has rapidly become a necessity with very few alternatives for light source in the larger houses.

The high intensity lamp, just a few years ago, while considered a necessity in the larger houses, was also looked upon as a rather troublesome piece of apparatus to be gotten along with because there was nothing else that could serve its purpose. But today the high intensity lamp has been perfected in such measure that it is no longer troublesome or intricate from an operating standpoint, and gives satisfactory results.

Abbe's Automatic Arc Company, 424 Santa Monica Boulevard, Los Angeles, Calif.; Brenchert Light Projection Company, 724 St. Aubin Avenue, Detroit, Mich.; Hall & Connolly, Inc., 24 Van Dam Street, New York City; Imperial Electric & Manufacturing Co., 1063 North Orange Grove, Los Angeles, Calif.

Lamps, Incandescent, Projection

THIS TERM may be confusing as there are lamps for motion picture projection as well as lamps for spotlight, searchlight, floodlight, and stereopticon projection. Some are quite different, and each should be used in the service it is designed for.

There are two lamps made especially for theatre projection with professional apparatus. The 900 watt, 30 amper, 30 volt lamp and the 600 watt, 20 amper, 30 volt lamp. They cannot be used on the ordinary lighting circuit without a regulator or transformer to change the current to the correct amperage and voltage.

For portable projectors such as are generally classed as "amateur" there are several types of projection lamps in very wide use. There are the 50, 100 and 200 watt lamps for use on 115 volt circuits and the 200 and 250 watt, 50 volt lamps which are operated with a regulator.

All of these lamps are designed to project the most possible light on the screen. The 900 Watt lamp produces enough light to work efficiently on throws up to 100 feet. The 600 Watt lamp is used for throws shorter than 80 feet. The other lamps are for short throw work, generally with 16-mm. film.

Other lamps designed for spotlight service can be had in wattages of from 100 watts to 10,000 watts for use on 115 volt lines. The 100 watt 2000 volt lamps are all standard and are carried in stock. There is a standard lamp of 1000 watts for use on 115 volt lines for motion picture projection. It is not, however, as efficient as the 30 volt type for motion picture work and is generally used for non-theatrical service.


Lamps, Mazda

THE USE of the Mazda lamp has broadened in recent years, and today these lamps are used in projectors in the theatres and on stages of the studios. It has been said, and perhaps rightly, that it sells the show. Especially is this true in the cities where scores of theatres are vying with each other for patronage. In the display signs, in the strip signs, in the marquee, in the lobby and in the theatre proper, the Mazda lamp has made the White Way, whether in the metropolitan centers or in the small towns, whiter. It is being used in the studio as well as theatre. Durably colored lamps may now be purchased with coloring on the inside, permitting the lamps to be washed.

Champion Lamps, Davenport, 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, Ohio; Westinghouse Lamp Company, 150 Broadway, New York City.

Lamps, Reflector Arc

A CARBON arc lamp for motion picture projection using a reflector for projecting the light through the aperture of the picture machine.

The complete lamp contains as a part of the unit an automatic arc control adjusted to operate at a variance of a fraction of a volt at the arc. The advantage of the reflecting arc lamp is that it will operate at 20 to 25 per cent of the electrical current necessary to operate the old style arc lamp. The carbons used are much smaller in size, making an additional saving.

The reflector arc lamp is now accepted as a necessity by progressive exhibitors, because, in addition to saving electric current, it produces a flat even field of bright crisp white light which is very desirable in motion picture projection.


Lantern Slides

Refer to SLIDES

Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condenser lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3 1/4 inches).

The one-eighth and one-quarter sizes are furnished in equivalent foci of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent foci of four and a half inches E. F. to ten inches E. F., and the three-quarter in equivalent foci of six inches E. F. to ten inches E. F.

There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed...
to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N. Y. 
F. P. Clapp & Co., 240 E. 44th St., New York City.
G. F. Goetz American Optical Company, 455 5th Avenue, New York City.
Graf Lens Division, General Scientific Corporation, 4334 South Lake Ave., Chicago, Illinois.
G. O. Hansen & Bros., 4031 Armitage Avenue, Chicago, Ill.
Uex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.

With the advancement in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.


Art Lamp Mfg. Company, 1413 So. Wabash Avenue, Chicago, Ill.

Barker, Brothers, Seventy Street, Flower and Figuerro, Los Angeles, Cali.


The Fink Company, 31-10 Bridge Plaza, Long Island City, N. Y.

I. P. Fink, Inc., 210 Tenth Avenue, New York City.

The Edwin F. Guth Company, 2015 Washington Street, St. Louis, Mo.

Heckel & Best, 431 N. Michigan Avenue, Chicago, Ill.

Kline Brothers, 421 W. 59th Street, New York City.

The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

Lighting, Flood Refer to FLOOD LIGHTS

Lighting, Stage, Equipment Refer to STAGE LIGHTING EQUIPMENT

Lighting and Power Plants Emergency lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply. It is said that the financial loss suffered by admissions returned by a theatre through only one power failure a year would more than compensate for the cost of equipment of this type. In addition to financial loss, a power failure during a performance frequently results in loss of life and property through the resultant panic.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine 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.

The first source of power for the emergency lights of the theatre is the regular power supply, either from central station lines or from private generating plant. In the case of the private electric plant, if it is automatically operated, it can be so installed with an automatic transfer switch that the instant the regular supply of current fails, the private electric plant is automatically started. The electric plant then supplies the electrical needs of the theatre to the extent of its capacity. This it continues to do for as long as the regular supply is shut off. When this service is again resumed, the plant automatically stops.

The second source for the emergency, exit or hazard line circuits, is a special heavy duty glass jar storage battery, which is automatically kept charged by a motor generator set or rectifier. The capacity of the plant depends upon the total necessary load and the length of time protection is desired. The normal alternating current is fed through the transfer switch direct to the lighting lines and in the event of power failure, the batteries to the lighting lines. The batteries supply the necessary power until the normal service is resumed, or until the batteries are discharged.

In some states the emergency, exit and hazard light circuits must be of a lower voltage than that of the normal power supply lines. In such cases, a transformer is used to step-down the supply line voltage to that of the emergency circuit voltage. The third source of supply for the emergency circuits is the motor generator set itself. In case the A.C. transformer circuit, which normally feeds the 32-volt lights, should fail the motor generator set is operated from the man power supply line and connected to the emergency exit light circuits through its battery circuit. The battery will carry the lights only as long as necessary to start the motor generator set. After the motor generator is started the battery floats on the line.

The heavy-duty storage battery is kept continuously charged by means of a motor generator set, which is operated from the

![We have this prescription filled and cure your light troubles! Buy equipment which incorporates all up-to-the-minute improvements—equipment you can depend upon for an abundance of even, crisp, brilliant light. For sale by Independent Supply Dealers.](https://example.com/image)
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Lights, Aisle
 Refer to AISLE LIGHTS

Lights, Exit
 Refer to EXIT LIGHT SIGNS

Lights, Spot
 ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 amperes up to 150 amperes. They come complete with start and attachment cord and connections. 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.


Lobby Decorations
 Refer to INTERIOR DECORATIONS

Lobby Displays
 AN ATTRACTIVE lobby is a boon to business. To conform to the beauty in lobby decor, N. coloristic 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.


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 then 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.


Luminous Signs
 Refer to SIGNS, DIRECTIONAL Machines, Pop Corn

Machines, Ticket
 MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two units, 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.

Arias Ticket Company, 348 N. Ashland Avenue, Chicago, Ill. General Register Corporation, 81 Prospect Street, Brooklyn, N. Y. Standard Ticket Register Corporation, 1600 Broadway, New York City.

Marquees
 Refer to CANOPIES, THEATRE

Mazda Lamps
 Refer to LAMPS, MAZDA

Mazda Regulators
 THIS is an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.


Music Publishers
 APPRECIATING the important part played by music in the theatre several companies have recently compiled special music for the guidance and assistance of theatre organists and orchestras. In this music and orchestral arrangement has been so scored that the numbers can be played with maximum effect by any combination of instruments, large and small.

Special books or organ music have also recently been available. These comprise classic, modern, characteristic, marches, opera selections and sacred numbers, making a valuable addition to every organist's library.

D. Appleton & Company, 35 West 33rd Street, New York City.
D. Sylva, Brown & Henderson, Inc., 745 Seventh Avenue, New York, N. Y.

Motor Generators
 Refer to GENERATORS, MOTOR

Motors, Projector
 MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed from 150 r.p.m. to 4,000 r.p.m.


Speed Accuracy Efficiency
A "GENERAL" Leads Again!

There must be a reason why RADIO CITY-Roxy Theatres and the Chicago's World's Fair are equipped 100% with the latest AUTOMATIC GOLD SEAL TICKET REGISTER.

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1018 S. Wabash Ave., Chicago
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113 Albany St., Boston
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Lenses
from the finest theatres come to us for reimbursing condensers, lenses and reflectors of all kinds. Among our customers are the most particular and critical managers and projectionists. We can give 24-hour service. The tar is less than one-third the price of a new condenser or one-sixth the price of a new reflector. All work is like new. Write for particulars.

G. O. Hansen & Brothers
 Optical Company
4901 ARKIMEADE AVENUE
CHICAGO
April 8, 1933

Motion Picture Herald

Olive Ditson Company, 179 Tremont Street, Boston, Mass.

Donalson, Douglas & Gumble, Inc., 179 Broadway, New York City.

Lee Peat, Inc., 52 Cooper Square, New York City.

Carr Fisher, Inc., 52 Cooper Square, New York City.

Harma, Inc., executive office, 62 West 45th Street, professional office, 1654 Broadway, New York.

Edward P. Marks Music Company, 225 W. 46th Street, New York City.

Miller Music Co., 22 West 43rd Street, New York, N.Y.

Mills Music, 49th Street and Broadway, New York City.

Olson Music Co., 247 Seventh Ave., New York City.

Remick Music Corporation, 1069 Broadway, New York City.

Robbins Music Corporation, 799 Seventh Avenue, New York City.

Santilly Bros., Inc., 755 Seventh Avenue, New York City.

Shapira, Bernstein & Co., Capitol Theatre Bldg., 51st Street and Broadway, New York, N.Y.

M. Witmark & Sons, 1659 Broadway, New York, N.Y.

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 Equipment Company, 1727-1745 N. Springfield Avenue, Chicago, Ill.

Klemm Manufacturing Corporation, 1415 W. Austin Avenue, Chicago, Ill.

Kling Brothers, 221 W. 50th Street, New York City.

The Liberty Music Stand Company, 1380 E. 116th Street, Cleveland, Ohio.

Novelties, Advertising

Refer to ADVERTISING NOVELTIES

Oil Burners

Refer to HEATING SYSTEMS, OIL

Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

Organs

ASIDE from detail considerations, the important thing to bear in mind is the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demand upon an organ to be used in a theatre 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.


Crosby, Kline & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.

W. W. Kimball Company, 308 S. Wakefield Avenue, Chicago, Ill.

The Link Organ Company, Binghamton, N.Y.

Pop Organ Company, 209 W. Jackson Street, Lima, O.

The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.


Spencer Turbine Company, Hartford, Conn.

Zephyr Electric Organ Blower Company, Orrville, O.

Organ Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

Organ Slides

Refer to SLIDES

Paint, Plastic

Refer to PLASTIC PAINT

Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.

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 Adams Electric Company, 3550 Windsor Avenue, St. Louis, Mo.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.

Bell Dog Electric Products Company, 7610 Joseph Campbell Street, Detroit, Mich.

The Cleveland Switchboard Company, 922 E. 79th Street, Cleveland, O.

General Electric Company, 1 River Road, Schenectady, N.Y.

Hoffmann-Soons, 357 First Avenue, New York, N.Y.

Hub Electric Company, 2225 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.


Paper Drinking Cups

Refer to DRINKING CUPS, PAPER

Paper Towels

Refer to TOWELS, PAPER

Paste, Poster and Labelling

LENDING 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.

Arthur S. Hoyt Company, 90 Broadway, New York City.

Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES

A NEW DEAL

Ticket Machines

THE NEW SILENT AUTOMATIC TICKET REGISTER

NORESSE OPERATING

GREATER SELLING CAPACITY

SELF-SHARPENING

KNIVES

WORRY FREE GUARANTEE

NO REPAIRS

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PONT THE... 

NEW SILENT MODEL... 

GAMBLE! BUY THE... 

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TICKETS

Standard Quality Tickets

Lowest Market Prices

Roll or Folded—Any Color

Your Own Copy... Attach Sample Service... Courtesy... Satisfaction

Mail Us Your Next Order

THE STANDARD

1600 BROADWAY NEW YORK CITY
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 being the simplest of which are diffused throughout the air. One placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

A 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.

The Huntington Laboratories, Inc., Huntington, Ind., West Disinfecting Co., 42-16 Barn St., Long Island City, N. Y.

Photographic Cells
THE FUNCTIONS of the photoelectric cell in sound installations is to transform light into electrical energy in the reproduction of sound-on-film.

Aegaturus Radio Company, 255 Sherman Avenue, Newark, N. J.
Cable Radio Tube Corporation, 84-99 North Ninth Street, Brooklyn, N.Y.
Continental Electric Company, St. Charles, Ill.
Danevic Radio Tube Corporation, 366 Fumur Street, Bridgeport, Conn.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Herman A. Devry Company, 1111 Center Street, Chicago, Illinois.
International Projector Corp., 88-96 Gold St., New York City.
Lumatron Vacuum Products Division, General Scientific Corporation, 4280 South Kedzie Avenue, Chicago, Illinois.
Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J.
Sylvania Products Company, 380 Second Avenue, New York.
Western Electric Company, 250 West 57th Street, New York, N. Y.

Pianos
PIANOS VARY in size and type, depending upon the use to which each is to be put. Both upright and baby grand, reproducing and non-reproducing pianos, are widely used in theatres as entertainment and to accompany the picture. The use of pianos on the mezzanine of the theatre is becoming more and more general. The larger theatres will have as many as six or eight pianos as a part of the permanent equipment.

The Baldwin Piano Company, 142 W. Fourth Street, Cincinnati, Ohio.
W. W. Kimball Company, 308 S. Wahash Avenue, Chicago, Ill.
The Linke Company, Inc., Binghamton, N. Y.
The Reuben R. Company, 121 E. Fourth Street, Cincinnati, O.

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 Plastic Company, 624-26 First Avenue, New York City.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

Plumbing Fixtures
EVERY PART of the theatre should be in keeping with the general architectural beauty of the theatre. Also, those parts of construction which are under cover of plaster and other exterior coverings must meet the requirements of building codes. The value of hidden fittings of high quality cannot be too strongly stressed as a factor in efficient and economical theatre operations. Included in these specifications are plumbing fixtures, both exposed and concealed.

Plumbing fixtures play an important part, both in the decorating scheme of a theatre and in the service they should, therefore, be investigated by the theatre owner, remembering that they may be had in both white and in colors, and with various distinguishing sanitary features.

The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.

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 $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five or 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. Crexens & Company, 622 W. 22nd Street, Chicago, Ill.
Dunbar Company, 302 W. Lake Street, Chicago, Ill.

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 and churches and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from room to room or from one building to another. Specially designed carrying cases are also provided at slight additional cost for convenience in transporting for longer distances. For permanent installations, the model with the heavy pedestal no doubt has its advantages. Sound apparatus specially constructed for portable machines is available. Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampco Company, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, III.
The Cincinnati Time Recorder Company, 1731 Central Avenue, Cincinnati, Ohio.
Amid Debrin, Inc., 115 W. 45th Street, New York City.
Herman A. Devry Company, 1111 Center Street, Chicago, Illinois.
The Colony Projector Company, 3135 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 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. 60th Street, New York City.
Victor Animatograph Corporation, Davenport, Iowa.
Safety Projector Company, 310 W. Second Street, Dubuque, Iowa.
Weber Machine Company, 29 Butter Street, Rochester, N. Y.

Poster Frames
Refer to FRAMES, POSTER

Poster Lights
THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Kleig Brothers, 121 W. 59th Street, New York City.
Metal Products, Inc., 1344 N. Fourth Street, Milwaukie, Wis.
The Veight Company, 1743 N. 12th Street, Philadelphia, Pa.

Poster Paste
Refer to PASTE, POSTER AND LABELING

Poster Projectors
THese machines are projectors operated similarly to stereopti-
rons, except that instead of employing transparent slides, matter printed on opaque 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.

Posters 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.


Power Plants
Refer to LIGHTING AND POWER PLANTS

Projection Booths and Equipment
THE PROJECTION ROOM, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection booth, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. Though standardized in the general meaning of the word, the booth, in its placement, construction and equipment, should have individual treatment for each theatre. The skilled projection engineer should be consulted on this vital phase of motion picture presentation.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection. It is wise in a majority of instances to consult a skilled projectionist before purchasing this equipment, for his knowledge of completeness and product is broad. The projection booth today is an efficiency room with an expert in charge, and the equipment purchaser should be selected with that in mind.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared. The co-operation of projection machine manufacturers or their distributors can profitably be called into use in the planning of a projection room and in considering its equipment. A number of instances are known where the design of the projection room, relegated to last-minute consideration by the architect or owner, has necessitated expensive remodeling when it has been found that beams and other constructional features made proper projection impossible.

The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means other fixtures should be provided and a shower bath is highly desirable.

For construction, a floor of 6 inch cement slab is recommended with 4 inch tile wall. Doors, windows and casings should be of steel. There should be two entrances to the booth. A room adjacent to the booth, at least 8 by 8 and well ventilated should be provided for the operator.

It is important that in the event of fire the flame or smoke be kept out of the auditorium and for this reason the aperture on the front wall of the booth should be lined with steel and fitted with steel covers which will automatically drop when a fireable link melts that is over each projector, releasing the aperture covers.


Projection Machines
PROJECTORS HERE REFERRED TO ARE THE STANDARD NON-PORTABLE MACHINES DESIGNED FOR PERMANENT INSTALLATION, USUALLY IN THEATRES. IT IS THE EXpressed BELIEF OF THEATRE OWNERS AND PROJECTIONISTS THAT PRACTICALLY IDEAL PROJECTION IS POSSIBLE WITH EQUIPMENT AVAILABLE AT PRESENT, PROVIDED IT IS IN THE HANDS OF A COMPETENT OPERATOR. MODERN PROJECTION MACHINES ARE THE RESULT OF MANY YEARS OF IMPROVEMENT AND DEVELOPMENT TO MEET THE EVER- Growing REQUIREMENTS FOR THE BEST POSSIBLE SCREEN RESULTS.

Noticeable in the latest developments are the efforts of manufacturers to keep abreast of the exacting requirements for projection in conjunction with sound reproduction. A type of shutter designed to eliminate the heat from the film and to provide air currents tending to draw dust and dirt from the film, are among the latest developments.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film. The latter method, due to greater thickness and depth of sound, results in an image of much more amplitude at the arc and this factor has been met with lamps and lamphouses of greater illuminative output capacity. Also the use of the perforated sound screen has to a very great extent added to the necessity of greater illumination. Moving picture projectors are now constructed more accurately and sturdily than ever before due to the more exacting requirements of talking picture projection and greater area of picture surfaces.

While thousands of dollars are frequently spent in many other departments of the theatre an apparent indifference to the importance of the best possible projection has been shown by too many theatre owners in the past. Fortunately, this attitude is undergoing a very marked change and projection is beginning to receive due attention.

The motion picture theatre, despite the many trimmings connected with its construction today, offers to the public as its chief attraction the film story on the screen. Even sound has not made clarity of image less important. That the projected image should be sharp and steady as it is possible to produce by modern machinery and engineering skill goes without saying.

One of the handicaps to the securing of proper projection in the past has been in the delay given this phase of the theatre at the time plans for the house are made. In a measure responsibility for this may be placed with the architect who, in his desire to create a palace of beauty and grandeur has apparently failed to consider that such facilities are without purpose unless the thing which the public pays its money to see—the picture on the screen—is of a quality to produce the highest type of entertainment.

It is not the desire nor the intention here to go into any technical details concerning projection machinery. It is rather aimed in these columns to impress upon the exhibitor who is not already alive to the fact that projection in his theatre should have his keenest attention. The picture is the main attraction practically always and any skimping in its quality ultimately will be reflected in decreased receipts.

Baird Motion Picture Machine Company, 31 E. 22nd Street, New York City.

The Corrasciie Holding Corporation, Corrasciie, N. Y.


Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.

International Projector Corporation, 90 Gold Street, New York City.

Sam Kaplan Mfg. & Supply Company, 779 Seventh Avenue, New York City.

The Pathé Company, Bound Brook, N. J.

Royal Zenith Photo Co., Inc., 33W. 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 MOVING PICTURES. CONCERNS DEALING IN PARTS FOR PROJECTION MACHINES HAVE THEIR OWN EXPERT EXHIBITORS WHO KNOW THE MACHINE AND CAN OFFER THE BEST ADVICE TO THE PROJECTIONIST.
dition of sound pictures requires the reduction of extraneous noises to a minimum, such drives are designed to operate quietly. Another desirable characteristic is an ability to operate without creation of heat. They are constructed for variable speeds so that the actual speed of the drive itself can be varied while the motive power remains constant.

Horton Manufacturing Company, 3016 University Avenue, S.E., Minneapolis, Minn.

Railings, Bronze and Iron

Refer to BRONZE AND IRON WORK, ORNAMENTAL

Rain Insurance

Refer to INSURANCE

Records for Sound Equipment

TO THE EXHIBITOR who has installed a music and sound reproducing device, or is contemplating the installation of such an instrument, a comprehensive library of records is of first consideration. Such a library should contain a wealth of material so that any picture, whether comedy or dramatic, may be cued.

American Record Corporation, 111 Broadway, New York City.

Columbia Phonograph Company, 1819 Broadway, New York City.

Columbia Phonograph Company, 1220-27th Avenue, New York, N. Y.


Pathé Phonograph & Radio Corporation, 20 Grand Avenue, Brooklyn, N. Y.

RCA-Victor Company, Camden, N. J.

Record Cabinets

RECORD CABINETS house records when not in use and also are employed for arranging the records conveniently for playing. Some cabinets hold the records in cueing sequence so that no time is lost in finding the record specified on the cue sheet.

Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.

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Recording

Motion picture sound recording is divided into two general types—recording on discs, and recording on film.

In modern electrical recording the sound is picked up by a sensational electrical microphone. The microphone sets up a weak current which pulsates with the vibrations of the sound being recorded. This current is amplified, filtered and again amplified to the strength necessary to operate the mechanism necessary to make the impressions on the wax records. By this system any number of different sounds can be picked up and the volume of each regulated to the desired volume.

In sound-on-film recording, the sound waves translated into electrical energy by the microphone, are further translated into light waves, which affect the emulsion of the film in the usual photographic manner, creating light and dark areas along one side of the film. These areas (depending in their form upon whether the light-valve or oscillograph method of light translation has been used) represent the original sound waves in their light correlatives.

Blue Seal Sound Devices, Inc., 130 W. 46th Street, New York, N. Y.

Canadian Sound Appliance Company, 1776 Broadway, New York City.

Columbia Phonograph Company, 1819 Broadway, New York City.

Fedders Purchaser, Inc., Department P., 25 Park Place, New York City.

Mishin Manufacturing Corp., 206 So. Wabash Avenue, Chicago, Ill.

National Motion-Ad Company, 248-59 Prairie Avenue, Chicago, Ill.

The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.

Vitaglo Company, Camden, N. J.

Radio Studio, 4925 Sheridan Road, Chicago, Ill.

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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, 177 Emmet Street, Newark, N. J.

Century Electric Co., 1806 Pine St., St. Louis, Mo.

Pine Chrysler Electrical Works, 1820 Chouteau Avenue, St. Louis, Mo.


Keystone Manufacturing Co., 140 Valley Street, Beverly, Mass.

Garver Electric Company, Union City, Ind.

General Electric Company, Schenectady, N. Y.

Instruments Company, 186-86 Gold St., New York City.

Instruments Electric Company, 4393 Duncan Avenue, St. Louis, Mo.

Reed Company, 166 Seventh Avenue, New York City.

Reynolds Electric Company, 2800 West Congress Street, Chicago, Ill.

Selva Electric Company, Inc., 25-44 40th Avenue, Long Island City, N. Y.

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Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used

Gold Manufacturing Company, 3021 Le Moyne Street, Chicago, Ill.

Oucho, J. & Brothers, 109 S. Wabash Avenue, Chicago, Ill.

International Projector Corp., 88-96 Gold St., New York City.

Sam Kaplan, Mfg. & Supply Company, 729 Seventh Avenue, New York City.

Lavender Machine Works, 110 N. Wells Street, Chicago, Ill.

Motion Picture Machine Company, 3160 West Lisbon 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.

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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.

Excellor Illustrating Company, 226 W. 5th Street, New York City.

Geller & Bluhm, Inc., Troy, N. Y.

Kline Projector Company, 1815 Orchard Street, Chicago, Ill.

Execllentor Projector Corp., 88-96 Gold St., New York City.

RCA Victor Company, Photophone Division, Camden, N. J., and 451 Fifth Avenue, New York City.

Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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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 "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as back-stage.

Associated Engineering Laboratories, Buffalo, N. Y.

R. J. Baier and Son Public Address Systems, Inc., 2104 Lee Road, Cleveland, O.

Fedders Purchaser, Inc., 23-25 Park Place, New York City.

Full Range Laboratories, P. O. Box 112, Rochester, New York.

Gates Radio & Supply Company, Quincy, Ill.

Locust Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.

Macy Electric Mfg. Company, 1451 39th Street, Brooklyn, N. Y.


RCA Victor Company, Photophone Division, Camden, N. J.


Western Electric Company, 250 W. 57th Street, New York City.

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Pulleys, Variable Speed

THIS EQUIPMENT is used in theatres for such purposes as driving ventilation fans. Because the proper au-
Sanitary Specialties
THE THEATRE in its modern clothes, and to meet local health board regulations, must adopt a strict policy of sanitation. Such a policy encourages patronage and, what is just as important, it will eliminate complications with local authorities.

Arthur Beck Chemical Manufacturing Company, 4743 Bernard Street, Chicago, Ill.

Greco Company, Inc., 5610 41st Avenue, Long Island City, N. Y.

Huntington Laboratories, Inc., Huntington, Ind.

U. S. Sanitary Specialties Company, 435 S. Western Avenue, Chicago, Ill.

Scenery, Stage
Refer to STAGE SCENERY AND DRAPERIES

Scenic Artists Service
OFTEN TIMES AN exhibitor is in need of someone to paint a front drop or curtain, or do some special building and painting of sets for a stage prologue. There are several reliable firms that make a speciality of this kind of work. They will design and decorate the set to suit the exhibitor's needs and often will recommend lighting combinations that will do a lot to increase the beauty of the set.

Philip Gelb Studios, 56 W. 45th Street, New York City.

Neroly Scenic Studios, 340 W. 41st Street, New York City.

Tiffin Scenic Studios, Tiffin, O.

Volland Scenic Studios, 3727 Cass Street, St. Louis, Mo.

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 sing and play 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. 3rd Street, New York City.

RCA Institutes, Inc., 21 Varick Street, New York City.

Theatre Managers Institute, 325 Washington Street, Elmina, N. Y.

Screens
THERE ARE THREE types of screens for motion picture projection, metallic surfaced, white surfaced and beaded surfaced. Sound screens are perforated to permit the issuance of the sound waves from the horns behind.

The metallic surfaced screens are built in various finishes, from a smooth surface to a heavy pebbled surface. The smooth surfaced screen has perpendicular reflective characteristics, while the heavy pebbled surfaces somewhat diffuse the light. In wide houses, the best image is obtained on the latter type. Metallic surfaces, as a

Banish CHANGE-OVER troubles

GARVER KURRENT CHANGER
Changes A.C. to D.C. saving 20-30%. Delivers 15 to 30 Amps of constant, pure, white light quietly, dependably, without sound interference. Recommended by leading lamp manufacturers. $150.

REPRESENTATIVES IN ALL PRINCIPAL CITIES

Northwest

Garver Electric Company
Union City, Ind.
rule, are built to fit the requirements of each house.

Flat white or diffusing type screens in most cases are used with high intensity projection. Screen surfaces are made to meet the requirements of mazda, reflecting arc, regular arc and high intensity projection. Prices of screen range from 50 cents to $2 per square foot.

Screens for sound pictures are used with most sound apparatus. They differ from silent screens in that they are porous. When the horns are located behind the screen, a tightly woven canvas would retard or muffle the sound. These screens are perforated or otherwise made porous. Some are coated with a silver finish and are constructed to lace into a frame.

Beauchamp Screen Corporation, Roosevelt, L. I., N. Y.
Du-Lite Screen Company, 215 N. Crawford Avenue, Chicago, Ill.
Minnow Cine Screen Company, 2650 Morgan Street, St. Louis, Mo.
Peyco Screen Company, 147-51 E. 38th Street, New York City.
Schonemaker Equipment Company, 276 Ninth Avenue, New York City.
Walker Screen Company, 238 Sixth Street, Brooklyn, N. Y.
Whiting & Davis, Plantville, Mass.

Screen Frames

AFTER ALL, THE PICTURE'S the thing, and without stability and solidity of the screen frame the picture is being shown at a disadvantage to both theatre owner and projectionists, to say nothing of the patron. Billowing of the screen is a blow to good projection. Now, too, there is the added element of the steel frame as an added form of equipment development.

Du-Lite Screen Company, 215 N. Crawford Avenue, Chicago, Ill.
Schonemaker Equipment Company, 276 Ninth Avenue, New York, N. Y.

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 have 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.

Armstrong Studios, Inc., 177 Cordova Street, Los Angeles, Cal.
Peter Clark, Inc., 546 W. 30th Street, New York City.

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.

When the screen surface was solid, resurfacing presented only the problems represented by the necessity for uniform whiteness and proper reflection and diffusion. The sound screen, however, is perforated (except in rare instances in which the horns may be located elsewhere than behind the screen), and in resurfacing means must be employed to keep the perforations free of the new material. A vacuum cleaner has been used successfully for this purpose.

Exhibitors have used a flat white paint to resurface their screens. However, due to the greater necessity today for an immaculate screen, the practice of resurfacing is increasing, and as a result specific materials and expert methods are available. One of these materials is sprayed on, after the screen is washed, and is of such character that it does not clog the perforations, and that it restores to the screen a high reflective power. One of the characteristics cited in a resurfacing material now on the market is its penetrability, causing it to permeate the texture of the screen fabric, restoring its original tightness.

The Motion Picture Screen Resurfacing Company, 460 Pearl Road, Cleveland, Ohio.
Rayden 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, stereotonic port holes and spotlight port holes. Prices range from $9 to $25.

Belco Manufacturing Company, 800 Shiloh Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
The Moerch-Edwards Corrugating Company, Inc., 611 E. Fifth Street, Cincinnati, O.
W. G. Preddy, 187 Golden Gate Avenue, San Francisco, Cal.

Signs, Directional

TAKE THE CASE of a patron who comes from the auditorium and asks for directions. If the theatre owner has had this experience he realizes the embarrassment and other inconvenience. The patron is paying his way into the theatre and he deserves every consideration. The modern theatre today is equipping itself with the directional sign. Every business building is doing likewise.

Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight.
The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Belcourt Manufacturing Company, 800 Sibley Street, Chicago.

Guerinco & Barthel, 1018 S. Wabash Avenue, Chicago.

Hub Electric Company, 212 W. Grand Avenue, Chicago.

The Ideal Sign Company, 419 Seventh Street, Brooklyn, N. Y.

Krell Brothers, 321 W. 56th Street, New York City.

Lu-Mi-Nus, Inc., 2726 Wentworth Avenue, Chicago, Ill.

Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.

Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.

Q-R-S Neon Division, 4232 South Indiana Avenue, Chicago, Ill.

Rawson & Evans, 710 W. Washington Street, Chicago, Ill.

Tabler & Ticket Company, 1001 W. Adams Street, Chicago.

Viking Products Company, 422 W. 42nd Street, New York City.

The Voigt Company, 2175 N. 12th Street, Philadelphia, Pa.

**Signs—Electric**

**MOTION PICTURE** theatres are dealers in the use of electrical advertising, the usual electric signs at some of the more prominent 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.

**American Signs Corporation,** Kalamazoo, Mich.

The Artcraft Sign Company, Box 86, Lima, O.

Claude Neon Lights, Inc., 41 E. 44th Street, New York City.

Eagle Sign Company, 395 Albany Street, Boston, Mass.


Ideal Sign Company, 419 Seventh Street, Brooklyn, N. Y.

Krell Brothers, 321 W. 56th Street, New York City.

Lu-Mi-Nus, Inc., 2726 Wentworth Avenue, Chicago, Ill.

Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.

Q-R-S Neon Division, General Scientific Corporation, 4830 So. Kedzie Avenue, Chicago, Ill.

Textile Electric Sign Company, Inc., 500 Fifth Avenue, New York City.

The Tabler & Ticket Company, 338 N. Randolph Street, Philadelphia, Pa.

United Signs Corporation, 32th and Thirty Street, Long Island City, N. Y.

Store Equipment, Inc., 226 E. 27th Street, New York City.

**Signs, Exit**

Refer to **EXIT LIGHT SIGNS**.

**Signs, Marquee and Attraction Board**

**ELECTRIC ILLUMINATION** is a bonanza to the program. Presenting the program in the marquee or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance. Large and small theatres,

**American Signs Corporation,** Kalamazoo, Mich.

**Artcraft Sign Company,** Box 86, Lima, O.

**Claude Neon Lights, Inc.,** 41 E. 44th Street, New York City.

**Eagle Sign Company,** 395 Albany Street, Boston, Mass.

**Federal Electric Company,** 820 E. State Street, Chicago, Ill.

**Ideal Sign Company,** 419 Seventh Street, Brooklyn, N. Y.

**Krell Brothers,** 321 W. 56th Street, New York City.

**Lu-Mi-Nus, Inc.,** 2726 Wentworth Avenue, Chicago, Ill.

**Metal Products, Inc.,** 1434 N. Fourth Street, Milwaukee, Wis.

**Q-R-S Neon Division, General Scientific Corporation,** 4830 So. Kedzie Avenue, Chicago, Ill.

**Textile Electric Sign Company, Inc.,** 500 Fifth Avenue, New York City.

**United Signs Corporation,** 32th and Thirty Street, Long Island City, N. Y.

United Signs Corporation, 3728 30th Street, Long Island City, N. Y.

**U. S. Electric Sign Company,** 208 E. 27th Street, New York City.

**Slides**

**SLIDES ARE DIVIDED into** four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years.

A patented slide, having a paper frame and a composition transparency flexible enough to be placed in a typewriter, permits the management to prepare its own slides, at a moment's notice if need be, and is thus particularly useful for special announcements.

**Kae Studios,** 112 W. 44th Street, New York City.


**Lampka & Norling,** Inc., 246 W. 5th Street, New York City.

**National Slide Company,** 7 W. 44th Street, New York City.

**National Studios,** 226 W. 56th Street, New York City.

**Quality Sign Company,** 9 & E. Lake Street, Chicago, Ill.

**Radio-Master Slide Company,** 1674 Broadway, New York, N. Y.

**Ransley Studios,** 108 N. Dearborn Street, Chicago, Ill.

**Sterling Pictorial Service,** 151 W. 44th Street, New York City.

**The U. S. Slide Company,** 14 E. 8th Street, Kansas City, Mo.

**Victor Animagnograph Corporation,** Davenport, Ia.


**Soap, Liquid**

Refer to **SANITARY SPECIALTIES**

**Sound Equipment, Complete**

**MUSIC AND sound reproducing devices are of two types, synchronous and non-synchronous.** The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture.

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproduction. Experiment has eradicated many of the disadvantages of this method and increased its advantages.

**American Signs Corporation,** Kalamazoo, Mich.

**Artcraft Sign Company,** Box 86, Lima, O.

**Claude Neon Lights, Inc.,** 41 E. 44th Street, New York City.

**Eagle Sign Company,** 395 Albany Street, Boston, Mass.

**Federal Electric Company,** 820 E. State Street, Chicago, Ill.

**Ideal Sign Company,** 419 Seventh Street, Brooklyn, N. Y.

**Krell Brothers,** 321 W. 56th Street, New York City.

**Lu-Mi-Nus, Inc.,** 2726 Wentworth Avenue, Chicago, Ill.

**Metal Products, Inc.,** 1434 N. Fourth Street, Milwaukee, Wis.

**Q-R-S Neon Division, General Scientific Corporation,** 4830 So. Kedzie Avenue, Chicago, Ill.

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**Don't be content with partial reproduction**

**Syncofilm**

**Gives You All of It!**

Get all you pay for. Get every word, clear and distinct. Get every note at its proper pitch and full intensity. Get 100% reproduction. Get it from Syncofilm.

Don't be content with missing the higher and lower frequencies. Don't be content with words run together; with background noises; with uneven intensity.

Syncofilm has one unique, exclusive feature that provides 100% reproduction. This feature is in every model; whatever price you pay for Syncofilm, you get this feature.

Forty times the customary light is projected through the sound track by Syncofilm. Every tiny change is transmitted to the photocell with forty times the usual intensity. Every fine shading of the actor's voice; each subtle overuse of the voice reaches the audience. That's how Syncofilm has improved business for hundreds of houses all over the world.

This outstanding feature is but one of the many that Syncofilm offers. Syncofilm can put you on the way back to prosperity if you give it a chance. A trial costs nothing for we will pay you back every cent Syncofilm costs if you are not satisfied. Write for details.

**WEBER MACHINE CORP.**

59 RUTTER STREET, ROCHESTER, N. Y.

Export Office: 15 Light Street, New York City

Cable Address: Photos, New York

Distributors throughout United States and Canada

**SOUND EQUIPMENT**

**Rebuilt and New**

Projectors, Screens, Booths, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Portable Projectors, Arc Lamps, M. P. Cameras, Carbons, Mazda Lamps, Tickets and Machines. PROJECTORS:

Decision Equipment Corp., 405 East 13th St., New York City.

Electrical Research Products, Inc., 250 W. 37th Street, New York City.


Gates Radio & Supply Company, Quincy, Ill.

General Talking Picture Corporation, 218 W. 42nd Street, New York City.

Good-All Electric Manufacturing Company, Ogallala, Neb.

Gretz Reproductor Corp., 485 East 13th St., New York City.

International Projector Corporation, 50 Gold Street, New York City.

The Kolorograph Company, 309 N. Illinois Street, Indianapolis, Ind.

The Linephone Company, Inc., 127 Pleasant Street, Utica, N. Y.

LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.

Meliphone Corporation, 714 University Avenue, Rochester, N. Y.
WITH PLATTER PHOTO-TONE TALKAFILM

Save—

-In Cost of Maintenance Labor
-In Guarantee Against Replacement Parts
-In Absence of Stray Noise
-Against Loss of Patronage through Poor Quality of Sound
-Through Simplicity of Operation with Modern Sound Equipment
-Through Reliability of Equipment
-Through Minimum Original Cost
-Through Film Insurance Device

Write us for Full Details, explaining your needs.

AC Sound-on-Film Amplification and complete Sound Heads $350 and up.

Pioneers in Sound

PLATTER SOUND PRODUCTS CORP.

NORTH VERNON, IND.

WANTED

A REPRESENTATIVE familiar with theatre supply dealers now handling proposition that will bring him in contact with independent dealers. Have excellent product and can offer interesting terms. If interested in a commission arrangement send complete details in first letter.

BOX 285
MOTION PICTURE HERALD

1790 Broadway

New York

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Better Theatres Section
April 8, 1933

Pacent Reproducer Corporation, 91 Seventh Avenue, New York City.
Photo-Vox Sound Equipment Co., Box 23, Memphis, Tenn.
Platter Sound Products Company, North Vernon, Ind.
Powers-Princesphone Equipment Corporation, 725 Seventeenth Avenue, New York City.
Royal Zenith Sound Projectors, Inc., 33 W. 60th Street, New York City.
RCA Victor Company, Photophone Division, Camden, N. J.
Scott-Ballantine Company, 916-18 Reлик Tower, Omaha, Nebraska.
Some Equipment Corporation, 1200 Shelby Street, Indianapolis, Ind.
S. O. S. Corporation, 1600 Broadway, New York City.
Weber Machine Corporation, 59 Ruster Street, Rochester, N. Y.
Western Electric Company, 250 W. 57th Street, New York City.

Sound Equipment Accessories

ACCESSORIES for music and sound reproducing devices are many and varied. This comparatively new phase of the motion picture business has brought new demands upon the theatre. In the word “theatre” are included the exhibitor and the projectionist. These new phases of theatre operation must be studied, and included in the product necessary to operation of such equipment. Speakers, microphones, tone control units, needle cups and covers, automatic stops, headsets, turntables, volume controls (rheostats), electric filter, amplifiers, (power packs), radio tubes, loud speaker units, receivers (magnetic or electro-dynamic), horns, (exponential), rotometers, stroboscopic discs, cabinets and cabinet hardware. A well balanced system is imperative and for that there are equipment requirements which cannot be overlooked.

There has also been brought out a rectifying device for use with the exciter lamp on the projector. This device eliminates the use of batteries or rectifiers for supplying D. C. current to the filament of the lamp. It consists of a transformer, chokes and condensers, and uses Argon gas tubes for the rectifying unit.

Blue Seal Sound Devices, Inc., 727 Seventh Avenue, New York.
Bode Electric Company, 2254 W. Ohio Street, Chicago, Ill.
A. Bodelson, 5050 69th Street, Long Island City, N. Y.
Canady Sound, 3470 Broadway, New York City.
Chicago Camera Equipment Company, 3734 N. Springfield Avenue, Chicago, Ill.
Electrical Research Laboratories, 22nd and Paulina Streets, Chicago, Ill.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Good-All Electric Mfg. Company, 251-263 Spruce Street, Ogallala, Nebraska.
E. W. Hubbard Manufacturing Company, 1772 Wilson Avenue, Chicago, Ill.
Kellogg Switchboard & Supply Company, 3004-70 W. Adams Street, Chicago, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
The Operadisc Manufacturing Company, St. Charles, Illinois.
RCA Victor Company, Photophone Division, Camden, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Spartan-Electric Company, 122 E. 43rd Street, New York City.
The Thorne Loop Company, East Newark, N. J.
The Square D Company, 6050 Ridgeway Street, Detroit, Michigan.
Victor Animatograph Corporation, Davenport, Iowa.

Speakers and Horns

Horns and speakers used in sound installations are air columns with a belted outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Bud Speaker Company, 1156 Dorr Street, Toledo, Ohio.
Hermin A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Federated Purchaser, Inc., 22-25 Park Place, New York City.
Fox Electric & Manufacturing Company, 310 Monroe Street, Toledo, Ohio.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio and Supply Company, Quincy, Ill.
Jersey Radio Manufacturing Company, 6061 S. Larn- 
achie Avenue, Chicago, Ill.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
Mary Electric Mfg. Co., 1451 39th Street, Brooklyn, N. Y.
Magnavox Company, Ltd., 2311 Butler Road, Fort Wayne, Indiana.
Oscar Mfg. Co., 2450 Hollis Street, Oakland, Calif.
Stromberg-Carlson Telephone Manufacturing Company, 3100 University Avenue, Rochester, N. Y.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., St. Paul, Minn.

Speed Indicators

SPEED INDICATOR — an electrical device with an indicator which can be located in the booth, on the orchestra director’s table and in the manager’s office, with the meters or speedometers attached to it and machine to register at what rate of speed the film is being run through the machine. It indicates feet per minute and also may show minutes per thousand feet. In modern theatres where the performances are run on a schedule with everything synchronized, speed indicators are a necessity. Prices range from $15 a unit, up. Generators extra.

Barbour-Stockwell Company, 100-300 Broadway, Cambridge, Mass.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Cinema Specialty Company, Inc., P. O. Box 1037, 34-30 Fourth Street, Brooklyn, N. Y.
Essanay Electric Manufacturing Company, 1049 No. Hermitage Avenue, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Stewart-Warner Speedometer Corporation, 1826 Di-
versey Parkway, Chicago, Ill.
Weston Electric Instrument Corporation, Waverly Park, N. J.

Splicing Blocks

A DEVICE USED in theatres and exchanges for splicing motion picture films. Splicing blocks sell for as low as $7.50.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Craig Splicer Co., 1033 S. Broadway, Los Angeles, Calif.

Spotlights

Refer to LIGHTS, SPOT

Sprinklers, Automatic

Refer to AUTOMATIC SPRINKLERS

Stage Hardware

Refer to HARDWARE, STAGE

Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment come strip lights, processional spotlights, 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, 350 Windsor Avenue, St. Louis, Mo.
Belt Manufacturing Company, 802 Sibley Street, Chicago, Ill.
THEATRE EQUIPMENT
AND
SUPPLIES

CARBONS
MANY SAVINGS: low in cost due to slow burning, less current—with more light—White, brilliant and steady.

All sizes, clear and colored; new 6-watt size for marqueses, clear and colored, uses 40% less current than the 10-watt size.

ELECTRIC LAMPS
Of every description used IN and ABOUT a theatre. Booths, frames, decorating, ticket machines. Tickets and projection room supplies.

NEW EQUIPMENT
Of any nature on your problems. We know how. Our service department consists of specialists.

Technical Advice and Service
Specializes in used machines which are brought into our shops where they are not only thoroughly reconditioned but renewed and absolutely guaranteed.

Don’t Worry
Get in touch with our nearest branch office, or write to us direct. We furnish prompt, dependable service, and our charges are based on today’s conditions.

VORTKAMP & COMPANY
AMUSEMENT SUPPLY SPECIALISTS
1600 Broadway, New York, N.Y.
Telephone: CHicking 4-5550-1

Projecting Sound Pictures
By AARON NADELL

PRICE (including postage): $2.60

Motion Picture Herald
1790 Broadway, NEW YORK, N.Y.
WILL YOUR THEATRE STAND INSPECTION?

Mollaphone Sound Equipment removes all doubt, it gives you perfect reproduction of voice and music. And you buy this equipment outright by a plan that makes it easy to pay.

Write or wire for full information.

MELLAPHONE CORP.
ROCHESTER  NEW YORK

Better Theatres Section

April 8, 1933

Best Devices Company, Film Building, Cleveland, O.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Factures Service, Inc., 224 E. 3rd Street, Cincinnati, Ohio.
Victor Animatograph Corporation, Davenport, la.

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, 3650 Windsor Avenue, St. Louis, Mo.
Belton 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.
Cutler-Hammer Manufacturing Company, 12th and S. First, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4081 Fullerton Avenue, Chicago, Ill.
National Electrical Engineers, 229 West 30th Street, New York, N. Y.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Wm. Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Wm. Wardac 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 and to manager’s office, electricity, in 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, 3650 Windsor Avenue, St. Louis, Mo.
Dewalt Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
Hoffman-Soons, 387 First Avenue, New York City.
Kohler Company, Kohler, Wis.
Metropolitan Electric Mfg. Co., East Avenue and 34th Street, Pittsburgh, Pa.

Telephones, Inter-Communicating

Refer to INTER-COMMUNICATING TELEPHONES

Temperature Control Apparatus

TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained.

In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section.

Controls for organ chambers turn on or off electric heaters and also work on the thermostat principle.

The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

Theatre Curtain Advertising

THEATRE curtain advertising in many places has been the means of bringing together the exhibitor and the local merchant on more friendly terms, besides being a source of revenue for the exhibitor. It also has stimulated community interest among the patrons in trading at their neighborhood stores.

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.
Twin-City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.

Theatre Brokers

Refer to BROKERS, THEATRE

Theatre Dimmers

Refer to DIMMERS

Theatre Seats

Refer to CHAIRS

Tickets

THEATRE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Spectral printed roll or center hole folded tickets range in price from $8 for 10,000 to $1.38 for a million. The admission price must be printed on each ticket, by order of the government.

Theatre Systems

Arens Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1535 N. Halsted Street, Chicago, Ill.
Daily Ticket Company, 506-508 Vandalia Street, Collierville, Ill.
Hancock Brothers, Inc, 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
National Ticket Company, Shamokin, Pa.
Showman’s Press, 610 St. Bernard Street, Chicago, Ill.
Weldon, Williams & Lick, Fort Smith, Ark.

Ticket Booths

KEEPING pace with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is usually designed in harmony with the design of the theatre.

Atlas Metal Works, 2611 Almo Street, Dallas, Tex.
Libman-Spangler Company, 160 Broadway, New York City.
Lobby Display Frame Company, 549 W. 52nd Street, New York City.
S. Mirkendoff Bros., Inc., 159 W. 22nd Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Stadley Frame Company, 630 Ninth Avenue, New York City.

Ticket Choppers

A MACHINE for punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent accurately checking results. Ticket choppers are made in

KLIegl STAGE LIGHTING EQUIPMENT

HAS BEEN STANDARD THEATRE APPARATUS

For More Than TWENTY-FIVE YEARS There Must Be A REASON

KLIegl Bros.
UNIVERSAL ELECTRIC CO., INC.
321 WEST 50th STREET
NEW YORK, N.Y.
SEND FOR OUR NEW CATALOG
several wood and metal finishes, and are operated by electricity, or hand and foot. Prices range from $75 to $250.

Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
Caille Brothers, 620 Second Avenue, Detroit, Mich.
General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Standard Ticket Register Corporation, 1600 Broadway, New York City.

Ticket Holders

There are various forms any type 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, 81 Prospect Street, Brooklyn, N. Y.
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 "W" block, Split Screw Driver, Driver Pins, Taper Pin Remover, Taper Pin Remover and Sprocket Puller. Price is $5.

International Projector Corporation, 59 Gold Street, New York City.
Utility Sales Service, 357 Hudson Avenue, Brooklyn, N. Y.

Transformers

Refer to GENERATORS, MOTOR

Transparencies, Window Displays

The transparency offers a colorful and eye-catching form of advertising. Use of this type of display is growing, for the effect is one of delicacy, yet it attracts. It may be ordered in the form of window displays, lobby boards, etc.

Eagles Brothers Studios, 36 W. 46th Street, New York City.
National Studios, 226 W. 56th Street, New York City.
Ramsay Studios, 308 W. Randolph Street, Chicago, Ill.
Sterling Vehicular Service, 151 W. 46th Street, New York City.

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.
Brooks, P. W., 1411 W. Washington Street, New York City.
Browning, King & Company, 260 Fourth Avenue, New York City.
Chicago Uniform & Cap Company 266 East Monroe Street Chicago Ill.
The Cosmopolitan, 238 State Street, Schenectady, N. Y.
Germino, 692 Broadway, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 293 E. Long Street, Columbus, O.
Majer-Lavat Company, 2191 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Miller & Company, 204 W. Monroe Street, Chicago, Ill.
National Uniform Company, 12 John Street, New York City.
The James E. Richards Company, Dayton, O.
Marcus F. Butler, 111 W. Madison Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

Upholstery Material

Use of Sound absorbing upholstery 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 upholstery is said to produce a marked elimination of reverberations in the theatre auditorium.

L. C. Chase & Company, 295 Fifth Avenue, New York, N. Y.
Ronald Grose, Inc., 2 W. 46th Street, New York City.
Ideal Seating Company, Grand Rapids, Michigan.
The Ornolka Mills, 183 Madison 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 an equal 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.


Vending Machines and Scales

In recent months Better Theatres has inaugurated a department called "Added Income" designed to keep theatre owners informed of possibilities for extra revenue through the use of vending machines and other merchandising ideas.

One large circuit which has recently installed candy vending machines and weighing scales in some 600 theatres has made a careful analysis of possible revenue from such sources and reveals an expected income of between $400,000 and $500,000 annually. Their surveys show that an average of one out of every thirteen persons attending a theatre will patronize a vending machine. According to figures from various theatres, candy vending machines have produced from $50 per month upward, each. Many theatres have found room for three or more machines.

Advance Machine Company, 4641 Ravenswood Avenue, Chicago, Ill.
The American Vending Company, 39 S. LaSalle Street, Chicago, III.
Automatic Canteen Company, 155 W. Austin Avenue, Chicago, Ill.
Automatic Selling Associates Inc., 341 Madison Avenue, New York City.
Columbus Vending Company, 2001-15 E. Main Street, Columbus, O.
Consolidated Automatic Merchandising Corporation, 645 Fifth Avenue, New York City.
O. D. Jennings & Company, 4309 W. Lake Street, Chicago, Ill.
Pills Novelty Company, 410 Fullerton Avenue, Chicago, Ill.
National Automatic Machines Co., 206-208 University Avenue, St. Paul, Minnesota.
Vend-O-Matic Corp., 415 Eleventh Avenue, New York City.

LINCROPHONE

SOUND-ON-FILM

Built for those who demand the best. Costs less in the long run.

Enthusiastically endorsed by hundreds of breed exhibitors, grown through months of hardest usage LINCROPHONE offers to-day what is probably the finest sound on film equipment on the market, especially made for those who want a better product that they can buy outright at a price only a little more than the cheapest.

Guarantee

Every LINCROPHONE, when properly installed with our special amplifiers and speakers is guaranteed to reproduce sound equal, or superior, to any other sound on film equipment on the market, irrespective of price.

Send for Complete Description

LINCROPHONE COMPANY, Inc.
127 Pleasant St.
Utica, New York

Dealers Invited to Correspond

March 8, 1933

NATIONAL THEATRE

Motions Picture Herald 53

Motion Picture Herald
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 Moris Avenue
Birmingham

Arkansas
THE THEATRE SOUND EQUIPMENT COMPANY
Hope

Arizona
ARIZONA FILM SUPPLY COMPANY
84 West Pennington Street
Tucson

California
CONTINENTAL THEATRE ACCESSORIES, INC.
Burbank

BRECK PHOTOPLAY SUPPLY COMPANY
1969 South Vermont Avenue
Los Angeles

EDUCATIONAL PROJECT-O-FILM COMPANY
214 American Bank Building
Second and Spring Streets
Los Angeles

NATIONAL THEATRE SUPPLY COMPANY
1961 South Vermont Avenue
Los Angeles

PINEAU & HOWE STAGE LIGHTING COMPANY, LTD.
1451 Venice Boulevard
Los Angeles

B. F. SHEARER COMPANY OF CALIFORNIA, LTD.
1640 West Washington Boulevard
Los Angeles

J. SLIPPER & COMPANY
1968 South Vermont Avenue
Los Angeles

AMERICAN STUDIOS, INC.
1062-1068 Folsom Street
San Francisco

NATIONAL THEATRE SUPPLY COMPANY
121 Golden Gate Avenue
San Francisco

WALTER G. FREDDY
187 Golden Gate Avenue
San Francisco

C. J. HOLZMUeller THEATRICAL APPLIANCES
1108 Howard Street
San Francisco

B. F. SHEARER COMPANY
243 Golden Gate Avenue
San Francisco

Theatrical Products Company
283 Golden Gate Avenue
San Francisco

Western Theatrical Equipment Company
146 Leavenworth Street
San Francisco

Graham Brothers
546 Lincoln Street
Denver

NATIONAL THEATRE SUPPLY COMPANY
2106 Broadway
Denver

HARRISON HARRIES
360 Main Street
Hartford

NATIONAL THEATRE SUPPLY COMPANY
133 Meadow Street
New Haven

District of Columbia
BEN LUST THEATRE SUPPLIES
919 New Jersey Avenue, N. W.
Washington

Movie Supply Company
Box 5511
Tampa

NATIONAL THEATRE SUPPLY COMPANY
187 Walton Street, N. W.
Atlanta

N. E. Savini, Agent, Theatrical Supplies
125 Walton Street
Atlanta

Illinois
Bass Camera Company
179 West Madison Street
Chicago

E. E. FULTON COMPANY
1018 S. Wabash Avenue
Chicago

E. E. FULTON COMPANY
2001 S. California Street
Chicago

Guercio & Barthel
1018 S. Wabash Avenue
Chicago

Illinois Theatre Supply Company
1024 S. Wabash Avenue
Chicago

Movie Supply Company
844 S. Wabash Avenue
Chicago

NATIONAL THEATRE SUPPLY COMPANY
825 S. Wabash Avenue
Chicago

Joseph Spratler
12 East Ninth Street
Chicago

COOPERATIVE AMUSEMENT & SUPPLY COMPANY
Springfield

Indiana
E. C. Scobey
220 E. Ohio Street
Indianapolis

E. E. Fulton Company
340 N. Illinois Street
Indianapolis

NATIONAL THEATRE SUPPLY COMPANY
436 N. Illinois Street
Indianapolis

Iowa

Des Moines Theatre Supply Company
1121 High Street
Des Moines

Eastman Kodak Stores, Inc.
608 Pierce Street
Sioux City

NATIONAL THEATRE SUPPLY COMPANY
561 West Seventh Street
Des Moines

Kansas

Southwest Theatre Equipment Company
309 W. Douglas Avenue
Wichita

Kentucky

American Motion Picture Company, Inc.
Rex Theatre Building
Louisville

Blake Amusement Company
211 West Jefferson Street
Louisville

Falls City Theatre Supply Company
Savoy Theatre Building
211 West Jefferson Street
Louisville

Louisiana

Harcol Motion Picture Industries, Inc.
Harcol Building, 610-612 Baronne Street
New Orleans
Western Theatre Equipment Exchange, Inc.
33 Glenwood Avenue
Minneapolis

A. A. Electric Machinery Company, Inc.
1117 Cherry Street
Kansas City

Cole Theatre Supply
115 West 18th Street
Kansas City

Independent Theatre Supply Company
118 West 18th Street
Kansas City, Mo.

Exhibitors Film Delivery & Service Company
111 West 18th Street
Kansas City

National Theatre Supply Company
223 West 18th Street
Kansas City

Stebbins Theatre Equipment Company
1804 Wyandotte Street
Kansas City

Erker Bros. Optical Company
610 Olive Street
St. Louis

Exhibitors Supply Company
3238 Olive Street
St. Louis

E. E. Fulton Company
3232 Olive Street
St. Louis

National Theatre Supply Company
3210 Olive Street
St. Louis

Vан Ashe Radio Company
10th and Walnut Street
St. Louis

Quality Theatre Supply Company
1518 Davenport Street
Omaha

The Service Theatre Supply Company
303 N. 16th Street
Omaha

U. S. Scenic Studios, Inc.
Film Exchange Building
Omaha

U. S. Theatre Supply Company
Film Exchange Building
Omaha

G. K. Wadleigh
Hillsboro

Eastern New Mexico Theatre Supply Company
Box 548
Clovis

Continental Theatre Accessories, Inc.
1056 Broadway
Albany

Empire Theatre Supply Company
42 Orange Street
Albany

Hauser Bob Studios
11 W. Tupper Street
Buffalo

National Theatre Supply Company
498 Pearl Street
Buffalo

Queen City Scenic Studios
145 High Street
Buffalo

United Projector & Film Corporation
228 Franklin Street
Buffalo

Acme Exchange
345 E. 17th Street
New York

Amusement Supply Company, Inc.
345 West 44th Street
New York

Auditorium Supply Company
37 East 28th Street
New York

Behrend M. P. Supply House, Inc.
630 Ninth Avenue
New York

Capitol Motion Picture Supply Company
630 Ninth Ave.
New York

Continental Theatre Accessories, Inc.
325 W. 44th Street
New York

Crown Motion Picture Supplies
311 West 44th Street
New York

E. E. Fulton Company
115 West 45th Street
New York

International Theatre Accessories Corporation
730 Seventh Avenue
New York

National Theatre Supply Company
92-96 Gold Street
New York

National Theatre Supply Company
1560 Broadway
New York

S. O. S. Corporation
1600 Broadway
New York

Service on Sound Corporation
1600 Broadway
New York

J. A. Tannenbaum, Inc.
1600 Broadway
New York

Theatre Supply & Service Co.
555 Eleventh Avenue
New York

Vortramp & Company
1600 Broadway
New York
<table>
<thead>
<tr>
<th>State</th>
<th>Company Name</th>
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<tr>
<td>Ohio</td>
<td>The William Beck &amp; Sons Company</td>
<td>Highland and Dorchester Avenues, Cincinnati</td>
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<td>1434 Vine Street, Cincinnati</td>
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<td>National Theatre Supply Company</td>
<td>1637-39 Central Parkway, Cincinnati</td>
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<td>Clarence E. Runey</td>
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<td>The Arkay Sign Company, Inc.</td>
<td>Film Exchange Building, Cleveland</td>
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<td>Escar Motion Picture Service, Inc.</td>
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<td>Portland Moving Picture Machine Company</td>
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<td>Charles H. Bennett</td>
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<td>Texas</td>
<td>David F. Parker</td>
<td>The Educational Equipment Company, 1913a Commerce Street</td>
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<td>Hardin Theatre Supply Company</td>
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<td>King Studios, Inc.</td>
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<td>Dallas Scenic Studio, Inc.</td>
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<td>Southern Film Service</td>
<td>1616 Fravis Street, Houston</td>
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<td></td>
<td>Independent Film Exchange</td>
<td>352 East Commerce Street, San Antonio</td>
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</tbody>
</table>
**OIL FURNACE**

- An oil-burning furnace designed to be especially adapted to heating water supplied through the regular plumbing system of a theatre or other building, has been placed on the market by the General Electric Company. It is completely assembled at the factory. Control is thermostat.

**NEON SIGN**

- A new neon sign, combining an electric clock with blue neon tubing contrasting with a flashing red tube on the base, has been developed for lobby display purposes by the General Scientific Corporation of Chicago. The sign denotes the upper half to standard colored stills announcing present or future attractions, while the lower half allot five lines in which metal or card-board letters are used to set up the theatre name or date placard. The entire display is surrounded by brilliant neon tubing lightning.

**MUSIC STAND**

- A new model music stand for orchestra pits has been developed by the Liberty Music Stand Company of Cleveland. Effort has been made to eliminate glare or light leaks entirely by means of a triangular opening beneath the lamp. A single lamp of 25 watts is recommended.

The music rack is oval and of plywood construction, with a standard width of 24 inches and a ledge of 3 1/2 inches deep. The stand is equipped with facilities for additional scores, auxiliary instruments, mutes, etc. The frame is of tubular steel and has a three-point base.

**NEW LIGHT BROCHURE**

- A new catalog showing its full line of theatre lighting apparatus has been issued by Kliegl Brothers of New York. The publication is fully descriptive of each of the many items of equipment, in both text and illustrations. Also supplied are tables and instructions for the use of color and effect mediums.

**PEST EXTERMINATOR**

- An electric machine for the extermination of insects and pests of all kinds has been brought out by the Blake Manufacturing Company of Springfield, Mass. It may also be used for deodorizing. The machine is attached to an electric socket, and steam is generated, forcing the insecticide through an adjustable nozzle.

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### Equipment Affairs

**General Equipment News and Comment**

<table>
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<tr>
<th>State</th>
<th>City</th>
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<tr>
<td>Utah</td>
<td>Ogden</td>
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<td>British Columbia</td>
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<td>Manitoba</td>
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<td>Empire Agencies, Ltd.</td>
<td>211-13 Bower Building</td>
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<td>Winnipeg</td>
<td>543 Granville Street</td>
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<td>Ontario</td>
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<td>The Audience Equipment Company</td>
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<td>Canadian Theatre &amp; Electrical Supplies, Ltd.</td>
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*Motion Picture Herald, April 8, 1933*
The Question:

FOR A LONG time I have contemplated the remodeling of my theatre but have been putting it off, having the opinion that building costs would still come further down, but now I think that the bottom of prices has been reached and am now ready to proceed. Therefore I take the liberty to ask you for some information.

One of the most important items is the enlarging of the projection room. It is entirely too small. What would be the minimum dimensions for such a room? I want to use two machines.

The house is poorly seated, most of the seats are only 18 inches wide and run from 27 inches to 28 inches from back to back. At the present time I have 38 rows of seats in two banks of 12 seats in a row each, with center aisle and two wall banks of five seats in each row. The house is 62 feet wide between the walls. Of course the auditorium will have to be redecorated, and how can I improve the space around the screen on the stage? The screen stands 15 feet back from the proscenium, and while I have been using side tabs to fill in the space it never has looked right to me. Do you think a traveler would improve this? I have a small balcony but I can get long without it and use that space for the new projection room and office space. Will you kindly give me an idea what the cost of this remodeling would be and how the present prices compare with those of 1929.—W. D. M.

The Answer:

PERSONALLY I believe that the building prices have reached the bottom and that the present trend is for a substantial increase in the near future. Therefore let me advise you to proceed with your building plans as soon as you possibly can and take advantage of the present low cost and save yourself a neat little sum.

The minimum dimensions for a projection room are 10 x 24 feet. To this you must add space required for generator and rewinding room, if so desired. It is needless for me to state that this projection room will have to be constructed out of fireproof materials and according to your local or state building codes covering theatres.

I can easily imagine that your house is poorly seated, as is the trouble with so many other theatres. It does not pay to sacrifice comfort to gain a few more seats. A seat 20 inches wide is comfortable, and since you have the space I suggest that you space the seats 32 inches back to back as a minimum. As your auditorium is 62 feet wide, why not make of center bank of 13 or 14 seats in a row, as permissible in your State, and two wall banks of seven seats in a row. In this case you will need only two aisles and the best space in the house now occupied by the center aisle will be used for seats. Why not place the projection screen in a cyclorama and have a traveler right in front of the screen of the same color and material as the cycl? A silver material is used a great deal for modern effects. Start the cycl close to the proscenium as possible. It seems that the proscenium arch is a thing of the past, as the stage should be a part of the auditorium, making the effect more intimate. Treat the proscenium as inconspicuously as possible. The decorating of the auditorium should not cost over $1,700; drapes about $400; seats $5,500; and projection room $600; so the entire remodeling should not cost over $8,000. This is about 35 per cent less than it would have cost in 1929.

The Question:

Will you please give me the following information in regards to modernizing my theatre? I own an old theatre with a seating capacity of 800. It is a one-floor house. The ceiling is only 15 feet high and I would like to increase this about 10 feet. The roof is supported by wood trusses. Will I have to take off the entire roof and rebuild it? I hate to do this as the roof is in a perfect condition.

The house is 50 feet wide and 150 feet long and a one-story building. I would like to have a 20 foot stage but do not like to go to the expense of building a gridiron. What should be the height of the proscenium arch and how high should the stage be?

The inside walls are plain with strip paneling. The acoustics are very bad. How can I improve this front as modern in design as possible. Also need some marquee and attraction boards. How much must I allow for this? The front doors are flush with the outside, and the box office is of the old type along the wall. Don't you think it better to install a ticket booth in the front between the doors? How far shall I place the doors back.—S. M. K.

The Answer:

MY FIRST advice is that you consult with a theatre architect, especially when you want to go modernistic, as a great many architectural crimes have been committed in that name. Be sure not to overdo it, as modernistic is only beautiful when it is plain and simple. You do not have to remove the roof. Just have it jacked up. A careful contractor can do this without damage to the roof. The plaster of the ceiling will have to be removed, then have it replastered with acoustical plaster and cover the panels in the side walls with an absorbing material. The proscenium arch will be 20 feet high, and the stage should be 45 feet high. You can place the beams for the roof the same as one would place the beams for the slots in a gridiron, and by using underslung pulleys you are all set for the rigging.

There are several materials on the market for facing purposes. Most of them require only two to three inches and are very well adapted to modernistic designs. You can figure from two to three dollars per square foot, installed.

You should figure not less than $2 for the marquee and attraction boards. By all means install a ticket booth in the front.
Sound Equipment Leases

(Continued from page 15)

making a test of the proper operation there-
of, to supply worn or broken parts and keep
the machine in repair for proper function-
ing. The theatre owner agreed to pay the
sum of $3,180 by twelve promissory notes
in the sum of $265 each, the first note to
become due on April 20, 1929, and one
note each month thereafter until the twelve
notes were fully paid. The theatre owner
paid the first two notes but failed and re-
fused to pay the notes maturing up to and
including March 20, 1930. The General
Talking Pictures Corporation filed suit but
the theatre owner attempted to avoid lia-
bility on the grounds that the General
Talking Pictures Corporation is a non-
resident corporation and had not complied
with the laws of the State of Arkansas
authorizing it to do business in this state
and therefore could not maintain the suit.

The General Talking Pictures Corpora-
tion stated that its place of business is in
the city and state of New York and that a
representative called on the theatre owner
and interested him in obtaining its license
agreement. Its representative forwarded
to New York the order for the equipment and
the General Talking Pictures Corporation
prepared in New York the license agree-
ment and forwarded it by United States
mail to the theatre owner in Arkansas who
signed and returned it to New York. Later
the talking machine equipment was shipped
F.O.B. from New York to the theatre
owner. In holding this business transaction
to be interstate, thereby permitting the
General Talking Pictures Corporation to
file and maintain its suit in Arkansas, the
court said:

"The character of the transaction as to
whether interstate or intrastate is neces-
sarily determined by the essence of the con-
tact. The essence of the instant contract
was the renting or leasing of a picture
machine in New York for shipment to
McGehee, Arkansas. The agreement was
entered into in New York. It was clearly
an agreement for an interstate shipment
and must be classed as interstate commerce
unless that portion of the contract provid-
ing for installation, inspection, and repairs
renders the transaction intrastate. The
decided weight of authority is to the effect
that an agreement to install machinery or
other apparatus at the point of destination
will not divest the sale of its character of
interstate commerce. The authorities treat
installation of the apparatus as a mere in-
cident to the sale or transaction. . . . In
principle, we cannot see why an agreement
for inspection and repairs of the machinery
after being installed would take the con-
tact of sale or lease out of the protection of
the Interstate Commerce Clause of the
Federal Constitution."

Obviously, the seller or lessor of talking
picture equipment would not be permitted
to maintain a suit against a theatre owner
in a state in which the seller or lessor has
failed to comply with state law require-
ments, providing the transaction is intra-
state. The distinction between an intra-
state and an interstate transaction is that
an interstate transaction is one completed
in the state in which the theatre is located.
However, an interstate transaction relates
to a business contract not completed in a
single state. For instance, a salesman who
travels from one state into another and
takes an order for equipment shipped from
another state performs an interstate trans-
action, providing the salesman sends the
order for confirmation to his employer lo-
cated in the foreign state. If, on the other
hand, an employer authorizes a salesman
to enter a foreign state and complete a con-
tract and the salesman remains in such for-
ign state and assists in installation of the
equipment, this would be an intrastate
transaction primarily because the contract
was fully completed in the foreign state in
which the theatre is located.

Uncertain Agreement

It is settled law that
where two parties enter into an uncertain
or ambiguous agreement neither party is
obligated. Moreover, neither party is liable
for failure to sign a written contract hav-
ing complicated stipulations therein not
clearly explained in a preliminary conver-
sation during which the theatre owner
agreed to sign the written agreement.

For example, in Koig v. Electrical Re-
search Products (57 F. 2d 639), the owner
of a theatre and a seller had con-
versation during which the seller agreed
to install in the theatre certain electrical sound
reproducing equipment and the theatre
owner agreed to pay for it. However,
when the seller had installed the talking
picture equipment and presented to the
theatre owner a written contract contain-
ing obligations not explained in the pre-
liminary conversation, the theatre owner
refused to sign the agreement, and the
seller filed suit contending that the theatre
owner was liable for payment under the
contract because the equipment was install-
ed in the theatre and presently in use.
Nevertheless, the higher court held the
theatre owner not liable.

II

Law of Patents

Restricted Patent Licenses

In many instances provi-
sions in license agreements are invalid which
result in neither party being obligated un-
der the contract. Therefore, it is interest-
ing to observe that an absolute property
right in patents has been generally recog-
nized by all courts since the patent laws
were formulated. In the very old case
(Wilson v. Roeusea, 4 How. 646) the
court said:

"The law has thereupon impressed upon it
(patent) all the qualities and characteris-
tics of property and has enabled him (in-
ventor) to hold and deal with it the same
as in the case of any other property belong-
ing to him, and on his death it passes,
with his personal estate, to his legal representa-
tives, and becomes part of the assets." 

Reasons for Patent Monopoly

In the very old and
ancient litigation of Pennock v. Dealgouge
(2 Pet. 1), decided in 1829, the court
clearly explained the primary purpose of
patent monopoly. The later courts have
consistently upheld this court's interpreta-
tion of the law, as follows:

"While one great object of our patent
laws was, by holding out a reasonable re-
ward to inventors, and giving them an
exclusive right to their inventions for a limit-
ed period, to stimulate the efforts of genius
. . . . the main object was to promote the
progress of science and useful arts."

The present laws of the United States
give a patentee the exclusive right to con-
trol the manufacture, use and sale of
his patented invention. If he prefers he may
withhold its benefits from all persons and
prevent all persons and firms from making,
selling and using the invention. In the
leading case of Heaton v. Eureka (47 U.
S. 146), the Supreme Court of the United
States explained this phase of the law, as
follows:

"If he (patentee) sees fit, he may re-
serve to himself the exclusive use of his
invention or discovery. . . . That the grant
is made upon the reasonable expectation
that he will either put his invention to prac-
tical use or permit others to avail them-
selves of it upon reasonable terms, is doubt-
less true. This expectation is based alone
upon the supposition that the patentee's
interest will induce him to use, or let others
use, his invention. . . . His title is exclusive,
and so clearly within the constitutional pro-
visions in respect of private property that
he is neither bound to use his discovery
himself nor permit others to use it."

Right to Restrict Use

At various times during
the early periods of the industrial progress
in the United States, the question has fre-
cently been presented to the courts
whether or not a patentee has a monopoly
of such character that he may legally con-
trol the uses to which purchasers of his
invention may subject it.

The enactment of the Sherman Anti-
Trust Act in the year 1890 resulted in
numerous patent litigations, because many
purchasers of patented articles were con-
ceived that this Act affected the previously recog-
nized broad monopoly in patents. Then
several years later the Clayton Act im-
portantly modified the previous monopoly
afforded inventors by patent rights.

In Henry v. Dick Company (224 U. S.
1), the question before the Supreme Court
was whether a patentee manufacturer of
a machine may restrict the purchasers' use
of it, and control the kind of material to be used in it. The patented machine in controversy had attached thereto a plate containing the following notice:

"This machine is sold by the A. B. Dick Company with the license restriction that it may be used only with the supplies made by A. B. Dick Company, Chicago, U. S. A."

A purchaser of a machine containing a plate bearing the license notice ignored it and proceeded to buy and use supplies and equipment made and sold by a firm other than the patentee manufacturer. The patentee filed suit for infringement. The court held the purchaser bound by the license notice and, therefore, liable as an infringer, notwithstanding the Sherman Act. This law now is obsolete, as it has been overruled.

The Supreme Court of the United States in the case of Bauer v. O'Donnell (229 U. S. 1), established new law presently effective on the rights of a patentee to control the resale price of his patented product. In this case it was disclosed that each patented article had attached to it a notice that the dealer who purchased it from the manufacturer should resell the device for not less than a stipulated amount. The patentee contended that this notice was valid and enforceable against all purchasers because it constituted a legal agreement made when the sale was completed. However, in holding a patentee not legally entitled to control the resale prices of his product the Supreme Court of the United States explained the new law on the subject, saying:

"The (patent) act secured to the inventor the exclusive right to make, use and vend the thing patented, and consequently to prevent others from like priviliges without the consent of the patentee. In framing the act and defining the extent of the rights and privileges secured to a patentee Congress did not use technical or occult phrases, but in simple terms gave an inventor the exclusive right to make, use and vend his invention for a definite term of years. Congress did not stop with the express grant of the rights to make and to use. Recognizing that many inventions would be valuable to the inventor because of sale of the patented machine, or device, to others, it granted also the exclusive right to vend the invention as covered by the Letters Patent. But in view of the facts certified in this case, as to what took place concerning the article in question, it is a perversion of terms to call the transaction in any sense a license to use the invention. The real question is whether in the exclusive right secured by statute to 'vend' a patented article there is included the right, by notice, to indicate the price at which subsequent sales of the article may be made. But, in the essential nature of things, when the patentee, or the person having his rights, sells a machine or instrument whose sole value is in its use, he receives the consideration for its use and he parts with the right to restrict the use. The patented article in the language of the court passes without the limits of the monopoly; that is to say, the patentee or his assignee having in the act of sale received all the royalty or consideration which he claims for the use of his invention, in that particular machine or instrument, it is open to the use of the purchaser without further restriction on account of the monopoly of the patentee."

Effect of Clayton Act

The Clayton Act in effect provides that it is unlawful for any person to enter into a contract for sale of goods, wares, merchandise, machinery, supplies, or other commodities, whether patented or unpatented, for use, consumption or resale within the United States or any territory thereof, where any condition of the contract may be interpreted to mean that the purchaser shall not use or deal in the goods of a competitor of the seller. In other words, the purpose of the Clayton Act is to prevent buyers and sellers from entering into agreements intended to substantially lessen competition or tend to create a monopoly in any line of commerce.

The leading case interpreting the effect of the Clayton Act on patent monopolies is United States Corporation (258 U. S. 451). In this case an action was brought against a corporation which approximately controlled 95% of the business in its line in the United States. The patents in controversy were granted prior to the passage of the Clayton Act.

The important part of the contract in litigation in effect provided that patented machinery leased to users should not be used to make goods on which some operations had been performed by the use of machinery which had not been made by the corporation. Also, the contract provided that if the lessee of the machinery failed to use it exclusively the corporation had the privilege to cancel the contract. Still another clause of the contract provided that the lessee of the corporation machinery agreed to purchase all supplies exclusively from the latter. The court held this contract void and of no effect, in view of the provisions incorporated in the Clayton Act, and said:

"No matter how good the machines of the company may be, or how efficient its service, it is not at liberty to lease its machines upon conditions prohibited by a valid law of the United States. From an early day it has been held by this court that the franchise secured by a patent consists only in the right to exclude others from making, using, or vending the thing patented without the permission of the patentee. . . . The patent grant does not limit the right of Congress to exact Legislation not interfering with the legitimate rights secured by the patent but prohibiting in the public interest, the making of agreements which may lessen competition."

[In the May 6th issue of Mr. Parker will discuss the most important aspects of the law involved in the sound equipment leases themselves.]

A Theatre Architect Visits Europe

(Continued from page 18)

short newsreel and then the feature picture. The picture was run off with English dialogue. However, they had superimposed on the print the dialogue written in German. Of course, they could not get all of the dialogue on the film, and I wondered just how much sense a picture of this kind would make when the words would not rhyme in their tongue, and I also wondered how it would sound in German to say, "The son-of-a-gun is a tailor." They seemed to enjoy the performance, however, and the house was a sell-out. No other picture was shown on this program.

**Austria** is in a very bad financial plight. Its money has been deprecitated to such an extent that $15,000, pre-war, is worth only $1 on the present rate of exchange. Naturally this has impoverished a great number of its citizens. So much so, in fact, that begging is put on a systematic basis. Friday is the day allowed for begging, and on Friday each storekeeper has a great quantity of two-pfennich pieces on hand. This coin is worth less than a quarter of a cent, and hundreds of beggars march in and out of the stores all day long collecting their alms.

Berlin boasts of a great number of motion picture theatres. Most of them are designed in a bold, horizontal, modern architecture. A great many of them are alterations, and in a number of cases they have revamped the exterior with neon signs so as to give a unique architectural appearance at night. There is no regard for hazards in entering the theatre, as it is very common to step up or down eight or ten steps when entering the vestibule. The box offices are inside the front doors. Lighting systems are very modern in appearance. Every theatre has a bar in its most prominent location.

To find a theatre by a street number is quite a trick, as the streets begin numbering at the corner and number down along the block to the next corner. Then the numbers cross the street and work along the opposite side of the street back to the corner where they started. Therefore each number repeats on a street many times, depending on the number of blocks the street contains. They certainly have worked this out the hardest way.

The cafes in Berlin offer diversified en-
Production Methods and the Theatre

(Continued from page 10)

The problem of the producer too, and the effectiveness of the product is very much the problem of the exhibitor as well as the producer. A lack of consideration of the other fellow's problem means a loss of income to both. The importance of a closer relationship between production and reproduction is not recognized even when both phases are controlled as they are in some instances by one organization, of which there are a few remaining examples. The failure of some of the larger producing companies to succeed as both producer and exhibitor can be partially traced to the lack of proper relationship between the two phases of the industry.

It would be well to set forth a definite program at this time, by which production and exhibition can be regulated.

1. Encourage better use of the total area of the screen towards a more effective delivery of the film.

2. Establish a screen shape more suitable than the present one.

3. Establish a new film size and screen sizes to more fully meet the requirements of viewing in the theatre.

4. Eliminate the visual obstruction of any part of the screen due to poor planning.

5. Reduce sharp angles of projection due to poor cinema planning.

6. Establish proper auditorium sizes and shapes for good sound reproduction.

7. Eliminate seating positions affording uncomfortable, distorted and obstructed views of the screen images.

8. Limit sizes of cinema auditoriums to insure intimacy with the performance.

F. H. Richardson's Comment

(Continued from page 26)

A projectionist in a small town in my own native state, wants to know, "Why is it that when I focus the white light so that the edges are perfectly sharp, and then thread in a film, the film is out of focus and there is a blurry edge around the picture? Can I do anything to remedy this trouble?"

"Another thing: Why is the background of a picture blurry or out of focus? Is it any fault with my projectors, or is it the way the pictures are taken? I have a 20-20 Transverter, Ross lenses and Da-Lite screen. Projection distance is 81 feet."

In asking the first question, you should have told me the kind and model of the projectors you use; also the question might be interpreted in two different ways. I should also know the size (width) of the picture you project.

It does not follow that the lens adjustment, that gives a sharp white light outline, will also give a sharp picture. This is by reason of the fact that there may be an appreciable difference in distance from film emulsion surface to projection lens and from emulsion to projection lens.

True, the difference is small. It would be expressed in thousandths of an inch, but the difference may in some conditions amount to as much as four to six thousandths of an inch, and inasmuch as sharpness of focus depends upon the relation of distances of film emulsion surface and screen surfaces from the focal center of the projection lens, which must be very exactly adjusted, even this tiny measurement may set up the effect you describe.

However, your description is so worded that I cannot be certain this effect is what you have in mind. It is possible you mean that when you have a sharp picture center, the edges are out of focus, and that when you sharpen the edges the center is out, which condition might be due to aperture plate tracks so worn that the film does not lie perfectly flat, but is bowed slightly as it passes over the aperture; or it may be due to projection lenses which you or someone else have taken apart and wrongly reassembled, or to lenses not sufficiently corrected. If the latter, you need a new set of lenses. However, you have an 81-foot projection distance and presumably a picture not excessive in size; also you have Ross lenses, which I do not believe would be under-corrected so to set up such an effect.

Moreover, you name an utterly impossible projection angle, probably due to a misprint in your letter. Instead of 75° you surely meant to say either 15° or 25°, the latter of which would be very bad indeed. It might well set up the effect you describe at top or bottom of picture, or both. Your only remedy would be to move the projection room to some location less objectionable from the projection viewpoint, or to reduce the diameter of your lenses by painting their front lens surfaces with coach painters' black, leaving an unpainted spot in the exact center just large enough to eliminate the trouble, or to reduce it at least. This will mean lots of wasted light, but with a heavy projection angle it cannot be avoided, except and unless some lens manufacturer will undertake to supply you with two full-diameter lenses having sufficient depth of focus to overcome the trouble.

As to the second question, if the foreground of a picture is sharp, that is all that need concern the projectionist. In many cases scenes are made with foreground sharp and background more or less out of focus, sometimes almost entirely so.

Some may possibly criticize me for using space in answering such elementary questions. By way of explanation let me say that I try honestly to serve no single part especially, but all parts of this great industry. Many questions which are elementary to experienced projectionists are not in the least so to men younger in the profession, particularly in the smaller towns and villages. These men work in small theatres which supply the only form of theatrical amusement available to millions upon millions of people.

These small town projectionists are usually supplied with films in none too good condition, and they cannot possibly have contact with other projectionists and discuss their various problems. It therefore is highly important that we do every possible thing to help them, even to the answering of questions which may seem very elementary to some of us.
FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on April 4. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

**Theatres Planned**

**Kentucky**

HENDERSON — Henderson Grand Opera House plans erecting new opera house, theatre and store building. Maturity indefinite. Estimated cost, $100,000.

**Maryland**

BALTIMORE — Gwynn Amusement Company, Inc., Robert Cantor, 611 Poplar Grove Street, has plans by Kubitz & Koenig, Emerson Tower Building, for a one-story brick fireproof theatre, 46 by 150 feet, to be located at 4026 Liberty Heights Avenue.

**Michigan**

SELF RIDGE — Sum of $72,000 has been appropriated for new theatre and gymnasium for the C. Q. M. Bids in project held up indefinitely.

**Minnesota**

FERTILE — A. V. Highland is considering rebuilding his theatre destroyed by fire.

**Little Falls** — Lowell Theatre, Charles Farrow, has plans by Liebenberg & Kaplanski, 710 McKnight Building, Minneapolis, for rebuilding theatre destroyed by fire.  Now wrecking old walls. Brick and hollow-tile walls and stone front. House will have seating capacity of 750. Lessee, H. B. Smoots. Estimated cost, $20,000.

**Missouri**

ST. JOSEPH — Nate Block, independent theatre owner, has plans by Boller Brothers, Kansas City, Mo., for rebuilding his Orpheum Theatre which was badly wrecked by fire. New house will have seating capacity of 1,100. It is said house will be operated with straight picture policy.

**New Jersey**

HAWTHORNE — Owners, care J. Holt, architect, 132 Market Street, Paterson, N. J., plans erecting one-story brick moving picture theatre and store building to be located on Lafayette Avenue. Estimated cost, $175,000.

**New York**

NEW YORK — Park Realty Company, W. L. Marks & Company, 18 East Fortieth Street, plans erection of theatre and store building at 8 East 110th Street. Site acquired. Estimated cost, $100,000.

NEW YORK — B. S. Moss Theatres, 572 Madison Avenue, has revised plans for new theatre to be located on Eighty Avenue and Twenty-third Street. Cost estimated to exceed $150,000.

**Texas**

*Laredo — R. & R. Theatres has received bids for three-story concrete theatre, 56 by 195 feet. W. Scott Dunne, architect, Melba Building, Dallas, Texas. Estimated cost, $100,000.

**Contracts Awarded**

**Indiana**

GARY — Plaza Theatre which was razed by fire, has been rebuilt, and is scheduled to open soon.

**Nebraska**

OMAHA — Albert S. Ritchie, 1111 City National Bank Building, has awarded general contract to N. E. Carter, 4703 South Fourteenth Street to repair fire damage to the theatre at 4922 South Twenty-fourth Street. Estimated cost, $3,500.

**Texas**

FORT WORTH — First Methodist Church has awarded contract to G. W. Childs to convert old church building into modern theatre at West Tenth Street and Burnet Avenue. Estimated cost, $4,000.

**Remodeling**

**Colorado**

HUGO — J. W. Davis, who recently took over the Empress Theatre from Fay Leiber, has installed new sound equipment and made other improvements.

**Kansas**

BONNER SPRINGS — The Iris Theatre has been extensively remodeled by J. F. O'Connell. Improvements include new booth equipment, screen, carpets and other furnishings.

**Louisiana**

ELIZABETH — A. P. Kyle, who recently took over the Paramount Theatre, has brightened and reopened house for business.

**New Orleans** — Harry Schulman, former operator of theatre in Texas, will renovate and reopen the Rio Theatre, formerly known as the Rialto, it is reported.

**Missouri**

BRAYMER — The Braymer Theatre has been renovated and reopened by E. P. Michael.

KANSAS CITY — Westport Theatre has been completely renovated by J. F. Rigney, including artistic redecorating.

WARRENSBURG — The new Main Street Theatre has been opened by Dumdum Christopher. RCA high fidelity sound equipment has been installed.

**Ohio**

CANTON — J. Francis Stein, formerly operator of the Playhouse, Louisville, Ky., has brightened and reopened Windsor Theatre.

DAYTON — Edward Breckinridge, who recently resigned his connection with the Hartman Theatre at Columbus, Ohio, to manage a Kenneth Harlan road tour, has leased the Lyric, a former burlesque house, which has been remodeled and reopened with five acts of vaudeville and pictures at 10, 20 and 30 cents.

**New London** — Reported that L. G. Brady has taken over the Karolyn Theatre from Richard Barry, renovated and renamed house the Family.

**Texas**

DALLAS — Pipe organ has been installed in the Melrose Theatre.

**Houses Opened**

**Kansas**

IOLA — E. Van Huying has opened a new theatre with seating capacity of 600. RCA sound equipment will be used.

**Utah**

SALT LAKE CITY — A. L. Stullings, prominent theatre operator throughout southern Utah for many years, recently Playhouse Theatre, which was closed for several months and previously used for stock shows. A new picture vaudeville policy has been inaugurated.

**Illinois**

MARENGO — W. Beacham, 416 Maple Avenue, has opened a new theatre.
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<td>53</td>
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Among Contributors to This Issue:

- **Ben Schlanger** (Production Methods and the Theatre) is a New York architect who has contributed to Better Theatres on several previous occasions. He is the originator of a reversed floor slope plan for theatres which has been widely discussed in this country and abroad.

- **Leo T. Parker** (Sound Equipment Leases) is a Cincinnati attorney who regularly writes for Better Theatres on court decisions and points of law of special interest to theatre operators.

- **Armand D. Carroll** (Constants in Modern Theatre Design) is a Philadelphia architect, the designer of many outstanding theatre structures.

- **S. Charles Lee** (A Theatre Architect Visits Europe) is one of the leading theatre architects of the Pacific Coast. His headquarters are in Los Angeles.

- **Aaron Nadell** (Sound Equipment Today—and Its Market) is a sound engineer, the author of a book on sound reproduction, besides numerous magazine articles on the subject, many of which have appeared in Better Theatres. He has been identified with both manufacturers of sound equipment and theatres. His home is in Brooklyn, N. Y.
"BETTER THEATRES" DIVISION, Motion Picture Herald, 1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Relate to Items by Number)

Remarks:

Name . Theatre .   City .

State . Seating Capacity .

[4-8-33]

228 Slide making outfits.
226 Slide mats.
231 Shutters, rebel fire.
235 Stage picture film.
238 Stage synchronizers, complete.
234 Sound heads.
235 Sound-strofi installation.
216 Speakers, dynamic.
227 Speed indicators.
218 Spotlights.
239 Springfield, interchangeable.
240 Stage lighting equipment.
241 Stage lighting systems.
242 Stage rigging blocks, pulleys.
246 Stage motor.
240 Stage motor.
246 Stage motor.
246 Stereophones.
247 Sweeper compounds.
248 Switchboards.
248 Switches, automatic.

250 Tapestry.
251 Telephone, inter-communicating.
252 Temperature control apparatus.
253 Telephones.
253 Theatre accounting systems.
253 Theatre dimmers.
256 Theatre seats.
257 Tickets.
258 Ticket booths.
259 Ticket chasers.
261 Ticket selling machines.
262 Tickets.
263 Towel cases, operators'.
264 Towels, paper.
265 Trailers.
266 Transfer frames.
267 Transparencies.
268 Turfing.

269 Uniforms.
276 Upheavance.

271 Vacuum cleaning equipment.
272 Vacuum cleaners.
274 Vases, stone.
274 Ventilation fans.
275 Ventilation systems.
276 Ventilation systems.
277 Ventilation systems.
278 Ventilation systems.
279 Ventilation systems.
279 Volume controls.

290 Water coolers.
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,873,771. FOCUSING DEVICE FOR MOTION PICTURE CAMERAS. Armin Fried, Los Angeles, Calif. Filed Apr. 20, 1931, Serial No. 531,372. 7 Claims. (Cl. 95—44.)

1. In a camera, a photographing lens, a finder including said lens as a part of its structure, the camera having the customary movable medium with a sensitized surface, and a carriage including reflecting means for the finder movable transversely to the axis of the finder and of the lens and having means for moving the lens outwardly in linear direction coaxial to the axis of the lens when used for focusing with the finder.

1,873,742. APPARATUS FOR EXAMINING AND SELECTING MOTION PICTURE FILMS. Iwan Serraller, Hollywood, Calif. Filed Apr. 2, 1930, Serial No. 325,167. 3 Claims. (Cl. 88—16.3.)

1. An apparatus of the character described comprising a film viewing unit provided with a shaft, a sound film reproducing unit provided with a shaft, a filter element operatively connected at its opposite ends to said shafts.

1,873,783. COLOR PHOTOGRAPHIC MACHINE. Marshall De Francisco, Brooklyn, N. Y. Filed Aug. 28, 1930, Serial No. 389,219. 9 Claims. (Cl. 88—1.4.)

1. In a color camera, a focusing lens system, an image receiving lens having its light receiving surface in the form of said focusing lens system, a plurality of prisms in the field of said image receiving lens associated with each of said prisms a color filter in the path of the light rays passing through each of said image forming lens systems and a mounting for said lenses whereby said lens systems may be adjusted to one to the other.

1,873,361. ELECTROOPTICAL SYSTEM. Frank Gray, New York, N. Y., assignor to Bell Telephone Laboratories, Incorporated, New York, N. Y., a Corporation of New York. Filed Nov. 12, 1930. Serial No. 496,090. 6 Claims. (Cl. 178—6.)

1. A television system comprising a rotating scanning element for scanning successive line forms of elemental areas of a pictorial or message element of strip form, rotating driving means unitary with said scanning element directly engaging and driving said picture or message element with said scanning element to permit the former to be scanned and means for maintaining said pictorial or message element in engagement with said driving means.

1,873,305. ROLLER SUPPORT FOR TRAVELING FILMS. Freeman H. Owens, New York, N. Y., assignor to Orms Development Corporation, New York, N. Y., a Corporation of New York. Filed May 29, 1929. Serial No. 145,765. 5 Claims. (Cl. 179—100.3.)

1. A roller film support, comprising a fixed arbor, a two part roller mounted for rotation on said arbor, means for maintaining the parts of the roller longitudinally separated, and said arbor being provided with an opening passing diametrically therethrough at a point in the length of the arbor between said separated roller parts.

1,873,755. CAMERA LENS AND FILTER MOUNT. Abraham J. Ginsberg, New York, N. Y. Filed Nov. 2, 1930. Serial No. 498,121. 7 Claims. (Cl. 90—2.)

1. A device of the character described including a barrel, a focusing lens in the barrel, an adjusting ring having screw threaded engagement with the barrel and adapted to adjust the lens to focus the same, a filter mount having screw threaded engagement with the barrel, a multi-color filter in the mount said last mentioned threaded engagement including threads of a pitch different from the threads of the focusing ring, and means operatively connecting the focusing ring and filter mount, so that when the lens is adjusted a predetermined distance along the barrel, the filter will be similarly moved but through a less distance than the lens.


1. The method of supporting the magnetic armature of an electromagnetic device adapted for use in the reproduction of sound, which comprises suspending the armature having connected thereto a diaphragm actuating stylus from a semi-rigid member in the form of a rod of resilient material having connected, at one resilient member, whereby it affords to the armature comparatively unrestricted freedom to vibrate.
There is no better advertising than an honest, unsolicited testimonial from a satisified user of a product.

THESE LETTERS
EXPLAIN WHY
Simplex-Acme
Sound Projectors
WERE PURCHASED
AND
WHY
ADDITIONAL
Simplex-Acme
Sound Projectors
WERE ORDERED

The prospective buyer will find that Mr. Lawing's letter contains just the kind of information he would like to get from a friend in the business.

International Projector Corporation
90-96 GOLD STREET
NEW YORK, N. Y.
FAMILY THEATRE

146 SOUTH MAIN STREET
WILKES-BARRE, PENNSYLVANIA

March 20, 1933

The Enterprise Optical Mfg. Co.,
4431 W. Lake Street,
Chicago, Ill.

Gentlemen:

Our second year's operation of Motiograph DeLuxe Sound Projector Equipment is now over, and you will be interested to note our cost of operation was only $83.35 for the full year from February 1st, 1932, to February 1st, 1933. The equipment was in operation every day for over ten hours a day and we never had to call for a service man—consequently no service cost.

In view of the interest you have always shown in the results and low operating costs we have obtained with your equipment, it is interesting to compare this second year's operating costs with our two previous reports covering the first year, in which the first six months' operating cost was $38.40, and the second, $78.83, or a total of $117.23 for the first year against $83.35 for the second. Seemingly, the cost of operation decreases as the equipment gets older.

As you know, I am proud of the equipment and want to keep it right and will appreciate your advising me of any new developments which you may bring out and which will keep our equipment always up to the minute in performance.

Our equipment is now over two years old, and still I wouldn't trade it for the best . . . that I ever heard.

Very truly yours,

E. R. SUTLIFFE, Projectionist,
Family Theatre.
"IT'S SHOW BUSINESS AS MUCH AS EVER"
says a showman in the field, Floyd Bell of the Boston Metropolitan Theatre, this week's Guest Editor in the Managers' Round Table Club Department

STATES' LAWMAKERS HEED EXHIBITORS

Special taxation is defeated in several situations; lawmakers split over sales assessment; latest developments in the states are reviewed

HITLERISM HALTING FILM ACTIVITIES

American production and distribution in Berlin comes to a standstill under dictator's policy requiring that product conform to Nazi restrictions
WE CORDIALLY INVITE YOU TO COMPARE

When better pictures are made, we can all quit work!

GEORGE ARLISS in "The Working Man"

It will make "Frisco Jenny" blush!

RUTH CHATTERTON in "Lilly Turner"†
with George Brent

Air Monarch Crashes at Sea in Storm-Torn Night!

"CENTRAL AIRPORT"† starring
RICHARD BARTHELMESS
Sally Eilers, Tom Brown

Booked by Radio City Music Hall!

JOE E. BROWN in "Elmer The Great"†

*A Warner Bros. Picture †A First National Picture Vitagraph, Inc., Distributors
WARNER BROS.' COMING PRODUCT, NOT WITH ANY OTHER SINGLE COMPANY'S, BUT WITH THE CREAM OF ALL OTHER COMPANIES' PRODUCT FOR THE NEXT TWO MONTHS

His camera comes out when the blinds come down!

JAMES CAGNEY
in "Picture Snatcher"
with Ralph Bellamy, Alice White

What will bootleggers do after prohibition is repealed?

EDWARD G. ROBINSON
"The Little Giant"

The frank, man-to-man story of a man-to-man girl!

BARBARA STANWYCK
"Baby Face"

Not recommended for people over 60!

BETTE DAVIS
"Ex-Lady"

FIND OUT WHY EVERYBODY'S SAYING—
"WARNER BROS. HAVE THE PICTURES!"
101,127 ADMISSIONS IN FIRST 4 DAYS!

Sets new World’s Attendance Record as crowds storm Radio City Music Hall

Held for 2nd Week
Only picture BIG enough to play 2 weeks at the mammoth Radio City Music Hall.

CAVALCADE

IMAGINE how it will avalanche your house during and after Easter Week ... if it can smash world’s records in Lent!
**HOLLYWOOD'S ORCHID**

THE palpitating dispatches from Motion Picture Daily's Mr. Maurice Kann have brought us the charming information that 'leaders of the Academy feel that they have waged and won the battle for the salesman in Des Moines and the stenographer in New York, as well as for the creative elements in Hollywood' in the salary restoration movement flowing in the big West Coast conference of industry executives.

With no cliques, clans or guilds to vociferate in their behalf, permit us to set down that we have interviewed both 'the salesman in Des Moines and the stenographer in New York' and find that they are not sufficiently grateful. They claim that they got stuck with a share in a situation they did not create, a disproportion between the capacity of the market and the cost of the merchandise. They claim that they never were paid on the basis of anything but the competitive market for their services and the results they attained on the job.

Extending our survey we find that not only the salesmen in Des Moines and the stenographer in New York but also the exhibitor in Bad Axe, Michigan, the exhibitor in Wahoo, Nebraska, the exhibitor in Tonganoxie, Kansas, the exhibitor in Kennebunkport, Maine, and the exhibitor in Snohomish, Washington, are ready to sign a round robin suggesting that Hollywood's biggest possible favor will be a flow of product related in all respects to the current market for entertainment. Such a line of product will enable the salesman in Des Moines to take care of himself, cheer the exhibitor and probably encourage the boss to be nice to the stenographer.

Rescue by the fellow who pushes you off the dock wins no medals.

**SHOCKING COMPETENCY**

THE considerably current comment up and down the by-ways of this show business that 'Warners seem to be turning out good ones pretty steady' will be supported and augmented not a little when the country gets George Arliss in 'The Working Man.' There's a bit of a cheer up business message in it, too, suggesting there is business to be done by those who work at it—and keep selling. That, however, is incidental to the fact that here is an excellent example of production attuned to America's life of the immediate today, a story of the work-a-day world, understandable by everybody, and never-the-less thoroughly bespangled with glamour, chuckles and heart throbs.

An important aspect of 'The Working Man' is that it escapes the all too frequent and painful effort to 'knock 'em out of their seats.' The production is handsomely and adequately mounted but there are none of the screaming extravagances that a seasoned Hollywooder could have found beckoning in the script.

The picture is positively revolutionary in the sense that it is obviously devoted entirely to the purpose of telling the pleasantly interesting story in hand, and that's all.

**WILL THEY KNOW NOW?**

E have out there on the sun-laved shores of California a keen, alert, snappy creative community. Ideas! Why they positively shoot them on the wing. But how very, very strange it is that, despite the services of air mail, wires and radio, it became necessary for Mr. Will Hays to gather up a whole committee of strong men to go out en masse and tell them about business conditions. It is sort of reminiscent of the routine of the notification committees after the political conventions and the meeting of the presidential electors.

**OVER THE RIVER**

JERSEY CITY over yonder across the Hudson has no motion picture censorship. But last week it demonstrated in just a casual bit of routine that the police powers of any community are sufficient to safeguard the screen and its patrons. A New York entrepreneur leaped over the river and advertised 'Mad Moments of Youth,' a quickie made under another title, "for men only," etc., for showing at the Central Theatre. The advertising was so hot that Charles Wilson, inspector of police, sampled the merchandise at a preview, and that concluded proceedings.

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**MARTIN QUIGLEY, Editor-in-Chief and Publisher**

CINEMATIC SALESMEN
No satisfactory salesmen of France, ambassadors of good will to the American public, are the current crop of lecturers, 'unhealthy - looking, decrepit, feverish, coughing and trembling old men bound into frock coats,' as stern-visaged Joseph Paul-Boncour, French foreign minister himself characterized them. That pro-French propaganda may be properly effective here, the foreign minister pushed through the Chamber of Deputies an appropriation of 33,000,000 francs ($1,320,000) for the purpose, indicating the situation of gravity via 175 new daily papers. Playing an important part in the "sell France" campaign will be the furtherance of French motion pictures, personable heroes supplanting Rip Winkle lecturers....

NEW MEXICO CONTEST
To bat with the legislature of the sovereign state of New Mexico has gone MGM, championing thereby the cause of all distributors, in obtaining a temporary injunction against state officers charged with fulfilling the letter of the new law providing for simultaneous offering of product to all exhibitors on a competitive bidding basis. MGM charges the law violates its constitutional rights, in that it restrains private business. To June 12 the court has continued the case, and the injunction. Striking back, distributors have instituted C. O. D. policy for New Mexico exhibitors, pending final decision....

INDEPENDENT PROTEST
Once more arises a champion of the independent theatre owner, this time in Milwaukee, where last week John E. Honthaner, operator of the Comet, whose name is representative of 25 neighbors, brought suit against every large distributor and circuit-owned theatre in the state. "Independents must wait 40 to 60 days for pictures already shown in neighborhood circuit houses," cried Robert A. Hess, attorney. The state monopoly laws give basis for the injunction asked. Later was the champion unhorsed when the court declared he must sue for himself alone, his neighbors likewise. Uncertain is Attorney Hess of his course....

SCREEN TEACHING
With 1,200 freshmen playing white mice to the scientific probing of professorship, Dr. Clarence C. Clark, general science professor of NYU, has long been experimenting with the sound motion picture, trying to evaluate it educationally, in the schoolroom. Concluding an elaborate study, Dr. Clark evaluates: "the mere addition of a spoken lecture to a silent film has little or no value for teaching purposes.... in fact... may detract. Also... only type of educational sound films which have any value over silent... are in which sound is a vital and real part of the pictures."....

SEEING STORIES
Some 19 years ago a young man walked into the office of Photoplay Magazine, hung his hat on a peg and began to write about the then immature motion picture industry. Followed successive positions in Triangle's scenario department, with the late Lewis J. Selznick, Cosmopolitan Magazine, Cosmopolitan Productions, Famous Players-Lasky, more senarios, film editorship, and assorted production etceteras. This week, after 18 months as story department head, Julian Johnson becomes buyer for all new story material for Fox, still seeing stories....

SMART ANNOUNCEMENT
Smearily twisting the prosaic into the unusual is Monogram's blue and red printed card announcing its third annual sales convention at Atlantic City's Ambassador Hotel April 24 to 27. In blithe jingly rhyme and cartoon cuts the card entices, does not order, bludgeon attendance....

PLOT'S COUNTERPART
Pistols drawn, faces tense, police leaped from siren screaming radio cars one night last week, rushed into the Granada theatre in Corono, Queens, to be greeted by the crack of gunfire. They raced to the manager's office on the mezzanine, while more shots rang out. Prepared to do battle with a gang of armed desperadoes, they burst open the door to find—nothing. The realistic sound effects of the film "Lucky Devil" meanwhile gripped the thousand patrons, made them unaware of real crime, real invasion of the law. Manager Charles Mann had been held up, robbed, beaten. The robbers had fled—but the authenticity of screen reproduction had been proved....

FROM DUSTY SHELVES
While producers at large take manuscripts out of the hands of authors; the last period is struck on the typewriter, off the presses before the ink is dry. Carl Laemmle, Universal's veteran president, turns back to the dust-covered library shelves, picks therefrom for 'special' production a famed story, Edward Everett Hale's nearly immortal "The Man Without a Country." Widely Uncle Carl plans to throw the flaps of his production pocketbook, that the picture shall be worthy of its original....

NOVEL STRUCTURE
Wide will probably pop the eyes of America's average Mr. and Mrs. Cinematographer when they see Fox's "The Power and the Glory," just now starting into production, if advance promises of novel story structure are fulfilled. Under pioneer Jesse L. Lasky, Preston Sturges, playwright, evolved a style, requiring a third person—a narrator—who addresses the audience, recounting the story apparently as it occurs to him. If the most dramatic point of the man's career is his demise, there will be no narrator to start his tale, running backward to the man's distant youth. The story, if it is claimed, will yet advance to a crisis. Admittedly, it is an experiment....

UNION CAUTION
With memories still vivid of the tyrannous reign of King Sam Kaplan, since sentenced to jail for coercion, members of New York's projectionists' union, Local 306, have decreed that officers will hereafter be elected for one year terms, not four. Not insignificant is the annual stipend offered the president: $20,000. First to pocket such a salary is new president Harry Sherman. Optimistically, members see all local projection machines soon manned by Local 306 men....

In This Issue
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Classified Advertising
Plans for Physical Distribution Merger Furthered at Joint Meeting of New York and Hollywood Executives

BULLETIN

Corporate realignment of the motion picture industry on a major scale was reported to be under discussion in Hollywood Wednesday night. It would be effected through a merger of two existing companies and the creation of one new company headed by many leading executives now with other organizations. The reasons are vague and could not be verified nor could it be learned whether the idea has any connection with the current Hollywood conferences.

Broadway’s mightiest motion picture businessmen and the impresarios of California’s studios gathered in Hollywood Monday to talk about the industry’s problems. It was the first time that all executives of both coasts had assembled for concerted action to balance costs with income. By midweek, the developments were:

Elimination of salary reductions by seven companies, in some cases retroactive.

Proposal to establish a dictator over all of Hollywood.

Furthering of plans to effect a physical distribution merger.

Discussions for stabilizing the business by adjusting costs and income.

Proposal to adopt a "gentlemen’s agreement" to adjust common difficulties.

Submission by Will H. Hays of his five-plank program for solving problems, previously outlined to leaders in New York.

Outlining to Hollywood the necessity for a new economic order.

While the executives continued conferences looking toward economies, the emergency committee of workers of the Academy of Motion Picture Arts and Sciences announced that the 25 and 50 cent emergency pay reduction had been abrogated by United Artists, Educational, Samuel Goldwyn Productions, RKO-Radio, Hal Roach Studios and Metro-Goldwyn-Mayer, with others probably taking similar action before the weekend. Columbia restored full salaries last week. Educational’s is effective April 30. It had not been made known whether United Artists included distribution.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, on arriving in Hollywood Sunday with the New York executives, explained that the broad purpose of the meeting was "to discuss such industry policies as are necessary for the stability of the industry. The fundamental problem, of course, is to balance the budget between outgo in all branches with current income from the box office and the operating office.

"The exchange of views as to the needs of production on one hand, and the imperative requirements of economy in all branches on the other hand, should clarify many of these problems and result in plans that will hasten the processes of readjustment which this industry, as well as other American industries, is now going through," Mr. Hays concluded.

Specifically, New York executives went west to outline to Hollywood, right on its home ground, the hard facts of how theatre receipts have dropped, to what extent the foreign market has shrunk, how film rentals of a majority of pictures are not in keeping with costs, how "streamlining" is to make pictures cheaper without impairing quality.

Hollywood’s reaction evidenced itself in caret, and Mr. Hays would control no individual activities of the major studios, except in instances where it was considered that the general industry practice is being ignored. Another move in the dictatorship plan, it was said, would be to try to keep salaries within the "bounds of reason," through the creation of a united board that would have complete charge over such matters as salaries, enforcement of the Production Code and active censure of any studio which might run "out of bounds" in any respect. Such dictator would work, not necessarily under Mr. Hays, but with him, paralleling Mr. Hays’ efforts in the West. He would control no individual activities of the major studios, except in instances where it was considered that the general industry practice is being ignored. Another move in the dictatorship plan, it was said, would be to try to keep salaries within the "bounds of reason," through the creation of a united board that would have complete charge over such matters as salaries, enforcement of the Production Code and active censure of any studio which might run "out of bounds" in any respect. Such dictator would work, not necessarily under Mr. Hays, but with him, paralleling Mr. Hays’ efforts in the West. He would control no individual activities of the major studios, except in instances where it was considered that the general industry practice is being ignored.

Physical Merger to Solve Sales Ills

Merchandising and its ailments were discussed. At Wednesday’s sessions it appeared that a merger of physical distribution might be effected. The idea was first mentioned in New York in mid-winter, at a meeting of sales leaders at the offices of the MPPDA. Discussion of such plans was referred back to New York. It was estimated that such a merger would save the various sales corporations $9,000,000, and, according to the propo- nents, it would not effect individual sales effort.

Jack Schiler, Universal distribution director and George Schrader, sales head at Paramount, said in New York Wednesday that nothing had been done on the plan since December, when the New York offices were appointed a committee to investigate. A new "gentlemen’s agreement" to adjust common problems was also a subject of conference. Major companies might then pay more strict attention to each others’ rights it was said.

The corporate heads arrived in California with a definite idea as to the nature of the industry’s problems, but without any specific problems of solving them.

Mr. Hays opened the conferences Monday night at the annual meeting of the Association of Motion Picture Producers, Hollywood affiliate of MPPDA. He spoke of the necessity for studio and association co-operation and for producing quality product at lowest cost. "Long term contracts with high-salaried personnel," he said, coupled with "temporary decline in theatre attendance, and the fact that no picture can hope to gross the income of normal years, leave nothing of the elements out of adjustment and call for reorganization and rehabilitation."

Distribution costs, too, need readjustment, said Mr. Hays, "We are still pinioned to elaborate and wasteful methods of film distribution by antiquated laws that confuse organization. The demands there are significant, on the basis of a recent court decision, that large economies might be possible in distribution costs through proper organization. By plans that may be devised under the limits of this decision, very definite economies could be effected in distribution. It was presumed that Mr. Hays would work toward prevention of the anti-trust laws to the proposed plan for a merger of physical distribution.

Mr. Hays’ program includes theatre decentralization, integration of distribution facilities, lowered production cost and increased flow of trained talent to the studio, patent and greater emphasis on self-regulation.

West Meets East at Pasadena

When the Chief rolled into Pasadena Sunday afternoon, practically all of Hollywood’s executives were there. He was the only one of the generals from Broadway, Louis B. Mayer, Harry Rapf and Hunt Stromberg rode up from MGM’s Los Angeles; Hal Roach; George Giannini, Nicholas M. Schenck, president, A. M. Botsford, Paramount representative, was awaiting the arrival of Adolph Zukor, president, and Emanuel Cohen, production executive. Hal L. Warner and Darryl Zanuck were there from the Warner studio to meet Harry M. Warner. From RKO came Merian C. Cooper, who rode into Los Angeles with RKO’s president, Merlon Hall Aylesworth, one of the few New York officers who did not get off at Pasadena. Joseph Breen, MPPDA official on the West Coast, and Fred Beetsun, secretary of the producers’ association, were there to meet Mr. Hays, who, with a half-dozen bulging portfolios as “evidence,” had brought his assistants, Earl Bright and Roy Norr.

Junior and Senior Laemmle represented Universal’s reception committee for Robert H. Cochrane, who had made the trip reluctantly, A. H. Giannini, of the Bank of America, and an important factor in motion picture financing, was at the Pasadena station, and so were Joseph M. Schenck, president of United Artists, and A. C. Leiter.

Sidney R. Kent, president of Fox Film, had arrived in Hollywood previously.

All these officials and many more were assembled in the coast quarters of the Hays organization on Hollywood boulevard, when Mr. Hays sounded the gavel late Monday, calling the first session to order. Sam Briskin, of Columbia’s studio, represented. Harry Cohn, president, who was in New York conferring

(Continued on page 19)
HITLERISM FORCES STANDSTILL OF U.S. FILM TRADE IN GERMANY

Regime Requires Product Must Conform to Nazi Dogma and Sets Up Racial Restrictions; German Films Also Suffer

Adolf Hitler's political upheaval in Germany has brought to a complete standstill the business of American motion picture companies in that country both as to production and distribution. The same is said to be true of Germany's own domestic industry. Theaters are being forced to use film previously contracted for and no new product is being released. One reason assigned for the apparent paralysis in the industry is that, like every country in Germany, the picture business is to be "coordinated" with the new National Socialist regime, which sets up two requirements: Product must conform to Nazi dogmas, and the industry must be "purged" of all Jewish elements.

Would Be Propaganda Vehicle

The first requirement is being formulated in a new censorship law under which the motion picture will become an instrument for propaganda. The second requirement has resulted in a wholesale shutdown of sales activities on the part of both American and German firms. This rapidly is creating a dearth of German films, and American representatives there are said to believe that this eventually will provide a good opportunity for increased imports of the American product.

Major Frederick Herron, head of the foreign department of the Motion Picture Producers and Distributors of America, is in Washington this week confering with State Department officials to get more complete and accurate information.

Following the forced sequestration of Max Reinhardt, Germany's most eminent theatrical producer, from the Deutches theatre in Berlin, after having served the theatre for more than a quarter of a century, news dispatches brought notice of the death of Alfred Rotter, one of the leading Jewish producers of musical comedy in Berlin. Rotter, with his brother Franz, controlled nine Berlin theatres, including the famous Schauspiellein. Six young Germans, reported to be ardent Nazis, are in jail at Feldkirch, Austria, on a charge of murderous assault on Alfred Rotter and his wife.

Showings Canceled

Meanwhile in this country exhibitors in several sections have found it necessary, because of strong anti-Hitler feeling, to cancel showings of German films. In New York, where the latest German picture, "M", got away to a good start two weeks ago at the Mayfair theatre, public sentiment is said to have prevailed, though Joseph Plunkett, operator of the Mayfair, continued the picture's run. In Cincinnati, Dr. Fritz M. Witte, manager of the UFA theatre, temporarily has closed his house. Dr. Witte for a long time has been one of the most aggressive operators in the country.

Another phase is seen in the announcement by Kinematheque, distributor of foreign films, that it will handle the picture "Kuhle Wampe," or "Whither Germany," which will have its American premiere late this month. This picture is said to be an indictment of the Hitler regime.

Max Friedland, general European representative for Universal, is reported this week to have left Berlin for Switzerland. At the company's office in New York no definite information could be obtained as to Mr. Friedland's activities. "We have not heard a word from Germany for over a week," a representative of the company said. "They are maintaining the strictest censorship possible.

Exhibitors here and others continue to deplore any form of boycott of German pictures. Typical is the expression of Arthur Ziehm, general manager of World's Trade Exchange, Inc., who said, "It is saturdy that any boycott of German pictures would injure the Jews of Germany more than it would affect the Hitlerites.

"It must be taken into consideration that by boycotting German writers, producers, directors and artists are Jews." Mr. Ziehm said. "The three leading trade papers in Germany, the Film Kurier, Americans See Eventual Opening for Increased Exports If Native Product Supply Runs Short; Canceling Protested the Licht Bild Buche and the Film Journal, are also owned and operated by Jews. "Exhibitors in Jewish neighborhoods who are being requested by their patrons to discontinue the showing of German films should make their customers acquainted with these facts," Mr. Ziehm said, by mentioning them in the program, or by running a short trailer prior to the running of German productions."

Uncertain on Contracts

Inability to obtain any word from Germany, either by correspondence or cable, has left New York distributors uncertain whether their contracts for films must be fulfilled. At RKO, which distributes in Germany through a state rights representative, no word has been received. Distribution of Warner films in Germany is at a standstill, although some definite news has been received by the home office from Paris as to the general situation.

Major Albert Warner, vice-president of Warner-Fox National, denied a report printed in Germany that Warners were contemplating production of a picture based upon current conditions in Germany.

Late last week Max Reinhardt was reported to be considering an offer from S. L. (Roxy) Rothafel to come to this country to produce for him. Just what might be the Rothafel plan and what part Professor Reinhardt is intended to play in it was not revealed.

Replying to world wide protests against the embargoes placed on Bruno Walter, Reinhardt and other noted artists of Jewish extraction, Hans Hinkel, assigned to "special duties" in the German ministry of culture, announced last week that unless Jews were completely excluded from official executive positions in the theaters and opera, the Rothafel plan might be shelved.

Fox May Take Over Joinville Paramount Studio in France

Fox may close a deal for production at the Paramount Joinville studio in Paris, according to Robert T. Kane, former European manager for Paramount in charge of the Joinville studio, on his arrival in New York from Paris this week. Mr. Kane is now associated with the Fox's Paris organization.

Paramount has summoned Ike Blumenthal, acting manager at Joinville, to New York. He will probably confer with E. E. Shauer, vice-president of Paramount International, on the company's future activities in Paris. No successor to Mr. Kane has as yet been appointed. Clayton Sheehan, Fox foreign manager, is expected in New York from Europe early next week.

Pathe Stockholders to Meet

The annual meeting of Pathe Exchange Inc., stockholders, will be held April 25 in New York.
BACK TO WORK. (Below) Katharine Hepburn, RKO Radio star, leaving New York for Hollywood, following a six-weeks' vacation. She will begin work at once on "The Morning Glory," with Douglas Fairbanks, Jr., as leading man. Miss Hepburn hails from England.

RETURNS FROM FILMING EXPEDITION. Walter Futter (left), producer of cartoon and travel subjects, greeting Richard Halliburton, the noted writer of travel books, upon the latter's return to New York from India, where he supervised for Futter the production of "India Speaks," which will be released by RKO Radio.

FEATURED. (Below) Although her appearance was brief, Jean Parker was duly billed for her role in MGM's "Gabriel Over the White House"—a concession which seems amply explained by this new study of her.

VACATIONING. Irene Ware, one of the newer Fox players, who arrived in New York last week. She expects to return to Hollywood April 19, upon renewal of her contract.

NEW PLAYERS. Elizabeth Allen and (immediately above) Edwin Styles, both on the MGM roster. Styles, one of the more recent acquisitions of the screen, had as his initial assignment a role in "Hell Below," working under the direction of Jack Conway. Miss Allen is from the British stage and studios and will make her American debut in "Service," the direction of which has been assigned to Clarence Brown.
Shubert Obtains Company's Assets

Lee Shubert, chairman of the reorganization committee of the Shubert Theatre Corporation, bought in all assets of the corporation for $400,000 at an auction held last week at the New York County Courthouse by order of Federal Judge Francis G. Caffey. The bid was the lowest permitted by the court.

Included in the assets were 28 houses, of which eight in New York are: Imperial, 46th Street, Harris, National Barrymore, Winter Garden, Music Box, Morosco and Plymouth. The five last named are leased.

Attempts to reorganize the corporation under a plan introduced February 15 have been abandoned because of insufficient deposits of debentures, claims and subscriptions for preferred and common stock proposed in the plan, Mr. Shubert announced earlier.

Trans-Lux Net Is $93,175
For Year Ended December 31

Trans-Lux Daylight Picture Screen Corporation and subsidiary, Canadian Trans-Lux Corporation, Ltd., report net profit of $93,175 for the year ended December 31, 1932, after depreciation, federal taxes, interest, loss on securities, etc., equivalent to 12 cents per share (par $1) on 785,175 shares of capital stock. For 1931 the company and its subsidiary reported profit of $275,505 after charges, but before federal taxes.

The net profit for 1932 does not include operation of Trans-Lux Movies Corporation, which, from August 5, 1932, to December 31, 1932, showed a loss of $7,848. Current assets of the corporation as of December 31 last amounted to $444,444 and current liabilities were listed at $43,994, which compares with assets of $618,442 and liabilities of $30,163 at the close of 1931.

Northwest Owners Organize; National Circuit Is Planned

Organization of First National Theatre, Inc., was completed in Seattle this week, with a nucleus of 23 theatres as a basis for what is hoped by its sponsors will eventually be a nationwide circuit. The circuit was formed by independent exhibitors for affiliation with independent producers. All theatres involved were a part of the Jensen, Von Herberg, Mercy and other independent northwest circuits.

Officers of the corporation are: John Von Herberg, Seattle, president; Fred Mercy, Yakima, vice president; Claude Jensen, Portland, secretary; Fred Mercy, Jr., treasurer.

George Dembow Joins National Screen Service

George Dembow, variously engaged for many years in all phases of the industry, has joined National Screen Service as assistant to the president, Herman Robbins. Mr. Dembow's headquarters will be at 630 Ninth avenue, New York.

Mr. Dembow was formerly district manager for Fox, and has since represented Samuel Goldwyn in New England and Metro-Goldwyn in the East.

COLUMBIA PICTURES NET $373,785 IN 6 MONTHS

Equals $2.07 on Common and Compares with $275,006 for Same Period in 1931, or $1.46 a Share for Half of That Year

Net profit of $373,785 for the last half of 1932 was reported by Columbia Pictures Corporation, in a statement sent to stockholders last week by Harry Cohn, president, following restoration of the 25-50 per cent salary reduction. The company was the first to rescind the emergency wage order.

The net profit, which further reflected the favorable financial position of the company, is equal to $2.07 on each common share, and compares with $275,006 for the same period in 1931, which was equivalent to $1.46 per share. Profit reported for the six months was after amortization of films, interest, federal taxes and dividends on the 167,885 no-par shares.

Consolidated balance sheet for the six months ended December 24, 1932, compares as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>1932</th>
<th>1931</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net profit</td>
<td>$373,785</td>
<td>$275,006</td>
</tr>
<tr>
<td>Preference dividends</td>
<td>26,121</td>
<td>26,126</td>
</tr>
<tr>
<td>Commissioners' dividends</td>
<td>40,750</td>
<td>40,750</td>
</tr>
<tr>
<td>Surplus</td>
<td>$347,664</td>
<td>$218,641</td>
</tr>
</tbody>
</table>

Warner Seeking Fixed Charge Cut
Through reductions in interest rates on outstanding debentures, theatre leases and property mortgages, Warner Bros. is reported to be putting its financial structure in order. The move has been undertaken for some time, and Warner, M. Warner has been devoting himself almost exclusively to these affairs.

Last week Mr. Warner conferred with landlords of various theatre properties in the Stanley-Warner circuit at Philadelphia, with a view to obtaining wholesale revisions downward in rents and mortgages. Generally the company is seeking to reduce the interest rate on debentures to 3 per cent. Five Warner men are now spending their time in the field to further these objectives.

Form Sound Laboratory

The Bruno Laboratories has been established in New York by Dr. William A. Bruno. Thomas Walsh and John B. Antonilli. Mr. Walsh and Mr. Antonilli recently resigned from the Akeley Camera Corporation. The new company will specialize in motion picture sound equipment.

Detroit Operators Confer

Projectionists in local 199 at Detroit and representatives of the exhibitors have yet to reach a decision on a proposed salary reduction. It is generally willing to agree to a “reasonable” cut but not as much as 37½ per cent, as was the settlement at San Francisco. In the March 25 issue it was stated that the Detroit projectors already had accepted a wage reduction.

Strand Building Fire Does Not Halt "42nd Street" Show

Fire which destroyed the top floor of the Strand theatre building at 46th Street and Broadway, New York, on Tuesday, will not interfere with the showing of Warner's "42nd Street," now playing the Strand, it was announced by Major Albert Warner, vice president in charge of distribution.

The theatre was emptied, rapidly and quietly, with complete absence of excitement, merely as a matter of precaution, when the fire was discovered, said Major Warner. Actually the theatre was some distance from the scene of the blaze, and was not in any way damaged.
EARLY ACTION DOUBTS ON SIROVICH FILM BILL

Industry Makes Fair Progress in Own Defense Against Measures in State Legislatures; Lawmakers Split Over Sales Tax

Whether there will be a congressional investigation of motion picture industry activities depends upon the membership of the House of Representa"ives as a result of the action of the rules committee in making a favorable report on Congressman Sirovich's resolution of inquiry. Representative Byrnes of Tennessee, House majority leader, declared Wednesday that with important legislation pending, the Sirovich resolution would come up later than Thursday at the earliest. Mr. Sirovich failed Monday in his efforts to obtain immediate consideration. "A foolish waste of money," Blanton of Texas said Wednesday.

There will be no prosecution by a special committee of seven congressmen. The results would be reported at the opening of the special session next January. Every phase of motion picture activity would be studied by the committee.

Progress in State Fights

In the divergent fields of state legislation the industry appears to be making fair progress in its battle to protect itself. The sales tax battle in which state lawmakers are trying to use to obtain new revenue. It has caused a sharp division among legislators.

Kentucky and Mississippi are the only states in which there has been no legislative session, regular or special, called to set up a sales tax or to repeal which state lawmakers are trying to use to obtain new revenue. It has caused a sharp division among legislators.

Governor Rolph of California on Monday vetoed the Redwine bill, which would have exempted theatrical agents from restrictions of existing employment agency legislation. A luxury sales tax also is proposed.

In Connecticut, Thomas J. Spellacy, attorney for receivers of the Poli circuit, urged the legislature to vote repeal of the seating capacity tax on theatres. Otherwise, he warned, the large houses must close their galleries.

Delaware Exhibitors Protest

Independent exhibitors in Delaware are protesting against a censorship bill declaring films shown in the state already are censored in Maryland and Pennsylvania. Representative Shepman's measure to create a motion picture board of control was passed in the House. A measure to permit city referendums on Sunday showings of pictures over 2 1/2 m. was brought out of the House committee.

Tax protests in Florida may, it is feared, turn the legislators toward the theatres as a possible source of revenue. The legislative committee turned thumbs down on a 10 per cent ticket levy. Idaho legislators also closed their session after rejecting all sales tax proposals. Theatres have been definitely exempted from the 3 per cent levy voted in Illinois.

A move to repeal Iowa's blue law was defeated. Industry leaders in Kansas blame exhibitors' lack of organized action for failure to obtain passage of the Blood bill to legalize Sunday play. However, amendments eliminate film inspectors and censorship tags on prints. A flat 2 per cent assessment on net incomes of all corporations and 20 per cent reduction of realty assessed valuation for taxation purposes were voted.

The lower house in Maine has before it a divided committee over the sales tax. A proposal in Maryland, defeated by the House, called for increased penalties for viola"ions of censorship law and authorized the board supervision of the leasing of trailers, stills, illustrations and advertising matter, posters and banners. Sunday showings in Baltimore won the approval of the Massachusetts tax commission, now before the House ways and means committee, would saddle a state tax on admissions.

Michigan's legislature has in committee a suggested graduated sales tax of from 3-10ths of 1 per cent to 3 per cent. Minnesota exhibitor leaders are against no censorship bills have been introduced. In Missouri exhibitors helped kill a 1 per cent tax which had been reported by the senate committee and an exemption on cents tax on admissions. All sales tax proposals in the state were lost. A bill to repeal the Sunday blue law was killed by the house. Constitutionality of a proposed half cent of 1 per cent tax is questioned in New Hampshire. The latest censorship bill in Nebraska died in committee.

Deputy for Metro-Goldwyn-Mayer to make permanent the temporary injunction obtained in New Mexico restraining enforcement of the new law, which was hurriedly passed to protect film industry. A new bill to subject to a 1 cent sales tax passed last week by the state legislature, with exhibitors' payments in the pool (1.70). By a vote of 47 to 2, the senate defeated a measure for legitimate stage showings Sundays. A 10 per cent admission tax lost in Texas.

Oregon Tax up to Voters

A movement is under way for a referendum fight on North Dakota's new graduated sales tax, effective July 1. Governor White of Ohio has been asked to help in attempting to prevent newsreels from censorship, Maryland and Vir-ginia now are the only censor states whose record backs up the picture industry. When the legislature reconvenes May 15 a bill will be submitted asking for diversion of the censorship fees into a fund to establish libraries of educational pictures for school use.

Oregon's voters at a special election in July will pass on a 2 per cent gross sales tax. In Pennsylvania proposal was made that censorship fees be reduced from $2 a week to $10. Leading theatre operators in Pennsylvania said they would make no move to open their houses on Sundays if the bill before the legislature should pass. A 2 per cent sales tax is before the House, while the South Carolina House voted down a sales levy and proposed instead increased income taxes. Utah exhibitors will be subject May 1 to both a three-fourths of 1 per cent sales tax and a one cent tax on all admission tickets effective until April 1, 1935. and in Vermont a measure was passed calling for a gross sales tax graduated from one-eighth of 1 per cent to 1 cent. A general state tax of 1 1/2 per cent on gross is applied to all houses in Washington state. Wisconsin's blue laws will continue, as Governor Schmedlen signs the Dangs bill.

Another new tax is being weighed by the Canadian government. This is a proposal to apply the 12½ per cent tax on royalties and copyright fees paid to organizations and individuals outside of Canada to film rentals which eventually go to the United States or Great Britain.

AMEND NEW YORK FILM SALES LAW

A bill, amending section 1089 of the New York State Education Law, was passed by the legislature at Albany last week. The statute before amendment declared as unlawful the practice of leasing or selling any motion picture, unless at the time of the sale or making of a lease there was in full force and effect a valid license to exhibit. The amendment passed provides that the section shall not be construed to prohibit the making of an executory contract for the sale or leasing of a film, provided the film shall have been licensed at the time of delivery, but allows the making of an executory contract for sale or leasing for advance exhibition. The bill is now in Governor Lehman's bands for approval.

Biggers, Author, Playwright, Dead

While still at the height of his career as a playwright, author, and the creator of the famed Charlie Chan, Earl Derrig Biggers, 48, died last week at the Pasadena Hospital after a fight against a heart attack he suffered the week before at Palm Springs.

Widely known, first as a brilliant play- righter, then as an author of detective and mystery fiction, Mr. Biggers' creation of the smooth, soft-voiced Chinese detective, Char- lie Chan, had brought his name to the at-tention of millions of motion picture pub- lic, through picturization of the character whose indigence in witty and philosophical aphorisms made him unique in the annals of famed fictionalized sleuths.

A literary course at Harvard was followed for Mr. Biggers by the writing of a humor- ous column, and later dramatic criticism, for the Boston Traveler, until 1911. His first novel, the famous "Seven Keys to Baldpate," was brought to the stage by George M. Co- han, and was a tremendous success. A suc- cessful silent film show, "The Magazine Murders," stories, plays, articles and novels came next. A war play, "Inside the Lines," ran 500 nights in London in 1915 and 1916. He went to California in 1919, as he expressed it, "so that his heart could be in the sunshine and his bank account in the motion picture works, and had made his home there ever since.

Paramount Foreign Company Shifts Executive Personnel

J. H. Seidelman has resigned as vice presi- dent and acting manager of Paramount Inter- national Corporation. E. E. Shauer, vice president and general manager of the cor- poration, which handles foreign product, has accepted the resignation and appointed Mr. Seidelman special foreign representative. He will make his headquarters in Europe.

John W. Hicks, Jr., has been named acting managing director and George W. Wommaker assistant manager.
THE BEST NEWS SINCE THE BANKS OPENED

Hurray for spring! Hurray for beer. Hurray for FOX. Again the FOX master showmen ring the bell. Ready to welcome in the merry month of May with the sweetest product line-up in the market . . . from anybody. And FOX is celebrating . . . by giving you SEVEN smash hit box-office wallops. How you can use them!

FOX May FESTIVAL

No wonder FOX is happy. You’ll be happy, too, at the prospect of sharing in this gala occasion to the tune of an overflowing theatre. Take a peep at the line-up on the following pages!
BOOK THEM IN A ROW FOR FOX

You get Hollywood’s biggest stars in the FOX May Festival. When FOX throws a party it’s a pip. Just look at these names: Will Rogers, Janet Gaynor, Henry Garat, James Dunn, Sally Eilers, Loretta Young, Marian Nixon, Buddy Rogers, Norman Foster, Clive Brook, Diana Wynyard. What material to dress anybody’s marquee! Now for the pictures:

All available for May showing:

**ZOO IN BUDAPEST**

Gene Raymond  Loretta Young  O. P. Heggie

Jesse L. Lasky’s first smash for FOX. Acclaimed as a masterpiece at the West Coast preview. Dramatically different . . . as you’d expect from Lasky’s master hand.

**JANET GAYNOR  HENRY GARAT in ADORABLE**

What a combination . . . a stroke of FOX show genius. Millions want to see Jane Gaynor in this perfect lover’s arms. Merry with tunes everyone will hum.
YOUR BEST MONTH IN YEARS

HOLD ME TIGHT
JAMES DUNN
SALLY EILERS

A perfect title for the perfect team. Tender, lightful, heart-warming romance . . . with a touch of pathos . . . can’t miss.

The WARRIOR’S HUSBAND
with ELISSA LANDI
Marjorie Rambeau  Ernest Truex
David Manners

Uproarious comedy romance in the land where women are the traveling salesmen and the men are the farmers’ daughters. A Jesse Lasky production...entertainment guaranteed.

5c A GLASS
CHARLES (Buddy) ROGERS
MARIAN NIXON

Banging over with exploitation angles. Peppy, spipy and spiced with music. The fans will drink it up.

STATE FAIR

Now beating regular first run averages on return engagements. If you don’t date it in, you’re missing one of the surest bets in show business.

CAVALCADE

Watch it continue to smash records at popular prices . . . as it is doing at Radio City Music Hall. Grab it for May and get the biggest hit in show history.
YOUR PROFITS FOR MAY ARE COMING FROM FOX

Never before has any company prepared such a feast of entertainment as FOX has for May. Get ready for the mobs that are going to swarm into your theatre the minute you announce the titles. Get hopped up...excited...enthusiastic. Dress up your house and open an extra bank account. You'll need it!

FOX

May FESTIVAL

FOX May FESTIVAL
FOX FILM CORP
EXHIBITORS CONTINUE WRANGLE WITH UNIONS

Theatres owners in many cities continued during the week with negotiations with union projectionists, stage hands and musicians, for reductions in salary scales, in line with a general campaign to lower overhead charges.

Theatre owners in Kansas City, Mo., 41 theatres, including every downtown house, closed Wednesday when union employees rejected a pay reduction.

Albany, N.Y., projectionists walked out after refusal to accept 25 per cent reduction; non-union men were employed.

Boston operators will vote Saturday on exhibitors’ demands, to be for 50 per cent. Cincinnati operators and Allied Theatre Owners meet Friday on proposed 25 per cent cut.

Cleveland theatres reopened Sunday after having been dark 26 days when operators and exhibitors were deadlocked; finally accepted 25 per cent cut. Musicians refused and first runs went straight films.

Columbia, Ohio, operators and theatre owners said to be nearing compromise which would avert a shutdown. Detroit musicians walked out because of unpaid salaries.

Jersey City operators returned to work in four theatres after agreement on reduced pay. Kansas City operators have a day-to-day basis during conferences, although seven houses have already darkened, blaming operators.

Memphis closings were averted by a compromise; agreement now being drawn, with new scale.

Covington, Ky., theatre faces a general strike or walk out unless reduced scales are effected. Already, operators have walked out of first theatre house upon two men in each booth, instead of four. Pittsburgh stagehands accepted a 15 per cent cut; theatres demanded 20 per cent, same as operators.

Tepoche, Kan., operators settled, averting shutdown; operators agreed to one man in the booth and one stage hand employed.

Wichita, Kan., operators agreed to one man in the booth.

Lloyd Wins Appeal Victory In Witwer Plagiarism Suit

The United States circuit court of appeals in San Francisco this week reversed a decision of the Los Angeles federal court, thereby commending to Harry Lloyd comedy, “The Freshman,” plagiarizing her husbands work.

Show's Effect Of Extended Range On Naturalism

Extension of the frequency range in new apparatus developed to realize greater naturalism in mechanically reproduced sound, was somewhat sensational demonstrated in Philadelphia Tuesday evening by the Bell Laboratories in cooperation with the Philadelphia Symphony Orchestra. An invited audience of musicians, critics and press representatives sat before a curtained stage equipped with speakers, while the orchestra played in the foyer, an arrangement intended to mystify the auditors as to the immediate source of the music. Many were so mystified until the curtain rose to disclose the horns. Other devices of similar purpose were also contrived.

Specifically the demonstration served to show the new possibilities in the transmission of musical performances over substantial distances through amplifiers and speakers with natural effect. The apparatus employed was capable of reproducing frequencies of from 35 to 16,000 cycles a second, in contrast to the usual range of 50 to 5,000 cycles.

The orchestra was under the direction of Dr. Leopold Stokowski, who sat in the auditorium with a device controlling the volume. The demonstration was in charge of Dr. Harvey Fletcher, director of acoustical research of Bell Laboratories.

The first public demonstration of this equipment is to be held April 27 in Washington, under the auspices of the National Academy of Sciences.

West Coast Cameramen In East For Conferences

East and west coast branches of the International Photographers Association have been called together for conferences in New York, April 24 with IATSE officials and producers. Howard E. Hurst, business representative of cameramen’s local 639, Hollywood, is in New York with Lou Blix, representative of studio local 37, and J. McElroy, associate of Mr. Blix.

“We were called into New York suddenly,” Mr. Hurst said this week, “and none of us can say definitely just what the conferences will cover. It is more than likely, however, the problems we will be the 25-50 cent salary cuts. Our contract agreements still have a year to run.”

Mr. Hurst said that probably 15 representatives of the west coast cameramen’s locals would attend. Pat Casey, he said, is now in Hollywood participating in the general discussions of production executives.

Women’s Group Commends Use of Family Night Plan

A women’s group of Harrisburg, Ill., at a meeting last week, heartily commended the establishment in theatres over the country of the “family night,” generally Friday, when films especially suitable for family consumption are shown, Steve Farrar, Harrisburg exhibitor, informs via newspaper clipping. The idea that western pictures are harmful to boys was termed an exaggeration by one speaker.
COUNCIL VOTES MANY FILMS FOR THE FAMILY

Chicago Organization Lists as Many Pictures for Attendance by Entire Family as in Adult Grouping; 188 Reviewed

The number of motion pictures recommended for family attendance practically equaled those classified as for adults, in an analysis of findings on 188 films reviewed in the past year by committees of the Better Films Council of Chicago and Cook County.

One objective of the organization, formed in April, 1932, is to encourage the showing of pictures suitable for the entire family on weekends, including Fridays. This aim, coupled with the thought of discouraging frequent and promiscuous attendance by children in midweek, is felt by members of the Council, of which Mrs. Richard M. McClure is president, to be to the advantage of the exhibitor. Adult pictures showing in midweek are reviewed from the standpoint of being adult material.

Mrs. McClure has compiled and edited the reports of six reviewing committees of four members each, who were admitted to first-run theatres with the cooperation of the distributors and exhibitors. The results showed:

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Recommendation</td>
<td></td>
</tr>
<tr>
<td>Adults and Young Adults</td>
<td>66</td>
</tr>
<tr>
<td>Adults Only (Censor Board</td>
<td>53</td>
</tr>
<tr>
<td>Family</td>
<td>53</td>
</tr>
<tr>
<td>Adults Only (Censor Board</td>
<td>14</td>
</tr>
<tr>
<td>ruling)</td>
<td>74%</td>
</tr>
<tr>
<td>Total pictures reviewed</td>
<td>188</td>
</tr>
</tbody>
</table>

The Council was informed that the subject matter of some of the Adult pictures was considered questionable and that others contained objectionable scenes, only eight of the 188 were stamped as mediocre and not deserving of patronage. Suitability of a number of titles was questioned and complaints concerning improper advertising were received. The Council was told that the question mostly asked is: “Why do they introduce so many unnecessary scenes showing drinking?”

The reviewing committees of the Better Films Council were in action less than nine months in 1932, and its list included three-fourths of the pictures in the Box Office Champions. While the Council listings did not include a special classification for Juniors of from 9 to 12 years, it was noted that 20 of the recommendations for family attendance were among 51 selected for children in that age group.

The Council pointed to the recent experience reported by one of its members as evidence that family audiences request for Family pictures for Friday nights and Saturdays. The manager of a small theatre that seats for children’s patronage on Saturday afternoons had booked “Little Orphan Annie” and the number of youngsters that came was so great that the police were called to maintain order. Those unable to find seats were urged to attend a larger midweek theatre across the street, and the picture there was “Call Her Savage.”

The chairman reported the children’s disappointment and their lack of interest in the picture that dealt with adult problems, adding that in that instance some parents who do choose the film fare for their youngsters found their efforts wasted.

Court’s Decision On Paramount’s Status Awaited

With motion picture activities tentatively concentrated in Hollywood at an industry-wide conference on rehabilitation, little of general importance has developed during the week. Concerning the receivership situation at Paramount, RKO and in certain of the Fox theatre subsidiaries. However, the federal courts in New York were expected momentarily to rule on the status of Paramount.

Paramount Publix Corporation continued operating without the customary trustee. The appointment of an examiner was made by the United States circuit court of appeals. The complaint of minority bondholders, who obtained a show case order restraining Adolph Zukor and Carl Laemmle from taking any further action in the receivership. The action is aimed to have the company’s voluntary bankruptcy petition revoked in favor of an involuntary petition, filed earlier.

Creditors Await Decision

Election of a trustee in bankruptcy by creditors will take place the day following the circuit court’s decision. Adolph Zukor, co-receiver with Mr. Hilles, said he is not a candidate for the trusteeship, and, although no formal statement has been made by Mr. Hilles, it appears unlikely that he will be a candidate. Others mentioned as a possible referee are Frank C. Walker and J. P. Kennedy. Mr. Zukor is now attending the industry conferences in the West.

The trustee’s staff of Irving Trust Company left this week for Hollywood to inspect the studio properties preparatory to filing a report of the parent company’s position.

Meanwhile, the Publix trustee, Irving Trust Company, was making progress in liquidating the former company’s properties. Former owners included the State and Penn, at Uniontown, Pa.; State and Strand, Johnstown, Pa.; Capitol, Middletown, N. Y., and Altoona, Pa., all turned back to George N. Potter, president of the company. John Balsam is reported to be negotiating for Publix Detroit properties, numbering 14, and deals are underway in Ohio, Minnesota and elsewhere.

Another Publix subsidiary, Mountain States Theatres Inc., Delaware, was adjudged bankrupt, and it appeared that the 14 theatres in this group would revert to former owners. Federal Judge Foster, in U. S. District Court at Denver, named Wilbur N. Schine as examiner of Mountain States Theatres.

An echo of the conspiracy suit filed some months ago by Edward Quittner, Middletown exhibitor, was heard against Publix and others, which Paramount won, was heard Tuesday, when United States district judge Francis C. Caffey, in New York, denied motion of Paramount’s for an additional sum of $2,000 for defending the action.

The case was indisputably difficult and extraordinary,” said Judge Caffey, “the statute, however, expressly calls for the exercise of discretion.” The proof adduced at the trial showed so much, built on the part of the defendants that I do not feel that the plaintiffs should be penalized by being required to bear the additional item of costs sought to be imposed.

N. B. Franklin, whose contract as head of RKO theatres expired during the week, will continue operations under the receiver. Martin H. Aylesworth, who is in Hollywood attending the industry conference, was said while on record that Mr. Franklin will continue, insofar as he is concerned.

The Fox Theatre Situation

Referee-in-bankruptcy McNah, in Los Angeles, will hear creditors of Fox West Coast on Thursday, when minority opposition is expected to the bankruptcy proceedings.

George Skouras has been appointed trustee for Fox Metropolitan Theatres and Schine Theatres. A meeting will be held April 20.

Practically no progress was made in Milwaukee in unraveling the twisted affairs of Midwest Theatres, Inc., in a continued creditors’ hearing held in the federal building there last week.

First meeting of the creditors of the bankrupt Fox Midland and Fox Rocky Mountain Theatre Company will be held April 23 in the office of Fred S. Hudson, referee in bankruptcy, in the Grand Avenue Temple building. Kansas City. No assets have been filed for a trustee. The meeting will be made at the meeting, and it is likely that Herbert V. Jones, temporary receiver, will continue as trustee.

M. B. Shinberg, former Fox Midland division manager, and Herbert M. Woolf, Kansas City financier, were paid $599.97 for a string of 680 houses sold to the Fox circuit. It is revealed in the schedule of assets filed by Fox Rocky Mountain.

The schedule, the amount is listed as having been paid by Fox Rocky Mountain to Woolf and Shinberg for the account of Fox Midland, repayment of which was assumed by a contract between the two theatre companies dated August 25, 1930. It is listed as an unscheduled claim against Fox Midland.

The summary of Fox Rocky Mountain’s specifications is given as follows:

Debts—Taxes due to states, counties, districts and municipalities, $13,474; wages, not unsecured, other debts preferred by law, none; secured claims, $1,327,012; unsecured claims, $4,184,125; total debts, $5,524,534.

Assets—Real estate, $37,447; cash on hand, $2,530; bills, promissory notes and securities, $26,071; equipment, $177,090 and uncertain items; deeds due on open accounts, $1,185,432; stock, negotiable bonds, etc., $2,850,000; other real estate, $2,189,921.

Summary of Fox Midland’s schedule follows:

Debts—Taxes, $5,372; wages, not unsecured; secured claims, $10,965; unsecured claims, $4,530,281; total debts, $4,527,588.

Assets—Real estate, $59,934, and uncertain items; cash on hand, $3,765; bills, notes and securities, $140,000; deposits in accounts, $13,524; stock, negotiable bonds, $160,000; deposits of money in banks and elsewhere, $28,500; total assets, $69,679,922.
ROYALTY AND THE SHERIFF

Jack Williams writes from Salt Lake about an exhibitor who, upon learning that his bank was about to foreclose, assigned ownership of the theatre to King George, Benito Mussolini and Malatama Ghandi—and under the law, the bank has to sue the assigns.

ACTIVITIES in the House of Representatives pertaining to a measure picture business, automatically raises Representative William Isaac Sirovich to the post of Chief Congressional Amnager of Films, a job he had during the last session by Senator Smith Wildman Brookhart, who reluctantly returned to the tall corn fields of his native Iowa when his constituents refused him re-election.

Industry representatives are reported to have discussed the possibility of the legislation, "A last resort measure for disposing of some old plays and scenarios authored by the New York Congressman.

Mr. Sirovich is quite versatile. Besides being Democratic Congressman from New York's tenement district at Sixth Street and the East River, he writes a daily column, "The Truth About Foods," for New York's gabby tabloid, the Daily Mirror. He is a doctor of medicine, a lecturer, an authority on hospitalization, a patron of a rabbi, an advisor on widows' pensions and child welfare, official arbitrator in labor disputes, a journalist and a playwright.

His latest Broadway production—branded by the critics as a piece of tripe—had a short life and a miserable death. This made Sirovich so sore that the newspaper critics who wrote "rotten" notices about it were charged by the Congressman with having effectuated a conspiracy.

We have in hand a recent copy of the Daily Mirror. On page thirteen, Representative Sirovich reports at length on fish.

When Pete, Harrison sees Educational's "Across America in Ten Minutes," he'll probably complain to E. W. Hammons because it runs only nine minutes.

Many and diverse are the manifestations of the movement and thought which the motion picture expresses as "decentralization." Dr. Horace M. Kallen, philosopher and psychologist, of the New School of Social Research, has just come forth with a book entitled, Individualism—An American Way of Life," published by Liveright. He makes clear an ideal of everyone's world for himself, but supplies no certain method for its achievement. It's a general problem. Meanwhile we are reminded that Dr. Kallen was among the first serious students of the motion picture. A prominent critic for the Harvard Magazine the first academic discussion of the screen ever published, Young Mr. Kallen's name was the first volume of critical consideration of the screen.

Eddie Cantor says that Joe E. Brown was not born. It was sheer spoon in his mouth—it was a soup ladle.

And in the architectural belt, it's "Farewell to Farnam."
The greatest waste in Hollywood today is the waste of talent. Large sums are spent by the major studios every year to unearth new talent. In the past year the expenditure probably totaled half a million dollars, perhaps more. So far we have brought there for test or placed under contract. They may be from stock companies, from community theatres, from the New York stage. They may be beauty contest winners, golfers, swimmers, football players.

In addition, there are already in Hollywood enough junior players, beginners if you will, who have done bits or extra work, to provide talent to last the industry without any importations for the next five years. They come from anywhere, everywhere. Mostly, they fail utterly, never get beyond a few extra talent checks which are so far apart that it is impossible to live on such income. And they drift off into other fields, discouraged, broke. Yet a substantial number of them, if properly trained, methodically developed, would become potential screen figures.

No Organized Schooling

The reason is that nothing is done in an organized way by the production community to take up, train and make use of this flow of talent. There is no training course, no school; no orderly, specific method by which these people may acquire the fundamentals of screen acting.

At one time or another, almost every studio has launched some sort of a system to develop talent. Before the advent of sound pictures, Paramount established a school at its Long Island studios. Several of the students later achieved considerable screen prominence.

Not so long ago Paramount sent out Stuart Walker to the Coast studios to train young players signed for the stock companies. Walker had a long and successful record as a developer of talent through his stock company. Oliver Hinsdell, director of the Little Theatre of Dallas, was signed by MGM to coach players. Mr. Hinsdell said he was doing that work. Walker does it to a minor extent, but lately he has been given directorial assignments.

Long Study Needed

That the idea in general has not gained any definite goal is partly the fault of the players, partly the fault of the producers. Youngsters are placed on contracts ranging from three months to a year at salaries of $75 to $250 a week, probably two or three times as much as they ever earned before. Some of them never earned anything. They are flattered. They wait. They "go Hollywood" to a greater or lesser degree, often after long and painstaking study. Most of the best actors are character people who have been at it for ten to fifty years. Most of them have had lots of parts, some of them very good, others of their profession. They have studied the technique of the masters. They have read everything they could find about the theatre. They have read and often memorized the classics. They know the meaning of gesture, movement, dress, make-up.

It takes some ten years for a man to land even on the bottom rung of the ladder as a physician or an attorney; the same is true with engineering, architecture and other professions. At the center of production, a man must serve an apprenticeship of three to five or six years to become a first cameraman. Many of the sound men hold university degrees in electrical engineering. Art directors very often have studied under masters in Europe. Directors have served apprenticeships in acting, in writing, as assistant directors for long periods. Most of the writers have been schooled in the exacting field of journalism, or have won their spurs as playwrights, novelists or story writers.

Any actor of experience, or any director who has developed players, will tell you it takes time, much patience and methodical direction, to develop a proficient player. The technique of the profession is quite as complicated and difficult as that of the doctor, the lawyer, the architect. Even with genius to begin with, the talent must be developed. It is as delicate as an orchid. Yet it is one of the really priceless commodities of motion picture production.

No Spot for Beginner

Technicians meet frequently for study and interchange of experience, but there is no spot where the beginner may learn more about the art of acting, nor where those who have been launched upon such a career may keep up with their profession.

When the stage was active, it provided Hollywood with many promising candidates. Stock companies, little theatres, Broadway, all contributed their quotas to the historic talent of Hollywood. Today, such training schools no longer exist.

There are those who believe that such a school should be made available either under the sponsorship of the Academy of Motion Picture Arts and Sciences or of the Producers' Association, acting unitedly. Such an institution, receiving general support, could conduct practical theatre experiments, coach students, lay out definite courses of study. Each studio could send its younger players to such a school. If the player showed lack of interest or application, he or she would be dropped when option time came around.

Nowhere in the world are so many experts available to teach aspiring young actors. Possibly in no other important profession is there today so little opportunity to master its fundamentals methodically, correctly. And possibly in no other spot in the world is there more potential talent than within the limits of Hollywood.

Young Circuit Manager Dies

Frank B. Hill, 31, manager of the Inland Theatres, with headquarters in Walla Walla, Washington, died suddenly last week, after he had been thought fully recovered from a chronic illness. He had been with the organization since 1926.

Harold Franklin of Radio City and elsewhere is one of the industry's most serious students of industry and economic history. He does not belong to that school which holds that the motion picture is so utterly different that it is not subject to established economic law. Here is an interesting page from Mr. Franklin's notebook, anent the subject of depressions:

"There are pessimists who fear that the present financial depression is a crisis from where there is no way out.

"A study of history discloses the definite fact that depressions come and go. Those who have time should read the seventh chapter of Book Two of Harriet Martineau's "A History of the Thirty Years Peace A.D. 1815-1848.

"The author describes the period of prosperity which followed the end of the Napoleonic Wars in 1815, culminating ten years later in an orgy of speculation. Incidentally, exactly ten years have elapsed between the end of the World War and the present economic collapse.

"The pages read as though they were descriptive of our own times. The coincidences, as of course of events, between what happened one hundred years ago and what has transpired during the past three years are so similar that they are worth reading. They teach a lesson of optimism."

A description of the chapters tells the story:

"The Period of Buoyancy.

"Speculation Rampant.

"The Gambling Epidemic.

"Dreams of Riches Accumulated.

"Wildcat Schemes Easily Financed.

"And Then—The Deluge!

"panic and Despair.

"Hope.

"The Problem of Immediate Cash.

"The People Patient.

"The Need to Restore Confidence.

"The Puzzlement of Government.

"Continued Pressure Upon the Government.

"Light Appears.

"The Depression Did Pass.

"As the author points out, 'the depression did pass away'—and those who were strong enough, who were not discouraged, emerged stronger than ever before.'"

Lowel's Declares Dividend

Lowel's, Inc., has declared a regular quarterly dividend of $1.625 each on the preferred stock, payable May 15 to stock of record April 28.

Technicolor Increases Capital

Technicolor Inc., New York, has increased its capital stock at Dover, Del., from 700,000 to 800,000 shares, no par value. The Corporation Trust Company is the incorporating company.
A Great Star Rises to a Great Opportunity

No finer role has been given any actress to play! No actress could have played it finer!

All Mary Pickford has meant to the fans...and box offices...of America, is summarized in this, the most brilliant triumph of a brilliant career!
"You'll Have a Grand and Glorious Time"

Thus sang Irene Thirer in the N.Y. Daily News where she proudly awarded it THREE AND A HALF STARS!

"Mary at Her Best"

So said Regina Crewe in the N.Y. American, adding "There's scarce a woman in the land who won't enjoy it! The story reaches into the heart!"

"Should Storm the Box Offices to See It!"

So predicted Billy Wilkerson in The Hollywood Reporter who adds "No actress could have surpassed her and few could have equalled her! There should be a huge audience for a picture like this!"

SECRETS with LESLIE HOWARD
What the Critics Maintained, the Box Office Now Sustains!

The charm of “Smilin’ Through”! The sweep of “Cimarron”! The epic greatness of “The Covered Wagon”! The glory of all of these, woven into one mighty story! What Box Office in . . .

“SECRETS”

DIRECTED BY
FRANK BORZAGE
who gave you:
“Seventh Heaven”  “Bad Girl”
“A Farewell to Arms”

ADAPTED BY
FRANCES MARION
who wrote such brilliant hits as:
“The Secret Six”  “The Champ”
“Emma”

FEATURING
LESLIE HOWARD
who appeared in:
“Smilin’ Through”  “Animal Kingdom”

PROUDLY, WE SAY, “IT’S A
UNITED ARTISTS PICTURE”

Printed in U.S.A.
The Independent Motion Picture Theatre Owners' Association of Delaware was organized last week at a state-wide meeting of independent theatre owners and managers in the State theatre at Dover, Del. The organization, unincorporated, was formed to protect the interests of the theatres in the state. Sixteen out of approximately 25 independent theatres throughout the state were represented.

A. Joseph O'Loughlin, manager of the Park theatre of Wilmington, leader of the move, was elected president. Reese Harrington, of the Reese at Harrington, was elected vice-president and E. C. Evans, of the Plaza at Milford, was elected treasurer. The officers were named to a committee to formulate the by-laws.

One of the primary objects is to conduct a fight against the various motion picture bills introduced in the legislature, some of them already favorably reported. While the organization was formed primarily for this purpose, it is intended that it should become permanent for protection and cooperation in all matters concerning the motion picture business. Meetings once a month are planned.

**Gaumont Franco Gets Haik Group**

Gaumont Franco Film Aubert, major French company, has acquired control of the Haik Film, Inc., New York, it was announced here.

The merger of the two companies is understood to have been for the purpose of concentrating all Haik and Gaumont activities to bring about greater economy of operation. All employees of Gaumont-Franco will have been dismissed.

Haik operated three large theatres in Paris, the Rex, seating 3,200; Olympia, 1,600, and the Colisse, 650. In the provinces Haik had two in Nancy and two in Nice. Gaumont owns 19 houses in Paris, including the 6,000-seat Gaumont Palace, and 11 in the provinces. It is generally felt in Paris film circles that the merger is rather a financial consolidation than an outright physical merger. The greatest difficulty confronting Gaumont is seen as the problem of finding an adequate number of good pictures and stage attractions for the three large Paris theatres.

**RKO Labor Affairs**

RKO has transferred Charles W. Koerner from the Dallas office to New York to assume the duties of Major Leslie E. Thompson, resigned, who for a long period was in charge of labor affairs for the RKO circuit. Major Thompson resigned to become president of Trans-Lux Corporation.

In addition to the labor duties Mr. Koerner will act as division manager in charge of the upstate New York division, formerly handled by Louis Goldberg. Mr. Goldberg will continue to act as division manager of the Brooklyn junior division.
SHOWMAN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Little Giant
(First National)
Comedy

Novel, as lively as a bunch of exploding firecrackers, is Picture Little Caesar, comedy entertainment of the most pleasing type, with cleverly constructed drama. Like many recent pictures from the same producing company, it is premised on current events, to which is tied an imaginative and illusionary yarn for all classes of patrons. If the reactions of the preview audience are any indication, "The Little Giant" should register well with both men and women.

As the curtain returns float in, Bugs Ahearn, re-creation of our old friend Little Caesar, decides that the boozed racket is all washed up. Busting up the Chicago mobsters, he resolves to avoid all alcohol and a half-year old and announces that he is going to be a gentleman. With the eternal mug Daniels as a sidekick, he goes for culture—Greek philosophy, the Classics, futuristic art.

Looking for a place to light, Bugs decides on a rainy evening to do his own. Picture Little Caesar Bugs trying to crash the gates of society. He and Al never get a tumble, but they provide plenty of fun. He learns that you've got to have an estate if you want to make any kind of an impression. Does he go for it? Ruth Wayburn has little difficulty in renting him 40 rooms, 20 baths, swimming pool, such a dens, polo field and all. He goes for Polly Cass in a big way. And does she take him down the line?

Hot to be a big business man, Bugs buys an interest in the Donald Hadley Cass bond brokerage house. He takes lessons from Ruth in how to treat women. In the end he tries to get him right about things, but he's too smart. It remains for the district attorney to do that. Then you get the climactic scene. Finally realizing that he has been trimmed, he rounds up the old gang. With approved gangster torture methods, done in a comically fashion, they get the dough back from Cass and all his directors. Then he finds out that the old man Cass has trimmed Ruth's family, and romance hits him hard. The finale has the mobsters playing polo with machine guns, automatics, sawed-off shot guns.

Sell this show as comedy. Sell Robinson as an ace comedian. Concentrate on its novelty and timeliness. Get over the idea that it tells the story of Little Caesar, who, when the Government interfered with his racket, decided to absorb all of it, and put comedy into it. Trick exploitation that capitalizes on what happens to a mug who lets his head run wild with his head and become a sap in the hands of real crooks, should stir up curiosity—McCarthy, Hollywood.


CAST
Bugs Ahearn ———— Edward G. Robinson
Ruth Wayburn ———— Mary Astor
Polly Cass ———— Helen Vinson
John Stanley ———— Kenneth Thomson
Edith ———— Shirley Grey
Al Daniels ———— Russell Hopton
Donald Hadley ———— Burton Churchill
Gordon Cass ———— Donald Hillway
Mrs. Cass ———— Louise Macintosh
Frankie ———— Helen Mann

The Fighting President
(Universal)
Pictorial Record

With the avowed intention of presenting to the world and the motion picture audience Franklin D. Roosevelt, the boy, the youth, the man, the budding public figure and the president, Universal has contrived to construct a pictorial record of the highlights of the Roosevelt career, from the family bible photograph of the only child of Sara Delano Roosevelt to the signing of vital legislation by the nation's chief executive.

Under the expert hand of Allyn Butlerfield, whose chief occupation is the editorship of Universal Newspaper Newsreel, many feet of newswavel material, old and recent, have been combed, cut and pasted, plus the addition of staged, atmosphere, for effect, and such shots as the enlarged photographs of the Roosevelt family bible. For the continuity, for the most part rendered capably and intelligently, credit goes to Edwin C. Hill, political journalist of note, who also prepared the material he delivers.

On the heels of Mr. Roosevelt is definitely the nation's "Man of the Hour," this picture becomes something decidedly more than a vehicle for, however, not to lean too far over in the direction of indicating that here is a dramatic, dynamic story of action, plot and revelation. From the standpoint of production valuation, it is, and cannot be considered more than an interesting study of the man that is Roosevelt. In that it traces his notable career, he should have at this moment a vast and far-flung appeal to all classes, all kinds of people. It is, however, doubtful if it has sufficient strength, as a motion picture, to entice the art-requiring public to the principal feature of a film program. In first instance it is too short; in the second, it is record and not dramatic.

However, that does not for a moment alter the fact that it is a splendid opportunity for showmen to draw patrons into the theater, that it presents a sort of pictorial record of the more dignified. This sort. It is, after all, not something that is to be circused, ballyhooed, but rather pointed to as important, vital for every American to see. As such, it is definitely worth while, as long as the selling does not promise more than actually appears.

Mr. Roosevelt is seen as baby and boy, as a young man entering politics from the law, and deriving his first taste of the sawdust of the political arena from the campaign of 1912, when Wilson was his idol, as assistant secretary of the navy handling shipping to and from France, and then through successive campaigns, with and against Al Smith, then to his own smashing victory. He is seen with his family at home, in the swimming pool, at his summer home, with friends, with his dynamic speeches recorded, and the signing of the notable measures of the past few weeks.

Schools should be interested, and the teachers' aid should be enlisted by the showman. It is an interesting pictorial study of a dominant national and world figure.—AARONSON, New York

Parole Girl
(Columbia)
Drama

Dramatic, if not particularly ambitious or striking, "Parole Girl" succeeds in being reasonably satisfactory entertainment, which should evoke a few laughs, occasional smiles and a general feeling of a fairly well spent hour especially from the patrons of the smaller theatre in the lesser community.

A good selling line is that of lute girl who goes to jail for one slip, after having been incensed into a department store extortion racket, as a result of the uncompromising attitude of the department store head, and whose planned revenge when she is released on parole falls through when she falls in love with her intended victim. Lively and catch lines should be found appealing.

Two fairly good cast names head the list. Ralph Bellamy, as the department store head, is his usual capable self, giving an appealing performance, and probably will be found attractive by the feminine contingent. Opposite Bellamy, in the title role, is Jane Clarke, definitely attractive, convincing and cast in a sympathetic role. In support are Marie Provos, as a prison pal; Mr. Clarke; E. H. Marlowe, as the crook who had drawn her into the racket. Ferdinant Gottschalk, elderly, small character actor, has an appealingly wicked part as the owner of the department store, Bellamy's employer.

It is, altogether, an unpretentious picture, yet a rather lively, entertaining picture. To bring about her parole from a 10-year sentence, Miss Clarke sets fire to a pile of scrappings in the cloth cutting department of the prison, seizes a two-ton extinguisher, and single-handed is awarded her parole. Then follows the revenge, by which Miss Clarke contrives to get Bellamy drunk, makes him believe he married her while he was off his head, and goes on a spree with full intent of making life as miserable as possible for him. But despite herself, she falls in love, and he with her, and what is that—in rather expected fashion.—AARONSON, New York.


CAST
Sylva       ———— Max Clarke
Joe Smith   ———— Ralph Bellamy
Jeanie      ———— Marie Provos
Finn        ———— H. E. Hamilton
Taylor      ———— Ferdinand Gottschalk
Manager     ———— Ernest Wood
Burns       ———— John Paul Jones
Smokey      ———— Lee Philips

Bondage
(Fox)
Drama

In grim, realistic fashion, "Bondage" tells a bitter story that is powerful in human interest. Straight drama, it is the impressive emotion-stirring type of entertainment that brings out the handkerchiefs. Like "Fugitive from a Chain Gang," it pictures the unbelievably crude to which real-life society subjects an unfortunate victim of its baser passions. The story is convincingly told; the acting is exceptionally fine, particularly that of Dorothy Jordan and Rafaeli Onato. On the whole, "Bondage" doubtless will appeal more to women than to men.
world may consider an unwed mother an outcast, but to women she arouses their deepest sympathy.

Judy Peters is before the bar of justice as a street walker. No one speaks for her until Dr. Nelson relates to the circumstances. Their story is that of Moe, a rather remarkable youth; his name is Moe Maize, Judy, an innocent girl, falls for the glamorous crooner, Crawford. She confines her efforts to saving Crawford, but it is not until Moe commits suicide, a result of the atmosphere over everything else. There are a couple of scenes in it that may be too torrid for some places. One, in about the fourth minute, it is very evident from Diana's actions and expressions that Judy did not spend the whole night singing to her. Don't neglect to infer in this relationship that the singing women provides about Diana's desert romance. Make that appeal intimate to the ladies.

Suckers (Hollywood)

There are possibilities, inherent in the story of this splendidly mounted and directed musical comedy in which Miss Barrow, Earl McCarthy, and the manly Mr. Kent, make which for exploitation angles. As a production, it has its shortcomings, in performance, story development, and technique.

The story is about a small town banker with the aid of an accomplice and a spurious oil promotion stock scheme, is sufficiently sinister. The other leading name is Miss Barrow, in which Barrow, Lewis, Earl McCarthy, are rather completely unknown and impotent.

Infernal Machine (Fox)

Drama

With a plot based on the rather time-honored theme of the resurrection of a few of equally respectable persons of diversified pursuits to an unseen, disaster, "Infernal Machine" has the potentiality of being a big box office activity. On the whole, however, it is only occasionally convoluted, dealing rather too much in reaction, and not enough in action.

The title, in its melodramatic implication, is an appealing one, but is not borne out in the making. The mystery, dire occurrences, smashing climax, are anticipated, but the story's backbone is in the reactions of the characters rather than in sharply active melodrama.

The cast contains only fairly salable names, the best being Chester Morris and Genevieve Tobin. Perhaps the most commercial of the many, Miss Barrow, Miss Tobin being called upon to "sacrifice her honor" to save the members of the embarrassed group, the passengers aboard the ship at sea on which the story is for the most part set. The story is by Carrol Brugh. Auer, Miss Barrow, and Miss Tobin being slightly familiar names to some of the patrons, but they have actually very little selling value. The group involved includes such names as Novaro, Miss Barrow, and Miss Tobin, a scrupulous and thoroughly honest man, engaged to Miss Tobin: Miss Tobin's aunt, a concert singer, and Miss Barrow, a girl who stowed away to find Miss Tobin, is accused of planting the machine. After she is captured, Miss Barrow discovers that Miss Tobin is Miss Barrow's aunt, the concert singer, and Miss Barrow, a girl who stowed away to find Miss Tobin, is accused of planting the machine.

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MOTION PICTURE HERALD

April 15, 1933

Hell Below (MGM)

Drama

Thrilling and exciting fare, there's no question about the real story. The salvaging of a submarine and its crew in the face of cutting edge action and adventure is the main theme of the film. The lead roles are played by Charles B. Fitzsimons and Joan Marsh, who give solid performances. The supporting cast includes some of the best character actors of the time, adding to the overall quality of the production.

Potemkin (Kinetophone)

Russian Drama

Potemkin is a powerful portrayal of the Russian Revolution. The film is known for its direct and unflinching depiction of the realities of the period. The cinematography is stunning, capturing the essence of the time and place. The acting is superb, with a cast that perfectly captures the emotions of the characters.

West of Singapore (Monogram)

Drama

This film is a vivid portrayal of life in the American West. The story is set in the early 1900s, and the performances are excellent. The film is well-crafted and visually stunning, with a great cast and excellent direction.

Daring Daughters (Capital Film)

Drama

This film is a great example of the genre at its best. The story is well-crafted, with a great cast and excellent direction. The performances are excellent, with a cast that perfectly captures the emotions of the characters. The film is a must-see for fans of the genre.
The Song of Life
(Tobis)
Dramatic Novelty

Necessarily much in the nature of cinematic experimentation, this Tobis product merits close attention. Its inherent interest is increased through the use of the technical facilities at the command of the producer. In the nature of a pantomagmnie, the production attempts with a minimum of dialogue to achieve the construction of what may be termed the rhythm of life. Woven into the fabrication in sharp episodic splashes is the story of a boy, a girl, meeting, loving, marrying, she giving birth with the aid of an emergency operation, he suffering from fear, distress, agony as the woman he loves moves to the brink of death, is snatched back by science, and now three go on, the parents with hope for the future of the child destined for some unknown path of life.

Little dialogue is employed, the mood at all times strongly rhythmic, the picture moves with a steady, forceful pace, with the latest aids of camera, microphone and cutting room. Camera angles are skillful and frequent, the device of the single object in innumerable duplication on the screen in rapid movement, the device of continued repetition of an object in action to create an impression of passing time, ceaseless activity, new developments occupy much of the footage.

In sum, the exhibition is concerned, it is almost obvious that it is not readily adaptable to the regular run patronage. There is also little occasion to expect the theatre, without resorting to advertising manœuvrings which, though effective, would be unquestionably unjustified by the content of the picture. It is likewise extremely doubtful that the minor community groups will be interested, the picture is to interest them, much to appreciate or enjoy. The little dialogue is in English, despite the foreign production.

This must remain, then, a definitely unusual, different type of motion picture, which might be sold to the minority community groups may well be interested, the producer shown to them prior to a special one-night performance, thereby bringing to the exhibitor a very definite good will advantage.—AARONSON, New York.


CAST

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<tbody>
<tr>
<td>Louis</td>
<td>Betty Compson</td>
</tr>
<tr>
<td>Dreyfus</td>
<td>Harry Zanoff</td>
</tr>
<tr>
<td>Shelley Worell</td>
<td>Margaret Lindsay</td>
</tr>
<tr>
<td>Dora Worell</td>
<td>Tom Douglas</td>
</tr>
<tr>
<td>Scrub</td>
<td>Harvey Clark</td>
</tr>
<tr>
<td>Watson</td>
<td>Ernie Adams</td>
</tr>
</tbody>
</table>

Men of Tomorrow
(Paramount—London Films)
Drama

The name of Oxford University is one of such worldwide prominence that the film with this ancient seat of learning as a background must have a certain universal appeal—to the curiosity if to nothing else. And in this particular production, London Films (a subsidiary corpora
tor-ess who made a name with "Maedchen in Uniform") has caught the atmosphere of Oxford so faithfully that the exhibitor will have every confidence in offering it to his patrons as the authentic thing.

Perhaps the tradition of the University will not materially affect the film's appeal as it does to the British public for which the film is primarily intended, and there will be the necessity for a glossary of terms to be attached to the subject with which the discriminating patron will appreciate the depth of the psychological problem on which the picture hinges, and will realize that the director has done a good piece of work in handling it the way she did. Please note the expression "discriminating patron," for that is the class of theatre-goer to which the production will make its main appeal.

Assuming, then, that your theatre draws intelligent audiences, you will have a pull in labelling your bill of "Tomorrow" as a fine study of the esthetic young man to whom the inward things are all that matter and to whom the athlete is just a muscle-bound savage. It is also a study of the more subtle approach to the problem, the way in which the youth, as he passes through the film, and this again is a point that only the more serious of your audience will appreciate. You should have ample opportunity for stressing the atmosphere of Oxford, and—if it is not below your standards—you can supply your visible staff with the gowns and collars of the badge both of professor and student at English universities.

You, too, authority for referring in your ads and on your bills to the sensitive performance of Maurice Bradell in the main role and to the vividness the other principals lend to their contrasting parts. Exceptionally good is Emlyn Williams as the be-spectacled Horner, for actually he walks away with all the honors, while the ancient university itself plays its part as if it had been in pictures all its life. This story of the introspective young man, who be
trays against the Oxford system only to realize that the 2000 year old tradition may yet have a strong appeal to the young, should make a strong appeal to theatre-goers who look for something beyond the shallow program theme—"Tomorrow."—AARONSON, New York.

Distributed (in England) by Paramount. Produced by London Film Productions, Ltd., through Zoltan Korda. Based upon the story of "Tomorrow" by Graham Greene, the novel "Young Apollo," by Anthony Gibbs. Photography by Bernard Browne. Running time, 80 minutes.

CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allan Shepherd</td>
<td>Maurice Bradell</td>
</tr>
<tr>
<td>Jane Anderson</td>
<td>Joan Gardner</td>
</tr>
<tr>
<td>Michel d'Armé</td>
<td>Merle Oberon</td>
</tr>
<tr>
<td>&quot;Horners&quot;</td>
<td>Emlyn Williams</td>
</tr>
<tr>
<td>Julio</td>
<td>Robert Donat</td>
</tr>
<tr>
<td>Mrs. Oliphant</td>
<td>Annie Edmond</td>
</tr>
<tr>
<td>Stephane Droceau</td>
<td>Charles Caron</td>
</tr>
<tr>
<td>tutor</td>
<td>Gerald Cooe</td>
</tr>
</tbody>
</table>

Roosevelt—The Man of the Hour
(MGM)
Timely

Compressed into two reels, MGM has fashioned a picture of the present incumbent of the White House comprising highlights of his career since he entered the political arena. Interesting, above all, timely, the subject is worthy of special billing, more for the general appeal than for its production value. It is, actually, a series of newsreel clips, welded with an imaginative biographic introduction which are the shots of his cousin, "Teddy" Roosevelt, in dynamic action on the platform. A worthwhile picture for reissue, especially popular as a talker.

CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leonid Pichler</td>
<td>Max Pemberton</td>
</tr>
<tr>
<td>Max Pemberton</td>
<td>Charles D. Hedwig</td>
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<tr>
<td>Mrs. Pemberton</td>
<td>Dolly Haas</td>
</tr>
<tr>
<td>Ludmilla</td>
<td>Josephine Lora Shapka</td>
</tr>
<tr>
<td>Karl</td>
<td>Frits Grubenbaun</td>
</tr>
<tr>
<td>Man of the Engel Bar</td>
<td>Peter Brandt</td>
</tr>
</tbody>
</table>

AMERICAN FAMOUS PICTURES
JESSE L. LASKY'S first for FOX another tribute to his genius.

Jesse L. Lasky, the man who has done most to make motion picture production an art ... the man who has been responsible for more outstanding pictures than any other individual in the business ... producer of "The Covered Wagon", "Beau Geste", "Chang", (to name just a few) resumes his production activities with another smash that ranks with his history-making achievements of the past.

A new kind of romance...strangely, excitingly different ... a love story between a primal youth and a runaway girl with unkissed lips; tender, spiritual, heart-warming ... surging to a climax magnificent in its pulse-raising, breath-shortening suspense, action, speed, thrills and novelty. In all your days as a showman you have never seen a production so replete with all the qualities that you have demanded from the Hollywood studios.

HIT NO. 1 IN THE FOX
ZOO IN BUDAPEST

LORETTA YOUNG
GENE RAYMOND
O. P. HEGGIE

Story by Melville Baker and Jack Kirkland
Directed by ROWLAND V. LEE
WABASH AVENUE

TRAVELERS...


JEAN HERRICK, a dancer, sailed for Denmark and Sweden.

POLA NEGRU sailed for Europe.

SAMUEL Goldwyn, United Artists producer, is due in New York from Europe on determination.

DIANA WYNWAD, MGM player, sailed for London.

ABRIENNE AMES left New York for Paramount's coast studio.

EDWARD SUTHERLAND, Paramount director, arrived in Hollywood from New York.

MAURICE D. ("RED") KANN, editor of Motion Picture Daily, arrived in Hollywood to report on industry conferences for Quigley Publications.

"ANTOINE" of Paris, noted French hairdresser, arrived in New York, en route to Warner studio on coast.

MAX WEST, Paramount player, returned to Hollywood from New York.

LILIAN HARVEY, Fox player, left Moviestone City for Mexico City.

HENRY G. Kraler, player, sails Saturday for London and Berlin.

RICHARD HALIBURTON, associated with Walter Futter (RKO), arrived in New York from Hollywood.

KATHARINE HEPBURN, RKO player, returned to Hollywood from New York.

WAIN MOUNT, moved from Los Angeles to New York, after completing Universal script.

J. J. SHAPIRO returned to New York from Havana, where he arranged for Spanish production.

MACK Sennett arrived in New York from Los Angeles.

PAT GARY left New York for Miami.

ROBERT Mcgowan sailed for London to meet Hal Roach.

AL LUMITZ, vice-president of United Artists, returned to New York.

JESSE CRAWFORD arrived in London for ormal engagement.


CHARLIE CHASE, player, sails Saturday for Europe.

SYRUS SKEARS, Fox theatre director, is due in New York from Los Angeles, accompanied by Eddie Alperson, assistant.

E. S. CLIFFORD, Chicago manager of Quigley Publications, arrived in New York.


HELEN HAYES left New York from Europe, en route to Hollywood.

CRESSON E. SMITH, Australian sales executive for RKO, sailed for New York.

HERSCHEL STUART, RKO theatre executive, returned to New York from midwest.

RUBY KEELER, Warner player, and AL JOLSON, her husband, arrived in Honolulu.

Milk Gets New Post

Cecil Marks, formerly general sales manager for United Artists in Australia, has been appointed to the position of managing director of that territory, according to Arthur W. Kelly, vice-president and head of United Artists' foreign department. Mr. Marks succeeds Ralph Doyle, resigned.


HEART METROSTONE NEWS—No. 28—Legalized betting begins to low—Salmon open uphill battle on Wind River in Washington—Spanish celebrites fire works at National Fair—Mexico celibates—Seven thirsty pariah is Akron lost at sea.

HEART METROSTONE NEWS—No. 27—Army Day marathons sellout Roosevelt in Washington—Rising Mississippi Boop's code area—Auto races in desert classic—Capital's cherry tree opens—France hall Mussolini in Rome—Joesbush rush to join forest arm.

PARAMOUNT NEWS—No. 71—Hold spring regatta at Jovell, France—Woodes speaks on gold hunting—Six die in plane crash at Neosha, Kan—France's Coney Island opens to kids—Akron lost and rescue blump crashes at sea—Agnes Caliente ends racing.

PARAMOUNT NEWS—No. 72—Mussolini reviews his ace-Kiddies' parade at Coral Gables, Fla.—30,000 enter Wishing for forest—Chenery trees bloom at White House—Plan controlled by radio tested at Newark, N. J.

PATH NEWS—No. 72—Holy Year opens in New York—President becomes member of National Press Club—Babies parade at St. Petersburg, Fla.—Girl leaves New York on world cruise in schooner—Pictures of Grand National at Aintree.

PATH NEWS—No. 73—Akron's fate guns nation—New RKO attack on San Francisco. Misses Mildred explains film to provide jobs—Factories speed production—Dayton, Ohio, plans Affair—Agnes Caliente—Gimp dogs a musical treat in nation's capital.

UNIVERSAL NEWSPAPER NEWSREEL—No. 134—Describes Akron tragedy—New mile-and-a-quarter record set at Alexis Caliente—Honey visits mine at Reno, Nev.—Lingerie show held at Miami, Fla.—Aerial show drive Chinese defenders from key position in China—Heber welcomed back.

UNIVERSAL NEWSPAPER NEWSREEL—No. 125—Sells set government work—Passover observed in New York—Students strike because Chicago teachers are losing union—Akron crash inquiry starts at Atlantic City, N. J.—British ruler opens new wing to nation's portrait gallery in London—Air Force reviewed by Mussolini.

ON BROADWAY

Week of April 8

MAYFAIR—Scappy's Party....Columbia

PARAMOUNT—Sweet Cookie.....Paramount

RIALTO—Betty Boop's Birthday Party, Paramount

ROXY—Beer Is Here.....Principal

STRAND—Sea Devils—Vitaphone

Mark Gets New Post

Cecil Marks, formerly general sales manager for United Artists in Australia, has been appointed to the position of managing director of that territory, according to Arthur W. Kelly, vice-president and head of United Artists' foreign department. Mr. Marks succeeds Ralph Doyle, resigned.

Represent Filmchoice


A WINTER AVENUE

Writers' Guild Has New Code

A code for incorporation in all contracts of studio writers, is near completion by members of the Writer's Guild in Hollywood. A committee, composed of several writers, will be split into subcommittees to hear suggestions from very writers' group on the Coast, including authors of musicals, on subjects for copyright, etc.

The drafting committee includes Robert Lord, Sam Ornitz, Bess Meredith, Oliver Garrett, Rupert Hughes, Bert Kalmar, John Bright, Jane Murphin, Dorris Anderson, Robert Riskin, Malcolm Stuart Boylan, S. N. Behrman, Harvey Thew, Howard Green and Huston Branch. John Howard Lawson, Guild president, said this week that the membership may soon reach 210.

Educational Retrieves Old Films for State Rights Sale

Educational has retrieved from Fox 41 features, including Tiffany product and several of last year's features which were released by Educational, to be distributed independently on the state rights market throughout the country. Westerns are included among the features and 55 short subjects are an additional part of the deal.

The short subjects include the Chimp series, voice of Hollywood, football reels, reels featuring the Kentucky Jubilee singers, single reel musical subjects and two scenes. Territories already closed for the product are: Albany, Atlanta, Buffalo, Dallas, Kansas City, Milwaukee, New Orleans, New York, St. Louis, New Haven and Pittsburgh.
The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION No. 168.—(A) Just why is it necessary that the rewinder motor be stopped immediately rewinding is finished. (B) Explain the effect when crooked reels are used for rewinding. (C) Give us your idea of patching block, its location, lighting, etc. (D) Name various advantages of slow rewinding, say, 1,000 feet in six minutes.

Answer to Question No. 161

Bluebook School Question No. 161 was:
(A) Give us your own views as to what constitutes a good film splice. (B) Tell us just how you would proceed to make a perfect film splice.

The following made acceptable answers:

I think we will publish the answer to Section A of H. D. Cylor, H. D. Davis and W. Sullivan, who answer as a unit as follows:

"A well made film splice is fully as strong, and may even be stronger, than the film itself. The film ends must be cut squarely, scraped on both sides with a straight edge as a scraper guide. All emulsion must be scraped from the stub end, and all oil and dirt from the celluloid side of the other end. If the cement is not perfect the condition must be in good condition. The width of the splice should be almost as may be consistent with strength as above described, in no event substantially more as one-eighth of an inch. The sprocket holes must be perfectly matched. Cement must be applied with one stroke of the brush, and after joining of the ends apply plenty of pressure throughout the full length of the splice for about five seconds."

On the whole, I believe G. E. Doe's answer to Section B is perhaps best suited for publication. He says, "With the remark that there is no such thing as a 'perfect splice' I would proceed as follows (and to give myself credit, I do so every day): First, I cut the film ends as nearly as possible perfectly square. As a matter of fact my splices are perfectly square, as I cut the film ends with a film splicer's cutter. The cut is of course made at the center of the frame line between two frames at one end, and the width of the splice beyond the center of the frame line on the other end. Hereafter called the 'stub end.'"

"I then place the stub end under a straight-edge clamp on the film splicer, with the center of the frame line at the edge of the straight-edge, and carefully scrape off all emulsion, I am particular to remove every bit of it from around the sprocket holes, since it is there the greatest strain will come. Then I clamp the other end, celluloid side up, edge of clamp at center of frame line, and scrape lightly so as to remove all dirt and oil from the celluloid."

"Then I apply cement evenly to the stub end, if possible with only one stroke of the brush, then place the stub end over the locating pins of the film clamp, apply the other end and set the clamp."

"That is all there is to it, but making a splice—a good one at least— involves keeping the film perfectly protected from air, since exposed or even intermittently exposed, cement deteriorates rapidly. It also involves careful work in applying the cement, since too little or too much is not good, and if the cement is agitated after it has touched the celluloid it will not make a strong splice."

An enormous amount of damage is done and much trouble and annoyance are caused projectionists when those using the films before them have been negligent in making splices. As the answer to Section A, a well made splice is as strong as the unbroken film itself; also, if good cement is used and properly applied, the splice will retain its full strength indefinitely.

Theatre Men Hit
New Building Code

A committee of New York theatre executives, representing the MPPDA and various companies, after examination of the proposed new building code for New York City, as prepared by a committee appointed by former Mayor James J. Walker and at the suggestion of the Retail Merchants Association, has wholly disapproved the proposed code, as it pertains to theatre in particular.


The committee, in its report to the Board of Aldermen, suggests partial amendment of the present building code, article by article as the only way "that a complete and thorough discussion may be made by all parties interested." The committee contends that the new theatre construction, of the latest types, "would experience a severe setback" by the provisions of Article 12, which pertains to theatres. Various restrictive factors are cited in the committee's report. The Code's theatre section, based upon "a sort of ideal 1,300-seat, multiple balcony type of theatre," is seen by the committee as inimical to the best interests of modern theatre construction.

Studying Film Shrinkage

Extensive experiments have been instituted by Virgil E. Miller, head of the camera department at the Paramount studios, looking to the elimination of shrinkage in film, a condition which often causes blurred or flickering images on the screen.
NATIONAL RELEASE

AMERICA CRIES OUT TO "SHOW US THE WAY AND"
DATE APRIL 14TH

CARL LAEMMLE presents
TIMELIEST MOTION PICTURE OF ALL TIME

FIGHTING PRESIDENT

ITS FIGHTING PRESIDENT:
WE WILL FOLLOW!
THEATRE RECEIPTS

The total of theatre receipts from 106 houses in 19 major cities of the country for the calendar week ended April 8, 1933, aggregated $1,124,584. For the previous calendar week, ended April 1, the total from 107 theatres in 19 cities reached $1,164,355, indicating a decrease of $39,771 for the seven-day period. During the more recent week no new high individual theatre record totals were established, while five new "lows" were recorded, compared with no new "hights" and three new "lows" the previous week.

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<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston</td>
<td>Picture</td>
<td>Groiss</td>
<td>Picture</td>
</tr>
<tr>
<td>Fenway</td>
<td>&quot;Infernal Machine&quot; (Fox) and &quot;Strictly Personal&quot; (Para.)</td>
<td>10,000</td>
<td>&quot;A Lady's Profession&quot; (Para.) and &quot;Happiness&quot; (Fox)</td>
</tr>
<tr>
<td>Keith's</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>16,000</td>
<td>&quot;King Kong&quot; (Radio)</td>
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<tr>
<td>Keith-Boston</td>
<td>&quot;Cobents and Kellys in Trouble&quot; (U.)</td>
<td>16,500</td>
<td>&quot;The Constant Woman&quot; (World. Wide)</td>
</tr>
<tr>
<td>Loew's Orpheum</td>
<td>&quot;The White Sister&quot; (MGM)</td>
<td>17,500</td>
<td>&quot;Rasputin and the Empress&quot; (MGM)</td>
</tr>
<tr>
<td>Loew's State</td>
<td>&quot;Gabriel Over the White House&quot; (MGM)</td>
<td>18,500</td>
<td>&quot;The White Sister&quot; (MGM)</td>
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<tr>
<td>Metropolitan</td>
<td>&quot;The Keyhole&quot; (W. B.)</td>
<td>30,500</td>
<td>&quot;Pick Up&quot; (Para.)</td>
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<tr>
<td>Paramount</td>
<td>&quot;Infernal Machine&quot; (Fox) and &quot;Strictly Personal&quot; (Para.)</td>
<td>11,000</td>
<td>&quot;A Lady's Profession&quot; (Para.) and &quot;Happiness&quot; (Fox)</td>
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<td>Buffalo</td>
<td>&quot;Gabriel Over the White House&quot; (MGM)</td>
<td>12,000</td>
<td>&quot;Pick Up&quot; (Para.)</td>
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<td>Century</td>
<td>&quot;Cobents and Kellys in Trouble&quot;</td>
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<td>&quot;Hard to Handle&quot; (W. B.) and &quot;Aim to Talk&quot; (U.)</td>
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<td>Great Lakes</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>6,100</td>
<td>&quot;Time to Go&quot; (Para.)</td>
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<td>Hippodrome</td>
<td>&quot;Clear All Wires&quot; (MGM) and &quot;Lucy, Devil&quot; (Radio)</td>
<td>7,300</td>
<td>&quot;From Hell to Heaven&quot; (Para.) and &quot;No Other Woman&quot; (Radio)</td>
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<td>Lafayette</td>
<td>&quot;Jazzeattack&quot; (Wide Wide) and &quot;Jungle Bride&quot; (Monogram)</td>
<td>6,400</td>
<td>&quot;When Strangers Marry&quot; (Col.) and &quot;Smoke Lightning&quot; (Fox)</td>
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<td>Chicago</td>
<td>Picture</td>
<td>Groiss</td>
<td>High and Low Gross</td>
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<td>Chicago</td>
<td>&quot;From Hell to Heaven&quot; (Para.)</td>
<td>27,000</td>
<td>High 3-28 &quot;My Past&quot;</td>
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<td>McVickers</td>
<td>&quot;Mystery of the Wax Museum&quot; (W. B.)</td>
<td>9,200</td>
<td>Low 3-28-33 &quot;The Big One&quot;</td>
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<td>Oriental</td>
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<td>13,000</td>
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<td>&quot;Christopher Strong&quot; (Radio)</td>
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<td>Roosevelt</td>
<td>&quot;Sailor's Luck&quot; (Fox)</td>
<td>7,000</td>
<td>Low 3-21 &quot;City Lights&quot;</td>
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<td>Low 3-27-33 &quot;Perfect Understanding&quot;</td>
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<td>Denver</td>
<td>&quot;Smoke Lightning&quot; (Fox)</td>
<td>600</td>
<td>High 2-14-33 &quot;Cheaters at Play&quot;</td>
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<td>Aladdin</td>
<td>Broadway&quot; (Fox)</td>
<td>600</td>
<td>Low 2-26-33 &quot;Hello, Everybody&quot;</td>
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<tr>
<td>Denham</td>
<td>&quot;They Just Had to Get Married&quot; (U.) (2nd week)</td>
<td>1,500</td>
<td>Low 2-27-33 &quot;Hello, Everybody&quot;</td>
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<td>Denver</td>
<td>&quot;Gabriel Over the White House&quot; (MGM)</td>
<td>8,000</td>
<td>Low 2-27-33 &quot;Hello, Everybody&quot;</td>
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<tr>
<td>Orpheum</td>
<td>&quot;Topare&quot; (Radio)</td>
<td>8,500</td>
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<td>Paramount</td>
<td>&quot;From Hell to Heaven&quot; (Para.)</td>
<td>4,000</td>
<td>Low 3-27-33 &quot;Grand Slam&quot; and &quot;Whistling in the Dark&quot;</td>
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<tr>
<td>Detroit</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>6,500</td>
<td>High 2-19 &quot;Hell's Angels&quot;</td>
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<td>Downtown</td>
<td>&quot;Clear All Wires&quot; (MGM)</td>
<td>4,400</td>
<td>Low 3-31-33 &quot;Grand Slam&quot; and &quot;Whistling in the Dark&quot;</td>
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<td>Fisher</td>
<td>&quot;Humanity&quot; (Fox)</td>
<td>5,000</td>
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<td>Michigan</td>
<td>&quot;2nd Street&quot; (W. B.)</td>
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<td>Hollywood</td>
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<td>Grauman's</td>
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<td>Chinese</td>
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<td>W. B. Hollywood</td>
<td>&quot;Blonde Johnson&quot; (F. N.)</td>
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<tr>
<td>Indianapolis</td>
<td>&quot;Pick Up&quot; (Para.)</td>
<td>6,000</td>
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<td>Apollo</td>
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<td>Circle</td>
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<td>Indiana</td>
<td>&quot;So This Is Africa&quot; (Col.)</td>
<td>8,000</td>
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<td>Palace</td>
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<td>7,000</td>
<td>High 2-19 &quot;Hell's Angels&quot;</td>
</tr>
</tbody>
</table>
GRAB IT! . . . THE TREASURE CHEST OF 1933 . . .

REMEMBER! . . .

“AFRICA SPEAKS”

that surprise attraction of the 1931-32 season, that came in on gum shoes and knocked box-office records for a row of Pilsener bottles!

WALTER FUTTER who produced that show has now made another,

“INDIA SPEAKS”

... an amazing adventure in a fabulous land where a thousand golden temples hide a million sins!

In it, Richard Halliburton, romancer, adventurer... most popular of authors takes your audience to this fabled world... reveals almost incredible adventures... thrills... escapes... sights... in a land where girls of twelve marry men of fifty and some women have nine husbands.

A PICTURE FOR 1933 SHOWMEN WHO KNOW WHAT TO DO WITH AN EXPLOITATION SHOW!

Author of “The Royal Road to Romance,” “The Glorious Adventure” and “The Flying Carpet”

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<table>
<thead>
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<th>Theatres</th>
<th>Current Week</th>
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<th>High and Low Gross</th>
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<td><strong>Kansas City</strong></td>
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<td>Mainstreet</td>
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<td>Loew's State</td>
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<td>Paramount</td>
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TE TERROR
in every eye!

PANIC
in every heart!

Before the eyes of thousands she was murdered!

But How—
By Whom—
And Why—

? 

THE CIRCUS QUEEN MURDER

with ADOLPHE MENJOU

As the Famous Detective Thatcher Cole
Greta Nissen—Donald Cook
From the Novel and Liberty Magazine Serial
by Anthony Abbot
Screen Play by Jo Swerling
Directed by Roy William Neill

PROSPER WITH COLUMBIA PICTURES
### Theatres

<table>
<thead>
<tr>
<th>Omaha</th>
<th>Current Week</th>
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<th>High and Low Gross</th>
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<tr>
<td>Orpheum</td>
<td>1,000</td>
<td>&quot;Christopher Strong&quot; (Radio) 6,500</td>
<td>&quot;The Big Cage&quot; (U.) and... 7,250</td>
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<td>1,400</td>
<td>&quot;Lucky Devils&quot; (Radio)</td>
<td>&quot;Fast of Mary Holmes&quot; (Radio)</td>
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<tr>
<td>Paramont</td>
<td>2,900</td>
<td>&quot;Gabriel Over the White House&quot; (MGM) 7,750</td>
<td>&quot;The Woman Accused&quot; (Para.)... 7,000</td>
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<tr>
<td>State</td>
<td>1,200</td>
<td>&quot;The Death Kiss&quot; (World Wide) (4 days) 900</td>
<td>&quot;Secret of Madame Blanche&quot; (MGM) 500</td>
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<td></td>
<td>2,500</td>
<td>&quot;Fast Workers&quot; (MGM) 750</td>
<td>&quot;Blondie Johnson&quot; (F. N.) 400</td>
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<td>2Sc-7Sc</td>
<td>&quot;Grand Slam&quot; (F. N.) and &quot;Sailor's Luck&quot; (Fox)</td>
<td>&quot;Hello, Everybody&quot; (Para.) and... 5,500</td>
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</tbody>
</table>

| Philadelphia | Arcadia | 600 | "Rome Express" (U.) 900 | "Son-Daughter" (MGM) 2,100 | High 12-17 "The Guardman" | 6,500 |
|              | Boyd     | 2,400 | "Rasputin and the Empress" (6 days) 11,500 | "The Keyhole" (W.B.) 11,500 | Low 10-2-32 "Make Me a Star" | 1,500 |
|              | Earle    | 2,000 | "Crime of the Century" (Para.) 16,000 | "What! No Beer!" (MGM) 15,000 | High 1-5-33 "Breach of Promise" 29,000 |
|              | Fox      | 1,000 | "Pleasure Cruise" (Fox) 17,000 | "Sailor's Luck" (Fox) 17,000 | Low 2-7-32 "Miss Fiskington" | 12,500 |
|              | Karlton  | 1,000 | "42nd Street" (W. B.) 7,600 | "Clear All Wires" (MGM) 4,200 | High 5-24-32 "City Lights" | 40,000 |
|              | Keith's  | 2,000 | "Rearguard" (World Wide) 7,800 | "Manhattan Tower" (Remington) 7,500 | Low 6-12-32 "Mystery Ranch" | 15,000 |
|              | Stanley  | 1,700 | "Our Betters" (Radio) 10,950 | "25th Street" (W. B.) 14,000 | High 5-1-32 "City Lights" | 25,500 |
|              | Stanton  | 1,700 | "Gabriel Over the White House" (MGM) 9,300 | "Men Must Fight" (MGM) 6,000 | Low 6-19-32 "Jungle Bride" | 6,600 |

| Portland, Ore. | Broadway | 1,912 | "Pick Up" (Para.) 6,300 | "The Woman Accused" (Para.) 6,750 | High 2-14 "Cimarron" 20,000 |
|                | Liberty  | 1,800 | "Men Must Fight" (MGM) 2,000 | "Luxury Liner" (Para.) 2,000 | Low 1-17-32 "Great Jasper" | 8,000 |
|                | Oriental | 2,040 | "The Keyhole" (W. B.) 2,300 | "The Big Drive" (First Div.) 2,500 | High 1-10-33 "Hell's Angels" | 12,500 |
|                | RKO Orpheum | 1,700 | "Christopher Strong" (Radio) 4,890 | "Cohens and Kellys in Trouble" | Low 9-30-33 "Madame Butterfly" | 1,600 |
|                | United Artists | 945 | "Rasputin and the Empress" (MGM) (2nd week) 6,400 | "Rasputin and the Empress" (MGM) | Low 9-3-32 "Last Parse" | 16,500 |

| San Francisco | Embassy | 1,380 | "Love Sins" (State Rights) 4,250 | "Nagama" (U.) 3,500 | High 3-14 "Parlor, Bedroom and Bath" | 28,000 |
|               | Filmore | 1,400 | "Valte Paradise" (Foreign) 1,500 | "Man Without a Name" (Foreign) 1,600 | Low 4-6-33 "Grand Slam" | 12,000 |
|               | Fox     | 4,600 | "Should a Woman Tell?" (Majestic) and "Speed Demon" (Col.) | | |
|               | Golden Gate | 2,800 | "Christopher Strong" (Radio) 12,800 | "So This Is Africa" (Col.) 14,500 | High 1-3 "Lightning" | 70,000 |
|               | Paramount | 2,670 | "Gabriel Over the White House" (MGM) 18,060 | "The King's Vacation" (W.B.) 9,500 | Low 4-7-33 "Should a Woman Tell?" and "Speed Demon" | 15,500 |
|               | St. Francis | 1,455 | "Whistling in the Dark" (MGM) and "Pleasure Cruise" (Fox) | "Hello, Everybody" (Para.) and... 6,000 | High 2-9-33 "The Mummy" | 25,500 |
|               | United Artists | 1,200 | "Secrets" (U. A.) 1,200 | "Secrets" (U.A.) 10,500 | Low 1-9-33 "Ladies' Man" | 5,000 |
|               | Warfield | 2,700 | "Grand Slam" (F. N.) 12,000 | "Clear All Wires" (MGM) 14,000 | High 1-9-33 "The King's Vacation" | 5,500 |

| Seattle | Blue Mouse | 2,950 | "The Big Drive" (First Div.) (2nd week) 3,800 | "The Big Drive" (First Div.) 5,000 | High 7-30-32 "Million Dollar Legs" | 18,500 |
|         | Fifth Avenue | 2,750 | "Men Must Fight" (MGM) and "A Lady's Profession" (Para.) | "Deception" (Col.) and... 3,750 | Low 5-1-33 "From Hell to Heaven" and "Secret of Madame Blanche" | 5,000 |
|         | Liberty    | 2,000 | "Break of Promise" (World Wide) 3,750 | "The Intruder" (Allied) 3,250 | High 1-10-33 "The Lash" | 11,500 |
|         | Music Box  | 950 | "42nd Street" (W. B.) 7,000 | "Perfect Understanding" (U.A.) 3,250 | High 11-11-32 "Laredo Hunters" | 3,000 |
|         | Paramount  | 3,050 | "Sailor's Luck" (Fox) 4,500 | "Grand Slam" (F. N.) 5,000 | High 2-28 "City Lights" | 14,000 |
|         | Rex       | 1,500 | "Dangerously Yours" (Fox) Central Park (F. N.) 2,750 | "Smoky Devils" (Radio) 2,750 | High 1-10 "Paid" | 18,000 |

| Washington | Columbia | 1,232 | "Infernal Machine" (Fox) 3,000 | "Smoke Lightning" (Fox) 3,200 | Low 4-6-33 "Dangerously Yours" | 4,500 |
|           | Earle      | 2,323 | "Girl Missing" (W. B.) 20,000 | "The Keyhole" (W. B.) 18,500 | Low 11-15-32 "The Crooked Circle" | 1,000 |
|           | Fox        | 3,454 | "Men Must Fight" (MGM) 19,500 | "A Lady's Profession" (Para.) 22,000 | High 7-30-32 "Million Dollar Legs" | 18,500 |
|           | Loew's Palace | 2563 | "Gabriel Over the White House" (MGM) 10,500 | "Pick Up" (Para.) 12,500 | Low 11-15-32 "The Crooked Circle" | 1,000 |
|           | Metropolitan | 1,600 | "Sign of the Cross" (Para.) 5,500 | "Sign of the Cross" (Para.) 8,000 | Low 11-22-32 "The Devil's Own" | 5,000 |
|           | Rialto     | 1,900 | "Destination Unknown" (U.) 3,500 | "Cohens and Kellys in Trouble" 5,200 | Low 11-22-32 "The Crooked Circle" | 1,000 |
|           | RKO Keith's | 1,812 | "Kings Kong" (Radio) (2nd week) 6,500 | "Kings Kong" (Radio) 16,500 | Low 11-22-32 "The Crooked Circle" | 1,000 |

(Tabulation covers period from January, 1931 to date)
SOMETHING NEW UNDER THE SEA
B. F. ZEIDMAN PRESENTS
"SAMARANG
OUT OF THE DEEP"

MONSTERS OF THE DEEP, SCREENED IN BATTLE FOR THE FIRST TIME!
DIRECTED BY WARD WING

ROMANCE?
PLENTY OF THAT TOO. FILMED ENTIRELY IN MALAYSIA
STORY BY LORI BARA
DEAR HERALD:

Hip, hip, hurray! Old man Winter and old man Depression have been clinched in a deadly combat to a draw and both have been taken to the morgue and no friends have shown up to claim the bodies. Vivian Prosperity has been riding with us in April Shower for the past week and hasn't asked us to stop at a filling station yet. With such company beside us, anhokes look like an oasis in a desert, therefore we repeat, Hip, hip, hurray!

If you want to get a new outlook on life; if you want to forget your past troubles; if you want to see a bright rainbow promissed in your future and drive to Platte valley here in Nebraska and see the green wheat fields, the farmers out turning over the black loam in preparation for the corn planting season, hear the robins singing in the trees, see the thousands and thousands of geese and ducks feeding in the corn fields and wheat fields, and there will come to you a new joy, a new sensation and a new resolve to stop kicking because it would only contain 3.2%.

Madam Prosperity says she is going to ride with us as long as we stick strictly to the truth and drink nothing that doesn't bear the stamp of government approval. This delightful lady claims to be a lineal descendant of Thomas Jefferson, and we told her if her ancestor was half as nice as she, he must have been quite a guy, but unfortunately we had never heard of him before. To this she replied, “Well, where ignorance is bliss 'tis folly to be wise.”

A very delightful lady came up to us in the lobby of the hotel yesterday and said: “Say, Vagabond, if you don't write the Herald and insist upon them publishing your picture at the head of your column I am going to return to my husband to bring that magazine in the house.”

And we said to her: “Well, dear lady, modesty forbids us to say that in a beauty contest Clark Gable, Richard Dix or Lyle Talbot couldn't get to the quarter pole with us, and we realize that the feminine demand is so great for a reproduction of our profile that an important column that if published it would enhance the importance of that magazine beyond all calculations, yet you must remember that the government imposes certain restrictions beyond which a publication dare not go. And you must also take into account that your constant association with your husband, Heintie Novitsky, has so prejudiced your mind against homely guys that it is easy for you to see 'beauty undaunred' even in a Vagabond.

Walt Bradley at Neligh says his business has increased about 10 per cent since the bank holiday. Charley Marks at Albion says the same thing. Hop Peterson at Genoa was down on the Loupe river fishing when we called, but Ma Peterson thinks that with a ten per cent increase in business, together with Hop's catch of catfish, they will be able to worry through until the pumpkin pie season opens.

Jack Riggs of Central City says that if the sheriff will attend to his own business and not monkey around his theatre so much he can make a 10 per cent increase meet film expenses if the exchanges will have a heart (which they doubts if they do).

Harry Schiller of the Island theatre at Grand Island was recovering from a very serious illness when we called. His scenic artist and decorators were busy putting the Island in show, and the whole house was gay, and things were pretty lively all around the place. Harry is of the impression that we are nearing that much-talked-of *corner* and he hopes that we are soon to be kicked around.

R. R. Blank is the manager of the Capitol theatre, which we understand was recently taken over from Publiclix by the A. H. Blank enterprises. R. R. had recently come there from Los Angeles, where he was connected with the industry in various capacities for some time, Mrs. Blank is a graduate of the Central Indiana college at Danville, where Kate Huron, our old mathematics teacher, used to try to get us to add up 2 and 2 and get a result of 4.

M. H. Garvin of the Rivoli theatre at Hastings wasn't sure whether he would be managing the theatre long enough to go 50 per cent belonged to Publiclix and 50 per cent to Monroe and Garvin.

S. Reif of the Cornhusker theatre at Hastings thinks that to try to run a theatre without the aid of the Herald would be about as pleasant as trying to pull a back molar with a canthook. His judgment is that the Herald is an anesthetic that all sick operators should keep in the house handy for all occasions. Our experience has proven that many an operator has sunk for the lack of this household remedy. Moral: There should be no argument when we call on you.

According to Harold Schoonover of the Mazda theatre at Aurora, that town is about to go back to the government. Every bank is opened with immediate prospects for reopening. When the bank holiday was ordered Harold says he was caught with only $.35 in cash and he had to go to his kid's bank to get money enough to lift his film, so things are not looking quite so rosy for Harold. But there's a boy they can't keep down. He may go down in one place but he will bob up in another. He reminds us of a much less individual—you ever know where they will bob up next. We'll betcha he whips this depression out before the ninth round. The evidence for this is that he renewed his subscription to the Herald, which is a knock-out blow every time.

In giving to the screen Walter Huston in *Gabriel Over the Whitehouse* Metro-Goldwyn-Mayer has contributed immeasurably to public confidence in picture entertainment, something that has been wanting for some time.

Seldom have we seen a picture that combines all the elements of entertainment as this one does.

J. C. JENKINS
The Herald's Vagabond Colyumnist
### Allied


### Chesterfield

**KING MURDER:** Dorothy Revier, Don Alvarado—Another story down; who killed cock robin Lane. Looking at the eight side of things this is a fine picture but the public is fed up on murder (figure it out) Theatre, Shenandoah, Pa. General patronage.

**STRANGE GUEST:** Darrin, Gloria Sheen—Guest mystery capably directed so that drama suspenses and surprising development occur. Comedy contributes to interesting and amusing parts. The mystery and suspense is gradually built up in the patrons' interest until the climax. Booking offices are overcrowded with this type of entertainment and it should run in the box office and it fails to arouse interest of the people. Played Mar. 29-30, 8:15. Running time, 67 minutes. Wm. Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

### Columbia

**AMERICAN MADNESS:** Walter Huston—played this right in the midst of the bank holiday, so you can imagine what it did. An other picture this would have been a wonderful picture, but in spite of the timeliness of the subject we drew less than average business. Played Mar. 13-14, Running time 76 minutes.—Edward L. Ortstein, Vernon Theatre, T. Vernon, Pa. General patronage.

**CHILD OF MANHATTAN:** Nancy Carroll, John Boles—Here’s a Columbia picture with drawing power. Described in the eight side of things this is a nice picture and it does its best playing time. It built up in every day with.—C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

**THE FIGHTING FOOL:** Tim McCoy—Fine western. Columbia Westerns are good. They certainly fill the bill. A mob picture. They are the best of the lot. 57 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**FIGHTING FOR JUSTICE:** Tim McCoy, Joyce Compton—Fine picture. Western. Give good satisfaction to the Western fans.—Bert Silver, Silver Family Theatre, State Port, La. General patronage.

**FORBIDDEN TRAIL:** Barbara Stanwyck—A comedy western that will please all.—C. L. Niles, Grand Theatre, Anamosa, Iowa. Rural patronage.

**THE NIGHT MAYOR:** Lee Tracy, Evelyn Knapp—Pleased a good crowd on bargain night. Running time, 72 minutes. Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**THE NIGHT MAYOR:** Lee Tracy, Evelyn Knapp—Other picture that will be with us for some time to come. This one a little better. Will host our Sunday abd. Lyric Theatre, Shenandoah, Pa. Rural patronage.

**NO MORE ORCHARDS:** Carole Lombard, Lyle Talbot—Great picture. This picture is top quality business. The towns were in a little Miss Lombard pleased the ladies. Running time, 74 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**SO THIS IS AFRICA:** Wheeler & Woolsey—Where are those lads and lasses who said we had gone Done Him Wrong? to be so small town exhibitioners. This is a good picture. It could as well close up and quit now, for a few more like this one a time, will host our country abd. We have little censorship these. This might be hot shows in the big towns but never mind, nothing but trouble for us small town owners. A few more like this one and we will have Federal censorship here. Our patrons will not be able to block it. Unless you can get away with murder do not expect your picture to make any money. Running time, 70 minutes.—Steve Farrar, Orpheum Theatre.UB, F. Thomas, Pa. Small town patronage.

**SILVER DOLLAR:** Edward G. Robinson—Really there was nothing much to this one unless one was a fan of the Tabor mess in Colorado. They would give this one the go by. Poorly acted and nothing to entertain the patrons. Running time, 76 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

### First National

**FRISCO JENNY:** Ruth Chatterton—The best Chatterton picture since “Madame X.” The story covers the life before and after the San Francisco earthquake up to the present, with some thrilling scenes of the great catastrophe. It’s dramatic, but no overtones and handkerchiefs, and plenty of raves for this story picture. For the Mar. 15-16, Running time, 76 minutes.—W. E. Hemming, First National Exhibitor, Shenandoah, Pa. General patronage.

**THE MIND READER:** Warren William, Constance Cummings—Very good picture. The reader, is brilliantly characterized by Warren William. Stand in the lobby and bid your patrons “good night.” You will be glad you did. Running time, 70 minutes.—W. E. Hemming, First National Exhibitor, Shenandoah, Pa. General patronage.


**THE THREE ON A MATCH:** Warren William, Joan Blondell, Russell Gleason—A very entertaining picture from First National, the kind that sends the patrons out satisfied and is a lot more than can be said of some of the so called “spectacles.” Entertaining story, amusing dialogue, and a good line of zany scenes. Added this pulled above average and pleased. You can count on drawing a good house when you play this one. Played Mr. 21-22. Running time, 65 minutes.—Steve Farrar, Orpheum Theatre.UB, F. Thomas, Pa. General patronage.

### Fox

**FACE IN THE SKY:** Marion Nixon, Spencer Tracy—This is a cute and satisfactory little picture didn’t show up to nearly the extent it should. Played Mar. 23-24.—Elaine S. Furlong, Star Theatre, Hepper, Ore. Small town patronage.


**8-9:** Running time, 80 minutes.—Beatty & Crewe, Shenandoah, Red Deer, Alberta, Canada. General patronage.

**ME AND MY GAL:** Joan Bennett, Spencer Tracy—This is a good picture for the masses and with one exception the wise-cracks were all in fun and clean. One scene, where he lays on the couch with Joan and speaks his thoughts, was raw when he says: “I guess I’ll pull the springboard and Gail.” The house roared, evidently they liked it. Played Mar. 26-28.—Orpheum Theatre, Clyde, N. Y. Small town patronage.

**ME AND MY GAL:** Spencer Tracy, Joan Bennett—A rough and ready comedy that has its moments, and at times seems to show promise of getting somewhere. The story reaches there, and when it’s all over you have the feeling that it was just another little program picture with detectives and had bank robbers all mixed up with the wise-cracks of Tracy and Bennett. We ran it on Sunday and Monday and were sorry, as it drew very poor on those days. Played Mar. 30-31. Running time, 78 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

**ROBBERS’ ROOST:** George O’Brien, Maureen O’Hara—A good action Western that Fox charged us four times the regular rental of a Western for, and it drew only what the Western was playing there. It should have brought in. It has come to the place now where a Western in a Western theater and they do not care much who plays it. This one is above the average in everything. Played Mr. 27-28.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

**SECOND HAND WIFE:** Sally Eilers, Ralph Bellamy—Well made espionage picture; a good novel. Drew a little extra business. Played Mar. 28-29.—F. T. Parker, S. D. Small town patronage.

**SECOND HAND WIFE:** Sally Eilers, Ralph Bellamy—A Western that was one of the better ones put on with a 2 for 1 coupon in news ads and therefore we got a fair deal of business.—W. E. Hemming, First National Exhibitor, Shenandoah, Pa. General patronage.

**TESS OF THE STORM COUNTRY:** Janet Gaynor, Charles Farrell—Not the type of story popular with our patrons, but we never know as any drama before is long so between the very good business. Played Mr. 21-23.—C. V. Martina, Playhouse Theatre, Shenandoah, Pa. General patronage.

**TOO BUSY TO WORK:** Will Rogers—Oh gee why can’t we have one picture a week like this one? I enjoyed it. It pleased everyone, and drew a good deal over average business. Not Rogers’ best, but better by far than the average program picture, for a great majority. Played Mr. 27-28. Running time, 79 minutes.—Steve Farrar, Orpheum Theatre, Shenandoah, Pa. General patronage.

**WILD GIRL:** Charles Farrell, Joan Bennett, Ralph Bellamy—Very good. Drew better than average.—J. M. Essow, Crescent Theatre, Little Rock, Ark. General patronage.

### Headline

**A PRIVATE SCANDAL:** Lloyd Hughes, Martin Nixon—A very good entertaining picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

### Majestic

**OUTLAW JUSTICE:** Jack Hoxie, Dorothy Gillette—One of the best pictures that has come out of riding, fighting, shooting and stealing. Hoxie is getting old but still remembered by enough western fans to produce a sizable audience. Gillette sadly miscast in this one. Too many westerns produced on the same location with the same background from
MOTION PICTURE HERALD

BACK ON THE PORCH

THE PHANTOM EXPRESS: Sally Blake, William Collier, Jr., and Hobart Bosworth, who fit their individual characters as neatly as the best independent action picture to date. The only criticism is that we would have liked to see some of the scenes of their week program. Played Mar. 22-23. Running time, 80 minutes.—M. B. Harrington, State Theatre, Portland, Ore. General patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—This one had everything to appeal to entertainment, yet with all that it is not a big picture and certainly not a must. However, it will appeal to women more than to men and if Gable is in anything well liked by her he will be well pleased. Lombard and Mackay do well with their roles and Elisha Cook is a good addition. Paramount’s careful attention to sets, sound and production make this a very good picture. Running time, 80 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

MAJOR BATION: Carole Lombard, Edmund Lowe, Phyllis Haver—A fine picture. They all turned out to see Clark as usual. It really has some pulling and pleasing as worn. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THE PHANTOM: Charlotte Enterprise—This is that extremely well done. Played Mar. 6-7.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Herbert Marshall, Marsha Hunt, Tilly Devine, Luise Rainer, Salli Hughes, Charles Bost—Miriam Hopkins’ dixieland’s song in Venice and ending up in “gay Paree” will bring the audience to their feet. It is a fine picture, some tuneeful music, clever situations, smart dialogue, beautiful clothes, delightful comedy and superb acting. It is mainly a women’s picture but a well improved the best we’ve had this year. Played Feb. 13-14. Running time, 73 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

UNDER COVER MAN: George Raft, Nancy Carroll, Frank Morgan, Reed Hadley, Julia Faye, Edna May Oliver—Other did no business.—C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

UNDER COVER MAN: George Raft, Nancy Carroll—When George Raft and Lew Cody are in a picture you can be sure to get a good story. This one, will not be disappointed in this picture. It makes a good Saturday night picture and the patrons will be coming back for more.—M. A. Weil, State Theatre, Kenova, W. Va. Small town patronage.

WILD MARES: Randolph Scott—Typical Zane Grey material, nicely handled. The picture is not popular with our patrons, but on a double bill with news it did not do too bad. Played Mar. 22-23. Running time, 60 minutes. M. R. Harrington, State Theatre, Portland, Ore. General patronage.

RKO

ANIMAL KINGDOM: Ann Harding, Leslie Howard—Opinions of all kinds on this picture. Not nearly so fast as we had hoped and didn’t draw much. Played Mar. 26-29.30.—Elaine S. Furlong, Star Theatre, Eminence, Ky. General patronage.


ANIMAL KINGDOM: Ann Harding, Leslie Howard—How this production will go over for you will depend on what type of patrons you haye. It is a well made picture. The picture is very divisious in dialogue, action, and story, this will full those a lot of their idea not in this picture if they to exercise their imagination in surmising the story. I can see a lot that is meanful and necesitates close listening to catch, characters are clear, setting is clear, and a type of acting necessary to play such characters. Played Feb. 28-Mar. 1-2. Running time, 88 minutes. M. R. Harrington, State Theatre, Portland, Ore. General patronage.


GIRL CRAZY: Wheeler and Woolsey.—A little late in playing this one but take it from me, it’s a whiz. Beautifully made and plays very well. Played Mar. 26-29.—Elaine S. Furlong, Star Theatre, Eminence, Ky. Small town patronage.


MEN OF AMERICA: Chic Sale, Bill Boyd—A
Western gaugers mixup that does not please the Western fans. We had plenty of kicks on this one, and it is completely Western entertainment. If RKO don't hurry up and give us "King Kong" or some other box office attraction we are going to be bored trying to turn up their weak attractions. We have not had a box office picture from RKO for ages. Have several good pictures but they were not box office. Someone had better get busy on the RKO lot and give us what we expect. Played Mar. 24. Running time, 70 minutes—Steve Farrar, Orpheum Theatre, Portland, Ore. General patronage.

THE PENGUIN POOL MURDER: Edna May Oliver, James Gleason—One swell comedy-mystery picture. Well kept, your patrons are going to think you are right to the last minute, and laugh most of the time at Miss Gleason and Miss Oliver, as they seek to unravel the murder mystery. Settings in aquarium maintained with sumptuousness, which is never done. O. K, for kids. Business Average. Played Mar. 24-25. Directed by J. W. Harrington, State Theatre, Portland, Ore. General patronage.

TOPAZE: John Barrymore, Myrna Loy—Well produced drama that pleased. Barrymore's work is excellent although not objectionable, Played Apr. 2-3—P. G. Estee, T. S. Theatre, Parker, S. D. Small town patronage.

United Artists

WHITE ZOMBIE: Bela Lugosi—After reading what others said, it was skeptical, so I wrote my ad as follows: "Should we or should we not? See White Zombie with Bela Lugosi and you and Mrs. Lugosi are advised not to. You be the judge after seeing it. Plays 2 minutes per week, Theatre, etc. Good picture of its kind. Drew well. Played Mar. 19-20-21—J. W. Harrington, Crescent Theatre, Little Rock, Ark. General patronage.

DESTINATION UNKNOWN: Ralph Bellamy, Pat O'Brien—See seemed to care for this one. Most seemed not to know what it was all about. Business didn't decrease much, however. Played Mar. 24-25—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

FLAMING GUNS: Tom Mix, Ruth Hall—Good Western picture material from story by Peter B. Curry with some laugh and thrills. Some of the scenes were made in cattle country in the vicinity of Buffalo, N. Y. Good with the handling the romantic side of the story are Tom Mix and the beautiful Paramount, a magnificent beautiful ranch house, a costume ball, an exciting race all go to make this truly a Western. Drew well. Played 24-25—A. N. Miles, Emencine Theatre, Emencine, Ky. Small town patronage.

WARNER

MGM

GET YOU BUSY, SAYS THATCHER

William Thatcher of the Royal theatre at Salina, Kan, has a good thought which we're happy to pass along. Here's his suggestion: "We are playing some pictures that we will not see a box office. Why wouldn't you get all of the exhibitors busy and get them to report in 'What the Picture Did for Me.'"

"On all the good and big pictures we get the reports. But on a lot of others we never see a report. Tell them to do their stuff."

"More of you exhibitors get busy and send in reports. Do it now."

There's a regular appeal from a regular exhibitor. Now if we should tell you at this moment the actual number of reports that have been printed since the Department went into action, you'd be agreeably surprised. But that is another day...

So, Bill Thatcher is deadly serious when he urges a larger number of reports from a larger number of exhibitors. The Department is showing a healthful growth, entirely under its own steam, and it will continue to be the exhibitors' own. So when a faithful like Thacher comes to bat with such a challenge, we pass it on to all you readers.

THE OLD DARK HOUSE: Boris Karloff—It would be hard to believe that the classics are fed up on that type. We had very few so very far in our program. Every character in it does an excellent piece of acting and it is intensely interesting. Played Mar. 27-28-29. A. N. Miles, Emencine Theatre, Emencine, Ky. Small town patronage.

WARNER

T. S. Theatre

THE CROOKED CIRCLE: Ben Lyon, Irene Purcell—A very good Saturday show—C. L. Miles, Grand Theatre, Anamosa, Iowa.張貼 allows to get patrons.

DYNASTY RANCH: Ken Maynard—This is an excellent Saturday night, above the average Western. It takes fake train robbery that turns out to be the real thing gives it an auspicious start. A modern story set around a millionaire's beautiful ranch house, a costume ball, an exciting race all go to make it extra good. Drew fair. Played Mar. 24-25—A. N. Miles, Emencine Theatre, Emencine, Ky. Small town patronage.

THE MAN CALLED BACK: Boris Karloff, Zita Johann—We put this on a Fri.-Sat., with a Western and it seemed to go over well. I do not believe that it would have stood up well on a single feature bill. Played Mar. 25-26, A. N. Miles, Triple Feature Theatre, Chilie, N. Y. Small town patronage.

WHISTLIN' DAN: Ken Maynard—The kids simply went wild over this one. I've never heard nor seen them enjoy a Ken Maynard more. I do believe that this was the only time. The Western-looking grown-ups also thought it was one of the best features they've seen for a long time. Drew well. Played Mar. 27-28-29. A. N. Miles, Emencine Theatre, Emencine, Ky. Small town patronage.


SHORT FEATURES—COLUMBIA

BLUE RHYTHM: Mickey Mouse cartoon—Some of the "hottest" music I have ever heard for many of these, very good. Each and every "Shy Cat, Louis Blues" on the clarinet, just like Ted Lewis. Running time, 7 minutes—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.


SNOW TIME: Silly Symphonies cartoon—A Silly Symphonies cartoon. Ran over with any of these—C. L. Miles, Grand Theatre, Anamosa, Iowa. General patronage.

Educational

TORCHY RAISES AUNTIE: Ray Cooke—A very good comedy, but their gags are always going to be rib-ticklers. Some very good music in it too. Running time, 20 minutes—Pat. O'Brien, Orpheum Theatre, Mt. Vernon, Ky. Small town patronage.


THEIR FIRST MISTAKE: Laurel & Hardy—Just fairly good. Too much the usual type of thing and comedies are scarce. We have too many pathetic comedies. Better by far no comedy that un_fixture affords—Ned Pogue, Deluxie Theatre, Garber, Okla. General patronage.


WHAT PRICE TAXI: A new comedy team in an offering that is only fair. Running time, 18 minutes—Pat. O'Brien, Orpheum Theatre, Portland, Ore. General patronage.

WHAT PRICE TAXI: Taxi Boys—Oh boy! this one comes close. Quite a lot of comedy, but none of these—Ned Pogue, Deluxie Theatre, Garber, Okla. General patronage.


Paramount


DINAH: Miller Brothers—Excellent. You can fea-
EASY ON THE EYES: Nora Lane—Good slapstick. Running time, 18 minutes.—P. G. Easton, S. T. Theatre, Parker, S. D. Small town patronage.

HOLLYWOOD ON PARADE No. 2: Lord only knows why this feature was used for film fans. Paramount did when they made it a thing like this. I was told that this time the public series. I do n't want to see the balance. There is absolutely nothing to it. It is not going to give your mother-in-law for Christmas. Running time, too long.—Edward L. O'Neill, Personon Theatre, Vernon, Ky. Small town patronage.

HOLLYWOOD ON PARADE No. 5: The poorest of the public series that has been running. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

HOLLYWOOD ON PARADE No. 8: Excellent one—recalled to the Lyric Theatre, Harrison, Ark. Small town patronage.

IS MY PAL READ: Betty Boop cartoon—A very clever outset. Running time, 8 minutes.—Grand Theatre, Anamosa, Iowa. General patronage.


PHASED IN BLACK AND BLUE: Louis Amstrong and Baby Dodds present a band that features hot music. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

ROMANTIC MELODIES: Arthur Tracy—A very clever cartoon, even tho' we do not know the result. Running time, 9 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THE SINGING BOXER: Donald Novis—This boy Novis may not be much of an actor, but when he sings he could be a great one. Good songs in this one. Running time, 16 minutes.—T. M. O'Brien, State Theatre, Aberdeen, Mont. General patronage.

THE SINGING BOXER: Donald Novis—The singing is divine, the comedy is terrible. This star has not hit his public yet, but his name is sure to come. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

THE SINGING PLUMBER: Donald Novis—A very good slapstick and musical comedy combined. This was a cartoon which can rate strong. Three good in one this Running time, 16 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. General patronage.

STUFF ON THE BALL: Sport reel—Above average for this type of show. Diversified and interesting. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

WHEN IT SLEEPS TIME DOWN SOUTH: Baby Dodds—Just another comic. This is likely to do at the same time these stars were making a personal appeal. Good songs in this one. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

RKO

FIREHOUSE HONEYMOON: Harry Sweet—Terrible. Our first Sweet comedy (?) and heaven help us when we have to play the other—J. J. Hoffman, 1st New Theatre, Flintview, Neb. General patronage.

THE GOLF CHUMP: Edgar Kennedy—A good capable star with many good ones to his credit, but this is not one of them. Better for Eddie had been fishing. Running time, 6 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

HOCUS FOCUS: Clark and McCollough—Another great one. This time McCollough. Give this preferred booking.—C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.


RED SKIN BLUES: Tom and Jerry cartoons—Good on an Indian theme. Running time, 2 minutes.—C. L. Niles, Grand Theatre, Harrisburg, Ill. Small town patronage.

SO THIS IS HARRIS: A very good comedy, a three-reel picture. The pictures that Pedoe—Deluxe Theatre, Garber, Okla. General patronage.

SO THIS IS HARRIS: Walter Catlett, June Brewster—This is just a failure of a picture. Walter Harris means nothing to the people of our town and we think that our patrons are not interested in selling this as a three-reel special as it should be. Too bad. This is a regular two-reelers called "Heave Two" and "Private Wives." Do not boost this one as a special. Running time, 2 minutes.—Steve Farrar, Orpheum Theatre, Quinter, Kans. General patronage.

VENICE VAMP: Aesop Fable—Good. RKO's one reds all have wonderful music. One reel.—J. H. Hoffman, Preview Theatre, Plainview, Neb. General patronage.

United Artists


Universal


FAMILY TROUBLE: Heavy Armetta—A comedy such as we do not see very often. It knocked 'em out action. Our audiences howled, which is something they very don do. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

FINISHING TOUCH: Sheets Gallagher—Lots of laughter indicated the audience enjoyed this slapstick comedy. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. HESITATING LOVE: Lorenzo Fazenda—It's common, it's coarse, it's vulgar, it's rowdy and yet I cannot remember hearing any materially poor laugh louder or longer. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky.

JUNGLE MYSTERY: Tom Tyler—Grew tiresome along about 10th reel, there was so much repetition. How ever, to his credit, he did it well.—A. N. Miles, Eminence Theatre, Eminence, Ky.

ROCKABYE COWBOY: James Gleason—Good for plenty of laughs. Three cowboys, trying to play music. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

ROCKABYE COWBOY: James Gleason—One very funny comedy. The best we have had for some time.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

STRANGE AS IT SEEMS—No. 24: Up to the high average this year in this series. Running time, 10 minutes.—M. D. Harrington, State Theatre, Portland, Ore. General patronage.

WARNER VITAPHONE

BUZZIN' AROUND: Don't miss this great Arthur Lake comedy that portrays Mr. Lake as a great stutterer. Good slapstick stuff and clean. Will bring any house down.—Charles Hand Theatre, Anamosa, Iowa. General patronage.

KING SALMON: A fine single reel of salmon Sah Katie—In this cartoon Charles Niles, Grand Theatre, Anamosa, Iowa. General patronage.

THE MEAL TICKET: Jack Pearl—This was sold as a special and extra money. It did not pull and did not please. Too hard to understand. Running time, 1 minute.—W. H. Hardman, Royal Theatre, Franklin, Ky. General patronage.

MODERN CINDERELLA: Too long reels and about five minutes entertainment. Too much packing and stuffing.—C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.


PASSING THE BUCK: Broadway Debut—Without a doubt the finest short subject this theatre ever ran. Running time, 2 minutes.—Red Pedoe, Deluxe Theatre, Garber, Okla. General patronage.


SILENCE

CLANDESTINE OF THE MOUNTED: Tom Tyler, Jacques Tourneur—If it is not one, it is a splendid story that holds attention. Wonderful photographe. A chapter play for many moors. It fills my show two days now with real people—Red Pedoe, Deluxe Theatre, Garber, Okla. General patronage.

LONESTAR: Frank Albertson, Ernie Nevers—Who said that the day of serials was gone? That is not so. It is still with us. I have been running them for six months and the business picked up about 20 per cent the first week, and has held almost steady throughout. Very good. Twelve chapters. Twenty minutes each.—Edward L. Ostrom, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

Miss LeBreton Has Own Unit

Flora LeBreton, motion picture and stage player, has organized an independent production company. She has commenced work on a series of six one-reel comedy-novelties, working at the Fox Movietone studio in New York.
MANAGERS’ ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

SHOW BUSINESS — "AS MUCH AS EVER"

By FLOYD BELL
Publicity Director, Boston “Met”

There is emphatically showbusiness today just as much as ever there was, but the public has grown discriminating. Today it’s a question of which show shall be selected, and if it be good, if one may be pardoned reference to things most familiar, may we cite the Metropolitan theatre in Boston. As most of the readers know, the Sunday situation in Massachusetts is a difficult one. Sunday shows, as a result of old time “blue laws,” were not up to standard. Along came a live-wire manager—one Hy Fine, managing director of the Metropolitan—who immediately put into effect a new policy by adding “name” attractions. But they also brought more business.

Sure they cost more.

Too often managers are inclined to use the stereotyped forms of advertising. The “press books” issued by the various companies are invaluable. They represent the brains and work of many minds. Without them most of us would be definitely sunk. But any good thing can be overdone. It was never intended that the press book should take the place of effort on the part of individual managers. The lazy manager or the lazier press agent can use the ads, even the mats, furnished and get away with it. But the man who is actually alive to his job, who is anxious to devise ways and means of bringing increased business into his theatre will attempt to inject new ideas into his advertising.

Local conditions vary. The advertising which might thoroughly sell a picture in Chicago might be a dismal failure in Boston or Philadelphia. The same is true in smaller communities and the man who adheres closely to the stereotyped advertising is bound to feel the ill effects of it sooner or later.

Just a little touch here and there, a careful analysis which adds just the right kind of selling copy to an advertisement, may mean success or failure, from a box office standpoint, of a week’s program. Personally we are firm believers in emphatic, even at times sensational, but never suggestive advertising.

To us the most futile thing in the world is to attempt to reduce expenses and therefore make money by reducing advertising in the so-called “slump periods.” If a merchant, a progressive one, found his business slipping, he would not by reason of that fact decrease his advertising expenditures. On the other hand, he probably would call his department heads and tell them to “go after business stronger than ever.”

Perhaps we have grown too accustomed to saying “summer slump,” “Holy Week slump,” “before-Christmas slump” and so on ad infinitum. Perhaps one of the real reasons for these slump periods lies in the fact that the way of least resistance has encouraged us to accept these as definite and uncontrollable conditions which cannot be overcome.

We believe that the smart manager is the one who builds up a bigger and better show for these periods and who goes out after business in a more organized and more emphatic way during those same periods. Try a new plan—try advertising a bit harder and a bit more concentrated. Make every dime count, but on the other hand do not cut down on space, abandon billing, and just sit back and say to yourself “Oh, what’s the use.” The public wants to go to places. It’s looking for the places where the most entertainment is to be found.

"The picture’s the thing"—that is true. It always will be. That is what most of us have to sell. But in admitting the fact do not overlook your “front show.” A good picture can be entirely spoiled and its selling powers lost by a lackadaisical “I don’t care” attitude in building up the remainder of your program. We do not care how small your house may be, there is opportunity for something more.

(Continued on following page, column 3)
IT'S SMART TO BE CRAZY!
London Went "Nuts" and Now
New York Is Trying Out the Idea; Let's All Get That Way!

It started at the Palladium Theatre in London, crept over to Birmingham, England, where it scored another tremendous hit, and then came across the Atlantic and hit New York City. What? Why "Crazy Week," to be sure! It's a "nut" show, a mixture of topsy-turvy roughhouse, with most everything as it shouldn't be. According to reports the stunt went over just as big at the New York Paramount as it did in England.

Since our English cousins beat us to the idea we'll first touch on a campaign which gave F. J. Studd, manager of the Beaufort Cinema, Birmingham, England, what he terms a "bumping" week, or as better understood over here, S.R.O. trade.

Among Manager Studd's stunts were a "crazy interlude" by Mr. Reginald New, organist, and a "crazy" film fashioned by the chief projectionist. The theatre was gaily decorated and the staff wore fancy hats. All paper from 2's up to 48's was made up along the same lines as the accompanying reproduction of a teaser one-sheet. Heralds of the same kind were also given wide distribution. A program especially gotten-up for the occasion was just as "cuckoo" as everything else concerned with the show. The back cover was where the front ought to be and inside the different numbers were set down in wrong order. In a nutty style of chatter Studd stated what kind of entertainment was in store for his patrons and each paragraph was broken up with some wisecrack. In short, he began with a comic description of newreel and shorts and followed right to the end of the show.

Now About New York

It seems that Boris Morros, managing director of the New York and Brooklyn Paramount Theatres, while in England recently, saw the Crazy Week show at the Palladium, London, where it is presented every two or three months. He plans to present the idea here at like intervals.

Jack McInerney, publicity director of the New York Paramount, started his exploitation campaign with two stunts which netted a goodly amount of space in the Metropolitan dailies. Larry "Sleepless" Lawson, champion non-stop cyclist, wheeled his way around the theatre block in an effort to break his own record. Frank and Milt Britton, who headlined the show with their band of manic violin breakers, fired the starting gun at the Crazy Week entrances. The Brittons, assisted by eight chorus girls, also made whoopee on Broadway in an old horsecar, drawn by two draw horses and manned by an old time motorman. Newspaper cameramen were on hand to shoot pictures of both stunts.

Ballyhoo was continued at the theatre entrance, where a tall fellow with a huge paper mache headgear dwarfed in comparison the passer-by. Another giant dressed in a bo-dependent uniform stood at one side of the main entrance, while on either side were hung those crazy mirrors that distort one's appearance. Over the doors cutout letters spelling "Crazy Week" were animated and just inside the well known and effective illusion of the "Spider Girl" and a weight-guessing man and his scale helped carry out the carnival scheme. Wax figures of women, a "sissy" and a policeman were spotted around the mezzanine of the Grand Foyer.

Bob Alton, producer of the show, started things off with a cleverly put-together "Crazy" newreel which featured Eddie Cantor in the role of news cameraman. Rowdy Patsy Kelly eloquently cursed her way through the sketch she had in "Flying Colors," which developed into a crescendo of flying fruit and profanity; Bob Hope and his stooges in the audience did their act; the Brittons put on their roughhouse musical act; the Lisa Stratta girls bar-lestrud a dance, the "Crazy Quilt Ballet"; Carl Randall, Barbara Newberry, the Bred-wins and Murray Woods contributed their share, and all of the 125 members of the cast were kicked along by the ground Johnny Perkins, m. c. for the occasion. To sum up it is a darned good show that clicked along at a pleasing pace and all concerned deserve much credit for the way they put over their respective parts.

Aside from good production and the excellent work done by the various artists, to our way of thinking it was the all around ballyhoo that put it over, for which we must credit Jack McInerney. All girls rack a lot of stuff that had been done many times before and welded it all into the "Crazy Week" and McInerney sold the idea with a fine advertising campaign. We are reproducing one of a series of newspaper ads he used. The public were also invited through a newspaper ad to submit original "crazy" ideas and participate in the award of 25 pairs of guest tickets.

SHOW BUSINESS

(Continued from preceding page)

original, something new and different to be given your patrons in that front show. Maybe it will be only a local amateur chorus recruited from your neighborhood; perhaps it may be a big name act, according to what you can afford and what your capacity justifies, but there is something to be done to that "front show" which will build up good will and bring in a steadily growing list of patrons. The "front show" is all important and much be regarded.

It has been a distinct pleasure to be able to set forth even briefly a few ideas on show business. We have no illusion that these ideas are revolutionary. But if we have caused one manager to say to himself, "maybe I can do a bit better next week, perhaps there is something I have overlooked in my advertising or my front show, or maybe I could do a better selling job"—then shall we be more than rewarded.

Sponsler Helping Out!

Lewis B. Sponsler, a live-wire showman and manager of the Fox-Uptown in Wichita, Kas., has gained a lot of good will and worthwhile publicity for his house through an accumulation of late night shows, proceeds of which are donated to the National Service Union, an organization for unemployment relief. All employees work without extra charge and the Kansas City film exchanges are taking care of film rentals. The only items deducted by theatre are for light and heat. Stage shows are added and the best talent obtainable donate services. The regular admission of 25 cents is charged.

PARKING TIE-UPS!

In next week's issue this department will present an article pointing out how parking can be made a vital factor in grosses—no idle theories, but ideas based on actual experiences of exhibitors who have found it to be true. Read it and cash in on the many suggestions offered.
JOE FELDMAN, Warner exploiter in the Pittsburgh district, is another space hound, judging from the large amount he grabbed as the result of a "Barter Art Sale," a general publicity stunt. He arranged with a New York artist to paint six large futuristic murals as permanent theatre fixtures and had local newspapermen on hand to watch the artist work. When the murals were completed Feldman held his exhibit. Local artists brought paintings which were sold in exchange for food and other merchandise. . . .

WALLY CALDWELL, bustling manager of Loew's Valentine, Toledo, put over a "whistling password" stunt via radio a short time ago, and it took so well that a somewhat similar gag was used over the same station on "Whistling in the Dark." This time the announcer whistled a few bars of a selected song. First five fans arriving at theatre with the nearest ticket of nature were greeted with one ducat each. Many came but only five were chosen. The stunt was repeated each day of run, each time with different song. . . .

DAN KRENDEL is still knocking out effective newspaper ads for the Capitol Theatre, Windsor, Ontario, Canada, which are an attractive combination of exchange mat and his own ingenuity. When we run a special page of ads again we'll see that some are used. . . .

RAY JONES, manager of the Fox-McDonald, Eugene, Ore., played up Chinese atmosphere very effectively in his campaign on "Mdm. O'Daughter," using two life-size figures of Hayen and Nanvaro in costume for foyer display, colored spotlights and incense burning Buddha on teakwood table. He also used "Are You Exotic" gag in paper and gave girls of Oriental type guest tickets. Another paper featured a title gag, inviting readers to compile list of pictures in which Hayen, Stone and Oland had appeared. Guest tickets were again given. . . .

CALDWELL H. BROWN, chief of Brown Theatrical Co., Zanesville, Ohio, was right on the job at the close of the recent "bank holiday" with a large ad headed: "Yesterday All Our Banks Opened Again! Today Another Great Opening Occurs." He referred to his current show. . . .

AL NOWITSKY, skipper of the Rialto, Allentown, Pa., got away with plenty free space on "Competitors." Stunts included double truck co-op featuring ad styles of older days; public jig-saw puzzle contest to piece together scene from picture for month's pass, and signed story in paper by local minister who reviewed picture. . . .

HUMAN AUTOMATONS!

Human automaton made up to resemble wax figures were used at the Strand Theatre, New York City, by the Warner exploiters to bally "Wax or Woman." Every few minutes the man, with stiff, mechanical movements, pulled a string that loosened a curtain revealing an attractive girl in a special compartment in front of the boxes, who would move her head, smile, and then stand perfectly erect. Copy read: "Is She Wax or Is She Woman?" Photo above shows that this stunt proved a real stopper.

ARTHUR CATLIN, manager of Loew's State, Cleveland, stirred up considerable interest among local reporters by engaging an old time bartender to serve beer in the lobby in advance of "What No Beer." In return for cards on top of bar a brewing concern installed the fixtures and a tie-up with a pretzel outfit netted 25,000 imprinted sachets with pretzel in each. The pretzel man also made what he declared was "world's largest pretzel" for downtown window display. . . .

L. W. MORRIS, of the Plaza, Great Bend, Kan., was right on the job last Presidential Inauguration Day. At the same time he inaugurated a bigger and better entertainment policy and tied up the two events in copy on a large herald. . . .

E. E. BAIR, in charge of the State and American Theatres, East Liverpool, Ohio, chose Inauguration Day to announce in a large newspaper ad "A New Deal," "A Message of 'State' Importance" and "A Cabaret of Eight Great Stars!" in connection with "State Fair." A newspaper mail service cut of the Capitol's dome and small sketches of stars nicely dressed the ad. As most of you know by now, it's nothing new for Bair to pull the unusual in ads. . . .

ED LYNCH, manager of the Cameo, Bridgeport, Conn., put over an effective window on "42nd Street" when he arranged with a local Kresge for the placing of an attractive girl in the store to sing and play song hits from the film. Her voice was carried outside through a mike, amplifier and loudspeaker. The entire window was decorated with scene stills. This stunt helped Ed set up record business. . . .

PETE EGAN, manager of the Palace, Calgary, Canada, continues to break into print, this time among the combination lunches listed on the menu of a well patronized restaurant in his town. In other words, a concoction of stuffed tomatoes with chicken salad, toasted rolls and coffee is a "Pete Egan" and sells for $2.50. Right alongside of Pete is a three-layered "Clara Bow" Toastwich. "Both have it," says Pete. . . .

ROLLIN K. STONEBROOK, manager of the Alabama Theatre, Birmingham, Ala., and a strong believer in movie personnel endor-sage gag, recently used a two-column newspaper ad headed "I Have Never Misled You" to sell "Cynara." Reason for this is that Manager Stonebrook has built up a reputation for keeping his word. . . .

DEWEY BLOOM took five inches across a whole newspaper page the day before "Rome Express" opened at the Uptown, Toronto, Canada. In each window of a flying express coach appeared characters of the picture, appropriately captioned. . . .

HARRY WEISS, manager of the Olympia Theatre, Miami, rang up nice business on "Rasputin" with a 100 per cent increase in teaser ads seven days in advance; special screening for newspapermen; department store tie-up for book section; trailers advance and current in eight local Sparks houses; street car cards; special front, and radio broadcast. . . .

MAX MILDER, managing director of Warner Bros. Pictures, Ltd., London, England, sent out trade preview invitations to "King's Vacation" in the form of a 7 x 14½-inch card folder, with full length picture of Arlis on front. Inside carried the invitation. Very attractive. . . .

WALTER MORRIS, before leaving the Broadway, Charlotte, N. C., to take charge of the New Theatre, Staunton, Va., played up the news interest in "Match King" by distributing 5,000 newspaper sized heralds with head line, "Film Star Ruins World Famous Financier." Stories and photos of Damita and William covered the front page. It helped sell seats. . . .
WE OFTEN WONDER!

By GUY JONES

DUE TO JOE KINSKY, SIOUX CITY KNOWS ALL ABOUT MAE WEST

The fame of Mae West might never have reached Sioux City, Iowa, for some time to come had not Joe Kinsky, manager of the Capitol Theatre there, waged his effective campaign on “She Done Him Wrong.” Now the good citizens are quite aware of this colorful new screen find, which is just as it should be.

Quite naturally Joe and his boys pink-ticketed the picture in all advertising, but to really establish the sex angle a preview for men only was held the night prior to opening. This stunt not only produced capacity business on that night but started most women’s tongues wagging as only women’s tongues can wag. It was a brand new sensation for the ladies and the gag is still the talk of the town.

The accompanying photo shows what Joe did to put across the old time bar angle and the set-up was a particularly timely one in view of the vast amount of publicity on the recently passed beer bill. The fixtures were placed in the foyer and near beer and “free lunches” were promoted from a local distributor to serve anyone so inclined who attended the theatre the week prior to playdate. Two newspapers carried pictures and stories about the bar.

Other advance work included distribution of 25,000 teaser heralds in department store packages. As to free space in the papers, this exceeded by about 20 inches the amount of paid space.

The net result of the above was that this Mae West film equalled grosses of two other pictures classified in advance as box office winners, in spite of the fact that few people in Sioux City had ever heard of the star.

One thing more before we sign off on station KINSKY. This campaign produced such excellent results that it was adopted by several other theatres in the same territory and origin was credited to another manager by a theatrical paper. We make this statement in deference to Joe. More about this live-wire Round Table in the future.

MADISON IS STILL MAKING DEALS FOR FREE ADS IN PAPER

It seems that Showman Madden of the Granby Theatre down in Norfolk, Va., is always on our heels just when we finish reporting some outstanding feat of space-grabbing from another point on the map. We refer to the matter of making tie-ups with newspapers for exchange of ducats for advertising and you may take our word for it that he doesn’t go in for half measures.

Two tear sheets at hand, one whole page promoted on the basis of granting tickets on new subscriptions and the other calling attention to a classified page gag, were stolen by this arch space-bandit not long ago. More power to him, for he continues to demonstrate that the advertising budget can be kept within reasonable bounds by legging it around town a bit.

BARRITT AND Enoch STEPPING ALONG AS USUAL IN VIRGINIA

Our good friend Bob Enoch, publicity director for Manager Barrett at the Strand Theatre, Parkersburg, West Va., is plugging along in his usual fashion, making tie-ups, promoting free space and proving in general his usefulness to the cause of show business.

The mere name of Smith was all the foundation Bob needed for an incentive to promote two-thirds of a page of cooperative ads among the several merchants owning to that surname. Special sales were put on at the stores and the theatre helped matters along by providing a number of guest tickets for enterprising customers.

Again following out the Smith family idea, Enoch tied-up with the newspaper for free space by allowing the paper to frame a thirty-inch ad to effect that the sheet would play host to 30 adult persons of that name when the show came to town. All the Smiths had to do was to call at the office with the proper identification and get a pair of ducats.

And so they go—Barrett and Enoch, the former a fine type of manager and the latter a young fellow who is aiming at a high niche in this industry, unless we’re a million miles off our beat. Good luck to both. We’ll expect to publish many more reports concerning their activities.

And by the way, before we sign off let us state that Bob is devoting a portion of his time to getting out of a fine eight-page program for the Strand, the overhead of which is nicely taken care of with ads from local merchants. Notes for the fans, institutional selling of copy and current programs make up the balance.

Showman’s Calendar

APRIL

21st
San Jacinto Day (Texas)

22nd
Oklahoma Opened to White Settlement—1889

Birthday of J. Sterling Morton, Founder of “Arbor Day”

23rd
James Buchanan (15th Pres.)
Born—1791

William Shakespeare Born—1564

3rd to 29th
United States-Canada Week—
Celebrated During the Week
Which Includes April 28th, on
Which Day the Bush-Bagat
Treaty Was Signed in 1818,
Sponsored by Kiwanis Inter-
national, Washington, D. C.

Confederate Memorial Day
First Shot Fired in War Be-
tween U. S.-Germany—1917

27th
Ulysses S. Grant (18th Pres.)
Born—1822

Samuel F. Morse (Inventor of Morse Code Telegraph) Born,
Charlestown, Mass.—1791

James Monroe (5th Pres.) Born
—1758

30th to May 4th

National Boys’ Week

30th
Boston Settled—1630
Washington Became First Presi-
dent—1789
Rhode Island Settled—1636
BROWN CAPITALIZED ON EMANCIPATION OF THIRSTY NEW YORKERS

With legalized four per cent beer just around the corner it wasn’t an easy matter by a long shot to go out among New York brewers the past few weeks to promote near beer and dispensing accessories, what with every one of the breweries working overtime to have an adequate supply of real beer on hand to quench a million or so thirsts. However, that’s just what William Brown, manager of the Marboro Theatre, Brooklyn, did as a part of his campaign on “What! No Beer?”

The accompanying photo tells the story in its own way, with the exception that “Brownie” also promoted cost-free one seven-foot bar, gas tank and ice cooler for dispensing the beverage, fresh bread, sliced bologna and pretzels for free lunch from a neighborhood delicatessen store; six 31-gallon kegs of beer from the brewery, and 100 pounds of ice daily from another neighborhood dealer. Bar coats and aprons were also promoted for all house employees. Foyer mirrors were covered with catchlines done in the old familiar Bon Ami style.

The above certainly was a timely stunt, and according to Bill, when word went around that the Marboro was to give away free beer and lunches the doors were stormed Incidentally, but not at all the least, all the whole deal cost the theatre was a sign for a bar background.

MOTHER’S DAY!

Following are a few suggestions to make your town or community Mother’s Day-conscious and, incidentally, step up trade:

Award to oldest mother or oldest grandmother attending matinees; award to grandmother with greatest number of children; inmates of old ladies home at theatre guest; invitations to mothers of largest families; invitations to wives of couples celebrating 25th or 50th anniversaries; pair of passes to mothers of babies born during week; appropriate musical numbers for non-synchs; etc.; to each member on mailing list: tie-up with school board to sponsor essay on “Why I Think My Mother Is Finest”; lecture or playlet on mothers in movies, to make “Day” official, and appropriate trailer, lobby, newspaper stories, co-ops and program cover and copy.

Candy and flowers are looked upon as particularly appropriate gifts and many cost-free tie-ups have been made between manager and dealers for give-aways, the dealers in most instances being sufficiently content with simple mention on screen or lobby card.

RAY AVERILL GAVE DOUGLAS ITS FIRST GLANCE AT “SCRIP”

The vogue of “scrip” as a form of currency in various portions of these United States recently found favor with Ray S. Averill, manager of the Fox-Grand Theatre, Douglas, Ariz., in the form of a coupon, which when presented at the box office, entitled the bearer to a 35 cent seat for 25 cents. A note at the bottom of the newspaper ad informed the public that it was the first “scrip” money used in Douglas and that as usual the Fox was “first in everything.”

Okay for that, Ray, and now about that oasis nearby your arid town of Douglas. It won’t be long before we’ll be sending you an illustration of what a real suds garden looks like, now that F. R. has put his signature to that famous document. Let’s hear from you some more.

DE BOISSIERE SURE IS TURNING OUT LOT OF UNIQUE PROGRAMS

When it comes to getting out attractive programs we’ll certainly have to give a lot of credit to G. De Boissiere for the work he did in connection with opening show and subsequent attractions at the new Metropole Cinema in Brussels, Belgium.

To say the least these programs are the last word in the art of printing but we doubt very much if anyone over in this country would attempt production of such elaborate booklets except as a souvenir for some special occasion. De Boissiere advises us that he is endeavoring to adapt these de luxe editions to each change of picture. The cost of printing is said to be considerably lower in European countries than in the U. S. A., and maybe that’s the answer.

EVEN STEVE FARRAR HAS GONE OVER TO JAILS AND STRIPES

If the present cycle of convict pictures keeps up much longer the dear old public won’t be able to distinguish their movie palaces from county jails. Even Steve Farrar, managing director of the Colonial Amusement Company, has gone over to stripes and grim stone walls, according to a snapshot of the front of the Orpheum Theatre in Harrisburg, Ill., and the occasion was the showing of “20,000 Years in Sing Sing.”

In addition to the false front which represented a prison, two boys in “stripes” paraded the streets and canvassed all the schools during the week prior to opening day, Tom Farvin, whom we’ve had occasion to compliment before this for the excellent fronts he has turned out, made the entire display for a cash outlay of only $15. Naturally, the board can be used again.
THE CLUB CONTINUES TO EXPAND!

GEORGE BAEH is the manager of the Savoy Theatre, a Warner house on Springfield Avenue, Newark, N.J., and we are glad to acknowledge his application for membership in the Club. He has about 1,700 seats, and for a long time we shall hope to inform his brother showmen just how he goes about the task. In the meantime, continued success to this new Round Tabler.

LEO RAELOSON assists Monty MacLevy with the management of the St. Albans Theatre, St. Albans, Long Island, N.Y., and has another to the ranks of the many assistant managers already enrolled in the Round Table Club. We don't know of any better all around coach than Monty and so it will not be any surprise to us to hear that Leo has been assigned full charge of a theatre some day in the near future. Best wishes to Monty, Leo.

JAMES KEARNY manages the Savoy Theatre down in Wilmington, Delaware, and we're also glad to welcome this new member to the Round Table. Let us know what you are doing for showbusiness, James, and when you get a chance say hello to Morris Rosenthal. E. R. Ryan's a good friend of the Club and can tell you just what we will expect you to do.

R. F. HARDIN hails from down in Fayetteville, Tenn., where he manages the Capitol Theatre. He's, too, is one of this week's new Round Tablers and we want him to know that he will be a welcome contributor to this department. Let your Club know what's been going on in showbusiness down your way, Hardin, so we can pass the word along the line.

JOSEPH FELDMAN is the managing director of the Earle Theatre, Philadelphia, Pa., and his name was proposed for Club membership by Publicity Director Arnold Stoltz. We've already had occasion to set forth a few slants of Feldman's brand of showmanship and will hope to receive many more communications, even though he be a very busy showman. And you know what, Al? It's high time you gave an account of yourself.

HARRY A. SALISBURY has charge of the Empress Theatre over in Rochester, Minn., and he's another one of that live lot of men in the Publix-Northwest division. We introduced many of his fellow managers in the special section devoted to the Northwest division a few weeks past and it is our sincere hope that Salisbury and all the rest will follow through with a lot more information we can pass along the line. Welcome to the gang, Harry, and keep in touch with your Club.

HARVEY E. DAHRASH hails from out in Wahoo, Neb., where he manages the Wahoo Theatre and we're glad to acknowledge his application for membership in the Round Table Club. He's not the first one of the Interstate Circuit boys to join the Club and we feel sure we can count upon him to help keep up the good work. Please convey our best wishes to your fellow managers when you meet, Harvey, and let's hear from you.

J. C. STROCK is another one of the energetic managers of the Publix-Northwest division to hook up with the Round Table Club and we want him to know that we're also mighty glad to list his name among the new members. We'll be on the watch for an account of that last good stunt he used to boost the box office of the Granada, Minneapolis, Minn.

V. M. CUMMINGS is in charge of the Rialto Theatre in Minneapolis, Minn., which is another link in the Minnesota Amusement Company chain. His application, like several others received from the men in the Publix-Northwest, was scheduled for acknowledgment in the special section devoted to the men in that division, and had to be sidetracked at that time owing to press requirements. However, we take this opportunity to let him know that we're glad to list his name among the new members and will look forward to hearing about what he is doing at the Rialto.

HERMAN GOLDSMITH manages the Garden Theatre out in Richmond Hill, Long Island, N.Y., a house on Morris Bleichman's list. We're also happy to announce that Herman has joined this great organization of showmen and will soon expect to hear what he is doing to boost your office trade. He is located in a large residential community and has plenty of competition. His plan for bringing in patrons ought to be mighty interesting to other members of the Club.

JOSEPH H. RYAN is another one of the Publix-Northwest managers and he holds forth at the State Theatre, Madison, South Dakota. His is a different position than the majority of men in the division inasmuch as he is a partner-manager with interest in both State and Lyric Theatres. The Lyric is closed at present but Ryan is going full tilt with the State. We're very glad to announce his membership in the Club and hope he'll continue to keep in touch with headquarters.

LOYD SIEBER has charge of the State Theatre, a big 3,000 seater down on Chestnut St., Philadelphia, Pa., and his is another name to add to the Club roster. Sieber is one of the Warner group of showmen in his city and with the addition of his name it certainly won't be long before the Club will be one hundred per cent strong in Philly. Welcome to the gang, Lloyd, and let's be hearing from you. Tell the gang about your Spring campaign.

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME
POSITION
THEATRE
ADDRESS
CITY STATE
DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

ROBERT H. WEST has been working with Manager George O'Brien at the Fargo Theatre, DeKalb, Ill., for the past six months, and we have George's word for it that West is doing everything an assistant manager should do to get along in the world. We are glad to include his name among the ranks of the assistants and wish him a speedy promotion. Our best regards to your chief, George.

A. S. GOLDSMITH manages the Cross Keys Theatre, a 2,000 seater down at 60th and Market, Philadelphia. We've already made room for him around the Table and will await word of what he is doing for the cause of showmanship. Goldsmith is a member of that live crew of Warner showmen in Philly and we know he'll do his best to send along some show-selling tips for his brother Round Tablers.

E. E. SEIBEL is a member of the Publix-Northwest group of showmen, and his job is at the helm of the Riviere Theatre, St. Paul, Minn. Everett, as we intend to call him in the future, manages a first run house with one-week showings and therefore has enough time to plan his showings which we're sure will be of interest to the rest of the fellows in this big organization. We're mighty glad to list him as a member.

ARCH CATALANO is an independent exhibitor and operates the Victory Theatre down in Rostraver, Pa. Arch also belongs to the Club and we're on the watch for word of what he is doing to put over shows. Now that you're one of the gang, Arch, put your shoulder to the wheel and help keep up the good work. Tell the rest of the gang what you're doing to increase receipts.

LEONARD KAPLAN is the owner manager of the Dakota Theatre, Sioux Falls, South Dakota, and a cordial welcome is extended to this new member of our organization. Leonard migrated to his present location from Coffeyville, Kas., and according to a snapshot of a Saturday crowd in front of his house business is not so tough out his way. Next time you drop your Club a line, Leonard, let us know how you get 'em in.

RUSSELL ALLEN and his mother, Mrs. F. B. Allen, operate Allen's Theatre in St. Louis, Mo., and they're mighty glad to list them both as new members. F. B. Allen, who operated the theatre for 20 years, passed away two years ago and Mrs. Allen and Russell are carrying on, with Russ as assistant. Good luck to both. We hope they'll keep in touch with their Club.

H. F. BORRENSON house-manages the Strand Theatre in Minot, South Dakota, and he's still another one of the Publix-Northwest gang of go-getters to join the Round Table Club. He is in sympathy with the work being carried on by the many showmen who belong to this organization and the world's best to his help to the "cause." Okay, H. F., and let's be hearing from you.

IRWIN HIRSCH is the manager of Warner's Poplar Theatre, Poplar and Fifth, Philadelphia, Pa., and it's also a pleasure to record his name on the Club roster. Now that you're one of the gang, Irwin, keep in touch with us regularly, so we can let the other fellows know what you are doing. In the meantime, continued success.
EFFECTIVE NOVELTY HERALDS ISSUED BY MANAGER J. PORTTEE

After running through a collection of novelty heralds used recently by Jack Porttee, manager of the Rex Theatre, East Rutherford, N. J., it is a safe bet to state that this Round Tabler has been turning out some nifty work along these lines. His heralds are particularly effective because of the teaser copy on outside cover of the folders. Let us quote a few and we believe readers will agree that they're pretty good.

On "Night Mayor" the copy read: "3 Cheers for the New York Police." Inside it continued: "Because They Didn't Stop the Showing of the Most Daring Film—Document of Truth!" Another, and one which could be used in connection with any film, read: "50,000 N. J. Speakeasies. On the inside was "Can Give You One H—of a Good Time—But the only picture of its kind, to unrollable the vital question of the day is, etc., etc." Still another read: "All America Is Shouting," with "Okay America" and other copy inside. Another herald read: "Believe It Or Not!" inside was: "This Is Not a Chinese Laundry Ticket—It Is a Warning From Voron Sky—And His Band of Ravaging Bandits!—Do Not Risk Your Life." Good Attention Getters.

Another bore the catchline, "A Fable—yet true." Inside, illustrated with humorous little sketches, the fable began with "Once Upon a Time" and proceeded to tell about a man lost in a forest, who crawled inside a hollow log and got shelter from a terrific storm. To put it briefly, when the rain ceased the log had contracted so that the man couldn't get out. Facing death his whole life flashed before him and he remembered that he had not taken his children to see "Movie Crazy." This made him feel so small that he was able to crawl out without further difficulty.

And so they go; all with snappy, original copy calculated to intrigue the reader. To our way of thinking, it's neat stuff; and yet very inexpensively gotten up. Most of the heralds are about program cover size or a little longer or wider, as the spirit may move us. From the cover catchlines carry mat illustrations and copy. We also note that Jack recently engaged women to make house-to-house distribution of 10,000 "Pass-A-Grams," which was a discount offer made up in the form of a telegram. The "Pass-A-Gram" and 10 cents entitled the bearer to admission during a stated period. Four thousand of the 'grams came back within 10 days. Other copy, of course, may be added.

We are inclined to agree with Jack that one has to give slightly different twists these days to advertising in order to command attention. We believe his style of copy will interest other members of the Club, hence we're passing samples of it along. We'll be on watch for other evidence of his activities.

Hipp Sponsoring Band!

Al Cooper, manager of the famous New York Hippodrome, is sponsoring organization of a boys' band to be known as the Hippodrome Junior Cadet Band. Any boy between the ages of 10 and 16 may apply for membership and receive free instruction from Raymond N. Mazer, a highly competent musical director.

POSTER ART WORK FOR THE THEATRE

drawn by DONALD ANDORFER

LARRY WOODIN HELD HIS REGULAR GALA PARTY FOR KIDDIES

In showbusiness for 30 years and never missing holding a free Xmas Show for the kids! We refer to the Arcadia Theatre Company, which boasts only a population of 4,000. 'Course they came in from adjacent districts; but they came, nevertheless, to get their shares of free candy, Santa himself and two hours of solidly rolling and merry old time. A local bank buys the candy and pays for any films that Larry Woodin can't rake in gratis, and the theatre employees donate their time. The film donates the house and incidental expenses.

In short, it's the biggest Xmas event in the Woodin family's section of the state, and made so by Arcadia's consistent interest in the building of good will over a long period. 'Course not all, however, that happened over the holiday season, for this company also held another very successful Midnight Show the week before Xmas and gave all proceeds to the local Poor Fund. One of the major film companies sent Larry Woodin free films for this occasion each season.

Commendable work, Larry, and we're happy to chalk your name up among other Club members who this year gave a lot of time and considerable amounts of coin of the realm to relief funds and entertainment for youngsters. As you and they, we believe that all time and effort spent in this direction will be returned to the theatre in another yet profitable form.

DICKSON MADE AUTO TRAILER OUT OF AN OLD MODEL T FORD

Noticing mention and photos of several advertising trailers in this department, W. E. Dickson, proprietor of the Aristo Theatre and Confectionary Company, Lemmon, South Dakota, sent the Club a snap of the outfit he is using to make his town and adjacent communities theatre-conscious.

To all appearances Dickson's trailer was built on an old "Model T" chassis and provision made for hitching to the rear of a modern auto. The sides and ends are repainted each time the ball is sent out to advertise a new attraction. Any number of Round Tablers situated the same as Dickson have found advertising trailers a cheap and effective means of circulating a message and we're glad to pass along the reminder. Old Model T chasses can be picked up for next to nothing these days and ought to fill the bill for a trailer in great shape.
### ALLIED PICTURES

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### CHESTERFIELD

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<td>Womans War</td>
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<td>Tramp</td>
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### FIRST NATIONAL

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### FOX FILMS

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### FREULER FILM ASSOCIATES

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### THE RELEASE CHART

**April 15, 1933**

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 which are coming. Features that are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.
STATE RIGHTS

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<td>Heat of the Mother</td>
<td>Estelle Kramer-James Murray</td>
<td>Goldsmith</td>
<td>Jan. 5-85</td>
<td>71</td>
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<td>Dal, Le</td>
<td>Anna Lophier</td>
<td>Prentice</td>
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<td>Blame the Woman</td>
<td>Adolphe Menjou-Rita Hayworth</td>
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<td>Charlotte Lassak</td>
<td>Olga Nardini</td>
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<td>Court Yard</td>
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<td>Darby and the Commander</td>
<td>George Raft-Ann Blyth</td>
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<td>March</td>
<td>Feb. 23</td>
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For a complete listing of Picture Houses. | Tala-Rose Clare | Nov. 31-85 | Jan. 28 |
| Hotel Variety | James Cagney | Goldsmith Pl. | Garden | Feb. 1-83 | 60 | Feb. 1 |

Home of the Dead | Tala-Rose Clare | Amby | March | Feb. 22 | 75 | Feb. 22 |
| The Shadow of the Champions | Albert Paynwell | Capital | June | Feb. 27 | 76 | Feb. 24 |
| Italy Baccar | William Vint | Capital | May | Feb. 27 | 76 | Feb. 24 |
| Curtis | George Raft-Nonna Fratoni | Universal | March | Feb. 23 | 82 | Feb. 20 |

| Daughter of the Night | Joseph Cotten | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Messiah Tew | Marla钡n | British | March | Feb. 23 | 82 | Feb. 20 |
| Mr. Welcome | J. J. Reid | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Sarah | Mary & Jack Hall | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Noon Door Romance | Moore | RKO Radio-Preston | March | Feb. 23 | 82 | Feb. 20 |
| Out of the Shadows | George Raft-Nonna Fratoni | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Prisoners | Mary Brian | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Printers | George Raft-Nonna Fratoni | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Red Haired Alibi | NancyKennedy | Capital | March | Feb. 23 | 82 | Feb. 20 |
| Reflection | Mary Brian | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Shadow Laugh, The | Harry Liedl | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Shame | Janet Gaynor | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Sheep | Tom Brown | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Sucker Money | Mitchele Sheehan | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Sudden Death Under the Window | Elizabeth Stanwell | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Tam | J. J. Reid | Universal | March | Feb. 23 | 82 | Feb. 20 |
| Tama in Chains | George Raft-Nonna Fratoni | Universal | March | Feb. 23 | 82 | Feb. 20 |

UNITED ARTISTS

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Coming Feature Attractions

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<td>MacGregor, The</td>
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WARNER BROS.

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<td>Warner Baxter-Debbie Reynolds</td>
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GERMAN

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| Other Product Features

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<td>Gaumont-British</td>
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<td>Margaret</td>
<td>Herbert Marshall</td>
<td>Gaumont-British</td>
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<td>Claude Allister-Betty Balfour</td>
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<td>Sally Bishop</td>
<td>Antilla</td>
<td>British Lib.</td>
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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

Classified Advertising

The great national medium for showmen

Position Wanted

BACKED BY 12 YEARS’ EXPERIENCE AS manager and theatre operator. Will accept any offer anywhere. Can furnish references. BOX 120A, MOTION PICTURE HERALD.

MARRIED MAN, EXPERIENCED SOUND PROJECTIONIST and capable of servicing equipment. Will go anywhere and accept any reasonable offer. Best references furnished. BOX 120A, MOTION PICTURE HERALD.

THEATRES WANTED

WILL RENT, LEASE OR BUY WORTHWHILE theatre properties all over the country. State seating capacity, value and population. Also state condition of theatre, how equipped and what competition. BOX 122A, MOTION PICTURE HERALD.


WILL BUY, RENT, LEASE THEATRE EITHER Ohio, Indiana, Michigan, Pennsylvania, seating 600 or over. Population 8,000 or more. Write complete details first letter. JOAN, 1167 Seventh, Lorain, Ohio.

TECHNICAL BOOKS

“RICHARDSON’S HAND BOOKS OF PROJECTION” in three volumes. Universally accredited as the best and most practical. Aaron Nadell’s “Projection Supply Catalogue.” Complete information on sound equipment. Both handbooks complete for $12.00. QUIGLEY BOOKSHOP, 1590 Broadway, New York, N.Y.

“EFFECTIVE THEATRE ADVERTISING”—Fourteen booklets on how to increase box-office receipts—cover every phase of theatre advertising. Now 85c, postpaid. THEATRE MANAGERS INSTITUTE, Elmira, N.Y.

Equipment exchange

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

 Attractions

FIRST CLASS STAGE AND RADIO TALENT booked direct on easy terms. Will increase your business. Name your proposition. Interested in small guarantee or percentage. BOX 124A, MOTION PICTURE HERALD.
CONFIRMED BY TIME

It may have been fate that prompted the perfecting of the first Eastman motion picture film just when Edison's first projector demanded it.

But it was time's judgment of its merit that again and again confirmed Eastman film as a leader in the industry it helped to father.

Today it's Eastman Super-sensitive Panchromatic Negative that points the way to new heights of accomplishment, in a new era of cinematography. Eastman Kodak Company (J. E. Brulatour, Inc., Distributors).

EASTMAN FILM
LISTEN TO THOSE "Tough Mugs" APPLAUD!

Bennie...Chief Projectionist at the Paramount Home Office is your reporter. Bennie knows that the Home Office crowd is hard-boiled ... but now he's telling you that he heard them get up on their hind legs ... and get red in the face whooping for —

"THE STORY OF TEMPLE DRAKE"

with

Miriam HOPKINS

JACK LARUE   WILLIAM COLLIER, Jr.

WILLIAM GARGAN   IRVING PICHET

by William Faulkner

Directed by STEPHEN ROBERTS

A PARAMOUNT PICTURE
BOOK AND PLAY BUYING FOR NEW SEASON

"BUSINESS IN HANDS OF CHILDREN": D. W. GRIFFITH

PUBLICITY NO EXCUSE FOR NEWSPAPER AD RATES
WATCH LEO LEAR

Entire industry electrified by horde of BIG M-G-M ATTR ACTIONS unleashed to greet the returning tide of picture-goers!

WORLD PREMIERE
ASTOR - APRIL 25th

HELL BELOW

Greater than "HELL DIVERS"
HOORAY, JOAN AND GARY: “TODAY WE LIVE” TERRIFIC!
Joan Crawford and Gary Cooper are packing them in at the State, Boston; and Capitol, N.Y.; first two engagements. HELD OVER 2nd WEEK at Capitol.

“LOOKING FORWARD” WOWS WASHINGTON!
Watch the State Theatre, Washington, D.C. LIONEL BARRYMORE in Clarence Brown’s production “Looking Forward” beats week-end totals of biggest stage and screen attractions.

SWELL BIZ! HAYES-GABLE
BIG IN “WHITE SISTER”
Following its sensational opening runs in Boston and Chicago “The White Sister” continues to draw the dough to happy box-offices from Coast to Coast!

“RASPUTIN” DOING GRAND!
Isn’t it a thrill the way “Rasputin and the Empress” continues to hog the headlines. Three Barrymores in a BIG MONEY show!

“DEVIL’S BROTHER” COMING!
Laurel-Hardy with Dennis King in a new kind of FEATURE-LENGTH attraction. Watch!

“REUNION IN VIENNA” GETS RAVE NOTICES ON COAST!
JOHN BARRYMORE (plus Diana Wynyard) has made his greatest hit! Sensational preview in Los Angeles! The word BIG describes it!

HAPPY SPRING-TIME!
Ramon Novarro in “The Barbarian”, Marion Davies in “Peg o’ My Heart”, Lee Tracy in a new comedy-thriller, “Accidents Wanted.” And TWO GIANT PICTURES—remember the titles, you’ll hear plenty about them—NIGHT FLIGHT and ESKIMO!

METRO-GOLDWYN-MAYER—Always!
EXTRA! “Reunion in Vienna” opens Gaiety, N.Y., Friday Apr. 28th! TWO $2 TOP M-G-M ROAD-SHOWS on B’WAY!
WARNER BROS. INVITE YOU TO HELP PLAN "GOLD DIGGERS" AD CAMPAIGN!

Because "Gold Diggers of 1933" is going to be of such vital financial importance to the motion picture trade, we want the advice of every exhibitor in planning lobby displays, ads, publicity and exploitation for it. Here's your first chance to have a real voice in the preparation of a complete picture campaign! ... A move as revolutionary as our decision to start immediate sale of this first 1933-'34 release!

"SIT IN" ONCE A WEEK ON NATIONWIDE "GOLD DIGGERS" ADVERTISING CONFERENCES

Each week in the trade papers we will present a variety of suggestions for one form of advertising material. A coupon will be provided for you to indicate your choice of these suggestions. The suggestions receiving the most votes will be the ones furnished for your campaign on—

START TODAY. PICK 6 GIRLS FOR LOBBY DISPLAY!

Here are 18 of the most beautiful poses of the hundreds of stunning beauties who appear in "Gold Diggers". Six of them must be selected for use as life-size cutout lobby easels, marquee hangers, etc. WHICH 6 DO YOU ADVISE US TO USE? Indicate your choice on the coupon below and mail to us.
REGISTER YOUR VOTE HERE
Then tear out and mail to Warner Bros., Advertising Department, 321 West 44th St., New York City.

I suggest that you use the following "Gold Diggers" girls for lobby displays, etc. (Vote for 6 only, by number)

No. No. No.


NEXT WEEK — help select publicity art!
There Goes Another Radio City Record

— and in Holy Week!

172,535 people jam Music Hall to top previous record by 30,000

Holy Week... Passover... driving rain... sleet... all combined couldn't keep the crowds away from the greatest hit in show history. Here's one picture that is weather-proof, depression-proof, opposition-proof.

Picture of the Generation

Cavalcade

It's Big in Small Towns Too!

Carolina Theatre, Pinehurst, N. C. played it to the first standing room in three years. Pinehurst population: 500.
HERE'S A PIPEFUL

There is a concern known as the American Tobacco Company. It is headed by one George Washington Hill, one of the nation's most continuous, conscious and consistent advertisers. His theory of advertising is that "it must be such as to produce increased sales." Mr. Hill does lots of it. He has delivered a big net through the depression years.

But, thinking, casually, as we will in the spring, between the garden and the fishing, about those Waldorf-Astoria conferences and those Hollywood conferences in this merry young industry of the motion picture, we have been struck more especially with the poignant words of Mr. Hill recently recited to Printers' Ink about running a business, thinking, we say, casually, how they might apply to some practises, some people and some companies in this film world. Said Mr. Hill: "... the success of a company depends on the kind and degree of effort to which executives and valuable employees are stimulated by the rewards held out to them for successful advancement of the company's business. This principle dictates that the financial success of the most valued employees shall depend on and grow with the financial success of the company — that every such employee should know that his opportunity for personal prosperity will come in and from the company — not from outside interests, not from speculation, not from the stock market, but only from the four walls of his company and his job."

And so, in our casual way, we seem to recall that most of the fortunes we have heard of in this industry were made out of film and that most of the big busts have been made on elements that have not shown on the screen.

THE LOST THEATRE

Quotation in The Billboard reminds us that Mr. Arthur Hopkins, of stage fame, has set forth in Mr. Alfred E. Smith's The New Outlook a curiously complicated explanation of what is the meaning of the theatre — meaning, of course, the institution which Mr. Hopkins thinks of as a theatre. Mr. Hopkins' observations and explanations are of particular interest to us just now because they attribute the progressive anemia of the stage to everything but the all-pervading fact of the motion picture.

Mr. Hopkins thinks that realism has undermined the theatre and that it all started with this, admittedly a poet, but whose followers have not been poets.

"The theatre," Mr. Hopkins remembers, "was a palace of dreams. It was the throne of unreality. It lifted people far out of themselves, transported them in ecstatic flight, swept them through emotional grandeur and gently brought them back to earth again with dazed eyes and swelling hearts. It was complete release."

Mr. Hopkins thinks that all that has gone because the theatre that he knows is gone. The customers are still getting the same ecstatic flight, the same emotional grandeur, the same dazed eyes and swelling hearts. But we have a new machinery to render the service, to purvey to the emotions, with more kick for less money. It is known as the motion picture. It was, as we have so often observed, the motion picture which did better dreaming for less money than consumer and thereby forced the lingering drama to seek realism, sophistication and the minority audiences.

The adherents and exponents of the old stage do die hard and they do not at all know how dead their art and their business really is. The state of affairs is ridiculously reflected in the conduct of the amusement sections of the metropolitan papers. The mossy crumbling stage with its following of thousands takes precedence in position, space and pretense in every metropolitan paper over the screen with its audience of millions.

The stage and the opera are still "smart" and their patronage or a pretense of patronage still confers upon the patron a certain aura of status. But the smarts and the status are of the same order as driving a cob horse and a high-wheeled trap. If you are going somewhere it is better to get a Ford.

BEHIND THE WHISKERS

Now that he's gone and the score can be added, one may observe that Mr. George Bernard Shaw, having made his personal appearances, turns out to be just a rusty old man. Shaw-the-genius existed only as a public state of mind based somewhat on his works and somewhat on his whiskers. He became in a curious sense a public figure to the great masses as a consequence of appearing in a talking newsreel picture made some years ago for the purpose of making the producer feel important. To the millions Mr. Shaw belongs in the same category as Mr. Einstein — great, but they don't know why. Mr. Shaw would have been greater if he'd never come ashore and kicked the microphone around. Big myths ought to stay mythical.

FLORENCE FISHER PARRY, who is being a great little friend of the cinema these days, writes in the Delineator in behalf of the idea of keeping the movies lowbrow because the lowbrows, the masses, have rights to the art they nurtured. That's all very well, but she ventures to say also that "the movies are . . . the Esperanto of the heart." Maybe she means the Interlingua, or perhaps the Universala or the Volepuk or ZahlenSprache or Semilatin of the emotions. The lady should know that neither the masses nor The Delineator audience know about Esperanto.

MOTION PICTURE HERALD

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Photoplay, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Office, T. 33100. Martin Quigley, Editor-in-Chief and Publisher; Cohen Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Roserlott, Managing Editor. Chicago office, 407 South Dearborn Street; Edwin S. Clifford, manager; Hollywood office, Olympic Pacific Life Building; W. F. Gunson, manager; London office, 14 Hanover Square, London, England; W. H. Moore, representative; Berlin office, Kurfurstendamm 3, Berlin-Halensee, Germany; Hans Ebert, representative; Paris office, 9 Rue de la Cour des-Noces, Paris, France; Pierre Auvry, representative; Sydney office, 102 Sussex Street, Sydney, Australia; Clifford Holt, representative; Mexico City office, 711, Oscar de la Guerra, Mexico City, Mexico. Member Association of Circulations. All contents copyright 1933 by Quigley Publishing Company. All correspondence should be addressed to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, published annually, and the Chicagoan.
LEGAL FERRTS
Ferrets, seeking trouble, will be Kansas county attorneys at the order of chief ferret attorney-general, Roland Boynton, who from Topeka headquarters ordered such assistance for his investigation, begun last week, of alleged state anti-trust law violations by Fox theatres. The charges: Fox prevents independents from obtaining films, buying first and subsequent rights where it has two or more houses to a town; all major producers are seen parties to the plan. From Kansas City distributors have come firm denials of violations.

"FISHING BILL"
A "fishing bill," and "very general," was the deprecatory manner in which former judge Hugh M. Morris, representing Warners, described the action of Harry Koplar, of St. Louis, who had instituted suit for an accounting before U. S. district judge John P. Niebiels at Wilmington, Del. Requested of Judge Niebiels by Mr. Morris was an order requiring plaintiff, Koplar, to file a bill of particulars. Still pending is disposition of the action.

FRENCH UNITY
Striking boldly for a badly-needed trade unity in the motion picture industry, French film leaders have formed one central body of which no fewer than 19 exhibitor associations are a part. Elaborately, the new group is named Chambre Syndicale Francaise des Theatres Cinematographiques. Likely among its major maneuvers will be battle waged against sadly declining grosses.

CONVENCING SHOWMEN
With proponents of secession by Kansas members having gained little headway, the MPTA of Kansas and Missouri will hold its annual convention on May 23-24, probably in Kansas City. Set for submission to the meeting are plans, formulated by president E. Van Hyning, designed to strengthen the organization, widen its scope.

CAROON KING
Prodigious has been the rise to screen fame of one Mickey Mouse, a brainchild of perennially static appearance since 1928 birth. In short, pithy, animated activity he has never grown tiresome. To Mickey last week came his big opportunity, as mother-father Walt Disney signed him for a full-length feature comedy. With peninsula-nosed Jimmy Durante and mighty-lier Jack Pearl will Mickey appear under the aegis of MGM. Now with full justification may Mr. M. Mouse lay claim to all rights of film stardom.

SMALL BOY'S STUMBLE
Too anxious to reach his seat in the already crowded 400-seat Terrace theatre in Yonkers, N. Y., a small boy last Sunday tripped on, knocked over a fire extinguisher standing in the aisle. Out hissed its contents, and a patron, with good intention but poor judgment, raised the startling alarm: "Fire." The audience rushed to the exits. When firemen and police cleared the house, six small children were found to have suffered slight lacerations, none hurt seriously.

SMPE'S PRESIDENT
"For technical consultation and the practice of engineering relative to research, development, patents, and commercialization of devices and processes," Dr. Alfred N. Goldsmith, able president of the Society of Motion Picture Engineers, has opened an office in New York at 444 Madison Avenue.

FICTION'S FACT
Shattered one day last week was the habitual calm of the small Riviera village of Biot, France, as 1,500 extras re-enacted the street fighting scenes from Victor Hugo's famed "Les Miserables." With turmoil and vast excitement, while former Russian troopers, playing mounted police, wheeled and cavorted. Some 300 disgruntled jobless actors looked on. Suddenly was fiction made fact, as the 300 charged to tear down elaborate sets, and the battle became royal. From neighboring Cannes, Nice, Antibes rushed police, gendarmes. A score were slightly hurt, to the hospital four were carried—and the play went on.

WAILING CHAMPION
With shouted paeans of joy, New York's Herald Tribune hails the reclamation "from pink night and burlesque" of New Haven's Shubert theatre, "only legitimate public playhouse since the passing of the ancient Hyperion." Wails the Tribune, champion here of crumbling monuments: "Too many old playhouses of character with long histories of past glory...fall into the ways of burlesque and films, never to be redeemed." Sad it is, indeed, that time refuses to stand still.

WEDDING BELLs
Wedding bells rang out in Miami last weekend as one Joseph Riskin, New York diamond merchant, took unto himself a bride, she approaching the altar for the second time. Accompanying his daughter, Mona, as county judge W. F. Blanton cemented the union, was her father, one William Fox, once somewhat a part of the motion picture industry, still by no means out of the pictures' picture, however quiescent he seems, in the opinion of many a rumor monger.

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In Dallas one night last week, S. M. Moscow, Southern manager for Columbia, 730 miles from his Atlanta home, was sharply gripped with a recurrent heart attack. Physicians hastily called agreed he could not live. Next morning a seat was removed, a bed substituted, aboard an American Airways plane for Atlanta. Then began Mr. Moscow's race with death for his home. He won his race, reached home, where his family described his condition as "very critical," though still they clung to a hope he would win yet a larger race.
Acquisitions of Story Material in
First Quarter Exceed Average
for Three Months; Business
Status May Limit Activities

The foundation of 1933-34 feature releases
was laid during January, February and
March, when 15 companies concluded nego-
tiations for 96 books and plays, as against
an average of 80 purchased in previous
quarterly periods. Many valuable and suc-
cessful properties were included in the new
group, presenting possibilities for numerous
outstanding box-office pictures for the new
season.

Activities in the story field may be cur-
tailed, however, in view of conditions in the
business. Production economies are expected
to necessitate dependence, to a considerable
extent, on stories that have accumulated over
a long period and have not been filmed.

The position of screen writers in Holly-
wood has been strengthened in recent weeks.
The rejuvenated Screen Writers Guild, re-
born of the emergency 25-50 per cent salary
cut, met and adopted a new agreement for
studies. Writers, despite the first time in
many months began to cement an organiza-
tion for dealing with producers. The Guild,
at a meeting Tuesday, went "over the top"
in membership with a total of 262.

One of the more important discussions at
the Guild's conferences was the current
question of percentage production, whereby
writers would work on drawing account and
royalties on grosses. The producers, said to be influenced by the banking inter-
est, appear favorably inclined toward the
new movement, which is making progress.

At a preliminary meeting, it was agreed
that screen writers continue their member-
ship in the Writers' Guild, and for the first time in many months, but January
agreements, totaling 41, far exceeded
story deals for any month in a year or more.

Metro, as usual, was the most active com-
pany in the story field, acquiring 25 books and
plays. Paramount was second, buying
16, and Fox third, with 11. A recapitulation
for all companies participating in the story
purchases during the first quarter follows:

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B. P. Schulberg, Paramount producer, voiced

Producers Approve Favorable
Plan Whereunder Writers
Would Work on Drawing Ac-
count and Royalties on Gross

disapproval of contracts for screen writers,
while Emanuel Cohen, in charge of Para-
mount's studio, created a new scenario depart-
ment, under charge of Merritt Hubthur. Bogart
bargained in contacting writers. Associated
with Mr. Hubthur will be Jeff Lazarus.

No author writing for a motion picture studio
should be under a contract which assures him
of a regular salary regardless of quality of the
work he turns out, according to Mr. Schulberg.

George M. Cohan, vice-president of Warner
Brothers, in charge of production, announced
from the studios at Burbank, that "the repor-
torial system used in getting newspaper stories
is being called into our scenario department in
our continued search for new material; the sys-
tem has already been tested in our studios and
found satisfactory.

The writing fraternity in Hollywood lost
one of its most able members with the death
two weeks ago of Wilson Miller. He had just
signed a contract with the First National公
years ago as a writer for a series of scenarios
writing and adaptation on a week-
to-week basis.

M. G. Schleske commenced in Hollywood
the presentation of a series of plays at the
Music Box theatre, where studio scouts and
local producers are invited to study their screen
possibilities. "Utopia Road," by Henry Cor-
don, was the first staged.

Jerry Sacksheim, playwright recently named
associate producer at Radio's studio, heads a
committee appointed by Merian C. Cooper, pro-
duction chief, to search for stories suitable
for the company's younger stars. Shirley Linden,
also a new associate producer, David Lewis,
25-year-old supervisor of westerns, are assisting
Mr. Sacksheim.

Studies Strengthening Writing Staffs

Since January, practically all of the major
studios have given much thought to the up-
building of writing staffs. Recently, Columbia
assigned the services of William Goetz, who
will write as his first a drama about gambling,
for Jack Holt; Carl Tumberg, young scenarist,
and others.

Fox engaged Dudley Nichols to collaborate
with Lamar Trotti on the script for a Mayor
Cermak life story. Effective last week, Julian
Johnson became buyer for all screen material
on the Fox lot. Philip Klein succeeds him as
story head. The company assigned Mauri
Barber and George O'Brien next script, and
turned over adaptation of "Berkeley Square"
for Sonya Levien and John L. Balderston, who
wrote the play.

Monogram signed Tristram Tupper to its
writing staff. He will contribute four origi-
nals in 1933-34.

At Paramount, new additions in recent weeks
included, Boris Malloy, assigned to "Mike":
Marcus Goodrich, novelist, adventurer and
newspaperman; Charles Logue, formerly of Co-
lumbia, assigned to "Raiders of the Range":
Alfred Jackson, assigned to William LeBaron's unit.
Neal Burns, assigned to "Gambling Ship":
Manuel Seff, Frank Partos and Rian James,
who are collaborating on adaptation of "On Probation,
Schulberg production; Garrett Fort,
assigned to "Baby in the Ice Box," and
Leslie Charteris, young English author, who
will develop a story for Bayard Veiller.

Charles R. Rogers, releasing through Para-
(Continued on page two)
Many Outstanding Stories
Bought for 1933-34 Season

Books and plays purchased by 15 motion picture companies during January, February and March are recorded below, together with names of authors and other information. Most of the acquisitions are scheduled for release in the new season, but a few will be marketed immediately. Principally Metro's "Gabriel Over the White House." Stage plays are so indicated:

COLUMBIA
January
BRANDON, play, by Walt Coburn; for Tim McCoy; director, D. Ross Lederman; adaptor, Stuart Anthony.

February
TAKE THE WINDS, a biography of Earl Rogers by Al Cohn and Joe Chichoban.

TAHITI, by Joseph Hergesheimer; for Jack Holt and Fay Wray; director, Irving Cummings.

FILM CHOICE PICTURES
February
EMPEROR JOSEF, play, by Eugene O'Neill; director, Dorothy Murphy.

FOX FILM
January
BERKELEY SQUARE, play, by John L. Balderston; producer, Jesse L. Lasky.

February
ARIZONA TO BROADWAY, by William Conselman for W. C.千ators; adaptor, Henry Johnson and Dudley Nichols.

MOODINOY, Louis; Marguerite Roberts and Charlotte Miller; for James Dunn and Sally Eilers.

March
BUCCANEERS, by L. A. R. Wylie.

DEVIL’S IN LOVE, by Harry Hervey; for Harry Baxter and Miriam Jordan; for Howard Estabrook.

LAST ADAY, by James Gould Cozzens; for Will Rogers; adaptor, Paul Green; director, John Ford.

MY DEAR (from "The Sunlit Way"), by May Edginton; for Heather Angel; director, Harry Cackman.

FAVOUR FILM
March
GOOLOOKING AND RICH, by Edgar Franklin (to be released as "Easy Millions").

KBS PRODUCTIONS
January
TEATRON AND SUNSHINE, by Mary J. Holmes.

LEF PRODUCTIONS
January
FORGOTTEN PARENTS; director, George Roland.

Three other untitled feature stories were purchased.

METRO-GOLDWYN-MAYER
January
BEAUTY, by Faith Baldwin.

BOMBERKUL, unproduced play by Caroline Francke and Mack Caw.

FOUNTAIN, by Charles Morgan.

HALLERY, unproduced play, formerly titled "Metropolitan Hospital" (by) Theodore Reeves.

MONTRAIL, (formerly called "Tale of Two Murderers"), mystery by Hugh Cecil Astley.

OUR MORTAL STANDARD, by Mildred Cram and Maurice Reves.

PRESEVING LUTY MANS, by Booth Tarkington.

PRINCE MICHAEL ROMANOFF, from New Yorker magazine series about spurious Russian "noblemen," by Alva Johnstun.

RENZOSI, play by Barton MacLane.

RIVER, unproduced play by John W. McDermott.

SERVICE, play, by C. L. Anthony; director, Clarence Brown.

TWE LOVE, by Frances Marion.

February
BYE BYE BENDERS, German play by Heinrich Hauser.

DINNER AT EIGHT, Sam H. Harris' current play.

GABRIEL OVER THE WHITE HOUSE (Current release), adaptation novel of Washington political life; Gregory La Cava, directed, with Walter Huston and Eugene Palette featured.

LATE CHRISTOPHER FRENCH, play adapted by Sidney Howard from the French play, "Princesse de la Peinture," by René Fauchois.

MAD ON BROADWAY, by Courtney Terrell; for Rob-ert Montgomery and Mae Clarke; director, Harry Beaumont.

LADUROU, play, produced Universal for Raman Narain.

NIGHT FLIGHT, by Antoine de St. Exupery; adaptor, Oliver H. P. Gorrett.

SAIL LOE, by Thomas Williamson.

STRANGER RETURNS, by Phil Stong, who will adapt.

March
I'VE MANAGED AN ANGEL, Greek play by John Vassar; to be made into a musical, with book by Moss Hart and music and lyrics by Rodgers and Hart.

MADIGENSBEDE, William A. Brady play, by Jacques devali, adapted from the French version by Grace George.

MAN STANFORD ALFRED, by J. D. Newcomb.

Nora, by Anita Loos and John Emerson; for Clark Gable and Jean Harlow; directed by Skid Wood.

YOU MADE A BARGAIN, by Ethel Hill.

MONOGRAM
January
AVENGER, by John Goodin.

CITY LIMITS, by Jack Goodfay.

MANTAN MAN from, by Cornell Woolrich.

NUMBER OF DAYS, by E. Phillips Oppenheim.

RANGERS RIDE AGAIN, western by Harry O. Jones; for Bob Steele.

SHINE, by Albert DeMond; producer, M. H. Hoffman.

Wine, WOMEN and SONG, a play.

February
GHOST of JOHN WALKING, by Edgar Wallace.

PARAMOUNT
January
AMBASSADE, play, by Samsen Raphaelson.

BLITHE STORY, by Waldemar Young and Nunnally Johnson; for Maurice Chevalier; director, Norman Taurog.

CATAPOLY, by Ben Hecht and Gene Fowler; for Miriam Hopkins; producer, B. P. Schulberg.

CHANGE TO HEAVEN, by Vina Deuben.

DEAD RECKONING, by Robert Prescott; for Wynne Gibson, Richard Denen and Gary Grant; director, E. R. Kenton.

HIGH VILLAGE, by Harry Hervey.

MINE, by Grace Perkins; Adaptor, Zoe Akins.

POLICE SHERIFF, by Julian Farnham; producer, R. P. Schuller and John Donovan; directed by George Archain, and Marcus Brof and Marcus Frohn.

ROAD KID, by Jim Tully.

February
APARTMENT 79, by Alice Duer G. Miller; for Helen Twelvetrees, Cary Grant, William Harrigan.

STAINS OF Sande, by Sande Grey.

SUNSET PASS, by Zane Gre; for Randolph Scott and Kent Taylor; adaptors; Jack Cunningham and Gerald Geraghty.

March
BAY in the ICED, by James M. Cain; director, Ralph Murphy; producer, Charles R. Rogers.

DESIGN FOR LIVING, play by Noel Coward.

ONE SUNDAY AFTERNOON, play by James Hagan.

TRUMPET BLOW, for Miriam Hopkins, George Raft and Jane McRae; adaptor; Marcus Goodrich and Bradley King.

RADIO-KEITH-ORPHEUM
February
A.K. VECKERS, by Sinclair Lewis.

SILVER CORD, play by Sidney Howard; for Irene Dunne; supervise, Pasco Berman; director, John Cromwell; adaptor, Jane Murfin.

SLEET LOVE, by Howard J. Green; producer, H. N. Swanson.

March
CARELESS, play by Maryne Watkins, who will also adapt.

FLYING CIRCUS, by Russell Birdwell.

LONG LOST FATHER, by G. E. Stein; for Barrymore and Katharine Hepburn.

MORNING GLORY, by Zoe Akins; for Katharine Hepburn; adaptor, Howard J. Green.

TWINS, by George N. HAY; for John G. Clymer and James Evens.

UNIVERSAL
February
BELLAONCA, by Edwin Balmer; for Lew Ayres, Boris...
**Declaring Aim to "Balance Cost and Gross" Is Still the Individual Problem of the Individual Corporation**

The first great conclave of eastern and western executives of the motion picture industry, held in Hollywood, in sequel to the banking holiday and attendant alarms in the motion picture world, is over after a session of some five days. There is a vast array of minor consequences and a considerable list of tentative plans, hardly more than suggestions, concerning the future operations of the two major branches of the industry.

The declared purpose of the excursus of executives to Hollywood was to "balance cost and gross." That remains yet the individual problem of the individual corporation. A month's movement for the maintenance of the status quo is under way in Hollywood, especially aimed at prevention of the construction of organizations and machines tending to eliminate competition for talent and prestige.

Adjournment of the sessions brought adoption of a resolution calling for similar meetings periodically. Continuing committees were appointed, for possible decision on a problem or a plan, to return to New York. Last week's sessions marked the first time all executives of both coasts had conversed together on industry problems.

**Conferences Return Eastward**

Problems at home offices brought conferences Sidney R. Kent, Fox; Merlin Hall Aylesworth, RKO; and R. H. Goddard, Universal, back to New York immediately after the sessions ended Friday. Harry M. Warner, president of Warners, and Sam Schneider, his aid, left Sunday morning. Nicholas M. Schenck continued conferences with MGM studio officials. Will H. Hays is staying on the Coast this week to assist in organization of the new program. Adolph Zukor, of Paramount, was discussing production business with Emanuel Cohen and will not return east for another ten days.

These leaders comprised the home office delegation to the conference. Studio executives who participated, included: Senior and Junior Lcoun and Henry Henigson, Universal; Louis B. Mayer and Harry Rapf, MGM; Jack Warner and Darryl Zanuck, Warners; Emanuel Cohen, Paramount; B. B. Winfield, and Merian Cooper, Radio; Winfield Sheehan and Col. Jason Joy, Fox; Sam Briskin, Columbia; Abraham Lehr, for Samuel Goldwyn; E. H. Allen, Educational; William J. Hays, Haroald Lloyd Corp.; Henry Gimbazer, Roach Studios, and attorney George Cohen, of Loeb, Walker and Darrow.

Eddie Mannix, Cecil B. DeMille, Jesse L. Askly, Hunt Stromberg, Joseph Breen, Fred Beeton, Earl Bright, Roy Norr, Jack Gain, and many others, were also seen about the conference chambers.

**The Salary Situation**

Hollywood at large feared that the arrival in town of the governors from New York signaled a movement for permanent salary cuts, so while leaders were assembled in the Hollywood Boulevard office of the Hays organization, studio workers of the Academy of Motion Picture Arts and Sciences, meeting simultaneously elsewhere, succeeded in forcing restoration of salaries to pre-emergency levels. The morale of workers on both coasts and in the field reacted favorably almost immediately. The status of pay restoration follows:

Columbia Pictures took the lead in restoring salaries, effective April 10. The company was entitled to deduct four more days, but President Harry Cohn said, "Forget it." Educational had not restored salaries up to press time.

Fox will restore full salaries April 24. Goldwyn, Inc., was instructed to restore cuts, retroactive to March 6. The company protested and the Academy committee entertained the protest, but the original order was upheld.

Roach, Reno, Sontag, and Palter restored full salaries April 17. Paramount restored salaries, effective April 29. RKO returned to full salaries April 6. Roach Studios made the restoration retroactive to March 24. United Artists Studio Corp. was ordered to make its rescindment retroactive to March 6. However, this does not affect the home office, United Artists Distributing Corp., where it was effective from April 10.

Universal probably will not restore salaries until April 14.

Warner Brothers disagreed with the Academy's decree that salaries be restored retroactive to March 6. Originally, the Academy's committee had ordered that the company pay salaries of executives retroactive to March 14. Darryl Zanuck, studio chief, resigned when the company was informed of the Academy's ruling. It was reported that a number of the company's stars, writers, and directors would make a test of legality and had submitted written demands for back pay. About $250,000 is supposed to be involved.

Western Service Studio, Inc. (Metropolitan), was ordered to make the adjustment retroactive to March 6.

Decisions by the Academy's committee representing studio workers were based on the figures submitted by the various companies, as agreed to in organization of the new program. Adolph Zukor, of Paramount, was discussing production business with Emanuel Cohen and will not return east for another ten days.

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Eddie Mannix, Cecil B. DeMille, Jesse L. Askly, Hunt Stromberg, Joseph Breen, Fred Beeton, Earl Bright, Roy Norr, Jack Gain, and many others, were also seen about the conference chambers.

**Horizontal Cuts Are Out Hereafter**

Opposition to any general horizontal reduction of salaries was voiced throughout Hollywood. Resolutions condemned the practice.

"It is a base and vicious method of correcting pay-roll evils," said the Academy's committee. The Academy declared its view is shared by Louis B. Mayer, B. B. Kahane, Jack L. Warner, and Darryl Zanuck.

Meanwhile, reports were circulating that several studios soon will slash salaries of many under contract, or at least reduce the number of contract players. The west coast branch of the MPPDA issued the following statement:

"The problem of salary adjustments to current business conditions is a matter of joint industry action. It was made clear at the first meetings that the emergency action, taken during the banking holiday, would not stand as a precedent for horizontal salary cuts. The matter of salaries requires individual adjustment on an individual basis, with each studio acting on its own interest. There can be no standard formula for measuring the value of the work. The plan of reducing income be met with lower operating costs throughout the industry, to make up for this cut."
Motion Picture Herald
April 22, 1933

STORY AND PATENT POOLS PROPOSED

(Continued from preceding page)

MPHA producers. Casting directors will be authorized to secure the proper interchange of directors, stars and other players under contract. The aim is considered to be to lessen carrying charges for contract talent. Sam Katz started the plan when he was with Paramount.

"Dictator" On and Off

When someone from the East suggested establishing an office of dictator over all Hollywood, Academy opposition was more than ready. The proposed studio heads and the call was off. Pat Casey was understood to have refused the job.

The dictator would have had complete charge over the entire production colony, ruling on such matters as salaries, Production Code and censoring any studio which might run "out of bounds" in any respect.

Stories To Be Pooled

Liquidation of stories now lying idle on studio shelves will be attempted through a story "pool," sale or exchange which is also expected to alleviate the situations created by cyclic fluctuations of the film business. The discrimination in story purchases with an eye on production costs was recommended.

The official announcement said:

"It is noted, as is expected, of the steps taken to release such material, through sale or exchange, will be a reduction of inventory into cash for various studios. This will result in material costs justified by the needs of production economies, and at the quality of screen material, made possible by fitting the story to the artists and the audience, instead of the story to the artist.

"In addition, it is believed, this decision will help toward the solution of the problem of entering cycles on the screen. The weekly conferences between studio editors would tend to secure a better balance in the production of different types of motion pictures.

Patents Pool Recommended

A survey resulted in adoption of a proposal for a process patents pool. Process patents involved include those by which authentic backgrounds are superimposed against the primary story line through various dubbing systems, tricks of photography, and the like. The more important patents held by the electrics and the manufacturing corporations, would not be included.

Physical Distribution Merger

Discussion of a plan to effect a physical distribution merger was halted midway and the conferences returned the idea to New York, whence it came.

"There is some question as to how far we can go on this," according to Mr. Kent. It appears that not all distributors would participate in the creation of cooperative depots in the key cities for the physical distribution of film. It was estimated that such a merger of exchanges might have the industry $9,000,000 annually. Jack Schiffler, Universal, and George Schaefer, Paramount, were appointed four months ago to study the possibilities.

Plans for Foreign Field

Decision of industry leaders to formulate a plan whereby millions of dollars tied up in foreign countries because of currency restrictions would be expended for merchandise in each country, which merchandise could be exported to the United States and there turned into cash, has been postponed pending the results of the international conversations called by President Roosevelt for Friday with at least 11 countries represented. It is estimated that approximately $13,000,000 in rental revenue and $100,000,000 in loan agreement revenue, both accrued since 1930, will be released to American distributors if, as expected, the foreign conferences agree to the lifting of exchange restrictions and trade quotas to further international trade. Such action would make unnecessary a barrier which has been caused by motion picture executives. Mr. Kent first proposed it.

Also considered was a physical merging of foreign exchanges, except in England. Sales forces would not be included. This plan also was dropped pending later assembling in New York.

Loaning of "Props"

Executives adopted the story pool idea as a solution to this problem. They decided to standardize along other lines by interchanging standing sets, interior and exterior properties, stock shots and sound effects. "Props" and sets used prominently in a feature made by one company will be loaned to another. Announcement was made as follows:

"Arrangements similar to the interchange of story material are to be adopted for the interchange of standing sets, interior and exterior sets, and "props." Weekly meetings are to be held by production managers . . . to canvass their mutual requirements.

"Weekly conferences will be set up by the interchange of stock shots and sound effects, as well. The same would apply to technical effects, miniatures and models.

"Sets and properties will be repainted and redecorated by producers when they are borrowed and from companies which own the abstract. This plan supplants a central purchasing depot for all studios, in Hollywood, which was advanced by the MPPA. Sets and supplies and materials for all member companies would be obtained under the initial plan.

Economies for Newsreels

Proposals for an "Associated Press" for gathering newsreel shots of current events, to avoid duplicate effort, were dropped. Newsreel editors in New York rejected the idea, saying it would not effect any important savings as staffs could not be reduced drastically.

Cooperative Insurance

A proposal of a cooperative industrial insurance plan was approved and a study of the subject was authorized. Nothing more specific was forthcoming than that a committee would be appointed.

"Prestige" Pictures

The conference resurrected an old idea when it proposed the production of one "prestige" picture annually by each studio, to promote goodwill. Pictures would be released simultaneously by all companies, but no announcement could be found in the recapitulation of the week's activities.

It was also felt that productions of the so-called "epic" type would possibly silence outside criticism of "run-of-the-mill" product.

Too Much Footage for Credits

Another matter which evidently was lost in the shuffle pertained to a discussion of eliminating footage now devoted to screen credits, with estimated saving of $1,000 on each feature. Concentrated credits would lessen footage necessary for negative and positive. Total yearly savings for all companies have been approximate $425,000.

That "Gentlemen's Agreement"

A new "gentlemen's agreement" to adjust common problems was a subject of conversation. Mr. Kent made his concessions undauntedly established the fact that the good of one factor in the industry was the good of all.

The delegates heard much from Mr. Hays about the necessity for cooperating in production of "clean" pictures.

Exhibitors Survey Summer Closings

While exhibitors of Pennsylvania, southern New Jersey and Delaware were making plans to shut their screens, their territory, to determine whether a partial closing of theatres during the coming summer will be in order, theatre owners in other sections this week were continuing negotiations in the nationwide movement to readjust salary scales of projectionists, stage hands and musicians.

Considerable speculation has arisen as to holding of the oft-postponed conferences between producers' representatives and executives of the IATSE, over refusal of studio unions to accept the industry's $25.50 per salary cut, in view of the decision last week by practically all companies to rescind the cuts.

Columbus stagehands accepted a 25 per cent cut for the summer.

Cincinnati unions and stagehands agreed to a 25 per cent reduction at RKO theatres. Kansas City, Kan., saw seven houses re-opened after a nine-day shutdown. Operators are still holding firm demands for one man in the booths of all houses. Operators retained will be given a 30 per cent salary increase. The union is working on a plan for alternating shifts.

Kansas City, Mo., theatres agreed to take back IATSE men, with an increase in pay, after an agreement had been reached between subsequent run houses and the unions. The one-man-in-a-booth idea still holds.

Memphis and St. Louis stagehands are taking joint action on double features, admission prices, and labor difficulties.

Milwaukee saw the end of a dispute between Warners and the unions when the company re-opened seven houses in Sheboygan, Racine, Appleton and Kenosha.

A rival of the Saenger, Tudor and Globe in New Orleans was followed by a widened dispute this week. Saenger circuit is charged with breaking a special eight-week agreement. Following the bank holiday the unions agreed to take a 25 per cent cut on salaries under $50 and 50 per cent over that amount, but at the end of four weeks the receiver for Saenger is said to have presented a demand for a cut in manpower, effective April 5.

New York Local 306 is opposing cuts for circuits.

Topkea stagehands and operators agreed to one-man-in-a-booth in four Fox houses and stagehands accepted a $9 per week cut.

Wheeling, W. V., operators took a second 10 per cent reduction.

French Chamber Taxes Radio

The French Chamber of Deputies in Paris has adopted a radio tax which imposes a levy of 15 francs on crystal sets, 30 francs on tube sets and a sales tax of 15 per cent on tubes. It was considered doubtful that the measure would be approved by the Senate.

Plan Russian Historical Film

The Soviet Trust for Film Productions will not cease a long series of motion pictures depicting the life of Stepan Razin, famed 17th century rebel who set up a short-lived Cossack republic. The film will be made in Russian, English, German, French.
Zanuck, Schenck
In New Company
For Production

Darryl Zanuck, who resigned last week as Warner production executive, announced on Tuesday that he and Joseph M. Schenck are planning a producing company, the name and policy of which will be announced later. Mr. Schenck will be the president and Mr. Zanuck will be in complete charge of production. They are planning to release through United Artists and will produce with United Artists facilities. Both Mr. Zanuck and Mr. Schenck emphasized the fact that this is a separate company, having no direct connection with United Artists. It has been reported that Mr. Zanuck refused a contract from a major studio for $10,000 weekly plus $200,000 as bonus for signing the contract. Mr. Zanuck said that it has always been his ambition to be an independent producer.

Mr. Zanuck, chief executive in charge of Warner production, at odds with the company's official policy relative to salary reductions, and placed in an awkward position by the Warner refusal to follow the Academy of Motion Picture Arts and Sciences' ruling for retroactive restoration of full pay, had suddenly resigned his post.

The action of Mr. Zanuck, who had made a sensational success of his production job, had been in the air since Warner indicated definitely that full pay would be restored on April 17, with no provision for making it retroactive. The Academy ruling required full restoration April 10, one week earlier, to be retroactive to March 6.

It is understood that numerous Warner studio workers and important players would demand full salaries as from March 6, on the contention that the waivers they had signed called for the acceptance by all studios of the Academy ruling on salaries. Through their attorneys, Richard Barthelmess, James Cagney, Loretta Young and Leslie Howard, among others, have forwarded claims. Jack L. Warner, vice-president in charge of production, will assume Mr. Zanuck's duties. Explaining his resignation, Mr. Zanuck said: "I personally had given my word to employees that their salaries would be restored. When the company refused to comply with the ruling of the Academy emergency committee I could not face the employees."

Adams Elected to
G. E. Directorate

Charles Francis Adams, Secretary of the Navy in President Hoover's cabinet, was elected a director of General Electric Company at the annual meeting of stockholders this week. Other directors were re-elected. Owen D. Young, chairman of the board, presided.

Geramy Swope, president, pointed out that while sales dropped 44 per cent in 1932 over the preceding year and orders fell 52 per cent, Department of Commerce figures showed that General Electric's decrease was approximately the same as the decline in the entire industry.

LITTLE LADY COST

A very short story of what happened when Old Man Gross went to Hollywood

by TERRY RAMSAYE

First came the bank holiday.
Then came the jitters and the Waldorf-Astoria conferences, between Will Hays and the executives of the motion picture companies.
Next the heavy hand of depression alarm laid a wage cut across the industry, from distribution to production.
And then on April 6, the "New Deal Expedition," consisting of the New York executives, took off on the Twentieth Century for Hollywood, determined to "balance cost and gross."
The gross was off to tell the cost about it.
The gross from New York, consisting of the Motion Picture Producers and Distributors of America, Inc., fetched up against the cost in Hollywood in terms of the Academy of Motion Picture Arts and Sciences. Conversation was had, in essence, as follows:

The Academy would look at the books and cuts were cancelled save for those who could show damage to receipts by the bank holiday. (And it was so ordered.)
A dictator might be appointed to sit as overlord of production and eliminate extravagances and cut-throat competition. (He was not.)
An "Associated Press" of the newsreels might be organized to reduce production costs. (Not a Hollywood question. Referred to New York with authority to forget it.)
"A gentlemen's agreement" might be considered for an understanding that participants in the production community might pay heed to each other's "rights." (Anticipating the millennium.)
Unified physical distribution through a central service organization was thought of again, discussed again—and "referred back to New York." (Why go to Hollywood to bring that up?)
A barter plan might be used to free monies held by embargoes on the export of cash in foreign countries. For instance, in Spain movie balances might be converted into olive oil for shipment. (Irrelevant.)
The footage devoted to screen credits, for authors, stars, producers, directors, etc., might be reduced—with a saving in raw stock. (Irrelevant, inconsequential and immaterial.)
A central purchasing bureau might be established. (There used to be one.)
More discrimination might be exercised in story purchases with a view to reducing costs. ("Might" is the word here.)
A pooling of process patents could be set up so that every studio could use the other's methods. There could also be a pooling of stock shots from the screen libraries and stock sound effects. (The insiders pool them anyway.)
An interchange of idle story materials, now held frozen in inventory by the various companies, might be created by setting up a "market" between the producers' story chiefs. (It goes on every day in the year anyway.)
An Artists Service Bureau might be organized to do all the big time hiring and contracting for talent, above the scale of extras handled by the Central Casting Bureau. (The agents, the stars and Hollywood don't like it.)
By April 18 the New Deal Expedition had vanished. One by one and two by two the expeditioners trickled Eastward. The Academy stood before the mirror adjusting her wreath of laurel. Hollywood listened a moment at the retreating footsteps of the uninvited guests, and rang for the butler.

"... For East is East and West is West, and never the twain shall meet..."
THEATRES CHALLENGE DEFENSE OF HIGH NEWSPAPER AD RATES

Declare News of Amusement Field Is Just as Important to Publication's Circulation as Sports and Radio Stories

Theatre men throughout the country challenge newspaper publishers' defense of excessive advertising rates for amusements on the score of "free publicity" and "preferred position." Theatrical advertising men and exhibitors recognize the value of concentrated theatrical pages, but they also are convinced that what reader space they receive does not justify the high rates forced upon them, and that in most cases such socially publicized of parallel news with the columns upon columns of sports and radio news.

Newspapers should take a broader view of their function in the matter of theatrical advertising rates, in the opinion of Abram F. Myers, general counsel and chairman of Allied States Association. Lower advertising rates would stimulate business, thereby giving rise to greater advertising revenue, Mr. Myers believes.

Myers Urges Reduction

"There is absolutely no justification for charging a higher rate to theatrical advertisers than to others," he said. "With the country bending every effort to revivise business there should be no profiteering in the greatest of all business-builders—advertising. The Allied States Association is constantly urging the theatres to make full use of newspaper advertising, along with other forms of exploitation. We feel that the cost of newspaper space and advertising services sold on exhibition contracts is excessive and should be reduced."

Mr. Myers also remarked he always had assumed that newspapers carry publicity stories on theatrical pages because of a public demand for them rather than because of their publicity.

If newspapers continue to show discrimination against motion picture advertising, Charles Skouras, receiver for Fox West Coast Theatres, said, he will launch a campaign of advertising via the radio and billboards, eliminating newspapers entirely. "I will advocate the same policy for other showmen," Mr. Skouras said. "Discriminatory theatre advertising rates must be abolished. If the publishers feel that the excess rate is due to publicity, then that should be eliminated, but exhibitors should not be made to 'pay through the nose.'"

Ed Fay, of Fay's Theatres, Providence, R. I., said that rates there are fair, but that newspaper criticisms of pictures are unjustifiably severe.

"Our trouble here," he said, "is that the papers severely criticize all pictures except those made in foreign countries. They should commend to a point unlimited. The public, I believe, does not particularly want foreign pictures, so we derive no benefit from unfavorable criticisms."

In the February 25 issue of Motion Picture Herald was printed a general discussion of the handicap of disproportionate rates to the theatre man. In some instances charges for theatre advertising have been reduced; in many other situations no readjustments has been made.

Walter Vincent, of the Wilmer & Vincent circuit, declared that in the early days of the theatre, rates for theatre advertising were practically the same as for merchandise and that any extra publicity was paid for by passes to the various theatres.

"Then the newspaper publishers conceived the idea of a theatre page, or pages, and extra charge for theatre advertising," he said. "Their motive for this extra charge apparently was that commercial advertisers did not get the free publicity accorded the theatres. Never in my managerial experience, however, has there been a time that I did not think the newspaper was grossly overpaid under the old conditions of free publicity."

In view of the fact that passes that were given to newspaper offices were handed out as a bait to other advertisers for more advertising.

Mr. Vincent declared further that news of the theatre is just as valuable and important as that of sports and radio, with pages of sports news and any quantity of space given free to the radio.

A Problem in Baltimore

In Baltimore, long a scene of bitter controversies between newspapers and the theatre man, the Sun newspapers have made no concessions whatsoever to theatres. Loew's for months has conducted a campaign for reductions, to no avail. On these three newspapers, the Morning, Evening and Sunday Sun, the rates are held to be out of proportion to the circulation. Some progress was made with the Hearst paper, the Post and the Scripps-Howard News, but officials of the Sun newspapers informed Loew's advertising men that if the matter were to be taken up at all, it would have to wait for the board of directors' meeting.

In Denver the situation is unique. No theatre receives advance notices in the Past unless that paper gets 75 per cent of the advertising.

Newspaper publishers in general attempted to justify the higher rates on the ground of free space given theatres, yet agreed that to eliminate stories about film personalities would be suicidal, because of news and circulation value. Advertising executives of newspapers in New York, including the Hearst, Paul Block and Scripps-Howard interests, unanimously expressed the opinion that motion picture advertisers are not paying too high a rate. They said that the difference from commercial rates was not so much because of "free publicity," but more because of preferred position, for which almost every newspaper charges 25 per cent additional.

"The differential of this paper is due to the extra expense involved in producing the theatre page," said Harlon G. Palmer, publisher of the Hollywood Citizen-News. "Mercantile advertising appears on pages containing about 10 per cent reading matter or none at all, while the theatre page averages about 70 per cent reading matter."

W. G. Pfaffenberger, display advertising manager of the Los Angeles Times, said his department has not found that theatre advertising is less profitable because of the large amount of studio and theatre publicity.

Says Preferred Position Would End

Several publishers declared that if the theatres want their rates reduced they should get together and talk with the publishers and try to get commercial rates with no thought of publicity entering into it.

"That's the plan," one publisher in New York pointed out, "would automatically mean the end of a concentrated amusement page and I do not believe theatre people would care for that.

"Theatre advertising is not a commodity, but a professional service," wrote another publisher, and should be paid for as such.

Fred S. Meyer, president of the Motion Picture Theatre Owners of Wisconsin, pointed out that considerable effort had been expended in Wisconsin and upper Michigan to obtain lower rates, but the publishers are adamant. The same situation obtains in San Antonio.

An example of the newspapers' recognition of the circulation value of theatre news is seen in the statement of Neil S. Helli, business manager of the Los Angeles Record, who said that publishers "desire to cooperate with theatre men at all times for mutual business reasons."

National and local theatrical advertising rates for that newspaper are 29 cents, as against 15 cents an inch for theatrical advertisement.

Mr. Helli said that if the theatre men were to ask for a waiver of publicity space, in order to gain the benefit of the lower commercial rate, the Record probably would jump at the chance. "Although," he added, "the paper would not drop all theatrical comment because some of it is very necessary to the editorial standard."
MR. SHAW POSES. Proving that Mr. Storz knows G. B. S. is only kidding when he shoos the news men away. Bill Storz, Movietonews cameraman, is shown with the playwright on the Empress of Britain, having boarded the boat at Havana for the trip to New York.

FIRST GUILD PICTURE. Frank Borzage signing to direct "A Man's Castle," chosen as the Screen Guild's initial production. With Borzage are shown Samuel J. Briskin, general manager of Columbia, which will produce the picture, and M. C. Levee, Guild head. The story is by Lawrence Hazard.

OFF ON CONCERT TOUR. As Ramon Novarro, MGM star, entrained in Los Angeles bound for New York to sail for France, where he will appear in song recitals. Among friends bidding him good-bye is Myrna Loy, of the cast of his latest picture, "The Barbarian."

KISS AND MAKE UP. Two famous Frenchmen, Maurice Chevalier and Georges Carpentier, chatting after meeting on the liner Paris. The Paramount star and former ring idol were reported "on the outs" prior to this meeting arranged by a mutual friend. Shown with them is a newspaperman.
TEAMED. By way of indicating the partnership arranged for them—them being Dorothy Jordan and Joel McCrea—by Merian C. Cooper, vice-president in charge of production for RKO Radio, who has assigned to them the romantic interest of forthcoming product. Their initial co-operative venture is "Lost Squadron."

IN A NORMAN VILLAGE. Sojourning for a moment in a bit of France was Patricia Ellis when this picture was taken, without finding it a bit necessary to leave the Warner-First National lot, where the quaint little town is merely a set. Miss Ellis's latest role is in support of Joe E. Brown in "Elmer the Great."

CONTRADICTORY MOOD. Inasmuch as this lady of austere beauty is among Educational's leading comedienne, but who said comedy was merely laughter? She is Eleanor Hunt, who has been signed for a new picture as yet untitled but scheduled for early production.

JES' FISHIN'. Cullen Johnson as the lad most men would like to be again if ever they had been... a scene from Jesse L. Lasky's latest production for Fox, "The Power and the Glory."
The business of motion pictures is being run by individuals displaying the mentality of children, according to D. W. Griffith, "old maestro" of production. While scores of executives from both coasts have been fighting the Battle of Hollywood, trying to figure ways and means of putting the industry on a sound operating basis, attempting to solve problems through numerous "conferences," talking about dictators to oversee all production, and physical distribution mergers, the maker of "Birth of a Nation," "Way Down East" and "Intolerance," from his apartment high up in the Park Central Hotel, New York, snaps his fingers and says: "There is only one problem to be considered, drooping box-oftices."

Surveying on his right hand the Broadway scene, and on his left, a broad expanse of the Jersey shore and the North river, D. W. spoke still with the authority of a master of matters pertaining to the industry, its foibles and its good and not-so-good points.

Blames Poorly Constructed Stories

"I say that the industry is in the hands of children because they have made no particular steps forward technically since the inception of sound," he declared. "They do not control their public, and their stories in nine cases out of ten are so badly constructed that if a person happens into the middle of a show he is completely lost. There is no possible way in which he can make head or tale out of the plot, and if he sits through the rest of the bill until the picture starts again, there have been so many disturbing influences in the meantime that it is out of the question for him to pick up the threads of the story from the end, where he started, back to the beginning. It's ridiculous on the face of it. How long would a magazine, which started its stories at the end and worked back to the beginning, survive? When a theatrical producer decided to start the evening performance with the last act first? The theatre-going public simply wouldn't stand for it!"

And this, Mr. Griffith believes, is only one of many problems which have a direct bearing on falling grosses. He feels that the star system should be partly done away with and that ultimately good stories, competently produced and acted, with less emphasis on the players, will prove more consistent box-office winners.

"Of course I realize that stars draw many persons," the producer said, "but the fact remains that in view of the current desire on the part of producers and distributors to readjust the earning power of stars in proportion to lower average grosses, they might well give a little more thought to creating stories in which the players are secondary. By doing so they would partly solve the star problem. How many people today can remember what players appeared in 'Birth of a Nation,' 'Hearts of the World,' 'Way Down East,' 'The Covered Wagon,' 'The Big Parade,' 'The Four Horsemen of the Apocalypse,' that have taken their place in screen history as among the greatest successes of all time?"

All motion picture theatres should present the scheduled release, Mr. Griffith said, as patrons then would be able to see a complete performance without the disturbing influence of interrupted thought. He added that these schedules should be widely advertised in theatre advertising, that it is not the business of the picture patron to find out for himself what time the feature goes on.

Wants Time Schedules Advertised

"This interrupted thought does not apply to musical pictures or to comedies where the plot is of minor importance," D. W. said. "But as long as drama is the backbone of the entertainment business, it is a complete performance without the disturbing amount of time and thought should be given to this phase of it. I have stood in front of many theatres and heard people coming out and say, 'How miserable motion pictures are getting.' And why do they say it? Simply because they have been unable to assimilate all of the value the picture has to offer."

Mr. Griffith belittled the oft-expressed opinion that, because of the depression, it is impossible for pictures to make big grosses. "Good pictures will always make money," he said, "and roadshows could be as successful today as they ever were. Of course, you must have the picture for this, and quite frankly, there hasn't been a single legitimate roadshow attraction in the past two years."

Little Technical Progress, He Says

Asserting that there is an insufficient amount of experimentation in film laboratories today, Mr. Griffith pointed out that it took years to build up the technique of the silent film and that with the inception of sound a completely new technique had to be devised. He feels that the industry has not made much progress in the development of the new art, with due allowance for generally unsettled conditions.

There should have been the glimmering of a new process of some nature by this time," he declared. "So far there has been none, and with radio an ever-increasing source of competition and worry, it's high time Hollywood began to do something about it. Radio has made gigantic steps forward in every respect, far greater in proportion to the length of its existence than has the motion picture."

Talking of the days when roadshows were reaching the height of popularity, and business all over the country was booming, Mr. Griffith pointed out that "Way Down East" alone grossed $1,380,000 in the first five and one-half months of its roadshowing. And he is convinced that the same thing can be done today—"But where, oh where are the stories, the showmen and the ability to put them across?"

Fred Terry, of British Stage and Screen, Dies

Fred Terry, youngest brother of the late Dame Ellen Terry, died in London this week at the age of 69. Long a favorite, both on the stage in this country and in pictures and plays throughout the British Empire, he was most successful in melodramatic costume plays, playing romantic heroes.

Mr. Terry was one of England's severest critics of the talking pictures. On one occasion he referred to a picture which he had produced as "a horrible, grinding, grunting noise, which is called a talking film."

Surviving, beside his wife, Julia Neilson, is a daughter, Phyllis Neilson Terry, well known on the London stage.

Actors' Equity Names Board For Nomination of Officers

Actors' Equity Association, New York, held a general meeting of all members this week to elect a nominating committee of six, which will confer with a committee of three appointed by the Equity council to prepare the ticket to be presented for election at the annual meeting in May. Frank Gilmore, president, presided at the meeting.

The committee named included Thomas Mitchell, Frank McCormack, Olive Oliver, Percy Moore, Richard Taber and Henry O'Neill. Alternates are Louise Prussing, John Butler, Hugh Remmle, Harriet Sterling, Alfred Kappeler and Albert Van Dekker. Those named by the council are Florence Reed, Walter Connolly and Paul Harvey, with Elizabeth Risdon and Osgood Perkins as alternates.

Named District Manager

Tony Williams, former manager of the DeWitt theatre, a Warner house in Bayonne, N. J., has been named district manager for Warner in Hudson County, N. J., with headquarters in Newark.
SIROVICH BILL A TEST FOR HOUSE CONTROL

House Rules Committee Now Seeks to Reconsider Measure With Passage Called Unlikely; Action in the States Noted

Approval or disapproval of the Sirovich resolution by the U. S. House of Representatives now appears as the major action on a proposal to investigate the film industry and is taking on the characteristics of a major campaign to determine which of several factions shall control the House.

That Representative Sirovich's attack on the industry has been invested with an importance not originally contemplated is indicated by moves over the Easter holidays. Its passage, however, is not considered likely.

Having given their approval of the resolution, members of the House rules committee now are represented as being anxious to rescind their action and obtain physical possession of the measure again for "further consideration," taken to mean it would be carefully laid aside until a thorough canvass has been made of its possibilities.

Opposition to the resolution was evidenced as soon as the measure was reported, when immediate consideration was blocked. Then Representative Blanton designated the proposed investigation a "waste of money."

Meanwhile, Representative Sirovich is accumulating a mass of correspondence, which is supposed to enthusiastically hail the proposed investigation. However, most of this applause, it is understood, is from persons who hold stocks in film or theatre enterprises and from a few independent exhibitors who see here another opportunity to sink a harpoon. Other exhibitors denounced it.

From the sidelines, the maneuvers with the Sirovich resolution have all the earmarks of a line-up to determine the strength of various factions. This is about the first opportunity that has been given to test House leadership; heretofore, that body has been concerned solely with questions involving the Administration program.

A. Julian Brylawski, of the MPTOA, with headquarters in the Capitol, is organizing exhibitor opposition.

Mr. Sirovich threatened to make a formal complaint to Speaker Rainey that a "pernicious lobby" is attempting to block his proposal.

Reports from Hollywood said production workers favor the Sirovich measure as a means of throwing so-called "daylight" into the operations of the industry, which, they believe, will prove that that of motion pictures in a favorable light. It appeared possible that this reported attitude may have been prompted by a desire to spread propaganda favorable to Hollywood's high salaries.

State Legislatures Active

The motion picture industry this week continued its fight against state legislation which would burden exhibitors. Theatre owners in the field were victorious in Dela-ware, Missouri, New Jersey, North Carolina and Wisconsin. However, there were new adverse measures introduced elsewhere.

Representative Kelton's 5 per cent amusement tax was stricken from the calendar of the House in Delaware. Repeal of the Sunday "blue" law was lost.

A bill to tax billboards 25 cents a square foot was introduced in the Florida legislature by Representative Andrews.

The fate of Maryland's Sunday opening bill rests with Governor Ritchie. It would be applicable to only Allegheny, Baltimore and Prince George counties.

Adverse measures were defeated in Missouri. These include a 1 per cent sales tax, a standing-room-only bill, and a proposition to tax theatre and screen advertising. A special session to effect taxation is likely next fall.

Michigan exhibitors are worried over a new 5 per cent tax bill.

New Jersey's Sunday opening bill became law, each municipality empowered to hold a referendum.

The North Carolina legislature has before it a proposed tax on film exchanges, although the House voted to exclude theatres in the general sales tax.

Representative Goodwin is chairman of a legislative committee which will map out a detailed tax program for Ohio. Admission taxes are expected to be included. The legislature will reconvene May 15.

Oklahoma's 2 per cent sales tax bill was killed by the House, due to adjourn this week.

Pennsylvania has finally sent to Governor Pinchot a repealer of its Sunday blue laws of 1932.

A statewide Sunday opening bill in Tennessee is expected to become law in a few weeks. Governor Schmedeman of Wisconsin signed a blue law repealer.

The legislatures of Ontario and Quebec adjourned without any measures directly affecting the industry. The Dominion Parliament, still in recess until next session, is expected to impose a levy on film rentals under the Royalties act, but it is not expected to pass.

Texas motion-censor laws were spared from taxation when a legislative committee killed a 10 per cent luxury tax.

Minnesota exhibitors will not be taxed. Two bills in the legislature died with adjournment.

While the danger of adverse legislation in California is not past, the situation is considered well in hand.

Takes Majestic Franchise

Nat Levine, producer of Mascot serials and features, has acquired the Majestic Pictures franchise from Oregon, Washington, Montana and Northern Idaho. Mr. Levine operates under the name of Mascot Film Exchange in Seattle and Washington.

Form Canadian Film Company

British-American Films, Ltd., has been established in Victoria, British Columbia, Canada, with capital of $600,000. Film production is planned by a group of Victoria business men, with Hollywood experts said to be participating.

Organists in Twin Radio Program

Johnny Winters and Leo Webber, nationally known performers, have announced plans to broadcast from two radio stations Thursday between 12:45 and 1 p.m. over the NBC network, station WEAF.

LEHMAN TO ACT ON RECEIVERSHIP BILL

Senator McNaboe's bill which aims to discontinue the practice in New York State of naming Irving Trust Company and other banks and trust companies as federal court receivers, will be given a hearing by Governor Lehman. The date will be announced later.

The measure was rushed through the New York legislature on April 3, the last day of the session, and, according to reports from Albany, was due to complaints of lawyers who for some time are said to have been deprived of federal court receivership appointments. It would take effect immediately.

University Plans

Film Critic Study

Ohio State University, at Columbus, plans a course designed to assist students as well as adult groups who desire training as motion picture critics. The course will be offered with the cooperation of the state department of education, and a gift of $10,000 from the Payne Fund, New York, will finance the study.

According to Dr. Beverly O. Skinner, state director of education and head of the Ohio censor board, the course will include appreciation of picture values and will be a continuation of similar work recently undertaken. Dr. Edgar Dale, Dr. F. H. Lumley and Benjamin H. Darrow will conduct the course. Appreciation of picture values will be taught by radio, according to the plan. A book, "How to Appreciate Motion Pictures," by Dr. Dale, is to be published in the nature of an experiment for advanced study and may later be offered on the general market.

Mines Bureau Has Oil Film

The United States Bureau of Mines has prepared a three-reel silent educational picture, "The Evolution of the Oil Industry," which is available in 16 mm. and 35 mm. to non-theatrical organizations and theatres with no charge except the transportation cost.

Canadian Authors Organize

An organization, known as the Authors and Composers Association of Canada, has been established in Toronto, with Dr. E. C. MacMillan as president. The announced intention of the association is to obtain a share of royalties now collected in Canada that go to foreign organizations.

Hoffberg in Artclass Deal

J. H. Hoffberg has completed an arrangement whereby his company will exclusively distribute in foreign countries the picture product of Artclass Pictures. New York rights to "Contraband" have been sold to Hollywood Film Exchange, Inc., by Hoffberg.
The birds are singing. The bees are buzzing. Exhibitors are humming.

This new Spring Song


YOUR PROFITS FOR MAY ARE COMING FROM FOX

You’ll swing into May with a smile... if your date book boasts the FOX May Festival hits. Without question the strongest list of consecutive releases any company has ever given you. Bristling with top-flight star names. Outstanding with story values. Everything to rejuvenate your box office... and restore the movie-habit in your town.

FOX May FESTIVAL

What a profit party FOX has prepared for you! Look at the happy news on the following pages.
HIT NO. 1 IN THE RANKS WITH
Jesse L. Lasky’s first for FOX. In every respect worthy of the producer who numbers among his successes almost all of showdom’s immortal pictures. A strangely, excitingly different production. Rich in beauty. Unusual in locale. Topped with a climax magnificent in torrential thrills. Pervaded throughout with a romance that vies with “Seventh Heaven” for heartwarming, spiritual tenderness. You have yet to see a production more satisfying to audience and exhibitor alike.

ZOO IN BUDAPEST

GENE RAYMOND
LORETTA YOUNG

O. P. Heggie

Story by Melville Baker and Jack Kirkland
A Jesse L. Lasky Production
Directed by Rowland V. Lee

Says FILM DAILY, “It’s over with plenty to spare. A picture for the entire family.”
Three adorable song hits the country will soon be humming:

"ADORABLE"
"MY FIRST LOVE TO LAST"
"MY HEART'S DESIRE"

by Richard A. Whiting who wrote the score for "Take A Chance," Broadway's current musical smash.
For the millions who love a clean wholesome picture with a kick • For those who appreciate a great love story with great music. • For those to whom Janet Gaynor is the sweetheart of the screen • For the millions who will take Garat into their hearts as America's greatest new leading man • We say— "Book 'Adorable'."

JANET GAYNOR
HENRY GARAT
in
Adorable

Story by Paul Frank and Billie Wilder
Music by Werner Richard Heymann
Directed by WILHELM DIETERLE

FOX May FESTIVAL
HOLD
HIT NO. 3 IN THE
THE PERFECT STORY FOR THIS PERFECT TEAM

And the perfect title, too. Youth finding love amid the hustle and bustle of a big-city department store. Meeting set-backs with courage... and suspicion with faith. A bang-up climax zipping with action and a great big heart throb. The kind of picture that will endear more thousands to this lovable pair.

JAMES DUNN
SALLY EILERS

From the story "Department Store"
by Margaret Rigdon

Directed by DAVID BUTLER

FOX May FESTIVAL
Here's Rollicking Robust Comedy

Another Jesse L. Lasky production. Entertainment guaranteed! What a whale of a brand-new angle. Laugh after laugh in the land where the women are the traveling salesmen and the men are the farmers' daughters. How the women will giggle at the downtrodden men. How the men will guffaw when the tables are turned. How you will grin when you count the receipts.

THE WARRIOR'S

ELISSA LANDI

Marjorie Rambeau
Ernest Truex
David Manners

HIT NO. 4 IN THE
To Roll Them Under The Seats!

HUSBAND

From the play by Julian Thompson
A JESSE L. LASKY production
Directed by Walter Lang

"MARRY ME AND MAKE AN HONEST MAN OF ME."

"COME ON UP AND SEE MY ETCHINGS"

JUST A COUPLE OF "CURB CRUISERS"

FOX May FESTIVAL
Did Somebody Say Exploitation Angles?

Here's a picture that's got 'em by the truckload. And FOX times its release just right for you to cash in on the present excitement. Happy, peppy and romantic. Foaming with fun. Spiced with merry tunes. And effervescent Buddy Rogers' puts on a show that will knock your eye out!

5¢ A GLASS

HIT NO. 5 IN THE
BUDDY ROGERS
MARIAN NIXON
Joseph Cawthorn  Dan Jarrett

Directed by
FRANK CRAVEN
(Who Knows What a Hit Should Have!)

FOX May FESTIVAL
Scores of showmen are beating their normal first run grosses with repeat showings of "State Fair." Take the tip!

Smashed all-time attendance record at Radio City Music Hall during Holy Week! First standing room in 3 years for Carolina Theatre, Pinehurst, N. C. (pop. 500). No town too big . . . or too small!

- Exhibitors who want ACTION get it from FOX right now! What a time to whoop it up with these superlative seven pictures booked in. Enough to make any showman’s blood tingle. Your greatest chance in years to pack your house for a solid month.

BOOK THEM IN A ROW FOR YOUR BEST MONTH IN YEARS!
OPEN WORLD MARKET FOR INDUSTRY SEEN IN RECIPROCAL TARIFF MOVE

Roosevelt Represented as Prepared to Require Lifting of Artificial Barriers, Such As Quotas Restricting Films

by FRANCIS L. BURT
Washington Correspondent

A barter plan of film executives to release millions in industry funds tied up by trade restrictions in foreign countries has been postponed pending outcome of the Washington preliminary economic conference opening Friday. See page 12.

Negotiation by President Roosevelt of reciprocal tariff treaties with foreign countries, following the world economic conference this summer, may restore to the motion picture industry an untrammeled world market.

Ready to amend our own tariff to meet the desires of foreign governments for the freer movement of their nationals' products to our markets, the President is represented as prepared to demand return, that artificial barriers to the free interchange of products, such as quotas and allotments, be abandoned.

Motion picture films, radio receivers and many other products have been subjected to various restrictions in many countries, and frequently delicate diplomatic situations have arisen from the charges of domestic producers that the quota requirements and other restrictions have been aimed principally at American goods.

Informal conversations are to be held late this month by President Roosevelt and his advisors with representatives of many nations, in preparation for the economic conference. These conversations will canvass the whole field of world problems, with a view to arriving at an understanding which will further the discussions at the formal conference. At that conference, it is the President's hope, the groundwork may be laid for new commercial treaties in the making of which the United States will forsake its historic attitude of equal treatment to the benefit of provisions in favor of a policy of trading rates and concessions with each nation individually.

The whole philosophy of the Roosevelt Administration with respect to international agreements, has been set forth by Secretary of Commerce Daniel C. Roper in a recent discussion of the legislation to be asked of Congress in the near future, authorizing the President to negotiate the treaties.

"With the crushing weight of economic depression bearing down everywhere, shrinkage in the demand for imported goods was inevitable," Secretary Roper pointed out.

"To add to the natural difficulties brought about by the destructive influences from our own power and the lowering price levels, the governments of the world have contributed to the difficulties of international trade by imposing artificial restrictions, such as high tariffs, import quotas, direct prohibition of certain imports, and restrictions upon the purchase of foreign exchange.

"Such measures, on the part of other countries, have usually been taken to remedy urgent conditions of internal finance or as a desperate attempt to balance their international payments by curtailing imports in ratio to declining exports. But whatever the motives behind them, these artificial restrictions are rapidly strangling what is left of international trade."

"Last year," the Secretary declared, "more than half of the 65 nations of commercial importance increased their trade barriers by one means or another."

Canada Makes Full Use Of Films in Propaganda

World-wide activities of the Canadian government Motion Picture Bureau, which is under the department of trade and commerce, as reviewed in the annual report presented to the Canadian House of Commons at Ottawa, are a revelation to those unfamiliar with this branch of the government. Canada is rated as the first country to make substantial use of motion picture films for propaganda and trade advertising.

This bureau produced and processed 1,250,000 feet of film during the past year, including six synchronized pictures of feature proportions. On March 31 last, the bureau had 4,394 reels of films in circulation in 30 countries throughout the world, an increase of 472 prints over the previous year. The total cost of all operations of the bureau for the past fiscal year was $53,892 while a revenue of $26,688 was secured through rental charges for government films used in theatres. Much of the distribution of the Canadian reels was obtained through the 35 Canadian trade commissioners around the world.

Monogram Convention Group on Way East

On their way east for the Monogram Pictures sales convention which opens Monday at Atlantic City, are the following:

From Los Angeles: Trem Carr, vice-president in charge of production; Lou Ostraw, production executive; Floyd St. John, western manager, and Howard Stubbins, Los Angeles manager.

Joining the party at Kansas City: Robert Withers of Kansas City, Barney Rosenthal and Nat Steinberg of St. Louis, Bill Underwood and Claude Ezell of Dallas; at Chicago: Irving Mandel and Harry Lorch; at Cleveland: Nat and Mrs. Lepton and J. S. Josey.

A convention special leaves Saturday from New York over the Pennsylvania road. It was two years ago at Atlantic City that W. Kay Johnston launched Monogram. Next Monday, when the sales forces gather at the same hotel, the Ambassador, the company will have achieved a mark of having produced and released 28 films and 34 westerns. A banquet Wednesday night will close the convention of close to 100 sales delegates.

Dowling Urges Campaign to Get U.S. Cooperation

A campaign to obtain the unqualified support of the entire theatrical field for governmental cooperation has been launched by Eddie Dowling, stage and motion picture star, and producer of musical comedies. Mr. Dowling, new president of the Theatrical Democratic League, returned to New York late last week from an extended conference with President Roosevelt.

"The President understands the problems which confront us and he is quite willing to arbitrate insofar as he is able," Mr. Dowling said. "Unjust taxation, union labor difficulties and deportation of alien talent are just a few of the problems with which we have to deal."

Mr. Dowling said the industry and the theatre should have some official medium at Washington through which common problems could be brought to the attention of the Government. "There might be far less wrangling if this were brought about, he said.

"The United States is the only civilized country on earth which has not some form of amusements subsidized by the Government," he said. "In Germany there are National theatres in almost every city of any size; there is a State opera and one of the world's foremost symphony orchestras is the property of that State. In England the three broadcasting companies are owned and operated by the Government, and in France the opera is controlled by the people, but in this country there is nothing."

It is high time that those engaged in the business of entertaining others took it upon themselves to get the recognition they so justly deserve. The motion picture industry is the sixth largest industry and it is a business. It should, therefore, be in a position to obtain assistance from Washington when such necessity arises."

The President, Mr. Dowling said, feels that a solution of some of the problems of the theatre and the motion picture would do much toward putting the country on its feet. The President also is said to be particularly interested in giving individuals connected with the amusement business the protection of the Government in tax matters. He believes, according to Mr. Dowling, that many penalties imposed upon theatricals by the Treasury Department have been the result of misunderstandings and the overbearing perhaps to the execution of its rules and regulations.

"Heretofore no branch of the amusement business has had a representative who was able to obtain the necessary cooperation from the Government," said Mr. Dowling. "There has never been anyone who had the best interests of the business at heart, insofar as securing that assistance goes."
The chart, based on Motion Picture Herald's listing of box office grosses, compares the relative fluctuations in receipts from eleven cities for the 32 weeks' period of September 2, 1932 to April 8, 1933. The 100 per cent line represents the average weekly gross taken in the eleven cities during the 32 weeks. The cities are Boston, Chicago, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland (Ore.) and San Francisco.

30 PER CENT DROP IN REVENUE IN CANADA

Colonel Cooper Sees Drop Due to Closed Theatres, Increase in French, English Bookings; Admission Price Cut Factor

by W. M. GLADISH
Canadian Correspondent

American distributors in Canada are facing a problem of dwindling profits because of an increase of product coupled with a reduction of theatres, now operating, according to Col. John A. Cooper, president of the Motion Picture Distributors of Canada. Col. Cooper cited a 5 per cent reduction in bookings due to closed theatres, another 2½ per cent of bookings gone French and 10 per cent British. This with an estimated decline of 12 per cent in attendance in 1932, with current declines even worse, translates into 30 per cent reduced revenue for the distributors of American pictures. However, attendance was less than for the same month in 1932. A further factor is the general reduction of admission prices.

"In January there were 111 sound-equipped theatres which were not open for business," Col. Cooper said. "There were thus about 13 per cent fewer film buyers, representing 5 per cent picture bookings. The other 87 per cent of theatres had lower receipts.

"To make matters worse for the distributors, there were more pictures offered.

France sends to Canada about 60 pictures annually and these cut off another 2½ per cent in bookings for films from the United States, the buyers of French films being in Quebec and Ontario where revenues are relatively higher than in other Provinces. "Yet this is not the whole story. British pictures, almost negligible until June, 1932, are now coming in freely. During 1933, the supply of British films in Canada will be about double that of 1932. Some theatres are going 'All-British.' Thus, British films will account for probably 10 per cent of total Canadian bookings."

Union Operators Return After Theatre Adjustment

Union projectionists returned on Monday to the Richmond theatre, North Adams, Mass., following the conclusion of an agreement between the operators' local and the theatre, adjusting the differences. Details of the settlement were not announced but a joint statement declared the terms satisfactory to both sides.

The theatre had been closed for three weeks as a result of the disagreement, but was reopened last Saturday with non-union projectionists. Union pickets, detailed to the house, were withdrawn when the agreement was reached. Manager Harrison of the Paramount, local competitive situation, announced the settlement concerning the Richmond from the stage of his theatre.

New 'Who's Who'

Concise Reference

After a lapse of three years, John Parker's intelligent and highly comprehensive "Who's Who in the Theatre," appears again in its seventh edition. Published by Isaac Pitman in London and distributed in this country by the same publishers, house, the volume deals primarily with and concentrates to a greater extent on the English, or more properly, the London stage.

In the fact, however, that American stage and screen players, writers, directors and the like, are represented, the reference book is also of definite value on this side of the water. New York theatres are listed, as is the executive personnel of Actors' Equity Association, New York.

Some 3,000 biographies are included, an increase of approximately 500 over the sixth edition. Most interesting are the genealogical tables of hereditary English theatrical families by John Malcolm Bullock, a careful study of family trees. A full contents page indicates a complete reference coverage of the London theatre, including playbills of the past two years, lists of English and American dramatic critics, notable productions and principal revivals, long runs, command performances, dimensional detail relative to London theatres, a roll of honor, interesting compilation of the wills of theatrical dead, seating plans of London's theatres. Mr. Parker's "Who's Who" continues virtually a standard of such compilations, crammed with facts and figures, conveniently arranged.
Hilles Among Three Co-Receivers of Paramount; WRIT IS DENIED

Action Protested by Samuel Zirn for Minority Stockholders and Saul E. Rogers for Bondholders; 46 Theatres Returned

Charles D. Hilles, formerly co-receiver; Louis J. Horowitz, of Thompson-Starret & Co., and Eugene W. Leake, of Film Securities Corporation, were elected trustees for bankruptcy for Paramount Public

lix Corporation, following a unanimous decision on Monday by the three judges sitting in the United States circuit court of appeals denying a motion for an injunction against the creditors, on further proceedings in the equity receivership under the corporation's petition. Creditors met at the Federal Building, New York, and elected the trustees after more than a month of legal wrangling. Mr. Hilles originally had been named co-receiver with Adolph Zukor January 26, and later as temporary trustee in bankruptcy after the company's voluntary petition on March 14. During the past four weeks the status of the corporation had been undeter-

ined because a minority bondholders' group fought to set aside the voluntary petition for an involuntary petition.

All the trustees are from outside the industry. Mr. Leake, formerly chairman of the board of American Express Company, is now president of Film Securities Corporation, holder of 660,000 shares of Loew stock purchased by William Fox prior to his exit from Fox Film Corp.

Compromise Move Fails

The trustees were nominated by Robert P. Levis, an attorney representing Allied Owners Corporation, who hold the firm's preferred stock and a creditor of Paramount to the extent of $8,000,000. Mr. Levis said that voting with him were 108 merchandise and service creditors represented by Nathan Bucalan with claims aggregating $1,980,965, and 660 creditors of the bondholders' protective group, whose claims amounted to $3,000,000. With the recording of these votes, Referee Henry K. Davis declared the trustees "overwhelmingly elected," and declined to entertain objections to the election entered by Samuel Zirn, attorney representing minority Paramoun

lt stockholders whose petition for involuntary receivership and bankruptcy actions against Paramount are on record in New York supreme court. Mr. Zirn was instructed by Referee Davis to put his objections into writing and file them with him. A joint bond of $100,000 was fixed for the trustees by Mr. Davis. A meeting will be held on May 1 at which time the trustees will be required to qualify.

Efforts to compromise with the opposing groups on candidates failed to materialize and Mr. Horowitz and Mr. Leake declared that while Saul E. Rogers, representing a bondholders' group, may oppose Mr. Hilles by challenging his qualifications. Victor House, attor-

ney for another bondholders' group, said Monday that he would consider the qualifications of Mr. Leake and Mr. Horowitz, whom he characterized as the "ringleaders" of the opposition group. The group had been centered on procedure rather than on personalities in the Paramount proceedings.

On Tuesday it was learned that Saul E. Rogers' attack on Mr. Hilles' qualifications would be one of the grounds that an equity receiver cannot be appointed a trustee in bankruptcy because one of the receiver's chief duties involves the protection of the assets of a corporation to the trustee. The trustee fixes the compensation for the duties of a receiver, which fact makes it a peculiar position inasmuch as he would have the task of turning over the company's assets to himself and also fixing his own remuneration as receiver.

Calls Procedure Illegal

Samuel Zirn, on Tuesday, asked that the whole procedure of electing the three trustees be set aside as illegal and arbitrary and that a new election be held. If necessary, he said, the matter will be taken before him by the supreme court. Rogers' failing was for an injunc-

ion to restrain the trustees from proceeding with the company's business on the same grounds.

"Many of the claims were lease rentals," Mr. Zirn said, "and lease claims cannot be proved in bankruptcy. Therefore, much of the $6,000,-

000 or more Zirn said his actions would be filed in U.S. district court within a week. He also said that during the proceedings no opportunity had been given him to have his claims examined by the claims of creditors who voted for the three trustees.

Ethian Aleya, of Root, Clark & Buckner, attorneys for the equity receivers, reported that the receivership of assets aggregating $2,313,000, as of March 25. This represents assets of Paramount and Public

lix not including any subsidiaries. On April 14 there was cash on hand of $337,000. Mr. Aleya reported; on March 25, accounts receivable totaled $751,000; notes receiv-

able, $309,000, and $71,000 in other maturing accounts.

Although denying the opposing groups' application for the appointment of a receiver under Para-

mount's voluntary petition, the court stipulated that its ruling was "without prejudice to the rights of the petitioners or others to urge the invalidity of the receivership because of prior state actions or for other reasons advanced in the lower courts."

The writ of prohibition was asked for by Arthur D. Gochenour, the Relman Holding Co., Inc., the estate of Augustus L. Ernst and others. In making the denial, the court said:

"There is ample authority for holding that voluntary proceedings begun after involuntary proceedings in bankruptcy may proceed, saving all rights the involuntary petitioners may dis-

close and leaving the District Court to require the procedure best adapted to preserve the rights of all the creditors."

Various activities of Paramount Publiclix prior to January 26, including the sale of its half

interest in the Columbia Broadcasting System to William S. Paley, associated with such interests as the transfer of 23 negatives to Film Production Corporation, will be investigated by commissioners several bondholders at present not aligned with executives of the company. A move to recover the 23 negatives will be made through the trustees in bankruptcy, it is under-

stood, with a view toward the pooling of stockholders last week for the appointment of a receiver for Film Production Corporation, on grounds that the corporation's actions in violation of the bondholders' rights, was denied by New York Supreme Court Judge Valente. Milton L. Ernst and other plaintiffs represented a total of $25,000,000 out of two issues aggregating $25,000,000.

Publicix and affiliates are reported to have returned approximately 40 houses to their original owners in the past six weeks.

Fox Production Cabinet Formed

Production problems of Fox Film Corporation will be handled hereafter by a cabinet of executives of Movietone City on the Coast. Sidney R. Kent, president, attended the inaugural session last Friday and re-
turned to New York immediately after the general business conferences.

In addition to Winfield Sheehan, production head for Fox, the cabinet is composed of J. J. Gain, Sol M. Wurtzel, Jesse L. Lasky, Al Rockett, Budd DeSylva, George Bercovitz, Edward Butcher, Julian Johnson, Philip Klein, Jason Joy, Arch Reeve, James O'Keefe, John Stone, William Crawford, Phil Friedman and George Wasson. Every department at the studio is represented.

The cabinet will meet once a week to dis-
cuss studio and production problems.

Immediately upon arriving in New York Tuesday morning, Mr. Kent set out to effect a reorganization of the company's financial structure.

Meanwhile, progress continued toward settlement of the various receivership activities of Fox theatre subsidiaries.

Reorganization of Fox Metropolitan Play-houses is progressing, the receivers report. The new company will have a goal of 125 houses, the exact number contingent upon the outcome of a hearing before federal judge Frank C. Gaffey, either April 25 or 26, on a rental dispute involving 25 upstate New York Schine houses. Originally the Fox Metropoli-

tan circuit had 140 houses.

Fox has dropped seven houses in the Denver territory. In Milwaukee, creditors of Mid-

wesotheatres, Inc., continued investigation to determine the receivership of certain Mid-

wesotheatres to Statewide and Wis-

conin Amusement Enterprises, Inc., before Midwesotheatres filed a petition in bankruptcy, Feb-

ruary 28. The $2,500,000 of West Coast assets in Los Angeles was deferred until Friday as examination into the qualifications of Charles Skouras, W. H. Moore and Charles C. Irwin as trustees in bankruptcy is to be con-

cluded first. Suit for $750,000 against Fox Theatres Corporation has been filed in Boston by Louis M. Bean, alleging breach of contract. It was charged that in 1928 agreements were made with Fox Northeastern Playhouses, Inc., for purchase or lease, but that on February 8, 1929, the date for signing, the contracts were not signed. The price to be paid was $284,184 and rental $125,000 annually for 23 years.

Plans are under way for Fox Film to have a permanent outlet on Broadway, a legitimate theatre, for showing its outstanding productions. The success of "Cavalcade" at the Gaiety is said to be responsible for this decision. De-

tails will be announced at the annual sales con-

vention starting, May 24 at the Ambassador hotel, Atlantic City.

Arrested in Stench Bombing

Explosion of a stench bomb in the Coloni-

nal theatre at Erie, Pa., was followed by the arrest of a Carl Schleicher. The Colonia-

l has operated nonunion since March 26, the projectionists having walked out on sus-

pension of services of a stagehand as mainte-

nance man.
WARNER SETS 11 FILMS FOR RELEASE

Warner has release dates already set on 11 features, running from April 22 to June 24, and 'The Natural' pictures ready, with their release dates, follow in chronological order.

April 22—"Elmer the Great," starring Joe E.

Brody, based on the stage play by Ring Lardner and George M.

Cohan.

April 29—"Picture Snatcher," starring James

Cagney in a story dealing with a tabloid

photographer's experiences.

May 6—"The Working Man," starring George

Ar里斯 in a comedy drama of big business.

May 13—"Lilly Turner," starring Ruth

Chatterton, George Brent, in a drama of medicine
shows, side shows and phony health exhibits.

May 20—"The Little Giant," starring Ed-

ward G. Robinson. A comedy drama of beer

barons and the beginning of beer.

May 27—"Gold Diggers of 1933," with all-

star cast of Warren William, Ruby Keeler,

Joan Blondell, in a musical which is part of

1933-34 product.

June 3—"Life of Jimmy Dolan," starring

Douglas Fairbanks, Jr., and Loretta Young, in a

story of a prize fighter who thought he was

wise.

June 3—"Somewhere in Sonora," a Western

with John Wayne and Henry B. Walthall, pro-

duced by Leon Schlesinger.

June 10—"Silk Express," with Neil Hamilton

and Sheila Terry. A story based upon the

boarding of silk trains carrying cargoes from the

Pacific coast to New York markets.

June 17—"Private Detective 62," starring Wil-

liam Farnum, in the way of private de-

tective agencies function.

June 24—"She Had to Say Yes," starring

Loretta Young with Lyle Talbot and Winne

Lightner. A women's picture dealing with

clothes models who are required to entertain

buyers.

ASSETS OF PACENT ELECTRIC, REPRODUCER ARE PURCHASED

Louis G. Pacent, president of the Pacent

Engineering Corp., New York, this week pur-

chased the assets of the Pacent Electric

Company, Inc., and its subsidiary, the Pacen-

t Reproducer Corp. The deal was made according to Mr. Pacent, to safeguard and

perpetuate the name, not only in Pacent

radio and sound reproducing equipment, but also for the radio, electrical, automotive and

general household devices being developed by his laboratory staff.

Move Revising Arbiter Fee On Film Rights Is Considered

An amendment to the minimum basic agreement which now exists between the Dramatists' Guild and theatrical managers and producers, whereby the fees to be paid to the arbiter for the sale of all motion picture rights to legitimate productions shall not exceed $20,000 in one year, has been sponsored by the committee representing the Guild and a group of managers affiliated

with the League of New York Theatres.

The amendment, which provides that the present minimum of $36 per cent of all mon-

ey accruing from the sale of motion picture rights goes to the arbiter, further reads that this same percentage should continue, but that at the end of the year, whatever money remains in the arbiter's account

over and above any balance due the arbiter will be divided equally between the Guild

and management. The amendment was discussed at a meeting of the producer-members of the league last week, but no definite action was taken. Further conferences between the producers and the dramatists' group are planned.

Meanwhile decision was reserved at the close of a second hearing last week in the arbitration case between Actors Equity and the Managers Protective Association. Each group contended that the other had breached the ten-year basic agreement which expires in May, 1934. The principal contention of the managerial group is that Equity has violated a clause which stipu-

lates that no producer shall receive more favorable terms than members of the MPA.

Equity contends that reputable managers never were required to post security guar-

anteeing payment of actors' salaries either before or since the formation of the protec-

tive association. Among other charges made by Equity is that defaulting members of

MPA owe Equity $23,900, for which the managerial body, according to the terms of the basic agreement, assumes responsibility.

GANGLION FILMS SEEN HARMLESS TO CHILD

Gangster and racketeer motion pictures serve as an outlet for the anti-social emo-

tions of children rather than as an incentive to criminal activity, in the opinion of Dr.

Frank Astor, field director of the National

Child Welfare Association, expressed follow-

ing the study of the reactions of more

than 1,000 children to all types of films over a period of three months. Dr. Astor

made his study in his capacity as director of the junior review group of the National

Board of Review of Motion Pictures.

Dr. Astor's statement was made specifically in response to a charge by Colonel

Ernest K. Coulter, general manager of the New York Society for the Prevention of

Cruelty to Children, that the gangster film frequently influences children to commit "serious offenses."

The director, who has supervised more than 1,000,000 school children in local clubs and

the like, said: "The mere statement by a juvenile delinquent that he committed a crime because he witnessed it on the screen" was not sufficient evidence that the motion picture was to blame. The claims of chil-

dren placing the responsibility for offenses on the motion picture is described by Dr.

Astor as "an impressive excuse" which the child sees as effective.

"There have always been reformers and censors," Dr. Astor said, in summing up the

protest against motion pictures, "and there will always be so long as there are persons who bragade emotional pleasures to others. In twenty-five years the gang-

ster picture, with films like 'The Natural' and 'White Heat,' two-gun men, will be looked upon as his-

torical documents and subject to no protest. But by that time another type of film will be the goat of the publicity hunters."

HOFFBERG GETS KENT FIRM

J. H. Hoffberg Company, Inc., has pur-

chased the foreign rights to "Sucker Money," from Willis Kent, producer.

ROSS SERVICE FIELD STAFF REARRANGED

Transfers and field promotions of the Ross Federal Service were announced this week by Harry A. Ross, president, at a meeting of eastern district branch managers at the home office in New York.

Walter Greene, Chicago manager, is transferred to New York as branch man-

ager; Walter Brown, manager of the Bos-

ton office, has been appointed midwestern representative and see health office; R.

G. Williams, Albany manager, to man-

ager of the Boston office; Ralph Thayer,

Charlotte manager, made Atlanta manager; Burt Jolly, Atlanta manager, to Charlotte.

C. C. Charles, theatre operator and film

salesman, has been appointed manager of the newly opened office at Oklahoma City.

Charles Wallace has been appointed man-

ager of the new office at Memphis. Mr. Ross announced the company would open an office in New Orleans early next week.

MAJESTIC PLANS SINGLE SALES OF FIVE SPECIALS

Individual selling of five leading Majestic productions, rather than by block-booking contract, is provided for in the new sales policy of the company. This policy, together with the four-picture production budget, is in accordance with the plan presented by Phil Goldstone at the recent meeting of Majestic franchise holders in New York. The plan becomes effective with the release of "The World Gone Mad," and applies also to "Sing, Sinner, Sing," "The Woman in the Chair," "Curtain at Eight," and "Buried Alive."

MPTOA TO NAME LEADER IN MAY

A meeting of the board of the Motion

Picture Theatre Owners of America is

planned for May, primarily to elect a new

president, to succeed Mr. A. L. Lightman, who has been continuing in a temporary capacity since expiration of his term.

NUNS SEE "WHITE SISTER"

Fifteen hundred nuns of the Catholic Sis-

ters of Greater New York attended a special screening of MGM's "The White Sister," this week at the Astor theatre, by arrange-

ment with the Associated Motion Picture Advertisers.

DEVELOPING ZANE GREY FILM

Film taken by Zane Grey, novelist, on a recent South Seas expedition, has arrived in Hollywood, where Paramount is develop-

ing it. Mr. Grey, whose novel, "Sunset Pass," is being screened by Paramount, has left for New Zealand gathering data in the vicinity for a new novel.

FORMS NEW EXCHANGE

The Russell Borg Film Company, inde-

pendent exchange, has been formed in Kan-

sas City by Russell C. Borg, former Edu-

cational branch manager. Marvin Godwin has joined Mr. Borg as booker.
Today We Live

(MGM)
Dramatic Romance

Although this lengthy yarn is burdened with a prolonged start in which the characters and relations of the principals are identified, it develops into a powerful dramatic romance, full of human interest and alive with thrilling action. The locale is first England and then France, with the World War as the background. Yet, far from being a war story; the motivating theme lies in conflicting, primal, human emotions. It is dignified, seldom theatrical. Basically it is an adventure picture, probably too deep for all but the older children.

Comic contrast serves continuously to ease the tension, yet never overrides the basic intent. The climax is spectacular and heroic. Actually the prolonged start which shows that Diana is pledged to Claude but has fallen in love with the American, Bogard, the action is in a British military base. A bomb-squad head-line says Bogard has been killed. To drown her sorrow, she gives herself to Claude, who never knew about Bogard, without benefit of clairvoyance; they tell her brother, Ronnie.

America enters the war. Diana is in the ambulance service. In a hospital it develops that Bogard wasn’t killed, but severely wounded. The lovers meet. The old passions, Claude and Bogard meet when the English boy is doing a little celebrating. Bogard takes him away from the military police, carries the boy home, in order to meet Diana.

Thinking that Claude is just set in a safe berth while thousands are dying in real war, Bogard plans to give him a taste of actual combat, a bombing plane. Claude belts down a few Boche planes in a dogfight. Bogard’s idea was that Claude might be killed. But they get back to port safely.

Ronnie, who has sensed Bogard’s motive, invites the American on a trip in the mosquito boat. More spectacular action as the little speedster torpedoes a cruiser. Bogard’s opinion of the English boys changes. Claude is blinded by a bullet.

Bogard wants to step out, and decides his only way is by death. He is ordered to bomb a Boche naval base. Ronnie overhears the plan. He wants to torpedo again. The blinded Claude, knowing now of the relation between Bogard and Diana, goes along. Plane and speed boat race for their objective. Ronnie pilots the boat and torpedo right into the side of the ship. Of course the boys perish. There is nothing for Bogard to do. The finale has Bogard and Diana standing beside a plaque as the names of Ronnie and Claude are placed with that of her father.

The logical way to stimulate unusual patron interest is through the powerful romance and drama. The spectacle and action should not be ignored, but where there is so much heart interest, that quality should be given the big play.
The Truth About Africa (William Alexander)

travels to Africa because, he says, "it is necessary to do some work done there and have a hand in it and in the possible exception of good, magnificent animal shots. If pictures of a ship reaching the African coast, a few ostriches, a motor safari or caravan rolling through the country, shooting with gun and camera as it goes, plus a few a lot of activity and the pygmies, be 'the truth about Africa,' then the title is well taken. But it is all too obviously an attempt to draw people to the box office by means of the picturesque, romance, reason, and is reasonably purveyed anything is supplied a long any his daughter Friedmann-Frederich. Fritz its with British expect full Rudolph. his M. not with them scene, title melody, more the as and its Zenda" Mountains." Renee again! support "The few Nancy wealthy laughs. hussar, the is struck overlooking executed Travelogue be 36 Travelogue be 34x876 execu-

The Maid of the Mountains (British International)

Musical Comedy

"The Maid of the Mountains" never pretends to be anything but musical comedy; it is played with lavish surroundings with actors more to please the audience than the actors. It has half the tractions powers, and has the same threadbare plot as every other known example of this particular form of entertainment. Deborah Carter, who stars in the romantic Balkans—"the Prisoner of Zenda" country, and because most of its musical numbers are world-wide, there is a certain charm about it which may excise its shortcomings over to the more material respects. It belongs to the school of "The New Moon" and "The Vagabond" and its object will be the success of those subjects, no more and no less.

Baldassare (you pronounce the final "e"), the brigand chief, after holding up a state ball, impersonates the new governor in order to rescue Teresa, his "maid of the mountains," from the clutches of secret police. As a part of supporting the program, the picture serves the purpose that any feature travelogue may serve—"AABRON, New York. Produced by Roto-Film. Directed by Baron Gourgaud. Cinematographe, S. R. Barth, Musical score by M. D. Newman. Dialogue by Sinclair Clark. Running time, 47 minutes.

Viktoria Und Ihr Husar

Viktoria and Her Husar (Kinematodrame)

The Cohens and Kellys in Trouble

(Real_BIGEM)

Comedy

In the "The Old and Out" comedy, with little interjection of contrasting drama or pathos, the Cohens and Kellys, or more properly, George Sidney and Charlie Murray, are at it again. That is, when they attend an event, the Cohens and their Kellys, who are obviously the teasing selling line, the punch line of the copy: "The Cohens and Kellys are at it again!"

When it is discovered that on this occasion they are aboard ship, a couple of old sea crones who become sad—fors they—tangled with gas, it's time for the Cohens and Kellys. And like the elephant, never forgets—her alimony; fall into more trouble with revenue agents and a boozing-horse running ship, it is obvious that when there is much to sell the comedy-thirsty patience. Mention in copy of the previous activities of the pair of old crones is advisable, but it is unnecessary to indulge in superlative comparisons between this and preceding efforts. Suffice it to ballyhoo another Cohen-Kelly comedy, replete with laughs, punch and action.

When Cohen accidentally starts a huge motor launch in motion, with Kelly, entangled in the trailing rope, towed behind, there is one of those Cohen-Kelly nonsense scenes which are always good for laughs. Cohen's antics are amusing, and when the launch misses great the gaffes of 20 inches, the audience cannot help but enjoy a laugh.

Wealthy, retired Cohen comes down to enjoy himself on the tugboat of Captain Kelly, whose attractive daughter is Maureen O'Sullivan. Accidently Cohen introduces his friend to Johanna Howland, the ex-wife with much back alimony due. Then the fun begins. The friend invite Miss Howland and Maude Fulton, her equally pugnacious companion, aboard a boat and a party to their stately yacht. And there is no one to realize that in reality Kelly's stupid deck hand. All goes well until the hens are tipped over. The Kellys, Cohen, in the back, and their wild ride, are lost in the night. They board a ship, only to find it the one they had left, a runner, captured by Henry Armetta, to which the party had transferred in an effort to get rid of the women. Again they escape, this time in a booze-laden small boat. When Cohen and Kelly are caught, the "pinch," but released when Kelly gives his consent to the marriage of his daughter to Frank Albertson, the cutter's captain, who, with the Cohens' help, supplies the romance incident to the comedy.

Let the selling be fully in keeping with the theme of the picture. Make it nonsensical, ridiculous as desired, promising a laugh at a time when people need laughs. Put over the idea of the Cohens and Kellys again, mixed with ex-wives, bootleggers and revenue officers. It is
not brilliant comedy; there is much in the nature of slapstick, but it is amusing, entertaining, and educational for the family.—AARON.

Produced and distributed by Universal. Story by Homer Croy and Vernon Smith. Screen play by Albert Beiler. Directed by John Ford. Released by Universal on December 19, 1933. Running time, 30 minutes. CAST

Nathan Cohen

George Sidney

Fay Bainter

Charles Palmerton

Malvina
d

Maureen O'Sullivan

Andre
d

Queenie

Joan Blondell

Pern

Mona Fultson

Captain Silva

Eustace Stickley

Freighter Captain

Ed LeSaint

Marry Me

(Gaumont-British)

Musical Comedy

This is another of those light pieces of work, held together by an ingeniously misinterpreted theory, that the British studios have been manufacturing so freely for a long period, and it is not the best of these. It has vitality, song, an amusing cast, songs of carousing and dancing that are pleasant, and lavish enough settings to please the most exacting "fan," but the early sequence that seems to have one never far from the scene unravels all its intricacies to determine what it is all supposed to be about. Which, perhaps, is a good thing, for if one were to examine the fabric too closely one would quickly perceive what diaphanous material it is constructed.

The producers have given it an unusual twist right from the start by setting the early sequences in a recording company, which suggests an immediate angle of exploitation—"she was only a phonograph record," etc. The idea is an opportunity for the manufacturer of phonographs to see the opportunity of playing with the technical terms associated with the phonograph," etc., so that your campaign must be of a frivolous type.

This (same) is what it is all about. Ann Linden records the title of the Electra Gramophone company, her uh-uh about Robert Hart, fellow-worker. He prefers, however, to fall for somebody else, whereupon Ann sets out to get him. She lives-bachelor-fashion with his two brothers and proves how indispensable she is. There is also the landlord whose warehouse is a talking film to sell his clients, and a lot else besides that does not affect the main issue—how Ann gets her man.

It is important to say that the players here just as one would expect them to in such slender surroundings, and contrive to make an average piece of entertainment material out of the picture. Rene Muller, it must be said, is no better here than any number of other feminine stars might have been, and the male characters are hardly more than competent, though we might except George Robey and——oh, I nearly forgot him—your own Harry Green, bringing the brand of the Bernard, the manner that makes the sublety for which he is renowned. Of course, you'll make him the top-liner of your campaign.

For the rest, you have the songs to plug, the comedy sequences of the picture, and its title on which you can base an effective campaign. On such a plan it should turn up in at least average terms.—AARON.


Ann Linden

Renate Muller

Singer

Alois Novak

Edna

George Robey

Robert Hart

Paul Hart

Maurice Evans

Billy Hart

Choir

Billy Caryll

Ida Brun

The World Gone Mad

(Majestic)

Drama

Well have the elements of comedy and drama been blended here to produce a definitely interesting and entertaining motion picture, especially unusual as a breathing of an independent company and unquestionably comparing most favorably with the product of the larger studios. The lead is a finely handled piece of work, which gives evidence of the capable directorial hand of Christy Cabanne.

The title is of doubtful value, in that it may be interpreted as a comment of an independent company and its work, or taken as a sound advice. The story is a naturalistic one, and in its treatment of the complications, the building of false certitude domains upon a fictitious foundation of watered stock, pseudo-assets, the picture—and the title may be applied to both. A fast-moving, straightforward selling.

The cast is excellent in its work, though not completely top-rank in salability as material. Leading the cast, and deservedly so, is Pat O'Brien, active, fast-thinking and straight-forward. He handles already sparkling dialogue to a turn, bringing out all there is in it, and adding a dash of restless, slyly interjected comedy to plot which otherwise would have been somewhat halting. But here also the timeliness of the subject matter of the drama, the corruption of the assassination, brings it out of the class of elder story by its modern note. Evelyn Brent, Neil Hamilton, Mary Birch, Richard Tucker, John St. Polis, little Foster Phelps, are all shown in fine character parts.

When Wallis Clark, district attorney, on the verge of uncovering just such a corruption mechanism, in its final form, is confronted, under suspicious circumstances in a woman's apartment, his good friends, O'Brien and Hamilton, named district attorneys, are able to uncover what they are sure was a "frame-up." Complications are introduced by the fact that Hamilton is engaged to Miss Brie, daughter of St. Polis, president of the corporation and unaware of the machinations of his board chairman, Rich-ard. O'Brien, in working his own peculiar way, with Hamilton uneports the plan which put Clarks in the hot spot and the racketeer brought in by the racketeer ring guilty of the murder. Had the timely angle in the copy, sell the smart per-formance of O'Brien with his finely contrasting comedy and get over the fact that this is strong drama, shaded with laughs, and with a full quota of action. One scene, of O'Brien on his final stand, is well put in a dark room, may cause local face-backs, but it is not too badly overcome, and its reason is important to the plot structure. The picture is excellent entertainment—for adults.—AARON.


Andy Terrell

Pat O'Brien

Carroll

Evelyn Brent

Lair

Neil Hamilton

Diane Cormwell

Mary Brie

Eau Claire

Mary Cushmore

Graham

Mona Fultson

Al Washington

Dorothy Cameron

J. Carroll Nash

Ellen Hopper

Buster Phelps

Glenda Fucik

Ginger Croswell

John St. Polis

Esther Mitchell

Avery Henderson

Wally Clark

Gordon Cohen

Max Davidson

Baird

Lloyd Ingrams

Susan Beekes

Irene Courtney

Paramount Pictorial

(Paramount)

Interesting

Opening with a measure of pictorial beauty indicating the coming of spring, this subject, number 10 of the series, next offers interesting material in color emphasizing the manner in which the studio's new color test tubes and microscopes aids in the detection of crime. A popular note is introduced in an amusing, fast-moving piece to the tune of "Three X." Sisters of radio popularity achieve their simulations of musical instruments.—Running time, 10 minutes.

Puzzled Pals

(Radio-Photo)

Dixie

There's something of a puzzle for the patron, also, in finding promptings to his risibilities in this Tom and Jerry cartoon of the unpopular stock and his cargo. The youngsters susceptibility was breached by his determination to handle a vacuum cleaner to collect everything in the place—including too much footglove.—Running time, 7 minutes.
A CLASS Production
With MASS Appeal —
and that's a combination that will always make money!

NANCY CARROLL — FRANK MORGAN
PAUL LUKAS — GLORIA STUART
Jean Dixon, Donald Cook, Walter Pidgeon. Produced
by Carl Laemmle, Jr., from the play by Ladislaus Fodor.
Screenplay by William Anthony McGuire. Directed
by JAMES WHALE. Presented by Carl Laemmle.
Soviets on Parade (Kinematrade)

Propaganda

Obviously designed for propaganda, and produced by Soyuzkino, Russia's state-controlled motion picture producing organization, "Soviets on Parade" offers literally a parade of gigantic proportions, equally sizable significance.

The market for the product is definitely circumscribed, its exhibition necessarily restricted to the larger metropolitan center where each material as this may find a reasonable potential audience, or in other locations where a substantial interest, through either community groups or schools, can be awakened to the opportunity of a panoramic glimpse of the might that is Russia.

The film, sequences, accompanying dialogue of an explanatory nature lauds the Soviet purpose, explains its intent. In the later phaseres, the superimposed subtitle is utilized, entirely supplementing the dialogue. Also in the closing portions natural sound is employed with a definite effectiveness.

In the nature of introductory material, the film opens with something in the nature of a kaleidoscopic pictorial record of certain of the major achievements of the Soviet state in its industrial, educational, and artistic aspects. Mr. Medbury's films are prominent growing pains, such as the famed hydro-electric station and dam at Dnieperostrov, the collective farm buildings, and the working citizens armed with shovels, pitchforks. Reviewing the parade, which required from nine a. m. to five p. m. to pass, are seen Stalin, the Soviet dictator, and various other officials of the government. Interesting, almost amusing are the cleverly inserted shots of the foreign military representatives. Their faces are set in glowing concentration as they watch the enormous hordes of military and civilian power pass.

The film makes unusual pictorial material, and a series of shots may be sold to draw a certain patronage of the curious, the interested, to whom the film may best appeal—AARONSON, NEW YORK.


Laughing With Medbury in Wonders of the World (Columbia)

Flat

Mr. Medbury wanders about the world with a camera, in his series of shorts, and in this particular number records various of the world's most notable phenomena, whether of man's making or nature's. Pictorially, then, and in this instance particularly, Mr. Medbury's films are acceptable. But he indulges, at every opportunity (and he makes many) in what he is aptly referred to as laughs. In the manufacturing of this subject, timing was inserted for laughs, at the conclusion of Mr. Medbury's remark in each case, a sub-title being an interval lacking dialogue. At a Broadway house, with full justification in each instance the silence of the audience was deafening—Running time, 8 minutes.

Mr. Bride (MGM)

Fair Comedy

Charley Chase is reasonably comic in this Hal Roach number, as the assistant who is forced to pose as a bride on a fictitious hony-moon, on which his boss embarks so that he will be prepared when the real thing happens. Chase is consequently thrown into various awkward situations, being in every case the butt of the joke. But he gets the last laugh when the girl, the boss's secretary, acknowledges the parts of the comedy, with a few laughable situations.—Running time, 19 minutes.

The Rookie (Paramount)

Weak Comedy

Tom Howard, the rookie detective, has a badge but no brains. Followed by his understudy, he meets three burglars outside a jewelry store and marches them inside the place to prove to his own satisfaction that they pulled the job. The sacks they are carrying are emptied, the silver-plate and jewelry replaced in the cases. The clean-up re-commences, Howard sitting to one side and giving his stooge the low-down. After the lights come on again Tom is missing his badge and the room is stripped clean. Lack of originality in treatment weakens the comedy.

Michigan (Educational)

Singing and Scenes

Ketaki Winternitz and the Alumni Glee Club sing the story of the university at Ann Arbor in this number of the Spirit of the Campus series. Splendid singing is supported by choice shots of the buildings and grounds. This series should present good tidew possibilities.—Running time, 8 minutes.

Ricksha Rhythm (Fox)

Interesting

One of a new group of the Fox "Magic Carpet of Movietone" series, this subject carries the audience to Shanghai, busy seaport of China, where the ricksha, with its human power, races through busy streets beside the modern automobile. Fox, in this series, has not used the usual off-screen dialogue accompanying the subjects, permitting the material to speak for itself, with occasional use of natural sound and appropriate musical background. These shorts are definitely of unusual quality, and so many of that type and distinctly an asset to any film program.—Running time, 10 minutes.

Bone Crushers (MGM)

Sporting Action

The sport fan, particularly the follower of the ancient art of catch-as-catch-can, should find a kick in this subject of the Sport Champions series, a series of explanatory dialogue. Slow-motion makes more effective the pictures of famed holds. Several fast bouts put a punch in the subject.—Running time, 8 minutes.

Berlin: Its Sports and Recreation (Mary Warner)

Of Interest

A German short, lacking dialogue but with superimposed English subtitles, this subject indicates the manner in which the populace of Germany's capital passes its moments of recreation. Resorts, the race track, street and park cabarets, playgrounds, parks, spots for their bit of camera attention. Generally lively, the film none the less loses somewhat because of the absence of spoken explanation. Of interest, however.—Running time, 8 minutes.

The Green Heart of Germany (Mary Warner)

Fine Scene

Excelling particularly in the matter of its scenic presentation, this German subject records certain of the beautiful scenery in the mountains of Thuringia, somewhere in central Germany. Superimposed English subtitles take the place of explanatory comment. As a scenic, with the addition of native dances, dress and sports, it becomes an interesting subject of rather general appeal.—Running time, 20 minutes.

Teacher's Pests (Universal)

Amusing

Oswald the Rabbit and his assorted animated animal pals succeed in making life a terrible make-shift around the class, with numbers dancing on the blackboard and books flying about. The youngsters should enjoy this cartoon, while their elders will probably find a laugh or two therein.—Running time, 7 minutes.

Football Footwork (MGM)

Sparkling

"All-American" football players get that way is the idea of "Football Footwork." Shown in both slow and standard speed, picture demonstrates training necessary for a player to hold his feet in quick runs and shifts and the hip-work and technique necessary once he is in a broken field. Rudiments of punting, drop and place kicking are illustrated with remarks by Dick Hanley and demonstrations by the Northwestern squad and "Pug" Rennter. Pete Smith's wise-cracking adds additional sparkle to a novel idea. Running time, 12 minutes.

Lizzie Strata (Universal)

Fair

Universal has taken old clip shots from one of the old extravaganzas centering about the Greek Olympic Games and the well-filled stadium, and run in shots of modern auto racing, football games and other sports, accompanied by dialogue which attempts, but does not in general succeed in being funny. A fair subject.—Running time, 10 minutes.

Polly Ticks (Educational)

Laughs

The Baby Stars do a laughable bit of burlesquing big time national politics. The big Senator from the West goes to Washington on a "no more castor oil" platform, runs into the high pressure lobbyist and his gang, gets a working over by the vamp lure, falls for a story, builds up a series of runaways and explanatory dialogue. Slow-motion makes more effective the pictures of famed holds. Several fast bouts put a punch in the subject.—Running time, 8 minutes.

Married or Single (Universal)

Entertaining

For the tried and true of radio fandom this subject, in common with the others of the Nick Kenny group produced by Rowland-Brice, should prove entertaining. With an immortal story built as much in a fashionable woman's shop, various prominent radio stars "do their stuff" in fairly effective fashion. Included are Little Jack Little, William Hall, Irene Beasley, Freddie Martin and orchestra, Pearl Osgood.—Running time, 21 minutes.
HIS NAME IS MAGIC TO MILLIONS

Nearly every girl or woman who can read has read RICHARD HALLIBURTON! He has brought romance to travel and the thrill of adventure to the largest woman audience in America... the millions who read his books!... a ready-made audience eager to see and hear him for the first time on the screen!

INDIA SPEAKS with RICHARD HALLIBURTON

Here he takes another "Royal Road to Romance"... and reveals India, Mother of ten thousand sins in his most "Glorious Adventure"... in that fabled world of golden towers and dark mysteries, where Heathen gods look down unashamed on human orgies and men hope to be hoisted to heaven by a cow's tail!

Author of "The Royal Road to Romance" "The Glorious Adventure" "The Flying Carpet" and other best selling books.

PRODUCED BY WALTER FUTTER who made "AFRICA SPEAKS"

DISTRIBUTED BY RKO-RADIO PICTURES
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Gross</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<td>&quot;Cobens and Kellys in Trouble&quot; (U. and J.)</td>
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<td>&quot;Gabriel Over the White House&quot; (MGM) (1st week)</td>
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<td>&quot;Girl Missing&quot; (W. B.) and &quot;Penal Code&quot; (Fremor)</td>
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<td>&quot;From Hell to Heaven&quot; (Para.)</td>
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<td>Mall</td>
<td>&quot;A Lady's Profession&quot; (Para.) and &quot;Our Betters&quot; (Radio)</td>
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<td>&quot;Mystery of the Wax Museum&quot; (Wax)</td>
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<td>RKO Palace</td>
<td>&quot;Rasputin and the Empress&quot; (MGM)</td>
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<td>10,000</td>
<td>&quot;The White Sister&quot; (MGM)</td>
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<td>State</td>
<td>&quot;What! No Beer?&quot; (MGU)</td>
<td>1,400</td>
<td>10,500</td>
<td>&quot;Christopher Strong&quot; (Radio)</td>
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<td>Stillman</td>
<td>&quot;Women They Talk About&quot; (W. B.)</td>
<td>1,900</td>
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<td>&quot;From Hell to Heaven&quot; (Para.)</td>
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<td>Warner's Lake</td>
<td>&quot;Smoke Lightning&quot; (Fox) (2 days)</td>
<td>800</td>
<td>3,000</td>
<td>&quot;Broadway Bad&quot; (Fox)</td>
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<td>&quot;Cobens and Kellys in Trouble&quot; (U.)</td>
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<td>&quot;They Just Had to Get Married&quot; (U.) and &quot;The Big Payoff&quot; (MGM)</td>
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<td>&quot;Pick Up&quot; (Para.)</td>
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<td>&quot;The Big Cage&quot; (U.)</td>
<td>1,700</td>
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<td>&quot;Topaze&quot; (Radio)</td>
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<td>&quot;Please Cruise&quot; (Fox)</td>
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<td>&quot;Clear All Wires&quot; (MGM) (2nd week)</td>
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<td>Downtown</td>
<td>&quot;2nd Street&quot; (W. B.)</td>
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<td>&quot;Strictly Personal&quot; (Para.)</td>
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<td>Fisher</td>
<td>&quot;After the Ball&quot; (Fox) and &quot;Afraid to Talk&quot; (U.)</td>
<td>5,100</td>
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<td>&quot;Clear All Wires&quot; (MGM) (2nd week)</td>
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<td>Fox</td>
<td>&quot;Lady They Talk About&quot; (W. B.) and &quot;Under the Tonto Rim&quot; (Para.)</td>
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<td>&quot;Clear All Wires&quot; (MGM) (2nd week)</td>
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<td>Michigan</td>
<td>&quot;Strictly Personal&quot; (Para.) (Para.)</td>
<td>4,000</td>
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<td>&quot;Gabriel Over the White House&quot; (MGM) (1st week)</td>
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<tr>
<td>United Artists</td>
<td>&quot;Gabriel Over the White House&quot; (MGM) (3rd week)</td>
<td>2,000</td>
<td>7,300</td>
<td>&quot;King Kong&quot; (Radio) (2nd week)</td>
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(Theatrical receipts for the calendar week ended April 15, 1933, reached an aggregate gross of $1,035,962 from 110 houses in 19 major cities, a decrease of $88,622 from the total of the previous calendar week, ended April 8, when 106 theatres in 19 cities grossed $1,124,584. During the more recent period, Kansas City theatres, due to labor troubles, operated only three and five days in different cases, which accounts in part for the decrease. During the more recent week no new "highs" were established, while six new "lows" were noted.)
FOX MOVIOIIE NEWS—No. 59—Al Smith hosts New York's first real beer—Horace Hoit issues call for girl—Josephine Decker goes to Mexico—Chinese refugees from Great Wall—Capital blossoms herald Spring—Italian air force has birthday.


HEARST METROTEC NEWS—No. 59—Nation welcomes Easter—Bears perform at Sydney, Australia—"Human arrow" latest in Sydney—Cade G. Bowers is envoy to Spain—Racing opens at Hayve de Grace, Md.—Battle under water at Silver Springs, Fla.

PARAMOUNT NEWS—No. 73—Boycott scenes in Berlin—Shaw leaves New York—Very poor, Aaron crash—Church opens Holy Year in Rome—Baseball season opens—Soldiers leap from planes over Chat-snut Field, Ill.


PATHE NEWS—No. 75—Behind scenes at White House—Baseball season opened in Washington by president—Shaw arrives in New York—Pictures of Nazi boycott in Berlin—Pop opens Holy Year in Rome—ElephantN drinks beer at Atlanta.


UNIVERSAL NEWSREEL—No. 137—President host at Easter fete in Washington—Dedicate home for dignitaries, Macao at Snugville, Cal—Salesman makes portraits with typewriter in Rome.

Sennett Opens Plant for Rental by Independents

Mack Sennett has opened the Sennett studio on the Coast to independent production. His plan permits the independent producer to avail himself of a unit system whereby all departments and the entire Sennett staff will function for each unit producer.

Jed Bueh has been named by Mr. Sennett manager of the new unit leasing department.

ON BROADWAY

Week of April 15

MAYFAIR

Screw's Party—Columbia

PARAMOUNT

At the Pharmacist's—Paramount

RIALTO

Let's Dance—Paramount

Moonlight Fantasy—Paramount

Sweet Cookie—Paramount

RIVOLI

Knight Duty—Educational

Ye Olde Days—United Artists

RKO ROXY

Torchy Turns Turtle—Educational

ROXY

Bebes in the Woods—United Artists

Sally—Master Art

Products

WABASH AVENUE

CHICAGO

Lester Retchin of the Howard theatre, one of the city's successful and enterprising showmen, is celebrating his fifteenth anniversary as the Howard proprietor. Concurrent with the celebration he is doing something he never has done before—holding a picture an entire week, despite the fact that it already has played at a nearby competitive house for three and four days. It is Warner's "42nd Street," for which he has prepared an unusual lobby display.

Allied Theatres of Illinois has formed a purchasing department to act as a clearing house in quantity purchases of equipment and accessories for theatres. For the present the purchasing unit is confining its activities to such supplies as cleaning compounds, mops and brooms.

Harry Walders is now country booker for RKO, having succeeded Harry Silverman, resigned.

Al Steffes will open the Playhouse theatre on Michigan avenue April 20. The former Allied president is planning an opening in keeping with the "snooty" atmosphere he is creating for the house and says opening night tickets may be placed as high as $10.

Filmack Trailer Company, headed by Irving Mack, has consolidated with Midwest Film Company, operated by Mrs. Alma Melvin and Frank Bauer. The Filmack name will be retained for the combined organization, as will be the Filmack personnel. Offices have been moved to 184 S. Wabash, where an entire floor has been leased.

HOLQUIST

U.S. STEEL CORP.

... for Standardizing the Production of Steel for INDUSTRIAL AMERICA

CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK

HOLLYWOOD
## Theatre Receipts—Cont'd

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<th>Theatres</th>
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<td>Gruman's Chinese</td>
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(Tabulation covers period from January, 1933, to date)

**Hollywood**

- **Gruman's Chinese**: *King Kong* (Radio) 5,907
- **W. B. Hollywood**: *Grand Slam* (F. N.) 8,795

**Kansas City**

- **Mainstreet**: *Private Jones* (U.) 3,000
- **Midland**: *Perfect Understanding* (U. A.) 4,900
- **Newman**: *The Keyhole* (W. B.) 4,000
- **Uptown**: *Broadway Bad* (Fox) 1,700

**Los Angeles**

- **Loew's State**: *Gabriel Over the White House* 15,911
- **Paramount**: *Murders in the Zoo* (Para.) 14,000
- **RKO**: *Col. and Kelly in Trouble* 3,500
- **W. B. Downtown**: *42nd Street* (W. B.) 12,452
- **W. B. Western**: *42nd Street* (W. B.) 6,422

**Minneapolis**

- **Century**: *42nd Street* (W. B.) 3,000
- **Lyric**: *Cabin in the Cotton* (F. N.) 2,000
- **RKO Orpheum**: *King Kong* (Radio) 6,500
- **State**: *Gabriel Over the White House* 7,000

**Montreal**

- **Capitol**: *Lady's Profession* (Para.) 9,000
- **Imperial**: *Allo, Mademoiselle* (French) 1,500
- **Loew's**: *Mystery of the Wax Museum* 11,500
- **Palace**: *Rasputin and the Empress* 9,000
- **Princess**: *Cyrano* (U. A.) and *Say It With Flowers* (British) 7,000

**New York**

- **Astor**: *The White Sister* (MGM) 9,000
- **Cameo**: *King Kong* (Radio) 3,700
- **Capitol**: *Gabriel Over the White House* 38,883
- **Mayfair**: *M* (Foremost) 12,300
- **Palace**: *Parole Girl* (Col.) 4,500
- **Paramount**: *The Mind Reader* (F. N.) 18,200
- **Rialto**: *Destination Unknown* (U.) and *The Fighting President* (U.) 5,800
- **Rivoli**: *Secrets* (U. A.) 10,200
- **RKO Music Hall**: *Cavalcade* (Fox) 107,761
- **RKO Roxy**: *Out All Night* (U.) 24,371
- **Roxy**: *Infernal Machine* (Fox) 15,500
- **Strand**: *42nd Street* (W. B.) 21,620

**Oklahoma City**

- **Capitol**: *Topsare* (Radio) 3,000
- **Criterion**: *Pick Up* (Para.) 5,300
- **Liberty**: *Parole Girl* (Col.) 1,000
- **Mid-West**: *The Big Cage* (U.) 1,500
A national institution, planning to enter the motion picture field, wanted men. The sales manager they engaged knew the industry so he advertised for men in MOTION PICTURE HERALD. His copy was modest, his replies numerous but above all else highly satisfactory.

"I wanted contact with high calibered, intelligent men'", he said. "I wanted them from all over the country. I figured that the man who was alert to the business and intelligent would be a reader of MOTION PICTURE HERALD. The replies I received proved my theory. I did not get a single letter that I could conscientiously throw in the waste basket as unworthy of consideration. There was no riff-raff response. Every single applicant gave responsible references and showed, by his letter, that he was worth considering."

There are two results possible from advertising, volume and quality. This advertiser got both—plus wide distribution—from MOTION PICTURE HERALD. He addressed his message to a very small fraction of MOTION PICTURE HERALD'S circulation but what he found out was: THE RIGHT PEOPLE READ IT, AND ITS PULL IS WIDESPREAD.
### 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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</thead>
<tbody>
<tr>
<td><strong>Omaha</strong></td>
<td></td>
<td></td>
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<tr>
<td>Orpheum</td>
<td>4,000</td>
<td></td>
<td></td>
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<tr>
<td>&quot;Maiden in Uniform&quot; (Kaminsky &amp; Cochrane) and &quot;Air Hostess&quot; (Col.) (6 days)</td>
<td>6,500</td>
<td>&quot;Christopher Strong&quot; (Radio) and &quot;Lucky Devils&quot; (Radio)</td>
<td>6,500</td>
</tr>
<tr>
<td>Paramount</td>
<td>2,900</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Rasputin and the Empress&quot;</td>
<td>7,500</td>
<td>&quot;Gabriel Over the White House&quot;</td>
<td>7,750</td>
</tr>
<tr>
<td>State</td>
<td>1,200</td>
<td>750</td>
<td>&quot;The Depth Kiss&quot; (World Wide) (4 days)</td>
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<tr>
<td>&quot;Humanity&quot; (Fox) (6 days)</td>
<td>600</td>
<td>&quot;Fast Workers&quot; (MGM) (3 days)</td>
<td>750</td>
</tr>
<tr>
<td>World</td>
<td>2,500</td>
<td></td>
<td>&quot;Grand Slam&quot; (F. N.) and &quot;Sailor's Luck&quot; (Fox)</td>
</tr>
<tr>
<td>&quot;What! No Beer?&quot; (MGM) and &quot;Ladies They Talk About&quot; (W. B.)</td>
<td>6,900</td>
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<tr>
<td><strong>Philadelphia</strong></td>
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<tr>
<td>Arcadia</td>
<td>600</td>
<td>2,000</td>
<td>&quot;Rome Express&quot; (U.) (4 days)</td>
</tr>
<tr>
<td>Boyd</td>
<td>2,400</td>
<td>10,000</td>
<td>&quot;Rasputin and the Empress&quot; (MGM) (6 days)</td>
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<tr>
<td>Earle</td>
<td>2,000</td>
<td>12,000</td>
<td>&quot;Crime of the Century&quot; (Par.) (16 days)</td>
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<tr>
<td>Fox</td>
<td>3,000</td>
<td>16,100</td>
<td>&quot;Plexus&quot; (Fox) (6 days)</td>
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<tr>
<td>&quot;The Mind Reader&quot; (F. N.)</td>
<td>2,800</td>
<td>&quot;Rascal&quot; (MGM) (2nd week)</td>
<td>7,000</td>
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<tr>
<td>Keith's</td>
<td>2,000</td>
<td>6,500</td>
<td>Our Recent&quot; (Radio) (3 days)</td>
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<tr>
<td>Stanley</td>
<td>1,750</td>
<td>9,000</td>
<td>&quot;Gabriel Over the White House&quot; (MGM) (1st week-6 days)</td>
</tr>
<tr>
<td>Stanton</td>
<td>3,000</td>
<td>6,500</td>
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<tr>
<td>30c-50c</td>
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<tr>
<td><strong>Portland, Ore.</strong></td>
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<tr>
<td>Broadway</td>
<td>1,912</td>
<td>5,000</td>
<td>&quot;Pick Up&quot; (Para.) (2nd week)</td>
</tr>
<tr>
<td>Liberty</td>
<td>1,800</td>
<td>2,500</td>
<td>&quot;Men Must Fight&quot; (MGM)</td>
</tr>
<tr>
<td>RKO Orpheum</td>
<td>1,700</td>
<td>4,700</td>
<td>&quot;Rasputin and the Empress&quot; (MGM) (3rd week)</td>
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<tr>
<td><strong>San Francisco</strong></td>
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<tr>
<td>Embassy</td>
<td>1,380</td>
<td>3,000</td>
<td>&quot;Love Sins&quot; (State Rights) (2nd week-4 days)</td>
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<tr>
<td>Filmore</td>
<td>1,400</td>
<td>1,800</td>
<td>&quot;Valis Paradise&quot; (Foreign)</td>
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<tr>
<td>Fox</td>
<td>4,600</td>
<td>15,000</td>
<td>&quot;What a Woman Tell&quot; (Majestic)</td>
</tr>
<tr>
<td>Golden Gate</td>
<td>2,800</td>
<td>12,000</td>
<td>&quot;Christopher Strong&quot; (Radio)</td>
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<tr>
<td>Paramount</td>
<td>2,870</td>
<td>13,000</td>
<td>&quot;Gabriel Over the White House&quot; (MGM)</td>
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<tr>
<td>United Artists</td>
<td>945</td>
<td>4,900</td>
<td>&quot;Whistling in the Dark&quot; (MGM) and &quot;Pleasure Cruise&quot; (Fox)</td>
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<tr>
<td><strong>Seattle</strong></td>
<td></td>
<td></td>
<td>&quot;Secrets&quot; (2nd week)</td>
</tr>
<tr>
<td>Blue Moon</td>
<td>950</td>
<td>3,000</td>
<td>&quot;Grand Slam&quot; (F. N.)</td>
</tr>
<tr>
<td>Fifth Avenue</td>
<td>2,750</td>
<td>5,300</td>
<td>&quot;The Big Drive&quot; (First Div.)</td>
</tr>
<tr>
<td>Liberty</td>
<td>2,000</td>
<td>2,900</td>
<td>&quot;Gabriel Over the White House&quot; (MGM)</td>
</tr>
<tr>
<td>Music Box</td>
<td>950</td>
<td>5,500</td>
<td>&quot;Death of a Man's Land&quot; (Allied)</td>
</tr>
<tr>
<td>Paramount</td>
<td>3,050</td>
<td>4,100</td>
<td>&quot;Dish Street&quot; (W. B.) (1st week)</td>
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<tr>
<td>Rex</td>
<td>1,500</td>
<td>2,150</td>
<td>&quot;Salute's Luck&quot; (Fox) and &quot;Dangerously Yours&quot; (Fox)</td>
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<tr>
<td><strong>Washington</strong></td>
<td></td>
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<tr>
<td>Columbia</td>
<td>1,232</td>
<td>2,800</td>
<td>&quot;Infernal Machine&quot; (Fox)</td>
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<tr>
<td>Earle</td>
<td>2,232</td>
<td>19,000</td>
<td>&quot;Girl Missing&quot; (W. B.)</td>
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<tr>
<td>Fox</td>
<td>3,145</td>
<td>22,000</td>
<td>&quot;Men Must Fight&quot; (MGM)</td>
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<tr>
<td>Loew's Palace</td>
<td>2,163</td>
<td>12,500</td>
<td>&quot;Gabriel Over the White House&quot; (MGM)</td>
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<tr>
<td>Metropolitan</td>
<td>1,600</td>
<td>6,250</td>
<td>&quot;Sign of the Cross&quot; (Para.)</td>
</tr>
<tr>
<td>RKO Keith's...</td>
<td>1,332</td>
<td>3,300</td>
<td>&quot;Destination Unknown&quot; (U.)</td>
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</tbody>
</table>

### Theatres Receipts—Cont’d

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Gross (1st week)</th>
<th>Gross (2nd week)</th>
<th>Gross (3rd week)</th>
<th>Gross (4th week)</th>
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</thead>
<tbody>
<tr>
<td>&quot;Art Hostess&quot; (Col.)</td>
<td>19,000</td>
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<tr>
<td>&quot;Sailor's Luck&quot; (Fox)</td>
<td>2,200</td>
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<tr>
<td>&quot;Perfect Understanding&quot; (U. A.)</td>
<td>12,500</td>
<td></td>
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<tr>
<td>&quot;Maiden in Uniform&quot; (Kaminsky &amp; Cochrane)</td>
<td>6,250</td>
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<tr>
<td>&quot;Virtue&quot; (Col.)</td>
<td>3,300</td>
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<tr>
<td>&quot;Rasputin and the Empress&quot;</td>
<td>1,800</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;What! No Beer?&quot; (MGM) and &quot;Ladies They Talk About&quot; (W. B.)</td>
<td>6,900</td>
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</tbody>
</table>

### Tabulation covers period from January, 1932 to date
TRAVELERS...

Harry M. Warner, president of Warner-First National, accompanied by his aide, Sam Schneider, is due in New York from the industry conferences at Hollywood.

John Gilbert and his wife, Virginia Bruce, arrived in New York from California, aboard the Santa Paula of the Grace Line.

Joan Weisburger flew from New York to Hollywood to resume at MGM.

Andy Dietz, of the Skouras home office, resigned and returned to St. Louis to operate a theater.

Stanley Bergerman, Universal studio executive, was due in New York from the Coast.

Joseph Bernhard, Warner theatre official, returned from midwest tour.

Bill Scully, of Metro’s sales department, returned to New York from southern trip.

Dick Powell stars personal appearance tour in Chicago on Friday; Pittsburgh next.

Bud Rogers was on a midwest sales tour.

Spitfire Skouras returned to New York from coast.

Joseph M. Schenck, United Artist president, is expected shortly from Hollywood.

Dorothy Arzner, writer, is at the Waldorf-Astoria hotel from the Coast.

James Cagney, Warner player, will arrive in New York from Hollywood for “Picture Snatcher” premiere April 29.


Charley Chase, Roach comedian, arrived in London.

George O’Brien returned to Moviecity from New York from Europe.

Sam Korda and his aides, Lee Bergman, Marcus Heiman and Max Gordon, returned from New York from coast.


Al Lichtman, United Artists’ vice-president, returned to New York from Bermuda.

Florence Desmond, English player, arrived in New York from London.

Gustav Schaeffer, Paramount’s German executive arrived in New York from Berlin.

Harry Cohn, Columbia president, returned to Hollywood from New York.

Eddie Cantor arrived in New York from vaudeville.

Clayton Sheehan, Fox foreign executive, returned to New York from Europe.

Sidney Samson, president of Jersey Allied, left New York for southern vacation.

Joe Michaels was scheduled to leave New York for coast via auto.

Douglas Fairbanks left New York to take charge of RKO office at Melbourne, Australia.

Reginald Smith arrived in New York from London for conference with Majestic officials.

Frank Tuttle, who will direct Eddie Cantor’s next for Goldwyn, arrived in New York from coast.


S. A. Lynch arrived in New York from Atlantic.


Howard Rouchen arrived in New York from Hollywood.

Grace Bradley, stage player, left New York for Paramount’s Hollywood studio.

Dox Cliff was left New York for Radio studio on coast.

Lou Guimond was in Philadelphia exploiting “Secrets.”

Samuel Goldwyn is due in New York from Europe, en route to Hollywood.

April 22, 1933

GIRLS WANT MYSTERY; BOYS, WAR PICTURES

And Neither Group in Edinburgh Cares Much for Love on the Screen; Not a Voice Lifted Against Comedies by BERNARD CHARMAN

London Correspondent

The question of the influence of the motion picture on children is so much an international one that valuable deductions can be made from a report just published in Edinburgh (Scotland) by a local inquiry committee.

Questionnaires were issued to 2,580 children (1,310 boys and 1,270 girls) between 9 and 18 years.

Both Prefer Excitement

Here are the boys’ expressed picture preferences:

War pictures, 20.9 per cent; westerns, 19; gangster, 12.5; mystery thriller, 10.3; travelogues, 7.9; Britons, 7.6; detectives, 4.5; nature films, 3.6; song pictures, 3.3; Mickey Mouse, 2.7; child characters, 1.9, and society, love, tragedy and other kinds, 2.5.

Their dislikes were:

Love, 76.9; society, 6; gangster, 3.1; tragedy, 2.9; song pictures, 2, westerns, 1.8; travelogues, 1.3; mystery thrillers, 1.2; nature films, 1.1 and 3.7 per cent in other categories. Not a single boy voted against comedy films.

Opinion veers a little when the girls’ preferences are noted.

Mystern thrillers, 12.1 per cent; child characters, 11.7; westerns, 11.2; comedies, 10.7; Mickey Mouse, 9.6; song pictures, 8.6; love, 6.8; detective, 5; nature films, 4.6; travelogues, 4.5; war pictures, 3.7; gangster, 2.6; sea films, 2; society, 1.3; tragedy, 1.1.

Here’s what the girls don’t like:

Love, 22.4 per cent; war pictures, 22.1; gangster, 11.5; tragedy, 7.3; mystery thriller, 6.8; travelogues, 4.9; nature films, 4; society, 3.9; sea films, 3.4; westerns, 3.2; detective, 2.8; song pictures, 2.4; Mickey Mouse, 1.3; child characters and comedies, 1.7.

Among the little ladies it is clear that they prefer good, honest excitement, but not crook stuff. There seems to be more sentiment in their makeup and they appreciate a laugh.

And as to the Stars:

These are the male stars the boys like best: Laurel and Hardy, Jack Holt, Slim Summerville, Fatty Arbuckle, Ronald Colman, Richard Dix, Robert Montgomery. The following male stars lead in appeal to the girls: Ronald Colman, Laurel and Hardy, Jackie Coogan, Robert Montgomery, Ramon Novarro, Jack Holt, Maurice Chevalier and Gary Cooper.

The boys’ favorite feminine stars are: Janet Gaynor, Marie Dessen, Joan MacDonald, Joan Crawford, Constance Bennett and Norma Shearer. The girls like Janet Gaynor, Constance Bennett, Jeannette MacDonald, Norma Shearer, Joan Crawford, Evelyn Laye and Marie Dressler. Notice the remarkable similarity of choice.

One Attendance a Week

The school children average one attendance a week, which figure equals that given in the case of adolescent youths and girls who were circled on different lines. Asked how they chose their entertainment, these budding men and women answered: Actors, 115; story, 83; newspaper reports, 56; word-of-mouth criticism, 34.

Their selections of best pictures they ever had seen were:


Restricted Admission

By a coincidence, publication of the Edinburgh report was made on the same day as the release of another restricted admission to municipal authorities by the English Home Office, the recommendations dealing principally with the admission of children.

It is proposed that admission of children to “A” films (those receiving only the Adult certificate of the Censor) shall still be conditional on their being accompanied by a responsible adult, but that greater steps should be taken to give parents advance information on the categories to which children are admitted, both in distributors’ publicity matter and in the theatre.

It is proposed that a category board shall be compulsory at every house, and that it shall be placed in a prominent position—over the paybox, for instance.

Censors Challenge 382 Films

Exception was taken to 382 films by the British Board of Film Censors last year. This is the highest number on record. Twenty-two films were totally rejected.

Of the 382 films challenged the report says:

“Although this is the highest number on record, it is not due to any deterioration in the character of the films submitted.

“Cinema Exhibitors’ Association reports having obtained substantial reductions in service charges, refrained wild attacks on the cinema by the formation of an active propaganda system, stabilized admission of children, and—indirectly, perhaps—scaled down hiring costs, and reduced costs among the careful exhibitors from 37 per cent to 30 and 32.

As to the smaller halls, the report suggests that “their salvation appears to be in sight by a process of easing monies to the renters,” that is, by paying a part of the hiring cost and ‘owing the balance.

Two-Men-in-Booth Ordinance

Defeated in Tucson, Arizona

A measure which virtually would have made it impossible to operate a motion picture theatre without employing two men in the projection booth at all times, has been defeated in the city council of Tucson, Ariz.

Strongly backed by the local projectionists’ union and sponsored by Councilman Fred Steger, the ordinance was defeated largely through the efforts of Thomas Soriero, district manager for Fox West Coast at Tucson.

The ordinance had been pressed for two years and was supported by the American Trade Council. The clause which would have made the two-machine compulsory provision that an operator ‘may not leave his machine or release the controls while in operation unless relieved by a properly licensed assistant.”
THE BOX OFFICE CHAMPIONS FOR MARCH


42D STREET

Warners


CAVALCADE

Fox

Six productions are ranked as box office champions for the month of March, with only one of them having been ranked among the leaders for a previous month. This exception is the Fox spectacle, "Cavalcade." The March group represents a broad variety of film tastes, with a musical revue heading the list. Each of the others lends itself to distinctive classification, the types being drama, spectacle, comedy-drama, melodrama and shocker. Thus about the entire range of types is represented, with one notable absence, however—that of straight comedy. Further variation is contributed by "King Kong" in its novel trick photography.


STATE FAIR

CLEAR ALL WIRES

KING KONG
'THEY HAVE OVERLOOKED THE WOMEN'

WHAT ABOUT THE WOMEN?

To the Editor of the Herald:

In the field scramble of hurried production activities on the Coast all sense of showmanship and its value to the box office have been overlooked by the frantic producers. Their one concern has been to stop the losses that they are taking from their misconception of the proper way to run the theatre.

Two outstanding and glaring faults have been theirs. They have entirely overlooked the patronage of the women, and they have done everything possible to destroy the glamour and mystery that had heretofore surrounded the theatre.

Of these it is hard to calculate in the long run the worst offense, but for the present the first is having a telling effect. The producers find that, in some of the larger cities where their overhead is highest, horror pictures, weird and gruesome pictures, and gangster and underworld sordid pictures have taken in fair sized grosses. From this a beginning they have figured that the whole country wants this type of film fare.

In this they are very erroneous—these cities have yielded large numbers of unemployed men who have nothing else to do. They are looking for an extreme that will turn their thoughts from their dire circumstances—hence, the popularity of these horrible samples of cinema product.

In the normal days before the producer turned to getting the rental and the gross as well, the women played almost the entire part in keeping the theatre out of the loss columns. Over 75 per cent of every theatre's audience consists of women. But since the hasty retrenchment and hurried schedules the women have been almost entirely overlooked, and the gross figures have been shrinking accordingly. When the producers find out that they can't make pictures for men and don't expect every animal picture to be "Trader Horn," or every gang picture to be a "Little Caesar," and get a few more of the type of "Smilin' Through" and other product that appeals to the fair sex, the sooner the troubles of the theatre will be over.

The premier task of the leaders of this industry at this time is to get them back into the habit of attending the theatre. With this the industry will survive and prosper, without them it is doomed to oblivion and closed doors. —F. M. Litchard, Morse Theatre, Franklin, Mass.

UNION PROTESTS ADMISSION TAXES

To the Editor of the Herald:

The executive board of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators' Union of the State of Ohio wishes to voice their opposition, through your publication, "to any form of admission tax to amusements and motion pictures of any kind."

We feel that in times like these the public should have every opportunity for amusement and the forgetting of troubles.

The motion picture theatre, especially, is about the only medium of relaxation within the reach of the average family. Therefore, we feel that this means of mental escape should not be made more difficult, but rather, encouraged. —Harry E. Coleman, Executive Secretary.

1,500-FOOT REELS AS A SAVING

To the Editor of the Herald:

Having personally operated a booth for 17 years, I would say that the sooner all producers adopt reels of 1,500 feet, the better it would be for all concerned.

It would prevent the menace of all times—doubling up reels—thereby giving a longer life to all prints and a great saving to all exchanges. It would cost money for the change, but it would be money well spent.

Fifteen hundred foot reels would be just right for exchanges to handle and just nice to run in a 2000 seat house and large to handle; never adopt this size.—William Bosse, Jr., Projectionist, Valley Falls, R. I.

DOUBLE FEATURES AND MEMPHIS

To the Editor of the Herald:

Re double-feature story in March 25 issue of your splendid sheet. And, as Al Smith says, "Let's look at the record."

The Memphis situation was summarized as follows in the article: "Downtown theatres attended dual featuring last month by agreement. Neighborhood exhibitors, led by M. A. Lightman, MPTOA president, thereby won their fight. The independent neighborhoods threatened to cancel contracts." —Ed.

On a check of the subsequent run houses in Memphis, which you mention, I find that Mr. M. A. Lightman was running double features, and in addition a style show. This was the case in another house under his control and operation. On Saturday every neighborhood theatre, including the six in Memphis operated by the Great Lightman, all run double feature.

It is true that the double feature was discontinued by the downtown first run theatres, but by agreement of the Loew and Warner offices, not through any threats by the neighborhood groups, as the exchanges will receive more in rentals in one day from their downtown run than they will from the entire subsequent runs.

M. A. Lightman is a great little guy, but for the sake of good reporting, let's keep the record straight. —Howard Waugh, Manager Warner Bros. Theatre, Memphis.

Mr. Lightman, asked concerning the Memphis situation in the light of the observations of Mr. Waugh, commented in part as follows:

The practice of double featuring was unknown in this territory until the Warner theatre started it about two years ago. Remember, Warners is a first-run downtown theatre. Warners continued this practice for several months before the neighborhood theatres started doing so in self-defense. In fairness to Mr. Waugh, I do not think he was in sympathy with this policy. (It was started before he came). . .

When it seemed that the practice would become serious, we had a meeting and finally reached an agreement that we neighborhood exhibitors should double-feature on Saturday only. . .

A few months ago, Warners again announced that they were going to double-feature. Loew's Theatres, Inc., operators of the Palace and State theatres, two of the leading downtown theatres here, naturally resented this act and without warning and in order to beat Warners to the punch, started double-feature in their Loew's State Theatre. . . We protested vigorously. We have never made any claims that our protest had anything to do with breaking up the arrangement.

In order to say, the downtown theatres did not continue the policy and are now operating on a single feature basis and the neighborhood theatres are not double-featuring any day except on Saturdays, on which day we advance our prices in practically every house. But two of the theatres have been double-featuring one extra day per week. These theatres are neither operated nor controlled by us. . . We have been very careful about double-featuring in their Loew's State Theatre. . .

We had booked a style show weeks in advance of the date referred to in his letter. . . When the date got right down upon us, we realized that we had booked a picture with it that was on last year's contract. . .

One of the opposition houses booked this particular picture to be shown on his double bill. Therefore in self-defense we concluded that the only thing we could do was to double-feature this one picture. . .

I think Howard Waugh is an excellent manager and Warners is fortunate in having him here and I take no exception to anything he said in his letter. Howard is high-powered and should be allowed to blow of a little steam now and then. My only reason for writing this letter is because you requested that I do so.—M. A. LIGHTMAN, Malco Theatres, Memphis, Tenn.

TIME TO PULL HARD

To the Editor of the Herald:

Will you please enter my subscription to Motion Picture Herald for one year and also send the last week's copy. Please bill and mail to this address. Reference: The writer is a checker since '29, and can refer you to any distributor in the Milwaukee area. I think this time may be good for our trade is indeed lucky to have a trade journal that has the brainy resources that your editors emanate from.

We have the best business in the world, but has stopped making itself, and it now is time for every one to get down and pull hard.—Verne R. Rogers, 155 Wright Street, Oshkosh, Wis.
TECHNICAL

The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 169.—(A) Name the various reasons why a good film splicer is essential.
(B) Give us your idea of how to keep film cement in good condition. (Don’t tell us the Bluebook way unless you are using it.) (C) Tell us what various things will tend to injure film cement. (D) Tell us why too little or too much cement makes a poor splice. (E) Is it possible to splice inflammable and “non-flam” film together?

Answer to Question No. 162

Bluebook School Question No. 162 was:
(A) What in your opinion constitutes an ideal film splicer? (B) What do you regard as the best width for film splices? (C) Do you find very many splices decalmed objectionable? (D) Tell us, in detail, just how emulsion should be scraped off.


I think we will listen to our old friend, G. E. Doe, on Section A (though there were many excellent replies). He says, “A good film splicer must be solidly constructed. It must be compact, since very often there is no superabundance of room on the rewind table. It should be well finished to the end that it present a decent appearance, though that is, of course, not essential to excellence of work. It must be provided with means for rigid attachment to the rewind table, and in such way that a man does not have to expend half an hour of labor and may be taught to get it upon occasion. It must have the following parts: pilot pins so coated that they will not rust if left unused for a period of time, a clamp which will embrace not less than four sprocket holes (and the film between, of course) and exert plenty of pressure evenly distributed upon the full length of the splice (the same being automatically adjustable), a cutting knife and a scraping knife and a tool for scraping. It must be simple, easily and quickly operated, to the end that even the man who won’t do a job right if he may do it poorly with a little less expenditure of time, will be willing to use it instead of his clumsy fingers. It may with advantage be supplied with two suitable receptacles, one for cement and one for sound splice lacquer, and a depression to hold shears and scraper.”

(B) Evans and Rau say, “We regard one-eighth of an inch as the best splice width,” in which opinion I find many “students” to concur. Also many favor three-sixteenths of an inch, roughly, as the best width. Careful examination discloses the fact that fifty-two men favor one-eighth to one-quarter of an inch as best, with which conclusions I am obliged to disagree entirely. I regard anything exceeding one-eighth of an inch as bad practice.

(C) Evans and Rau say, “Very narrow splices have, in our experience, been found objectionable. They have not the strength to stand under the strain of repeated projections. Sooner or later, unless carefully watched, they pull apart, either during projection or rewinding. The projectionist therefore cannot depend upon the reliability of such splices.”

(D) H. D. Cylor and H. D. Davis answer, “With straight-edge in place on frame line, wet emulsion with a brush dipped in water. Before removing straight-edge, scrape off all emulsion from the exposed stub end, being very careful to get it all off around the sprocket holes. In scraping it is necessary that the emulsion be all removed and the celluloid slightly roughened, but without removing any more material than is absolutely necessary. That last is important, since any unnecessary removal of celluloid of course, weakens the film. Scraping is a matter for adnuntrie of careful care and common sense. It is not a job to be too hastily done, except possibly in case of some emergency which compels speed.”
Storm Lake, Iowa

DEAR HERALD:

Northwest Iowa is probably as fine a farming section as there is in the United States, but in all our travels we doubt if we have driven over a section that has been harder hit than this particular locality. Many towns are without a bank, and we have found no less than twenty theatres closed during a week's travel, and many more running short time and wondering how long they can continue.

During the days when corn was $2 and wheat $3 a bushel Farmer Jones bought a Buck, a tractor, and a truck and his boys hauled corn and today Farmer Jones drives to town in a Ford or hitches up old Fan and Jerry to the lumber wagon and the boys have gone to the city looking for a job.

Our entire nation became drunk with prosperity. "Conservatism," when properly applied, is the best word but let us look at it, say, when properly applied the word "Depression" will become obsolete. Every generation has to learn its own experience and so there's a lasting lesson, and today, Northwest Iowa is applying conservatism and that makes everything tougherened out here, but she'll come out of it, if you can't keep these tall corn hucksters down.

We took on two schooners once and depleted our exchequer by 30 cents and all but got out of it was a belluva headache, but maybe that was because there was too much sawdust in our gout, you know, some gourds are that way. When we get over in Wisconsin next week we hope some of those Badgers will ask us if we like pretzels. If they do, we are going to say "Boy, would I drink a swim!"

Bill Bowker of Dunlap took us to dinner when we called. It's a habit Bill has of doing just such things as that. At the dinner table the subject drifted on to hunting. We told Bill that when we were a boy back on the Kanka-ree river in Indiana we killed seven Canadian geese in one day with the wing off a double barrel shotgun. Bill looked at us a moment and then coughed a little and said: "Well, never hunted geese much, but out in Nebraska some years ago I shot 35 prairie chickens on the wing out of one flock with a 22 rifle." Just then Mrs. Bowker rapped on the table with her knife and said, "William, William," and we said, "Will you please pass the bread, Baron."

When we drive along the highways and some fellow comes up behind us and reads the HERALD sign on our tire cover and honks his horn for us to stop, we ask him if he'll take our subscription to the HERALD for a couple of years, it makes us wonder whether it is Prosperity or the Millennium that is just around the corner. Of course, no one has done that yet, but maybe they will some time. We always go prepared.

Harry Day at Ida Grove lays awake of nights trying to figure out something else he can do but he won't change his3,101.的心美善, nor will he change his beauty and comfort. We wouldn't want to say that he is getting nutty on that matter, but the authorities ought to keep an eye on him. Harry is as nice as he thinks he is, he must be all right, but of course she doesn't know him as we do. Northwest Iowa should "point with pride" on Harry and Hats and Harry should thank us for calling on him.

Henry Hollander of Schleswig says he will keep his theatre open if he doesn't have a soupbone in the house. Henry came from the country where they make limburger cheese and wooden shoes, although Henry doesn't wear wooden shoes himself. Then the boy who will look Old Man Depression in the face and say "pillage on you." We wish this country had more folks who come from the same country Henry did.

Herbert C. Larsen operates the theatre at Alta. There's another guy who came from the wilds of Des Moines and his name is "Larsen" no further guarantee will be necessary. We never found one yet who wasn't on the level. The "Larsens" and "Olsens" are the people who help to make the Stars and Stripes stand for "Liberty and Justice."

Mr. Samuel C. Ellis operates the theatre at Woodbine. The Scott-Ballantine Co. of Omaha were installing the Largent sound equipment when we called. John wanted the HERALD. John got it.

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COLUMBIA 

MAN AGAINST WOMAN: Jack Holt—A new type gangster-police picture. Not a shot is fired in this picture. Story of a tough fellow who used his fist instead of a gun to get his man and his woman. The crook is brought to the law by his love. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THAT'S MY BOY: Richard Cromwell, Dorothy Jordan, Mae Marsh—A good football story. One that will please. Running time, 71 minutes. Played Mar. 9-11, Room and DuRand, Lyric Theatre, Eldendale, N. D.

WHITE EAGLE: Buck Jones—Very good western. Columbia has the right idea about westerns. A western that is not just a bunch of pageants but good honest fun. Will do double bookings. Played Apr. 3-5, Room and DuRand, Lyric Theatre, Eldendale, N. D. Small city patronage.

First National

CENTRAL PARK: Joan Blondell—It is a short picture, 58 minutes, but enough action and gags make it worth the price of admission. Very funny doings that should please old and young, male and female. Drawing power above average day averages.


GRAND SLAM: Paul Lukas, Loretta Young—A great story of the world's most famous saloon. Played Mar. 9-11, Room and DuRand, Lyric Theatre, Eldendale, N. D. Small city patronage.

LOVE IS A RACKET: Douglas Fairbanks Jr., Lee Tracy, Ann Dvorak—Here is a picture that shows how dull the theater-going public can be when they are not interested in the picture they are seeing. Played our admission price and it drew 20% under normal business and there was no kicks. Played Mar. 11. Running time, 75 minutes. Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE MATCH KING: Warren William—This one fails to get into the big feature class as they had a good chance. If there were no chance to do better. Perhaps, what is a normal business in a time when there is no business to speak of. There is some romance but not enough to stress it in the title and ruin what little draw it might have had. If the producers would only wake up to the fact that titles with the word “love” in them don’t have any future. Played Feb. 28-29, R. W. Hickman, Lyric Theatre, Detroit, Mich. General patronage.

THE MATCH KING: Warren William—Very good entertainment. You can make promises about it and satisfy the cash customers. Draw very large rentals which are considerably more than the admission price. Played Apr. 11-12. Running time, 70 minutes. Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

BROADWAY BAD: Joan Blondell—This one doesn’t have to go to Broadway to be bad, it was plenty bad when it was made. The pictures plays bad and business was bad. What has gone wrong with Fox? Have they gone bad? We can’t remember when we had a good picture from that company. Two good leading women will save all with the exception of Clara Bow. Played Apr. 26-28. Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

CALL HER SAVAGE: Clara Bow—This star stages a comeback and what a comeback. The picture may be a little overdrawn but it is thrilling and will satisfy all except the super critical. The best drawing picture in several weeks. J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.


HANDLE WITH CARE: James Dunn, Boots Mal- lory—Excellent. One of the best all around pictures we have played for a long time. Clean, wholesome and entertaining. Played Mar. 4-6, Room and DuRand, Lyric Theatre, Eldendale, N. D. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mal- lory—It was a fine picture but Jimmy’s laugh was too silly for words. When producers have a good team they seem to split them, which usually spells the star’s doom. Played Feb. 19-22, C. V. Martin, Playhouse Theatre, Clyde, N. Y. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mal- lory—A mighty fine little show. Buster Phelps is dashing. Running time, 76 minutes. Played Mar. 6-9, Room and DuRand, Lyric Theatre, Eldendale, N. D. Small town patronage.

HANDLE WITH CARE: Boot Mallory, James Dunn—Excellent. One of the best all around pictures we have played for a long time. Clean, wholesome and entertaining. Played Mar. 10-11, Running time, 70 minutes. P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HANDLE WITH CARE: Boot Mallory, James Dunn—Wonderful and Dunn also good. I wish the producers would make more pictures of this type. Played Dec. 8-10, Running time, 70 minutes.


HANDLE WITH CARE: James Dunn, Boots Mal- lory—This is a picture that was going to get away from us for sure. We have not had a good picture on our screen for some time. Played Apr. 11-12, Running time, 75 minutes.

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HUNTING FOR FILMS SHE CAN INDORE

"Jaysie is right," says Mrs. G. C. Minton of the American Theatre, Harlowton, Mont., "To many exhibitors sit on the sidelines without expressing themselves, either to commend or criticize.

"For years I enjoyed reading exhibitors' 'What the Picture Did For Me.' I considered it one of the most valuable departments of your magazine. I welcome it back and in the future I shall add it to the others," and she does. Her first reports will appear next week.

"What is the matter with the industry? How well every small exhibitor knows from his point of view?" Mrs. Moore writes. "I often play percentage with local organizations. It isn't hard to find a picture for them, but I have not been able to find too many comedy and don't notice the raw spots, but try to select one for the Woman's Club, one you can recommend to them that they can recommend! I can't afford to give them the specials. I've played 'Tom Brown of Culver,' which was excellent in moral tone. It does seem as if the producers could find some clever comedy-drama or romances, as they call them now, without putting in something that you wish the censors would eliminate. I have booked the product of ten companies, and I can't find that kind of thing. I'm still reading press sheets and reviews to try to find one."


LAKEWOOD: Caught plowed: Wes Welker and Woolley—Good picture. The public thought it was funny, and in normal times would have made money, but that is not true nowadays. It was nothing but getting any money except something like a "State Fair." This is something that was quite popular for the local patrons. It is a common run of program pictures that don't mean a thing. "Babes in Arms," placed at the Jungle Theatre, Columbia City, Ind. General patronage.

THE CONQUERORS: Richard Dix, Ann Harding—A mighty fine production. Dix, Harding, Edna May Oliver and Guy Kibbee are surely there. There are a few little things that need to be improved. Running time, 76 minutes. Played March 30-31 and Apr. 1—E. E. Holder, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

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NO MAN OF HER OWN: Clark Gable, Carole Lombard—Excellent light entertainment that is sure to please any public. There are plenty of laughs. Business on this was nothing to brag about. Played E. E. Fitton, Myrtle Theatre, Detroit, Mich. General patronage.


Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.


TITTLE PERHAPS: Anthony Quinn is one of the best cropuds of the year in spite of a heavy snow storm. Played Mar. 25, George Lodge, Green Lane Theatre, Claymont, Del. Small county patronage.

THIRTEEN WOMEN: Irene Dunne—Most audiences will not appreciate the dialogue, but Irene Dunne is very good in her part. Ricardo Cortez and Myrna Loy are very good also. Played, Mar. 22, a local picture. Played Apr. 2-3. Running time, 73 minutes. George W. Lewis, Riviere Theatre, Gering, Neb. Small town patronage.

Tower

EXPOSURE: Lila Lee, Walter Byron—Mediocre movie. They are good on the pages, but the realization is in-structive. It is a relief from all the gangster pictures. Played Apr. 2—E. J. E. T's, Columbia City, Ind. George Dunne, George W. Lewis, Riviere Theatre, Gering, Neb. Small town patronage.

United Artists


HIDDEN GOLD: Tom Mix is a very extraordinary picture for the type. The advertising is good, and the pictures are terrific. It may be gratifying to Mix to know that we have shown the picture for 15 years without a single complaint. Played Apr. 7. This is as good today as he did in the silent days. Of course, you cannot get top admission, but who wants big admissions? I am getting along at present prices where the tickets were $1. Played, April 3. Screened Mar. 30-31 and Apr. 1—W. H. Brenner, Cosby Theatre, Winchester, Ind. Small town patronage.

THE KING: Tom Mix. Good old Tom Mix. They are putting out a circus and Tom has joined up with a circus, and Tony has been on the pasture and won't get any more of this sort. All of which may be true, but "My Pal the King" granted a few days in "Broadway Street" and "Sign of the Cross." Stars may come again and again, but Tom Mix is the only one. Showing practically every picture he has ever made, this film is the best of all. It demonstrates that making a profit is a pretty good record. So long as the public live and go to the theatre, Tom Mix will remain. Played Apr. 1. Running time, 60 minutes—R. W. Hickman, Lyric Theatre, Greenville, Ind. General patronage.


PRIVATE JONES: Lee Tracy, Gloria Stuart—Lauer— "The Room is beyond your control!" and Tracy is a "wow." This is truly the funny side of the drama. Played, Apr. 1-2—E. E. Holder, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

PRIVATE JONES: Lee Tracy—An ideal picture to use in the community. The story is well told, and Tracy is at his best and you know what I mean by that. Some did not like the story with me and, but it was natural, and did not change his character by having a love-swept romance with some for the usual quaint churls. Played March 30-31—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

THEY JUST HAD TO GET MARRIED: Zasu Pitts, Slim Summerville—A picture that drew
and pleased three nights, which is rare nowadays. Universal doesn’t pull the good ones out like most producers do. The exhibitors are live, let live, which is more than exhibitors can say about most products. Good in the Strand Theatre, Clyde, N. Y. Small town patronage.

Warner

FORTY-SECOND STREET: Warner Baxter, Bebe Daniels, George Bancroft. Picture shows the wonders to find in every theatre. The old jinx rain day has a new lift for it, but it’s all a wonderful show of entertainment for every company this season. Hope all have better luck with the weather than I did. Played Mar. 21-24. Running time, 11 days. Nottawa, Ill. General patronage.

FORTY-SECOND STREET: Warner Baxter, George Bancroft, Richard Keene. Art Warner’s have pleased the theatres and given us a musical show, spectacular. It is a show that has an old fashioned razzle. Played during the first days of national banking holiday and rain both days. However, in spite of this it did a nice business. The publicity of the special train plus the four song numbers plugged over the air has the show well sold before playdate. Write it in your book that Ruby Keeler is made, and if we may hazard it, will outshine her famous husband. If we could only have a few more like this we wouldn’t have to worry about banks. Played Mar. 5-6-18. R. H. Hiley, State Theatre, Nash. Small town patronage.


TELEGRAPH TRAIL: The–John Wayne, Marcelline Day–This picture is a story of convict of the west. John Wayne is a splendid star here. Played here on all possible screens to catch the first telegraph communications from post to post. Filled the theatre with laughter, high pressure thrill, action combining a wondrous Indian on the war-path, and John Wayne as the leading man. There is no problem, perils spills to give the thrill seeking fan all that is desired. A budding romance between Wayne, as he leads the young scouts, and Virginia as his prettier heroine, is the only problem ever, rendering their finest performance to date. The film is a cavalcade of laughter with the usual uplifting. Warner’s leading man and director for the blues, is a panise by himself, but teamed with Otis Harlan, they are an unbeatable combination. Albert J. Smith and others balance the cast as well as the film. The film is a problem. Latest reports indicate that westerns are on the down. Out, the picture does prove to be a declines in market for westerns, but there is no satisfactory reason for eliminating them completely from releasing schedules of motion picture distribution. Peci Mitchell, producer manager of Mitchell-Kohlman, attributed the decline to the advent of sound and declared it has a tendency to slow up action and lacks old time punch. Well, Bob, let us reserve that particular and ‘Telegraph Trail’ and be convinced that it does not. Our only objection is that it looks at it, a more true to life role in the production results with the aid of sound, that increases excitement and thrills and builds ups suspense. No hard feelings, Peak. Some producers are modernizing westerns, they can do it and still retain all the action necessary, more power to them. Our hat’s off to Leo S. Millet for the production and his guidance due to directing capability of Trenty Whittier. Not a special production but guaranteed entertainment. Warner’s leading the field. Played Apr. 7-8. Running time, 15 minutes. William Denbs, Lyric Theatre, Shenandoah, Va. Small town patronage.

Short Features

Columbia

COLLEGE GIGOLOS: Sunrise Comedy–Not so hot, this one. Don’t go over good here. Running, time, 18 minutes. –P. G. Held, Griswold, Iowa. Neighborhood patronage.


SHAVE IT WITH MUSIC: Very good two reel short. Good music and dancing. –Hoorn and DuRand, Lyric Theatre, Eielson, N. D. Small town patronage.

SNAP JONES: Krazy Kat–Very good. So far we haven’t had a poor one. They are worth seeing. Running time, 8 minutes. –P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

MICHIGAN: Spirit of the Campus–We like this series very much. –Hoorn and DuRand, Lyric Theatre, Eielson, N. D. Small town patronage.

AND JONES SENDS REPORTS REGULARLY

Somebody once had something to say about testing a pudding and concluded that eating it is the best idea. P. J. Jones of the Star Theatre at Northbrook, Mass., applies that thought to this department when he says: “I am taking advantage of your pages “What the Picture Did for Me.” This is good. About the best thing in your magazine. I look forward to it. Enclosed find reports.”

TORCHY COMEDIES: These comedies are good. Boom and DuRand, Lyric Theatre, Eielson, N. D. Small town patronage.

Fox


FOXMOVIE NEWS No. 44-5: Fox News is much better than usual. More substantial than better news than they used to have. –P. G. Held, Neighborhood Theatre. Running time, 11 minutes. Neighborhood patronage.

Master Art Products

RADIO STARS AND ORGANISTS: There is a short one reeler that I have seen no comments upon and that are the shorts from the Master Art Products, inc., consisting of various radio stars and organists. The Mills Bros. have one so far and the well known Radio Mountaineers, Singing Sam, The Street Singer, these are on my own class of the show. Some are in cartoon work. The straight organists are not as well as the novels. The best of them certainly fill the bill for a public that wants some sort of musicals instead of the general run of comedies. Many of them are in color. Which adds to their worth. –E. Hancock, Columbia Theatre, City, Idaho. Small town patronage.

MGM


OVER THE COUNTER: Franklin Pungborn–This is a most beautiful musical revue with pretty girls, snappy songs and lots of wisecracks. All in color. Running time, 18 minutes. –George W. Luce, Riviera Theatre, Gering, Nebr. Small town patronage.


SCRAM: Laurel and Hardy–This is not as good as the rest of the Laurel-Hardy comedies and none of them are too good. Running time, 18 minutes. –George W. Luce, Riviera Theatre, Gering, Nebr. Small town patronage.

SNEAK EASILY: Zaza Pitts, Thelma Todd–Fair. Not as good as most of their work. –D. E. Potton, Lyric Theatre, Harrison, Ark. Small town patronage.

SNOW BIRDS: Pete Smith–This is a very entertaining reel with jokes by Smith. It shows skiing, sledding, and all kinds of tricks done in the winter on the snow and ice. Running time, 12 minutes. –George W. Luce, Riviera Theatre, Gering, Nebr. General patronage.

TAXI FOR TWO: Taxi Buses series–This is a little better than some I have run in this series. With its humor and fun.–D. E. Potton, Lyric Theatre, Harrison, Ark. Small town patronage.

THEIR FIRST MISTAKE: Laurel and Hardy–Not their best, but very good. At that it got more laughs than the W. C. Fields.–D. E. Potton, Lyric Theatre, Harrison, Ark. Small town patronage.

TWICE TWO: Laurel and Hardy–This comedy was very popular in this town. Played Mar. 31.–J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

WILD PEOPLE: All star–This musical revue is not up to the others in this series. The rest like this one, lay them off. All color. Running time, 18 minutes. –George W. Luce, Riviera Theatre, Gering, Nebr. Small town patronage.

RKO


FISH FEATHERS: Edgar Kennedy–A very acceptable comedy. Best of this series we have run.–D. E. Potton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE GOLP CHUMP: Edgar Kennedy–My patrons enjoyed this slapstick comedy as they enjoy all the humor series of comedies. Running time, 19 min-

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AIR EXPRESS

Division • Railway Express Agency, Inc.
MOTION PICTURE HERALD

April 22, 1933

San Salvador Exhibitor Reports

What the pictures have done for the Meardi-Hernanos circuit at far-away San Salvador, in El Salvador, has been quite a feat. The circuit, which is related by Mr. O. Be, Manager, who, from the Teatro Principal, in a previous letter had proposed a separate listing of reports from foreign exhibitors. The following is Mr. Be's comment on a number of productions:

AMOR AUDAZ: Paramount all-Spanish version of "Slightly Scarlet" starring Adolfo Menjue-Picar. Did good business with it.


COMEDIANTE: EL: Paramount all-Spanish talking with Harry Nero and Mary Beverly. This picture is great, but this picture was a failure, as our patrons don't want to see old fashions.

CAPTIVA RUBIA: Columbia's "The Blondie Captive"—Released this in the same week in which we had shown two other failures. Had a never-ceasing stream of walk-outs, most of them telling they were in a hurry to get out. There is only one way to please with these picture, to show them to showmen on the screen of their own community. No picture for Latin America (excepting Argentina). For a western picture not enough action.

CIMARRON: RKO Radio with Richard Dix, Estelle Taylor, Irene Dunne—Didn't show it. Sent it back. No picture for Latin America (excepting Argentina). For a western picture not enough action. A place growing from nothing to a village is of no interest in countries which have never known such a thing as the wild west, or except perhaps in Europe, where they like pictures which teaches them something.

CARNET AMARILLO: EL: Fox's dubbed version of "Carnet Amarillo" with Lita Grey, Paymore, and Elissa Landi—Fairly good dialogue, but only average business, as the dubbed versions.

CHAMP: THE, MGM, with Wallace Beery and Jackie Cooper—Fine picture but only average business.

DR. Jekyll and Mr. Hyde: Paramount, with Fredric March—Fine drawing power. Made considerable business in a dozen shows.

DIXIANA: RKO Radio with Wheeler and Woolsey—Got a lot of business, directed at keeping first. Never direct at always seeing the same stunts.

GRAN HOSPITAL: RKO Radio with Greta Garbo—Fine picture, but not the right stuff for general patronage in Spanish-America. A good draw in the first instance, then the novelty.

HEARTBREAK: Fox, with Charles Farrell and Margaret Sullavan—Fine. Everyone, everyone.

HOMBRE QUE ASENO: EL, Paramount, all-Spanish talking, with Rosita Moreno, Ricardo Fregos and Carlos San Martin—Fine picture. Everyone OK, except not enough action to please our patrons. Directed at pleasing the patrons with Gloria Swanson—Didn't release this one. Gloria is no flapper any more, so we sold this picture, which cost us some money but didn't hurt business.

LUCE DE BUENOS AIRES: Paramount, all-Spanish talking, with Carlos Cardiel, Gloria Guzman, and Sofia Botin—A picture of good drawing power. Everyone OK, except not enough action to please our patrons. Directed at pleasing the patrons with Gloria Swanson—Didn't release this one. There is no flapper any more, so we sold this picture, which cost us some money.
MANAGERS' ROUND TABLE CLUB
An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

BILL JOHNSTON REMEMBERS—AND FORECASTS

Half a decade ago William A. Johnston, as editor and publisher of Motion Picture News, helped institute the Managers' Round Table Club, which has grown to include thousands of exhibitors in every part of the globe. No wonder that it "seems like old home week," as he terms it in his article as Guest Editor this week. From the days of 1913, when he entered the industry, Mr. Johnston tersely and picturesquely reviews the span of showmanship years and points several invaluable gleanings from that vast experience. And so is added another thought to those being expressed by our Guest Editors, and the "Welcome" sign heads the Department, for expression of showman opinion on this and all other pages of the Club section. To the swelling role of Guest Editors signed for the page we add these names this week: BEN COHEN, South Manchester, Conn.; PETE EGAN, Calgary, Alberta, Canada; E. M. HART, Plainfield, N. J.; JACK O'CONNELL, Toledo, Ohio; JAKE ROSENTHAL, Des Moines, Iowa; ANNA BELL WARD, Lexington, Ky.; DICK WRIGHT, Akron, Ohio; LEO YOUNG, Lynchburg, Va.

I HAVE been invited, as a guest editor, to send a message to the members of the Round Table Club; and the invitation is most welcome.

It seems like old home week. It is some five years since I helped found the Club in the pages of Motion Picture News. And it is with great gratification that I have seen it grow into many members and many pages of useful and cordial interchange of ideas on the part of the up and coming personalities in the exhibitor body.

Since the Club was founded, much water, violent at times, has gone under the mill of our business. Today the stream seems low and muddy.

But it will clear and rise again. That is certain. The signs are in the skies.

And the miller—the right kind of miller—will be prosperous again.

I entered the picture business in 1913.

Looking back from today, I can see the business building from broad foundations up to a perilous peak—and now going back from that unsafe peak to the broad and secure foundations from which it arose.

The good and solid foundations of the business were these: independent exhibitors, independent exchanges, independent producers.

But consolidation went altogether too far. And the forces were not those of economic sanity; they were the human errors of selfishness, greed, vanity, extravagance.

Today we're getting back to earth—to the healthful and broad basis of individual operation, in which a good man can make good.

We lost a lot of good men in the spasm of consolidation. Now they're back on the job, their shoulders to the wheel. I welcome such old and personal friends as E. V. Richards, W. S. Butterfield, R. B. Wilby, W. C. Quimby, E. J. Sparks, Karl Hoblitzell, A. H. Blank, Harry Arthur, Mike Comerford, Tom Saxe, John Harris, Mike Shea and along with them all that host of competent district and house managers, who have held their own against stiff odds.

The picture business has nothing whatever to fear except from itself. Television is several years off. Radio today, from a production standpoint, is just as crude in entertainment values as were motion pictures in their early days, when people couldn't forget that they were movies and see in them, as they do today, an expression of life itself.

But in any event, radio and television are not going to keep people home. On the contrary, they will whet the picture theatre appetite—if pictures and picture theatres only meet that appetite with attractive fare.

Speaking for Hollywood, where I have lived the past few years, I wish that the studios had more exhibitor contact—much more. Production heads ought to work shoulder to shoulder with those seasoned theatre men whose keen contact with the public tells them what stories and personalities the audience is alive to. There ought to be more such theatre men right at the studios.

And speaking for New York, where I have been the past few days, I wish there were something of the old time spirit when ideas popped overnight and the days were full of striving after some new stunt to keep the public intrigued and hold the picture banner to the fore.

Thanks, and good wishes.

[Signature]
Dick Kirschbaum’s Lobby Laffs!

We suppose Earl’s implication is that the lady in the cartoon is displaying about the same intelligence as the average movie goer.

Variety of Stunts Won Second Award for David Cantor

Stunts, cooperative tie-ups, contests, window and lobby displays, novelties and extensive use of special and newspaper advertising, featured the campaign that netted David Cantor, manager of the Aberdeen Theatre, Aberdeen, Wash., second award in the recent “Prosperity” campaign sponsored by the M-G-M exploitation department. A resume of his efforts follows:

Four days prior to playdate one-inch ads were spotted throughout the leading local paper. Copy was changed each day, as per “It’s Just Around the Corner”; “Everyone Wants Prosperity”; “It’s Here—Prosperity.” A classified tie-up was also promoted with cooperation of the local newspaper, in which readers were asked to assemble words in ads representing a complete sentence and participate in a guest ticket offer. Three 2x4 inch ads were secured gratis in connection with this.

The “Prosperity” contest as outlined in the press book was planted with another newspaper which published 10 cuts featuring Marie Dressler in scenes from former successes. Readers were asked to name the title of the pictures and the opposite players from which each scene was taken and share in awards of guest tickets. This stunt created a lot of valuable publicity.

In line with an agreement with one of the newspapers considerable gratis publicity was secured by the promotion of 250 inches of paid space from local merchants who clubbed together for the promotion of a co-op ad. Much of the free space obtained was devoted to “The Life of Marie Dressler,” with 2-col. art and a copy of a proclamation made in behalf of “Prosperity” by the Mayor of Aberdeen.

After obtaining the proclamation from the Mayor permission was granted the theatre management to decorate the streets with electrolier standard shields three feet high, each one carrying a caricature head of Dressler and copy, “Prosperity Is Here.”

Public announcements included daily broadcasts over a local radio station, embracing an morgan contest in which words were compiled from letters spelling the title; announcements from the local boxing arena, featuring “the battle of the century between the two foremost heavy-weight personalities, Marie Dressler and Polly Moran,” and another announcement at a local fraternal gathering.

Since “wooden money” was actually in circulation in the Northwest, a quantity of very thin veneer was obtained gratis from a local lumber company cut to the exact size of the wooden currency and carried the copy: “Good for $1,000,000 in Laughs.” Each piece was marked for identification in award of guest tickets.

Additional efforts included display of “Prosperity” snippets in empty store windows; display of special six-foot-high head of Dressler at “Prosperity” luncheons; display of locally created telegram from Dressler in Western Union window and additional blown-up copy for lobby; telephone campaign for all subscribers in directory; imprinting of soda fountain and restaurant menus, and use of trailer two weeks in advance.

It is evident that Cantor covered considerable ground when waging the campaign outlined above and here’s the Club’s congratulations for coming out second best in the M-G-M drive for best results on this picture.

Showman’s Calendar

May
1st to 7th National Egg Week
May Day—Child Health Day
Dewey’s Victory in Manila—1898

2nd
Stonewall Jackson Shot—1863

5th
Napoleon’s Death—1821

6th
Robert Peary Born—1854 (Discoverer of North Pole)

7th
Lusitania Torpedoed by Germans—1915
Gary Cooper’s Birthday

8th to 13th National Rain Week (Sponsored by California Rainfall Festival Association)
Arbor Day (R. L.)

9th
Commander Byrd at North Pole—1929
Richard Bartholomew’s Birthday

10th
Confederate Memorial Day

11th
Minnesota Admitted to Union—1858

Heavy Campaign on “Oliver Twist” at Broadway Playhouse

Monogram Pictures Corporation, we are told by Mike Sinnmons, director of publicity, will execute a heavy exploitation campaign in behalf of “Oliver Twist,” current feature at the Rivoli, New York City. The campaign will enlist the cooperative efforts of some 400 merchants in the city.

Through the offices of the Kaynee Company, manufacturers of Oliver Twist Suits, 300 shops will feature Rivoli window cards and stills of Dickie Moore. Saks’ 34th Street store is sponsoring a free drawing for giveaways of suits and has taken 500-line display ads on the stunt in leading newspapers. Grosset and Dunlap, publishers, are featuring “Oliver Twist” displays in 37 book shops. Sardi’s Restaurant is serving a special “Oliver Twist” menu, with dishes named after various characters in the cast. The American News Co. has arranged for “Oliver Twist” Jig Saw Puzzle displays in various railroad depots in and around New York. Putnam’s Book Shop, Fifth Avenue at 45th Street, is featuring a display of the original architectural drawings of the production sets. Each of the displays features the Rivoli credit and date of showing.

John J. O’Neill

Wall known showman of upper New York State and a former manager of the Eastman Theatre, Rochester, N. Y., has succeeded Harold Raives as manager of the Public Regent, also in Rochester. Raives has been recalled to New York City.
**These Parking Tie-up Ideas Will Win Spring Auto Trade!**

Importance of Catering To Auto Trade Is Now Recognized by All Live-Wire Showmen; Cash In On It Yourself!

Increased auto traffic that comes with warm weather makes parking a problem at many theatres. Parking can prove a vital factor in grosses. If patrons find it difficult to leave their cars safely and conveniently near the theatre, many of them will stay away.

This is no idle theory, pulled out of the ozone. Actual experience of many exhibitors has found it to be true. In Chicago, for instance, several chain houses have actually gone to the expense of constructing huge parking lots nearby.

In most instances, however, this will not be necessary. A tie-up with a parking lot or garage in the vicinity can do the trick.

**Tie-ups That Worked**

Last year a manager in a Kentucky town successfully sold a garage on parking theatre patrons' cars for nothing during the early spring. The thought behind this arrangement was to get patrons of the theatre in the habit of parking their cars regularly at that garage. Later, the garage charged 25 cents and increased its parking grosses 500 per cent.

In any tie-up of this kind, the garage should be induced to charge theatre patrons half or less the usual price, provided they present a claim check stamped at the box-office.

Where it is impractical to ask patrons to pay for parking, the best plan is to arrange for the theatre to pay a few cents per car. A couple of Colorado chain houses found last year that this idea was worthwhile. They discovered that the average cost for parking 1,000 cars a week was between five and six cents each and that each car brought an average of three patrons. It is probable that many of those 3,000 patrons would have stayed away had it not been for the parking privilege.

**Attendant**

In most successful parking tie-ups, especially where the lot or garage is not located next to the theatre, it is always stipulated that the garage have a uniformed attendant in front of the theatre to drive patrons' cars away and bring them back.

Where this is not feasible because of traffic congestion, arrange to have the garage run a special auto of its own between the theatre and parking space.

At the very least, some such arrangement as this should be made for rainy days.

**Publicity**

The parking tie-up ought to be given plenty of publicity so that patrons can understand it fully.

Through pre-arranged interviews with the police or director of public safety, newspaper stories can be obtained along the line of that theatre, through its parking arrangement, in helping to relieve traffic congestion in crowded streets.

The theatre or garage should put up signs advertising the tie-up and also current theatre attractions. From time to time the garage will find it worth while to run co-operative newspaper ads or distribute heralds.

The theatre might also find it profitable to run a trailer and a panel in its own ads.

**Guest Tickets Slant**

One theatre was able to make a parking tie-up on better than usual terms by throwing in a few guest tickets per week. Claim checks stamped by the cashier were numbered consecutively. Patrons holding claim checks with lucky numbers were given a guest ticket for the next week.

The advantage of this stunt lay not only in the word of mouth and interest built up, but also in the fact that the person holding the guest ticket would invariably drive in with friends when using the guest ticket.

**Stamping Claim Check**

Experience of various exhibitors with parking tie-ups has shown that it is important to have claim checks stamped by the theatre cashier. Otherwise non-patrons will attempt to take advantage of the free parking or reduced rates. The claim check should be produced by the patron when purchasing tickets.

**Source of Patronage**

Parking tie-ups offer an invaluable chance for theatres to determine the source of their auto patronage. Many houses advertise current attractions in suburban communities without ever knowing just how many patrons this advertising attracts.

In one Chicago house the manager overcame this problem by having his doorman stamp numbers of license plates of cars driving up to the theatre. By checking back against the numbers of the plates he was able to determine the heaviest source of suburban patronage. Naturally, after that, he knew just where suburban advertising was most effective.

Another manager in the same city made a similar compilation. He found that 13 per cent of the cars came from villages and suburbs outside of Chicago, eight to 25 miles away. He supplemented this check with another from the records of his Lost and Found department, revealing that six and a half per cent of the claims were from people also residing in villages and suburbs outside city limits. This information was illuminating.

**Here Are Many Ways of Tackling This Idea and Putting It Over Successfully; Now See What You Can Do With It!**

If in your particular community, the car numbers will not reveal this valuable information, it can be obtained by asking patrons to write names and addresses on claim checks. This, by the way, will also help in building a suburban mailing list.

**Advantages of Parking**

It is worthwhile enumerating advantages to a theatre that provides parking:

1. Experience shows each car brings an average of three patrons. Every time the driver cannot find a place to put his car safely, the theatre loses not one patron, but three.
2. Parking facilities in congested traffic spots draws appreciable suburban trade.
3. Parking privileges build good will both of patrons and city officials by reducing traffic problems in the neighborhood of the theatre.
4. Seen as a service offered patrons, parking privileges increase the institutional merit of the theatre.
5. To be fully entertained, patrons must have peace of mind. A car-owner cannot enjoy the show if he is worried about the safety of his auto.

**Selling Arguments**

When approaching the garage or parking lot, use these slants to get best possible arrangements for the tie-up.

1. The theatre draws more people to the vicinity than any other business.
2. A theatre tie-up with trailer mention is excellent advertising for the garage.
3. People will get in the habit of using the garage or parking lot tied in, even when not coming to the theatre.
4. The arrangement will increase grosses of the garage not only through parking, but also by sale of gas, oil and auto accessories to the parkers.

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*AD MAT SERVICE*

**COMPLETE NEWSPAPER CAMPAIGNS**

(10 Ads) on all nationally released feature pictures sent from one source.

Also

A MONTHLY GENERAL SERVICE

of seasonal and attention-getting borders, ads, miscellaneous plugs, etc.

Centralized Service Insures Economy and Efficiency... New low service charge to meet reduced budgets.

United Theatre Advertisers, Inc.

530 West 42nd Street, New York City
CONSIDERABLE of a campaign was waged on "Kid From Spain" by Frank Barnes, manager of the Booth Theatre, Independence, Kas. The following brief account will convey a pretty fair idea of the amount of ground he covered.

One week before the opening, the cashier, doorman and usherettes wore Spanish uniforms with ribbon across breasts reading: "The Kid From Spain," all promoted without cost to the theatre. One thousand heralds were distributed, 500 sent out on mailing list and the balance house-to-house. Ads and readers were carried in six country newspapers.

Tie-ups included two music stores for the plugging of the three songs featured in the picture; two book stores for the Hemingway bull fighting book, with special displays from the Scribner Publishing Company; taxi company for tire cover ads; drug store for "Eddie Cantor's New Game," with special displays from Parker Bros., Salem, Mass.; four window displays of lingerie worn by chorus in picture, from Modern Merchandising, New York; three restaurants and four drug stores for serving "Kid From Spain" specials; and a special window display from Greyberg, New York, for "Collo Ribbon" worn by leading lady.

Ballyhoos and other advance work included special Columbia records by Cantor for bally one week before opening; use of six-part radio program furnished by exchange by local broadcasting orchestra, with playdate announcements; special atmospheric lobby; Spanish dance on stage three days before opening with announcement on "Mike," all promised free; street bally of man in Spanish costume and sign on picture; featuring of song hits by band act night before opening, with announcement by band leader.

The accompanying photo shows a scene from the parade staged one day prior to playdate, which was headed by the High School band and followed by cashier, doorman and usherettes in Spanish uniforms. Bringing up the rear is the drum corps and a man leading a cow with signs on both sides reading: "This Is No Bull—See Eddie Cantor in "Kid From Spain,"" and another band. The drum corps also paraded in front of the theatre on opening night.

Without a doubt Barnes stepped out and worked up a corking campaign and he was justly rewarded by excellent business as the results of his efforts. Thanks to him for passing along the many good suggestions and we'll hope to set down a lot more information from this hustling showman out in Independence.

Abrahams Doing Good Work

Excellent ad layouts are being turned out by Sanford M. Abrahams, in charge of advertising for Warner theatres in Albany, N. Y., of which work done in connection with "20,000 Years in Sing Sing" was a good example. Taking advantage of the fact that mats of original ads turned out by the home office can be cut apart and used in many various sizes and shapes, Abrahams used this knowledge to excellent ends.

ROBB & ROWLEY'S UNIT SHOW TRUCK!

Photo above shows unit show truck used by the Robb and Rowley Circuit of Texas. When this shot was taken the vehicle was out doing its stuff on "Frisco Jenny" and, in addition to advertising copy, carried a large blow-up of a Ruth Chatterton still which attracted a great deal of attention. The announcer's advertising spiel came through a large amplifier atop the truck. Left to right in photo are: I. J. Ochs, manager of the Warner-Dallas branch; C. W. Jones, head booker for R. & R.; Leon Grandjean, publicity director and designer of the truck, and Delaney Sexton, assistant booker for the circuit.
ROUND TABLE CLUB

NATIONAL MUSIC WEEK!
(May 7th to 14th)

This annual event offers tremendous possibilities for live-wire showmen who are quick to grasp at every opportunity to capitalize on anything to stimulate interest in the theatre and its box office.

Ticket sales with various musical organizations, choral unions, community singing groups, local orchestras, school orchestras, etc., etc. Give over one night a week to furthering the local interest in music, but avoid anything in the popular field.

Appropriate short objects should be booked and advertised. All special stage events used in connection with this special week should also be well publicized. You'll find that it will go great with most of the folks in the town and especially the real music lovers.

SERRAO WAGED FINE CAMPAIGNS ON TWO CURRENT PICTURES

Two effective campaigns, one on "If I Had a Million" and the other on "Private Jones," were recently made by D. Serrao, manager of the Kittanning Theatre Company, Kittanning, Pa.

Work on the former featured an essay contest on what one would do if bequeathed a million dollars. Two passes, one good for thirty days, and two each for the next ten guest tickets for picking highest totals. A deep four-column ad plugged the idea.

Still another excellent plug was obtained throughout promotion of a deep three-column ad for a local bank, which carried the photo of a baby and told the idea that all parents ought to start a savings account for their child. It was a happy story that pointed out what amount one dollar would produce if compounded semi-annually for 20 years and guest tickets were offered to parents of children born that week.

The whereabouts of "Private Jones" was the main gag used to publicize that picture and we have Serrao's word for it that people all over town were stopping each other in stores of local merchants to tap the right man on the shoulder and get a free pair of tickets to the show. Tickets were left in most of the stores for this emergency.

The newspaper backed the gag up with generous publicity. Herald's in the form of a censored letter from "Jones" to his pal were given wide distribution. The accompanying photo will convey a fair idea of the effective lobby display and front that Serrao used. Note the huge cut-out head surrounded by lights on upper portion of building.

Now that this Club member has completed his college course and is devoting full time to his business, he expects his fellow Round Tablers will be kept more regularly posted on his show-selling activities; at least, we have his word for this and will look forward to his next contribution.

OTTIO MEISTER STILL GOING STRONG WITH SPECTACULAR FRONTS

With a reputation for never resorting to half-way measures when decorating the front of his theatre to advertise an attraction, Otto Meister, impresario of the Whitneyhouse Theatre, Milwaukee, built a large prison cage across the front on the occasion of playing "Penal Code." Two dummies dressed in convict uniforms were placed inside. Stone effect painted on cardboard placed in the several large panels of the front added more atmosphere.

We've shown you photos of Meister's house before so it will scarcely be news to let his fellow showmen know he built another spectacular front. The facade has a storeroom with almost as many props as in Cain's famous warehouse in New York City, and he drags them out as the occasion warrants.

BIRTHDAY GREETINGS TO THESE MEMBERS!

W. H. Akin
James Anderson
Jack E. Alger
J. Noble Arnold
Jack E. Austin
Henry Bettendorf
Marie R. Blair
Ben Bloomfield
R. Borst
Walter B. Carroll
T. C. Crumpton
Loren S. Cooper
William E. Cooper
L. J. Dandeneau
Charles D. Denny
S. A. Gilman
Harry Greenman
Archie B. Holt

Victor E. Hudson
J. T. Hughes
Al Jacobs
Jack Johnson
J. J. Kafix
Gene Kearney
S. W. Knight
Lou Lippmann
Lou Lautman
Leslie C. McEchern
J. E. McFarland
J. P. Martin
J. S. MacNeil
Clarence F. Millert
Alberto Morey
B. J. Ostrow
Leon Pickle
James G. Polak

O. B. Prickett
Frank Schellinger
Roger Scherer
Milton Schobberg
E. E. Seibel
H. B. Schuessler
George G. Seymour
Paul Schutte
Max Silverwatch
Benjamin J. Smart
Martin G. Smith
Lou Stern
Robert W. Sullivan
Hazel Van Allen
Jack Van Bonsen
J. H. Vosenter
A. J. Wagner
Ben Weschner

For Your Broacaster!
Universal's exploitation department has prepared a fifteen minute radio script containing dramatic highlights of Nangana.'

In the announcement from the home office it is suggested that the exhibitor cooperate with the local radio station in recruiting a home talent cast for the playlet, thus eliminating cost of professional services.
HARRY POTTER
has been transferred from the B&K Granada (closed) to management of the State, Oak Park, Chicago, succeeding A. C. Binnenfield, who is now at the Essaness-Vogue.

SOL BRAGIN
formerly B&K booker of shorts for Famous-Canadian, is now at the helm of McVickers-Loop, Chicago.

MILTON LEVY
until recently with the B&K publicity force in Chicago, is now in charge of the Commercial Theatre, same city.

AL LEONRAD
has been transferred from the assistant manager's post at the Marbro Theatre, Chicago, to a similar job at the Berwyn, Berwyn, Ill.

DAVE BALABAN
of the B&K outfit, is again on the job after several weeks' illness.

HARRY ASHER
is managing the B&K Regal, de luxe colored house on Chicago's South Side.

SAM M. REICHBLUM
operator of theatres in Ohio, West Virginia and Pennsylvania, recently acquired the Menlo Theatre, Charleroi, Pa.

TED STANFORD
has been named manager of the Warner-Egyptian Theatre, Milwaukee, succeeding Louis Lutt, who recently replaced Bobby Somers at Appleton, Wis.

WILLIAM MILLER
is in charge of the reopened Metropolitan Theatre, Cincinnati, Ohio.

BURTON LONDON
circuit operator, has reopened the Lincoln Square Theatre, Detroit.

CARL HELLMAN
and Joe Gresser recently contributed $400 to the Bandit's Relief Fund as the result of a hold-up.

JOSEPH HERMAN
until recently in charge of the Glenwood Theatre, Brooklyn, N. Y., has been transferred to the Embassy, same city. John Ward, former assistant manager and treasurer of the Glenwood, went with Herman.

BOB GARY
former manager of the Strand and Garden Theatres, Des Moines, has been transferred to the Paramount, Des Moines, taking Bill Mick's place. Art Farrell has been named assistant.

DON ALLEN
has been appointed manager of the Strand, Des Moines, with Kermit Carr as assistant.

ROCKY NEWTON
is the new city manager of Publix houses in Cedar Rapids, Iowa. Ted Edson will have charge of the State Theatre here.

DON THORNBURG
owner-manager of the Family Theatre, Marshalltown, Iowa, has also taken lease on the Strand, formerly controlled by Publix, and will put the house on a first-run policy.

RUFUS BLAIR
has joined Joe Leo as publicity man for the Fox Theatre, San Francisco.

HERBERT GROVE
was recently appointed by Charles G. Branham, division manager, city manager for Publix in the cities of Davenport, Rock Island and Moline. George Bickford will manage the Fort Theatre, Rock Island; John Black, the Garden, Davenport; Emmet Lockhart, the Le Claire, Moline, and John McKay, the Spencer, Rock Island.

J. C. STAPEL
vice-president of the MPTO of Missouri-Kansas, has installed RCA equipment at his Paramount Theatre, Rockport, Mo.

EVERT PENNINGTON
manager of the Cozy, independent theatre, Torrpeka, Kan., has inaugurated a new policy of first-run pictures first four days of the week and second-run the latter half. Admission remains at 15 cents for adults and a nickel for the kiddies. Business is good with the new policy and low prices, it is said.

JOE NELSON
has reopened the Liberty at Webb City, Okla., with new sound equipment.

R. A. GILL
has opened his new theatre at Nacogdoches, Tex. The house is modern in every respect and equipped with the latest in modern sound apparatus.

G. E. CHRISTIANSON
has taken over the operation of the Ritz at Desmet, N. D., which was formerly operated by J. Eisdellstein.

M. B. HAWLEY
has purchased the Cozy at Hope, N. D., from Ferguson and Thompson.

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY STATE

DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

CHARLES ROTH
former manager of Warner's New Theatre, Staunton, Va., is now at the helm of the Virginia Theatre, Harrisburg, Va.

VERNON WOOTEN
assistant manager for Athen Theatres in Deland, Fla., opened up the house a short time ago and discovered that yeggs had decamped with two days' receipts.

JOHN GOMES
who has had wide experience in management of theatres and recently took over the De Luxe, San Francisco.

ESMUND PARKER
vice-president of the Consolidated Amusement Company, Honolulu, T. H., has returned home, following a business trip to San Francisco.

BOB HAZEL
long recognized for his fine work as manager of the Tulare Theatre, Tulare, Calif., and recently engaged in publicity work at San Francisco, has taken over the Premier Theatre, Santa Clara.

A. CHARLES HAYMAN
operator of the Lafayette Theatre, Buffalo, N. Y., has taken back the Strand and Cataract in Niagara Falls, formerly operated by Fox-Skouras. The Strand will feature vaudeville and pictures and the Cataract will adhere to a straight picture policy.

C. T. PERRIN
formerly with Publix in Greeley, Colo., has replaced Paul Hendy at the helm of the Paramount Theatre, Provo, Utah. Hendy has been assigned assistant to Jack Marpole at the Paramount, Salt Lake City.

JOHN L. FRANCONI
who has been operating the Grand and Lyric Theatres, Ennis, Texas, for the past two years, has announced that the houses are being turned back to former owner, John M. Soyef.

B. P. MCCORMICK
has leased the Jones Theatre, Canon City, Colo., from Fox Theatres.

E. J. SHULTE
owner-operator of three theatres in Casper, Wyoming, was recently elected president of the Caspar Chamber of Commerce.

FRAN MILES
has reopened the Gem Theatre, Montpelier, Idaho, a house formerly operated by W. Stephens and dark for some time.

PHIL CHAKERES
head of the Chakeres-Warner chain of theatres, with headquarters at Springfield, Ill., is personally looking after the Regent, a Springfield unit.

DON CONLEY
and Harry Sterans, former film salesmen, have reopened the Athabaska Theatre, Thermopolis, Wyo.

IRV WATERSTREET
formerly divisional advertising manager for Publix in Omaha territory, has been assigned management of the Victory Theatre, Salt Lake City.

MARK SILVER
recently associated with Wilmer & Vincent Interests in Pennsylvania, is now managing the Rex Theatre, East Rutherford, N. J.
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Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.
(THE RELEASE CHART—CONT'D)

**STATE RIGHTS**

<table>
<thead>
<tr>
<th>Features</th>
<th>Title</th>
<th>Star</th>
<th>Release Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>B. Le</td>
<td>Pick</td>
<td>A. Le Fuer</td>
<td>Dec. 20, '32</td>
<td>80 min.</td>
</tr>
<tr>
<td>H.E. &amp; J. James</td>
<td>RKO</td>
<td>Staats</td>
<td>Feb. 15, '33</td>
<td>71 min.</td>
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<tr>
<td>Charlotte Leacock</td>
<td>Paramount</td>
<td>Kirby</td>
<td>Apr. 1, '33</td>
<td>65 min.</td>
</tr>
<tr>
<td>Bartley</td>
<td>RKO</td>
<td>Sebastian</td>
<td>June 30, '33</td>
<td>71 min.</td>
</tr>
<tr>
<td>Dunning</td>
<td>Fox</td>
<td>Paulette Goddard</td>
<td>Aug. 19, '33</td>
<td>65 min.</td>
</tr>
<tr>
<td>Devil's Playground</td>
<td>Fox</td>
<td>Carella</td>
<td>Feb. 6, '33</td>
<td>60 min.</td>
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<tr>
<td>Eternal Love</td>
<td>Fox</td>
<td>S. Robert</td>
<td>Mar. 15, '33</td>
<td>50 min.</td>
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**World Wide**

[Distributed through Fox Films]

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<tr>
<td>Constant Women</td>
<td>Fox</td>
<td>Condon-Naft-De La Hoya</td>
<td>Aug. 6, '33</td>
<td>75 min.</td>
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<tr>
<td>Death Kiss</td>
<td>Fox</td>
<td>Stahlmann-Adams-De Leon</td>
<td>Jan. 8, '33</td>
<td>73 min.</td>
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<tr>
<td>Grow Tunes</td>
<td>Fox</td>
<td>Faust</td>
<td>June 15, '33</td>
<td>75 min.</td>
</tr>
<tr>
<td>Home Sweet Home</td>
<td>Fox</td>
<td>Lowery</td>
<td>Sept. 1, '33</td>
<td>78 min.</td>
</tr>
<tr>
<td>Robinson</td>
<td>Fox</td>
<td>Hackett</td>
<td>Apr. 18, '33</td>
<td>71 min.</td>
</tr>
<tr>
<td>Yet to Fight for Their Country</td>
<td>Fox</td>
<td>Hackett</td>
<td>April 18, '33</td>
<td>71 min.</td>
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**GERMAN**

<table>
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<tbody>
<tr>
<td>Jette Cauldwell</td>
<td>RKO</td>
<td>Gainsborough</td>
<td>Jan. 23, '33</td>
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**OTHER PRODUCT**

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<tr>
<td>Council's Diplomats</td>
<td>RKO</td>
<td>Henry Kendall</td>
<td>June 27, '33</td>
<td>65 min.</td>
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<tr>
<td>Sir Kenway</td>
<td>United Artists</td>
<td>James Matthews</td>
<td>June 27, '33</td>
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<tr>
<td>Home</td>
<td>RKO</td>
<td>Marshall</td>
<td>June 27, '33</td>
<td>65 min.</td>
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<tr>
<td>The Man From Atlantis</td>
<td>RKO</td>
<td>Armstrong</td>
<td>June 27, '33</td>
<td>65 min.</td>
</tr>
<tr>
<td>The Man From Atlantis</td>
<td>RKO</td>
<td>Armstrong</td>
<td>June 27, '33</td>
<td>65 min.</td>
</tr>
<tr>
<td>The Man From Atlantis</td>
<td>RKO</td>
<td>Armstrong</td>
<td>June 27, '33</td>
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<tr>
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<td>Armstrong</td>
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**WARNER BROS.**

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<tr>
<td>Vitagraph</td>
<td>The</td>
<td>Bessie Beaus</td>
<td>Feb. 15, '33</td>
<td>60 min.</td>
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<tr>
<td>Warner Bros. 2</td>
<td>RKO</td>
<td>O'Brien-Jones</td>
<td>July 2, '33</td>
<td>60 min.</td>
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<tr>
<td>Warner Bros. 3</td>
<td>RKO</td>
<td>A. Jones-Jones</td>
<td>July 2, '33</td>
<td>60 min.</td>
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<tr>
<td>Warner Bros. 4</td>
<td>RKO</td>
<td>O'Brien-Jones</td>
<td>July 2, '33</td>
<td>60 min.</td>
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<tr>
<td>Warner Bros. 5</td>
<td>RKO</td>
<td>A. Jones-Jones</td>
<td>July 2, '33</td>
<td>60 min.</td>
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<tr>
<td>Warner Bros. 6</td>
<td>RKO</td>
<td>O'Brien-Jones</td>
<td>July 2, '33</td>
<td>60 min.</td>
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COLUMBIA
Title | Running Time | Date
--- | --- | ---
C 290 | Sept. 19 | 19

KRAZY KAT CARTOONS
Title | Running Time | Date
--- | --- | ---
Bimbo's Real Father | 2 weeks | 19
Real Father | 2 weeks | 19

LEAGUE OF LADIES
Title | Running Time | Date
--- | --- | ---
Nurse Emma and WAPPY | 20 weeks | 19

MERIDIAN SERIES
Title | Running Time | Date
--- | --- | ---
Leather in Willow | 20 weeks | 19

SCRAPPY CARTOONS
Title | Running Time | Date
--- | --- | ---
Buck and the Bear | 2 weeks | 19
Beer Parody, The | Mar. 4-'33 | 19

SILLY SYMPHONIES
Title | Running Time | Date
--- | --- | ---
China Plunge | Dec. 7 | 19

SUNRISE COMEDIES
Title | Running Time | Date
--- | --- | ---
Cathedral of the Moon | Jan. 19-23, 22 | 22
College Days | Jan. 4-'33 | 22

THE WORLD OF APPEAL
Title | Running Time | Date
--- | --- | ---
Along the Trepando | Feb. 17, 18 | 19

EDUCATIONAL
[Directed through Fox Films]
Title | Running Time | Date
--- | --- | ---
ANDY CLYDE COMEDIES
Title | Running Time | Date
--- | --- | ---
Any Holiday | Nov. 27-22 | 22
Artistic Muggles | Jan. 29-33 | 33
Bad Day | Feb. 26-33 | 33
City of Angels | Dec. 30-33 | 33
Dust Bowl Blues, The | July 21 | 21
Everyday Debts | W.D. Wrong | 19

BABY BURLESQUES
Title | Running Time | Date
--- | --- | ---
Glad Rags in Kidn. | Feb. 5-33 | 33
Kids in a Gondola | Dec. 31-33 | 33

BRAVE ADVENTURES
Title | Running Time | Date
--- | --- | ---
Foghorn | Feb. 30-33 | 33

BRAY'S NATURGAPHICS
Title | Running Time | Date
--- | --- | ---
An Oregon Camera Hunt | Sept. 11 | 19

CAMERA ADVENTURES
Title | Running Time | Date
--- | --- | ---
Taming the Wildcat | Jan. 15-'33 | 33
The Idyl of Arvins | Nov. 29-33 | 33
The Inland Artiste | Nov. 29-33 | 33
The Laughing Bear | March 19-33 | 33

GREAT KUKUM MYSTERY
Title | Running Time | Date
--- | --- | ---
Evil Eye-Conque, The | Oct. 16 | 19
Hidden Slaves | Sept. 13 | 19
In the Clutches of Death | Nov. 14 | 19

HODGE-PODGE
Title | Running Time | Date
--- | --- | ---

MERMAID COMEDIES
Title | Running Time | Date
--- | --- | ---
All About Little maiden | Aug. 27 | 27
Harry Langley | Sept. 15 | 15
Little Maidens | Oct. 22 | 22

MISCELLANEOUS
Title | Running Time | Date
--- | --- | ---
A Pair of Sacks | Feb. 5-'33 | 33
Treasure of the Thames | Mar. 5-'33 | 33

OPERATIONS
Title | Running Time | Date
--- | --- | ---
Bronson's Daughter, A | June 30-'33 | 33
Cantors Girl, The | June 30-'33 | 33

SIEGFRIED AND ROUSE
Title | Running Time | Date
--- | --- | ---
A Siren Song, The | Feb. 19-'33 | 33

TERRY-TODGENS
Title | Running Time | Date
--- | --- | ---
College Spirit | Oct. 10-16 | 16
Down in the Doomsday Mine | July 7 | 16
Farmer Al Falter's Age | Aug. 7 | 16

THE LURE
Title | Running Time | Date
--- | --- | ---
Girl is in a State | Dec. 30-33 | 33

FOX FILMS
Title | Running Time | Date
--- | --- | ---
MACGREGOR SERIALS
Title | Running Time | Date
--- | --- | ---
Alphas Echoes | Aug. 14 | 14
The Last of the Mohicans | Apr. 28 | 28
Big Game of the Son | Feb. 8 | 8
Boys of Boston | Sept. 11 | 11

MIGHTY MACK
Title | Running Time | Date
--- | --- | ---
Mighty Mack, The | Feb. 26-'33 | 33

MIDWAY COMEDIES
Title | Running Time | Date
--- | --- | ---
Mr. Micawber's Son | Jan. 18-22 | 22

MOTION PICTURE HERALD
April 22, 1933
THE RELEASE CHART—CONT'D

METRO—GOLDYN-MAYER
Title | Running Time | Date
--- | --- | ---
CHARLEY CHASE
Title | Running Time | Date
--- | --- | ---
Charley Chase | June 3-'33 | 33

CHARTES
Title | Running Time | Date
--- | --- | ---
Cream of the Crop, The | Mar. 1-18 | 18

REVIEWS
Title | Running Time | Date
--- | --- | ---
People's Picture, The | July 7-'33 | 33

TRAVELBARKS
Title | Running Time | Date
--- | --- | ---
Circus of the Blind | Sept. 24 | 24

LAUREL & HARDY
Title | Running Time | Date
--- | --- | ---
Their First Mistake | Sept. 10, 11 | 11

PITTS-TODD COMEDY
Title | Running Time | Date
--- | --- | ---
Tote Ten | May 25-33 | 33

SPECIAL
Title | Running Time | Date
--- | --- | ---
The Man of the Hobbies | Apr. 15-'33 | 33

SPORT CHAMPIONS
Title | Running Time | Date
--- | --- | ---
Alice Day | Mar. 14-'33 | 33

WALT DISNEY PRODUCTIONS
Title | Running Time | Date
--- | --- | ---
Barney the Bear, His Name is | Dec. 31, 1-18 | 18

SLACK JERK
Title | Running Time | Date
--- | --- | ---
Slack Jerk | July 24-'33 | 33

THE RELAY
Title | Running Time | Date
--- | --- | ---
The Relay | July 24-'33 | 33

THE RELENTLESS
Title | Running Time | Date
--- | --- | ---
Reckless Rhythm | July 24-'33 | 33

PARAMOUNT PUBLIX
Title | Running Time | Date
--- | --- | ---
HOLLYWOOD ON PARADE
Title | Running Time | Date
--- | --- | ---
Hollywood On Parade | Oct. 9-16, 16 | 16

REDWOOD, A
Title | Running Time | Date
--- | --- | ---
Redwood, A | Dec. 30-33 | 33

RUGBY THIEF
Title | Running Time | Date
--- | --- | ---
Rugby Thief | Nov. 29-33 | 33

THUNDER BAY
Title | Running Time | Date
--- | --- | ---
Thunder Bay, The | Nov. 29-33 | 33

TREASURE ISLAND
Title | Running Time | Date
--- | --- | ---
Treasure Island | Mar. 14-33 | 33

TUTTLE'S GREAT PROPAGANDA COMEDIES
Title | Running Time | Date
--- | --- | ---
Violet Tulle's Propaganda | Dec. 28-'32 | 32

WALT DISNEY PRODUCTIONS
Title | Running Time | Date
--- | --- | ---
Walkin' Wally, The | July 24-'33 | 33

WAVE RIDERS
Title | Running Time | Date
--- | --- | ---
Wave Riders | July 24-'33 | 33

WORLDCAN
Title | Running Time | Date
--- | --- | ---
Worldcan, The | June 27-9 | 9

WRESTLING WRECKS
Title | Running Time | Date
--- | --- | ---
Wrestling Wrecks | Mar. 18-'33 | 33

POPGRAS PJJLLIN
Title | Running Time | Date
--- | --- | ---
Popogr Pllin | Aug. 27-33 | 33
**UNIVERSAL**

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<tr>
<td>Base Best</td>
<td>Mar. 27,'33</td>
<td>1 reel</td>
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<tr>
<td>Song of the West</td>
<td>Oct. 1,'33</td>
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<tr>
<td>Carnival Capers</td>
<td>Oct. 1,'33</td>
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<tr>
<td>Day Tripper</td>
<td>Oct. 1,'33</td>
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<td>Going to Blazes</td>
<td>Oct. 1,'33</td>
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<td>Ocean Melody</td>
<td>Oct. 1,'33</td>
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<td>Oswald the Plumber</td>
<td>Feb. 27,'33</td>
<td>2 reels</td>
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<td>The Fire Engine</td>
<td>Feb. 27,'33</td>
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<tr>
<td>Wild and Wooly</td>
<td>Nov. 31,'33</td>
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**POOCH CARTOONS**

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<tr>
<td>Abominable Abe</td>
<td>Aug. 28,'33</td>
<td>2 reels</td>
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<td>Butcher Boy</td>
<td>Sept. 6,'33</td>
<td>2 reels</td>
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<td>Cat and Mouse</td>
<td>Sept. 17,'33</td>
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<td>Crowded Streets</td>
<td>Mar. 13,'33</td>
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<td>D. S. I. Iliad</td>
<td>Mar. 14,'33</td>
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<td>The Terminal</td>
<td>Mar. 15,'33</td>
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<td>Unspeakable</td>
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**RADIO STARS**

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<td>Milton Dawney-No. 1</td>
<td>Oct. 31,'33</td>
<td>2 reels</td>
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<tr>
<td>The Street Singer</td>
<td>Nov. 14,'33</td>
<td>2 reels</td>
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<tr>
<td>Gene Older</td>
<td>Nov. 21,'33</td>
<td>2 reels</td>
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<td>The Roman and Honor</td>
<td>Nov. 22,'33</td>
<td>2 reels</td>
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<td>Art Smith</td>
<td>Dec. 12,'33</td>
<td>2 reels</td>
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<td>Hive Benny-Kenny</td>
<td>Dec. 26,'33</td>
<td>2 reels</td>
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<tr>
<td>With Texas Guinan</td>
<td>Jan. 6,'33</td>
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<tr>
<td>Nick Kony-No. 3</td>
<td>Jan. 6,'33</td>
<td>2 reels</td>
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<tr>
<td>I Know Everybody</td>
<td>Jan. 30,'33</td>
<td>2 reels</td>
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<td>世界杯</td>
<td>Feb. 11,'33</td>
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<td>With Paul Whitman</td>
<td>Feb. 14,'33</td>
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<td>The Hooply</td>
<td>Mar. 6,'33</td>
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<td>Marvin Dawney-No. 4</td>
<td>Apr. 17,'33</td>
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**SPECIAL**

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<tr>
<td>The Story of the Vatican Libraries</td>
<td>Mar. 13,'33</td>
<td>1 reel</td>
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<tr>
<td>1933 Yearly Telephone and Mine</td>
<td>Mar. 15,'33</td>
<td>1 reel</td>
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**STRANGE AS IT SEEMS SERIES**

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<td>San Francisco</td>
<td>Aug. 22,'33</td>
<td>2 reels</td>
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<tr>
<td>No. 23—Newly</td>
<td>Sept. 19,'33</td>
<td>2 reels</td>
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<tr>
<td>No. 24—Newly</td>
<td>Nov. 9,'33</td>
<td>2 reels</td>
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<tr>
<td>No. 25—Newly</td>
<td>Dec. 21,'33</td>
<td>2 reels</td>
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<tr>
<td>Greeks Had No Word for</td>
<td>Oct. 24,'33</td>
<td>2 reels</td>
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<tr>
<td>Little Strud</td>
<td>Jan. 25,'33</td>
<td>2 reels</td>
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**UNIVERSAL COMEDIES**

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<tr>
<td>Dr. Jekyll's Hide</td>
<td>Sept. 25,'33</td>
<td>2 reels</td>
</tr>
<tr>
<td>The Greek trip</td>
<td>Oct. 9,'33</td>
<td>2 reels</td>
</tr>
<tr>
<td>Dr. Jekyll</td>
<td>Nov. 15,'33</td>
<td>2 reels</td>
</tr>
<tr>
<td>James Gleason</td>
<td>Nov. 30,'33</td>
<td>2 reels</td>
</tr>
<tr>
<td>Bandits of the Boys</td>
<td>Dec. 19,'33</td>
<td>2 reels</td>
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<tr>
<td>Family Trouble</td>
<td>Jan. 11,'33</td>
<td>2 reels</td>
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<tr>
<td>Finishing Touch</td>
<td>Oct. 19,'33</td>
<td>2 reels</td>
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<tr>
<td>Simpson and Jones</td>
<td>Jan. 28,'33</td>
<td>2 reels</td>
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<tr>
<td>Biloxy</td>
<td>Feb. 8,'33</td>
<td>2 reels</td>
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<tr>
<td>Lewis Fearing and the Old Gentleman</td>
<td>Feb. 21,'33</td>
<td>2 reels</td>
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<tr>
<td>Lights Out</td>
<td>Dec. 24,'33</td>
<td>2 reels</td>
</tr>
<tr>
<td>John Miller</td>
<td>Oct. 15,'33</td>
<td>2 reels</td>
</tr>
<tr>
<td>My Operation</td>
<td>Dec. 20,'33</td>
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**THE RELEASE CHART--CONT'D**
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.

REPAIR SERVICE

BEST GRADE REPAIR WORK. PRICES RIGHT. Free return lady. Prompt service. GUERRICO AND BARTHEL, 1618 South Wabash Avenue, Chicago, Ill.

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA Chairs, Sound Equipment, Moving Picture Machines, screens, Spotlights, Stereopticons, etc. Projection Machines Rebuilt. Send for catalogue. H. MOVIE SUPPLY COMPANY, 844 So. Wabash Ave., Chicago.

HIGH GRADE LENSES, ALL SIZES; SELL OR trade. Cheap, BOX 299, MOTION PICTURE HERALD, 407 So. Dearborn St., Chicago, Ill.

PAIR SIMPLEX MACHINES REBUILT, GUARANTEED, $150. Peerless low intensity lamps, $190. CROWN MOTION PICTURE SUPPLIES, 311 West 44th Street, New York.

BARGAINS RECONDITIONED ARTIC-NU-AIR blowers, noiseless drives. Write for prices. SOUTHERN FAIR CO., Box 448, Atlanta, Ga.

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SPECIAL SOUND TRAILERS MADE TO MEET your present budget. Send us copy and we will quote prices. BOX 138A, MOTION PICTURE HERALD.

PRINTING SERVICE

1000 BUSINESS CARDS 50c. KROY PRESS, 326 N. Queen, York, Pa.

NEW EQUIPMENT

CARBONS 99% DISCOUNT GENUINE NATIONAL AC types, reflecting 9/12, 9/13. S. O. S. CORP., 100 Broadway, New York.

WANTED TO BUY

WILL PAY $10.00 CASH EACH FOR SIMPLEX pedestals, complete. BOX 293, MOTION PICTURE HERALD, 407 S. Dearborn St., Chicago, Ill.

THEATRES

FOR SALE OR LEASE, SEVERAL WORTH-while propositions all over the country. If interested let us know your wants. BOX 128A, MOTION PICTURE HERALD.

SALE OR LEASE, PAYING THEATRE, SMALL, Ohio city. BOX 291, MOTION PICTURE HERALD.

PROJECTIONISTS UNIONS

THE NEW NATIONAL PROJECTIONISTS' Union—Independent Motion Picture Operators' Union National Executive Offices, 3146 Vincent North, Minneapolis, Minn.

ENTERTAINERS MATERIAL

MONOLOGUES, DIALOGUES, SPECIALLY written. Dollar each. TIZZARD, 80-A Willoughby Ave., Brooklyn, N. Y.

GENERAL EQUIPMENT


RECTIFIERS, 30 AMPERES, FOREST, $75; 15 amperes rectifiers, 225, Special prices for this month only. Act at once. Guaranteed. CROWN MOTION PICTURE SUPPLIES, 311 West 46th St., New York.

FILM EXCHANGES

INDEPENDENT EXCHANGES ALL OVER THE country wanted to act as local representative for independent productions handled on state right basis. State number of theatres servicing in territory together with list of producers you are now representing. BOX 134-A, MOTION PICTURE HERALD.

EQUIPMENT EXCHANGE

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

POSITIONS WANTED

OPERATOR—ELECTRICIAN WANTS JOB. WALTER INGALS, Lionel, Iowa.

MARRIED MAN, EXPERIENCED SOUND PROJECTIONIST and capable of servicing equipment. WILL go anywhere and accept any reasonable offer. Best references. BOX 128A, MOTION PICTURE HERALD.

THEATRES WANTED

WILL RENT, LEASE OR BUY WORTHWHILE theatre properties all over the country. Seat capacity, value and population. Also state condition of theatre, how equipped and what competition. BOX 128A, MOTION PICTURE HERALD.

TECHNICAL BOOKS


TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Approved home-study training. Free Catalog: THEATRE MANAGERS INSTITUTE, 315 Washington St., Eluria, New York.

ATTRactions

FIRST CLASS STAGE AND RADIO TALENT booked direct on easy terms. Will increase your busi- ness. Name your proposition. Interested in small guarantee or percentage. BOX 128A, MOTION PICTURE HERALD.

POSTERS

GOOD, CLEAN, USED ADVERTISING CHEAP. Liberal credits. Highest cash prices paid for paper on current releases. We pay transportation charges. ALABAMA POSTER EXCHANGE, 538 North 18th St., Birmingham, Ala.

HELP WANTED

FILM SALESMEN AND REPRESENTATIVES to contact exhibitors and secure contracts and bookings for independent productions on a state right basis. State in first letter experience, etc. Those with car and interested in percentage basis preferred. BOX 138A, MOTION PICTURE HERALD.

BRANCH MANAGERS WANTED IN EVERY State. Knowledge of projection helpful but not necessary. Business consists of theatre supplies. BOX 293, MOTION PICTURE HERALD.
CONFIRMED
BY TIME

It may have been fate that prompted
the perfecting of the first Eastman
motion picture film just when Edison's
first projector demanded it.

But it was time's judgment of its
merit that again and again confirmed
Eastman film as a leader in the indus-
try it helped to father.

Today it's Eastman Super-sensitive
Panchromatic Negative that points
the way to new heights of accom-
plishment, in a new era of cinema-
tography. Eastman Kodak Company
(J. E. Brulatour, Inc., Distributors).

EASTMAN FILM
"SONG OF THE EAGLE"

A Paramount Picture

A Charles Rogers Production

- FIRST The first of the series of "beer" pictures . . . and by a long ways the best!

- TIMELY Today's headlines are the stuff this picture is made of . . . the absorbing struggle of the revived beer industry to fight off racketeering domination.

- DRAMATIC The exciting fight of the American people to keep their new-won freedom after 13 years effort.

- HUMAN The story of your generation . . . the thrilling annals of an American family from 1916 until now.

Directed by Ralph Murphy, director of "70,000 Witnesses" with Charles Bickford, Richard Arlen, Mary Brian, Jean Hersholt, Louise Dresser, Andy Devine & George E. Stone

★ ★ ★ Cash in on the Timeliness of this Picture — NOW!

IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST SHOW IN TOWN!
MOTION PICTURE HERALD
A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

MOTION PICTURE DOLLAR AND HOW IT IS SPENT

Exhibition takes 74 cents of it, production 18.2 and distribution 7.8 cents. Graph tells entire story at a glance.

THE ELECTRICS AND THE INDUSTRY IN GERMANY

Influence extends the entire range of the business, from licensing and participation in production to the theatre.

NEXT WEEK: THE INDUSTRY'S UNFAIR INSURANCE BURDEN
THE PROUDEST PAPA ON BROADWAY!

HELL BELOW at the ASTOR $2 TOP

REUNION IN VIENNA at the GAIETY $2 TOP

And he's got a flock of other bouncing box-office babies, including: "Today We Live" (Joan Crawford—Gary Cooper); "The White Sister" (Helen Hayes—Clark Gable); "Gabriel over the White House"; "Rasputin and the Empress"; "Peg O' My Heart" (Marion Davies); "The Barbarian" (Ramon Novarro); "Looking Forward" (Lionel Barrymore), etc. IT'S A PLEASURE!
"I operate the Keith Theatre in Cincinnati.

"For the past year I've operated it exclusively with Warner Bros. pictures.

"I've proved that a theatre CAN operate profitably on a single company's product, provided that product is as outstanding as Warner Bros.'

"Warner Bros. are to be congratulated for providing leadership at a time when the industry needed a leader.

"Especially commendable is their action in making 'Gold Diggers of 1933' immediately available. Two pictures like '42nd Street' and 'Gold Diggers' within a few weeks of each other are the finest business stimulants possible for this business.

"Naturally, my operating policy for the future is going to be the same as last year. I know from experience that I can't go wrong with Warner Bros. pictures.

"I am signing a 1933-'34 Warner contract now because I have confidence in America, the Industry and

WARNER BROS."
Here's another phase of the "Gold Diggers" ad campaign that Warner Bros. want you to help plan! We can't use all of the unprecedented wealth of gorgeous production stills... So we want you to tell us on the coupon below which 6 of the 12 selected shots shown here will be most useful to you as scene cuts and in posters, lobby art, etc. Which from your experience will appeal most to editors and the public? Register your vote now in this second nation-wide "Gold Diggers" ad conference — and be on the lookout for the third next week!
Just look at these Radio City Music Hall figures.

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Can you blame Radio City for holding on to “Cavalcade”? Practically no let up after two weeks of smashing every existing record in the 6,200-seat Radio City Music Hall. No wonder they booked it into the New Roxy.

A mop-up in these spots, too
Indianapolis
Pittsburgh
Buffalo
Philadelphia
Detroit
Baltimore
New Haven
Providence
Louisville, Ky.
Portland, Ore.

Everywhere “Cavalcade” is proving the greatest popular-price smash in memory... a symbol of the FOX showmanship that is giving you the FOX May Festival hits. The eyes of the industry are on FOX as never before!

A FOX ACHIEVEMENT
EFFICIENCY DREAM

EVERY so often some enthusiast discovers again and proclaims the idea of "an Associated Press of the newsreels," meaning a central news negative gathering organization to cover all the world at one cost and supply all the competing reels. The idea has been discussed since 1916 and burst into flower again at the now historic Hollywood conferences of week before last.

The idea is as good as it ever was. It sounds important and the hallowed name of the "Associated Press" is accepted as a symbol of great meaning. There are, however, a number of things wrong with the idea. The first of them is that it will not work. The rest do not matter.

One of the most erroneous notions is that news is of importance to a newsreel. It has been amply demonstrated, and is demonstrated over and over again every week, that a newsreel is not only enough alleged news to save it from a charge of misbranding. Generally speaking, a newsreel cannot possibly present news, in competition with the telegraph and cable services of the press and the news transmissions of the radio. Negative and prints cannot travel faster than trains, ships and planes. The best a newsreel can do is to be the equivalent, with respect to the news, of a Sunday newspaper's rotogravure section.

Without detailed information, one wonders who brought the subject up in the Hollywood conferences. There were plenty of more immediately germane and important subjects that nothing was done about. Meanwhile the well-being of the industry does not require reductions of newsreel costs. The industry, however, could do with better newsreels, better sold, to both the exhibitor and to the public and supported in terms of both dollars and appreciation in a more adequate ratio to their existing and potential screen value.

△ △ △

OUR ANNIVERSARY

THREE publicity agents have within the week contributed articles announcing the thirty-ninth anniversary of the birth of the motion picture, based on the date of April 14, 1894, when the Edison peep show Kinetoscope Parlor was opened at 1155 Broadway, attributing the discovery variously to their "research departments" or the memory of their pioneer employers. The "research" and "memories" alike one suspects can be traced to Page 88, Volume I, of "A Million and One Night's," a reference work for which the editor of this publication has the highest respect. The original correspondence and sundry accounts pertaining to that first peep show parlor were collected by the writer from Edison sources some years ago and now may be seen by researchers in the archives of the Business Historical Society, Harvard Graduate School of Business, Soldiers Field, Boston.

△ △ △

FOR AN AMERICAN PICTURE

MR. SHERWOOD ANDERSON, author of memorable "Winesburg, Ohio," able novelist and commentator, and of late publisher and editor of country newspapers, has come to town with a play manuscript under his arm. He has also submitted to interview by the New York Herald Tribune, announcing that he is convinced that books are "out of style" and that "the movie really reaches the people." Mr. Anderson thinks that he will try to do movies now and places his hope on "simple stories of life in this country."

"What the country needs is a great American movie and not a 'great American novel.' I am not sure that I believe in propaganda movies."

Mr. Anderson speaks with decided calmness in his sagacious observations. He is not one to be a-twitter about anything. One day his analysis of the business of expression and its market will be re-quoted as prophecy. Few writers have his perspective on their craft and its limitations of utility to the masses.

△ △ △

JUST LITTLE WORDS

THERE'S wisecracking to be had concerning the reported decision of Colonel Merian C. Cooper, production executive of RKO, to limit dialogue in that concern's pictures to Basic English, with a vocabulary of some 850 words, but it is none-the-less a plausible notion, and probably sound practice.

A large proportion of the customers do not use that many words in their daily life. The effective vocabulary of radio is well within the limits of Basic. And Graie Allen is nearer a type than a comedian. Since the screen must talk, let it say something simple. It is not a medium for thinking and thinkers, anyway. Mass entertainment must be basic, primitive, plain. The customers want to feel, and that's all.

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CORRECTION

UR editorial infallibility was invaded recently by an error we can't blame on a printer. Referring, in the issue of April 15, to the suppression of "Mad Moments of Youth," an erotically advertised quickie, it was erroneously stated that the projected showing was scheduled for the Central theatre, across the Hudson, when in fact it was the National theatre in Central avenue. The operating policy of the esteemed Central does not include such pictures or exploitation.

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Mr. Elmer Rice, dramatist, is being widely quoted as saying "I would rather be controlled by Hitler, Mussolini or Stalin than Will Hays." As for us, we don't care who controls Mr. Rice.

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INDEPENDENT PLAN

Intermittently booted about in larger production circles since last December, again recently at the Coast Conferences, the idea of merging physical distribution has seeped into the realm of independent production, finds a champion in Trustee Carr, Monogram prouder. Readiness in three to six months is seen by Producer Carr, preceded by a "number of conferences." Though Mr. Carr dares not, official sources venture a figure of $1,000,000 as possible annual saving. Untouched would be existing sales organizations, the plan offering "appreciable economies in the shipping and handling of film." By the way, he has fallen from the major' idea: the independents' only budding... .

"BEST" PICTURE

To Pulitzer Prize Award annual "bests," including reporting, cartooning, novels, plays, biographies, etc., may yet be added talking pictures. That such an award be made each year was last week suggested to Columbia Journalism School's Dean Carl W. Ackerman by Warner's Major Albert Warner. Not un receptive was Dean Ackerman, though he pointed out 1932 awards are already in. But he saw: "no reason why your proposal cannot be considered by the juries which pass upon productions of 1933." Thus perhaps greater recognition as an art form, a story-teller for the motion picture. . . .

FEARFUL SOLON

Annoyed, excited last week were film interests of Wellington, New Zealand, Australia, when one R. MacCallum, standing before the Legislative Assembly, urged unemployed to be sent from the cities, "away from picture shows and other attractions." Not completely clear is the Honorable MacCallum's purpose. Upon the Honorable, Wellington newspapers pounced editorially, verbally thumping his idea, him... .

OFFENSIVE DEFENSE

Raising the defensive cry of conspiracy, William Fox last week made his defensive an offensive in answering the suit brought against him by the Chicago Title and Trust Company for $1,000,000 involved in the sale of the old Roxy to Fox Theatres in March, 1932. The answer upheld by New York's supreme court, William Fox's attorneys, who ably earn their retainer, will call as new defendants Albert H. Wiggin, Frank O. Watts, Harley L. Clarke, individually and as voting trustees of Fox Theatres, Chase National, etc., claim they conspired to force Mr. Fox into the embarrassing position of having to pay the $1,000,000 due as a result of failure of a March, 1932, instalment, on the ground he had guaranteed payment. Fox counter attack: the defendants conspired to divert Fox Theatres assets so that it would be unable to continue the Roxy payments. Plaintiff efforts to strike out the charge failing, Mr. Fox scores heavily, wins first round, . . .

FATAL STUNT

To Hollywood film stunt man Hurd Mc Lellan one day last week came an assignment of absurd simplicity—the demonstrating of a bullet-proof vest. Before a camera he stood calmly, while bullets were pumped at his chest, amply protected. he thought. Science, and the vest, failed stunt man McLellan. A bullet pierced the jacket, the resulting wound proved fatal. . . .

INFLATED DOLLARS

Anticipated is no serious disturbance to American motion picture production abroad as a result of President Roosevelt's controlled inflation maneuvers, opinionated last weekend United Artists' vice president Arthur Kelly. Rather optimistic were many film observers that a sufficient period of dollar inflation would benefit the industry, but few dared predict early favorable reaction, concrete evidence of gain... .

HAIL'S COMMOTION

Intent was the large audience in the Baton Rouge, La., Paramount one night last week, on the feature picture before it. Suddenly with a deafening, frightening roar came a thundering of objects on the roof. Startled, panicly, the audience as one made an almost simultaneous exit. Those farther from the doors reached them to meet earlier exitae rushing back into the theatre. Finally the mass was untangled, the cause of the thunderous assault ascertained. Freakish southern atmospheric conditions had produced a vicious hail storm hail stones as large as marbles... .

COMEDIANS' PROFIT

Comedians, but no fools, are the four almost inimitable Marx Brothers, whose screen exploits have been unquestionably financially gainful. For Sam Katz's new Producing Artists, Inc., will the Brothers make their future pictures, to be recompensed on a percentage basis. Declared "dumb" Harpo last week in Chicago: "We expect to make more on percentage . . . than we did on a flat figure." For "important people in Hollywood" there will always be plenty of money," said Harpo, thus dismissing the salary spot of current repercussion... .

SUPER-SPEED

Amazed were Manhattan newsmen last week when, in the uptown projection room of Electrical Research Products, they saw the results of many months' work by many engineers of Eripl, Bell Telephone, Eastman Kodak. Demonstrated was a new super-speed camera, capable of taking up to 3,000 pictures a second, operating at 125 times normal film camera speed. Recorded is the time required for an object to move, thus it required 26/100 second for a blindfolded person to jerk his hand from a burning cigarette, or a rubber balloon to explode after contact with a match; to wink takes 11/100 second. Practical value: study of high speed motion entertainment value: probably none... .

PASSING STAR

Rather deeply into the indestructible granite which is the lore of the American stage, had William Courtenay carved a niche since his first role in 1892 as a barnstorming college boy. Many years, many starring roles filled his career, until, in later years, he turned to the fertile motion picture. A year ago while playing in "The Inside Story," Mr. Courtenay strained his heart, an ailment from which he never fully recovered. In the seclusion of his Rye, N. Y., home, Crestle, he last week passed away... .
WILL H. HAYS LAYS DOWN THE LAW TO STUDIO PRACTICE IN HOLLYWOOD

And so it has come to pass that at least something has happened in Hollywood. Mr. Will H. Hays, these several years the diplomatic exemplar of tact and patience, these several years the special pleader in behalf of a production community that has suffered from the United States, has stepped forth, his voice, hampered on the table and raised bell, in terms, words and a tone of belligerency that have shocked the sons and daughters of that sunkissed strand west of the Sierras as they have never been shocked before. Mr. Hays has declared himself and the powers of the industry which he represents against the insular, esoteric, Latin Quarter school of production, in behalf of the board office of the American public. The Production Code has been declared in full force and effect, this time with teeth in it. He has named names and promises, not scoldings, not slaps on the wrist, but a good bust in the nose for deliberate violators—in other words, the barring from release and condemnation in toto, and loss at full cost, for productions which flagrantly dare transgression of common decency in dialogue or situation.

Further, the sector of Hollywood which does not like it, has been informed that Mr. Hays' present contract has three years to run, that he and his organization are secure in it and backed by the full approval of the executive chiefs of the corporations which are represented by the Motion Picture Producers and Distributors of America, Inc. Reports of a dissolution of the Hays office are branded as wish-children of unhappy Hollywood offenders.

It would, therefore, appear that leadership in refreshing new terms promises to crystallize out of the motion picture's depression-caos. There is clear promise that the cars are to be manned, that the motion picture industry is going to be run by somebody. All these cheerful tidings are to be gathered from the dispatches of Mr. Red Kann, editor of Motion Picture Daily, who has been present in the front line on the Western Front this fortnight past. Mr. Kann views with enthusiasm, some questioning and a certain grim humor, what he has seen in Hollywood, as reflected and presented in the subjoined articles.—THE EDITOR.

by RED KANN, Editor of Motion Picture Daily

[Written in Hollywood]

Will H. Hays, from now on, may be expected to pack his punches with a wallop and to crackheads in Hollywood and in New York, when those heads refuse to pay attention to his mandates. For his powers have been widened by the major companies, banded together in the M.P.P.D.A., by a general understanding.

The understanding that this is the way matters stand was one important impression which Mr. Hays left behind him in Hollywood when he boarded the Chief Tuesday night, en route eastward after the industry conferences. New York executives, while attention was paid to cost discussions, are understood to have informed their studio chiefs that Mr. Hays is the man they selected to guide them and who will carry out whatever program for industry good appears to him sound business to undertake.

If the men in charge of production propose ignoring his "clean up" campaign, Mr. Hays warned them their superiors in New York would find a group who would obey orders and added he made this statement with full consent of various company presidents in Hollywood and in New York.

Mr. Hays is understood to have a four- ply formula for the elimination of "dirt." It follows:

1. Objectionable pictures or dialogue or situations will be turned back.
2. If this fails to bring the desired result, appeal will be made to company heads in New York over the heads of Hollywood.
3. If company heads take no action, the third step proposes an appeal to the bankers as protection of their investments.
4. If Points 1, 2 and 3 fail, the issue will be placed before the public for decision.

Points 1 and 2 are reliably reported to have been worked out by Mr. Hays with company heads. Points 3 and 4, it is learned further, are advanced by Mr. Hays on his own and will constitute extreme measures "to save the business from itself," as one Hays member in Hollywood described them.

Some day, more Hollywood bigwigs will remember that making pictures for the public is the only reason why studios exist. When that idea grabs firmer hold, theatre grosses may turn a bit happier.

Tied in with Hollywood and the business of production today is a social system that plays an open and all-powerful part, in what many production executives do and why. Individualism to an extreme that hurts far more than it helps, the Hollywood man and woman constantly seeks a new and brighter place in the local sun. What goes on outside of this community's boundary lines is of little concern to those who live within them.

The job of making pictures gives considerably over half of Hollywood's registered population its livelihood. With virtually no outside interests, little drama, little music to engage attention, it follows that film is the topic of conversation practically to the exclusion of all else.

At the parties which make up the chief form of entertainment, the goings on at all studios are common gossip. There appear to be no secrets in the scheme of operations. Everyone knows everybody else's activities, business and social aile, and the direct result has many studio policies framed over a cocktail.

Because it is common knowledge that nobody knows how long the Gold Coast will thrive, because importance is confused with ostentation, the competitive bidding for higher and higher cost starts at the studios, extends into the social whirl and percolates back to the studios again.

Many contracts are discussed in drawing rooms and many contracts smashed the same way. There is, for example, the condition, thriving on social mixing, which constantly does harm to some producer at (Continued on following page, column 3)

Conversation, more rampant in Hollywood than elsewhere throughout the nation, that the large companies, members of the M.P.P.A, have contemplated or are contemplating a change in administration of the Hays organization, has been effectively spiked by the visit in Hollywood of the heads of the corporations, who gathered together two weeks ago to discuss economies.

Mr. Hays has three years to go under his present contract as president of the association. He will round out his term of office, backed strongly by his constituents.

Hollywood, full of loose talk at all times, and especially loaded with it now, because of the horizontal salary cut and the Artists Service Bureau, probably does not realize the situation, and, moreover, won't, even after the facts seep into its consciousness. Nevertheless, developments in Hollywood in the last 10 days, giving Mr. Hays added authority, are construed to separate trend from conjecture, to indicate definitely that New York has voiced its decision anew to stand four-square behind the man their own selection dictated.

Hollywood, or enough of it to lend ear to its belief, maintains Mr. Hays was responsible for the salary cut affecting earning power blanket-like with no regard for accomplishment or individual company financial standing. This same opinion lays blame for the breakdown of morale and its consequent bearing on product mediocrity, at the doorsteps of the producers and, thus, at Mr. Hays' feet.

The impression, voiced openly around the studio colony, has been that producers, therefore, had reason to question the Hays leadership and had concluded their interests were not being properly safeguarded.

An identical condition exists in connection with the Artists Service Bureau, which is regarded as tied directly with Point 3 of Mr. Hays' five-point program and concerns itself with new talent, employed at prices below the current Hollywood salary level, (Continued on following page, column 3)
Call Hays Status Strongest Ever

(Continued from preceding page, Column 1)

which New York considers completely out of the running completely.

As a parallel factor is the change in the national political situation, which, for the first time in 12 years, places the Demo-
cratic party in power. Hollywood, through clout and long-distance analysis, has drawn the conclusion that the switch in
political fortunes has marked the end of Mr. Hays' influence on behalf of the film business.

But what has been overlooked by Hollywood, is the manner in which studio executives have rallied around Hays' leadership.

Additionally, what has helped Mr. Hays on the Coast is the rapprochement effected on all fronts. He has
had it that the MGM production head, as presi-
dent of the Association of M. P. Producers, will
work with his Western branch, that Mr. Hays
himself in the West in a position analogous to
that occupied by Mr. Hays in the East, and
that Mr. Mayer did not always get along as
completely and as amicably with Mr. Hays as
might be desired.

At any rate, it now seems quite clear that Mr. Hays' influence is stronger than ever.
They see in the joint Hollywood meetings concluded a few days ago, a new and different attitude among studio executives, and describe this attitude as one that reflects the seriousness of the situation.

Whipsawing
The Producer

(Continued from preceding page, column 2)

second in Miss X's eyes: Miss X, attractive and a pretty good actress, is employed by Y Productions. The head man at Z Productions thinks her a bet, but there is that contract.

At any rate, there are actual instances where players like Miss X have become dissatisfied sufficiently to vitiate her value as a property, with Y Productions because of un-
rest born of propaganda.

As another factor in a badly messed up situa-
tion, there is the agent, the fellow who is em-
powered by talent to get all he can and wants to
be his 10 per cent cut increases propor-
tionately. The agent's tactics are not always
right, but he's after all an end and is not interested
so much in the means.

Under discussion is now a code governing agency activities. It is designed to cover chis-
els of the above type and is a sorely needed
something to help iron out one of the most
fantastic of conditions on the West Coast.
Here are the essential economies of the motion picture industry, reduced to the simple terms of a comparative chart, a pictograph suggestive of a dollar, or even of a pie. As a dollar, however, it is intended—the Motion Picture Dollar. And with divisions based on percentages derived from Motion Picture Herald researches, it is shown how this dollar is expended by the three basic divisions of the industry in the processes of manufacturing, wholesaling and retailing film product. Thus is shown that of each dollar spent in creating motion picture entertainment, Production's share is 18.2 per cent; Distribution's, 7.8 per cent; and Exhibition's, 74 per cent. In other words, the Theatre spends three times more money than the other two branches put together. Indeed, Exhibition spends the entire Motion Picture Dollar! Above our circle will be observed a band inscribed, "Film rental: an Exhibition cost." And this band embraces both Production and Distribution with their total of 26 per cent. This explains the absence of a slice of Exhibition labelled Film Rental. Film rental is that portion of Exhibition cost from which Production and Distribution get the revenue which they pay out in their own costs. Exhibition, of course, is the division that obtains the Motion Picture Dollar in the first place. From the Public.
INDUSTRY NEEDS A REVAMPING TO FIT PURPOSE, SMPTE IS TOLD

Cracking Up of Super-Men and Super-Circuits Revealing Forgotten Exhibitor, Says Terry Ramsaye at Spring Meeting

by GEORGE SCHUTZ
Editor of Better Theatres

Reconstruction of the motion picture industry along lines more in keeping with the nature and purposes of the art and business, and new opportunities for the film both as an art and as a business, held prominent place among the discussions of the first 1933 convention of the Society of Motion Picture Engineers, which opened with an attendance of 140 in New York on Monday. These subjects, discussed on the opening day comprehensively into the work of the and William H. Short, the last named a director of the Motion Picture Research Council, rather identified the five-day meeting and associated it with its times.

"We have come to a great evolutionary period in the industry," Mr. Ramsaye pointed out at the inaugural luncheon. "We are in the process of making an overlap dissolve from the Dinosaur era, the era of the big super-theatres, super-productions, super-circuits and super-cilious 'super-men,' into the coming new order, in which it appears the industry is going to be broken up into units small enough so that they can be handled and operated."

The Dinosaur was a bruto so big that his tail never knew where his head was going. The receivers got him.

"And with the super-theaters and the super-circuits cracking up, there comes now the promising discovery of that forgotten man, the exhibitor, the fellow who has to get to the public all the dollars with which the motion picture does business."

Lightman Urges Change

A similar point of view was taken by Mr. Lightman, MPTOA president, who spoke after Mr. Ramsaye. "This organization must take place," Mr. Lightman said, "even if it means kicking out the highest executives."

Mr. Short appeared before the first evening session in the Salle Modern of the Hotel Pennsylvania, where the Spring meeting was held. Reading a paper entitled "Unoccupied Motion Picture Fields," he went on to point out that the organization he represents, which, in conjunction with the Payne Fund Research, is seeking to establish a greater consciousness of the social significance of the motion picture business, its members, and the field for its work, this group took the position that the motion picture was here to stay and that it had proved to be potentially a tremendous boon to the human race. Researches were instigated to determine to what extent civilization, in the fine in the film "a new tool of high intellectual and social potency." The findings, he said, showed the motion picture to have deep and far-flung influences upon the manners, culture and education of today.

"Even very young children take in to a remarkable degree what they see on the screen," he declared, describing experiments which revealed that children from seven to nine years old comprehend as much as 60 per cent of the matter in motion pictures understood by educated adults of both sexes. Heart-beat studies definitely proved, he said, a terrific emotional reaction even in adults from so-called "shocker" films. The whole program of investigation Mr. Short de- scribed as showing motion picture peculiarly effective as a creator of profound individual and social reactions.

New Fields for Attention

"This data," he continued, "scientifically ascertained as it has been, leads me, and I believe that it will lead the public, to the inevitable conclusion that there are unoccupied fields for the exploitation of the motion picture of even greater importance than any that have yet been cultivated, that these fields demand immediate attention, and that the scope, the usefulness, the reputation and the business opportunities of the motion picture will be vastly enlarged thereby."

He described a number of such fields specifically. One was, he said, that Mr. Short would have the film educate, not in competition with text books, but by use of its special powers to stimulate the imagination and emotions.

"A glance at the vast organization and equipment used in the text book trade," he declared, "will show what this means for the film industry."

Similarly, Mr. Short indicated, the field of juvenile entertainment should offer new opportunities for the motion picture business. Investigation disclosed that "going to the movies" is almost a universal habit among children. While children and adolescents constitute but 31 1/2 per cent of our total population, the number of their patronage is composed of this young group. Mr. Short cited findings that tended to show the majority of the present film product unsuitable to children culturally. Yet another field is one in which the motion picture industry makes little or no effort to reach—represented by the "adults."

"The motion picture industry has rung the changes on the assertion that the American people are a race of morons and that they are making pictures for unintelligent 14-year-olds. A generation has been spent in convincing this intelligent audience that there is little or nothing for them in the movies."

"A careful study of motion picture advertising by the Payne Fund shows that the industry is not geared up to appeal to this audience."

Most Profitable Audience

"I am ready to defend the thesis that this intelligent group, which has heretofore been ignored or flouted, is the largest and most profitable audience in the United States for motion picture entertainment, that it has been neglected, and that it can be won back by the making and exhibiting of adult drama."

Papers read in the regular councils of the society were of their usual high caliber, and several brought forth new methods and dis-

Lightman Urges Reorganization of Industry; W. H. Short of Research Council Points Out Unoccupied Fields for Films

covertures of immediate promise to the industry in general. Economies in film consumption were discussed by both N. Levinson of Warner Brothers and Charles Shearer of MGM. Among researches about to be realized in actual product of important bearing on practices and costs in the business is a projector carbon capable of taking alternating current, eliminating rectifiers or motor-generators. A transformer is inserted between the lamp and the power main. According to a paper read by A. C. Downes of the National Carbon Company, better illumination at lower cost is possible.

A new alternating current projection lamp was described by C. S. Ashcraft of the Imperial Electric & Manufacturing Company, while some of the problems to be met in overcoming image distortion were set forth by C. Tuttle of Eastman. F. H. Richardson of Motion Picture Herald declared in a paper on eye strain that the causes lay in unnecessary theatre practices with respect to seating, and in the film itself.

Equipment exhibits were fewer at this meeting than at other conventions. However, there were a number of interesting displays, though most of them consisted of apparatus previously revealed.

All sessions were presided over by President Alfred N. Goldsmith. Committee chairmen were:


New York Owners

Form Association

New York exhibitors on Tuesday began formation of the Independent Theatre Owners’ Protective Association at a meeting at the Hotel Astor. Harry Brandt presided, with 123 local theatres represented. Officers will be elected next Tuesday at another meeting, also planned for the Astor, when a charter is expected to be approved by state officials.

All exhibitors in the new organization have agreed to employ only Empire State union members and representatives. Offices have been taken already at 341 West 44th street. Prominent local theatre operators among those present included Jack Springer, Sam Colvin, Julius Schwartz and Walter Reade. Mr. Springer indicated the reason for the establishment of the organization as protection against “underworld influence which Local 306 is exerting on Empire State union.”
Electric Participates in Production Also Through Subsidiaries While Defending Sound Patents; Agreements Ironclad

by HANS TINTNER
Berlin Correspondent

Dependence of the film producers on the electrical industries, characterizing the film market since the beginning of the sound film, is nowhere so evident as in Germany. In no country of the world has the effect on the independent producer been so marked as that of the Tobis in Germany.

The general crisis in Germany's industry is said to be responsible for the numerous insolencies and suspensions of payment of the German film Tobis companies. But more and more the opinion prevails that the payment of tribute of the German film producers to the Tobis is responsible for the situation in the German industry.

Income Reduced a Third

This last winter Film-Kurier stated that the German exhibitors dropped income by a third to approximately 200 million reichsmarks per year, thereby limiting the intakes of the distributors to nearly 50 million reichsmarks a year. This sum must be sufficient to finance and guarantee a film production of 180 to 200 feature films a year.

Sound production and the licenses take another 25 per cent, equal to eight to ten million reichsmarks a year from the aforementioned amount of money which is paid to the Tobis in a situation which, according to the opinion of leading German film experts, is unbearable.

The insolencies of the last year, such as Emelka, Sudfilm, D. L. S., Kuchenmeister, are unfavorably loading the balance of the Tobis and have led to a diminution of the stock capital of the Tobis from twelve million reichsmarks to five million.

Competes with Independents

But it is not only in its licensing policy that the Tobis has shown its unrivaled position. In the form of various subsidiaries it acts as competitor to the independent German film producers. The Jofa Company has been charged with the recording and the sound production and Tobis holds 50 per cent of the stock of that company. By the newly established Europe Film Distribution the Tobis has entered the field of the film exchange. The Tobis itself devotes all its time to the defense and acknowledgment of its own recording system in court proceedings without which no film can be produced in Germany. This combination of distribution with the studio and the licensing business is considered beyond endurance by the other German film companies.

Opinion prevails that the Tobis competes with those firms which, by its distribution branch, have come under its financial influence and are forced to use its recording system. The situation where the producer could independently determine the financial and production side of his work and got a recording set for every studio available, has reversed itself in the course of time and has forced the licensee of the Tobis to use only the Tobis studio at Johannisthal for his recording work.

Bound by Severe Agreements

While free competition in sound production among German, American and French recording systems is possible in Paris and, therefore, the French Tobis is working along favorable conditions, and while in Hungary, Poland and Czechoslovakia the producers get their own recording sets, film production in Germany is bound by severe agreements and restrictions.

The Swedish film industry has severed its connections with the Tobis, claiming that the Tobis conditions will ruin the industry. The English group of the Tobis concern likewise did not develop successfully.

In consideration of this situation the German film producers are forced to make their pictures in Paris or London. Austria is affected equally by the supremacy of the Tobis, which has prevented Sascha Film, leading Austrian film producer, from using its own recording system in the studios. As creditor of the Sascha Company the Tobis has succeeded in influencing the policy of Sascha Film Company.

By collaboration, the Tobis has forced its way into the production branch of the industry, thereby completing its vertical sound film organization, with its own production via Tri-Ergon, its own film exchange in Europa Film Company, its own recording system in the studios, leasing of recording sets by Tigges and the granting of licenses by Tobis itself.

The independent German film producers consider this unrivaled supremacy over the entire natural film market as most severe competition and the greatest hardship. They hold that the essential premise for restoration of the industry in Germany requires free control of the producer over his own recording. Mr. Stern has pointed out that it is possible by letting it to other companies.

Newman Heads New Independents Group

Frank L. Newman is president of Evergreen State Amusement Corporation, second group of independent theatres formed in Seattle in the last ten days, the new company includes approximately 20 theatres in Washington and Oregon. Albert Rosenberg is vice-president and Albert Fink, secretary-treasurer.

"Chain operation of these theatres by companies with headquarters in the East or South is a thing of the past," Mr. Newman said.

Seidel Sterling's Treasurer

Ira Seidel has been named treasurer and comptroller of Sterling Pictures Corporation. Mr. Seidel formerly was comptroller of Tiffany and Allied Pictures.

Rowson Proposes Film Division for British Industry

A British government department similar to the Motion Picture Division of the U. S. Department of Commerce, for dissemination of information regarding England's film industry, was proposed by Simeon Rowson, director of Gaumont-British Picture Corporation, in a recent address before the Royal Empire Society in London.

Mr. Rowson declared that "in Australia the British film has definitely ousted the American film from its erstwhile supremacy" and that "the same tale comes from Canada, South Africa and India.

He said that in 1932 the public paid into all cinemas in Great Britain a total of 43 million pounds, or 36 million pounds exclusive of the entertainment tax. The average admission, exclusive of the tax, was 9 pence, representing 960 million admissions a year or 18 1/2 millions a week. Adding admissions in Ireland, the total, he estimated, was almost 20 millions a week throughout the British isles.

Terms of the cinematograph films act of 1927 an unqualified success, Mr. Rowson pointed out that since January 1, 1928, nearly 500 British features have been registered at a production cost between six and seven million pounds; studios have been erected capable of producing 150 to 200 features a year, the studios and equipment costing at least 2,500,000 pounds; in the year ended March 31, 1933 there were 154 features registered at a production cost above two millions; the public, the press and the exhibitor now are agreed that the average British film is more attractive and provides better entertainment for our own people than the average American film," and in the 1932-33 year since that report 150 more pictures have been produced at a cost exceeding two million pounds.

Court Denies Erpi Plea for Vitaphone Arbitration

Justice Penniwell, in chancery court, Wilmington, Del., this week overruled a plea filed by Erpi that the Vitaphone Corporation be stopped from prosecuting its suit against Erpi in this jurisdiction. Erpi recently filed a petition asking the suit to arbitration under the terms of an agreement between the two litigants covering the manufacture and sale of equipment. The court ruled that arbitration covenants similar to that involved do not grant immunity from a suit in this jurisdiction, and further indicated that if the case proceeds a master will probably be appointed to hold hearings in cities most convenient to the litigants.
MONOGRAM TO SPEND $2,000,000 ON 24 FEATURES; DROPS WESTERNS

Negative Costs Increased 30 Per Cent; Franchise Holders Are Told at Atlantic City Meeting; Johnston Presides

by FRED AYER

MONOGRAM'S "new deal" sales season officially got under way this week at Atlantic City, at the company's third annual convention.

Executives of the home office in New York and of the production division from Hollywood, assembled Monday, Tuesday and Wednesday in the upper ballroom of the Ambassador hotel on the boardwalk, and outlined to two score franchise holders plans for a 30 per cent increase in negative costs, bringing the total budget to $2,000,000 to be spent on twenty-four features for release during 1933-34. The delegates departed sounding a new note of optimism for the entire independent field, and instructed to make a definite drive for first-run playdates. W. Ray Johnston presided.

For the first time, Monogram next season will not distribute westerns. This year, 12 features of this type are being marketed. The company's staffs of directors and writers will be augmented by Trem Carr, production chief.

All Officers Re-elected

All officers were re-elected, headed by Mr. Johnston, president, and including Harry Thomas, vice-president in charge of production; J. V. Ritchey, vice-president in charge of foreign activities; J. P. Friedhoff, treasurer; M. S. White, secretary, and Edward A. Golden, general sales manager. Michael L. Simmons, in charge of advertising and publicity, completes the executive staff.

Directors Elected:


Mr. Golden said Monogram will sell next year's releases with campaigns "unprecedented" in the independent field. Claude Ezell, Dallas district manager, told the assembled delegates that independents now have their greatest opportunity. Other speakers were Mr. Ritchey, Mr. Johnston, Lou Ostrow, Mike Simmons, Mr. Thomas, Sam Flax, Mr. Carr and Irving Mandel.

To Make Dramas Only

Franchise holders were deadlocked Tuesday over the decision of executives to distribute only westerns. Provision probably will be made for their distribution under another banner, possibly through the formation of a group of franchise holders in territories still demanding westerns, like the southern states, and in Pittsburgh and Chicago. Trem Carr said the action was necessary because people who liked westerns either haven't got money for any pictures today or because children in those sections are getting too sophisticated.

Mr. Ostrow, executive producer, said he considered musicals only a cycle, but that Monogram will make one or two.

Monogram's new features will all be dramas.

Much of the story material will be bought on the open market. Six books, three plays, five magazine stories, two novels have been definitely decided upon.

Mr. Golden said on Wednesday that picture buyers, distributors and theatre owners should do their own jobs—not mix in things they know nothing about. "Manufacturers cannot be retailers," he said. "Under all adversities, Monogram has delivered everything offered or agreed to deliver from inception. What we need is a new deck of cards."

Mr. Golden said circuit buying and circuits have outlived their usefulness and he appealed to those independent exhibitors now approaching their first sign of real independence by acting kindly toward companies making independent pictures for independent exhibitors.

"One of the fads of the business today is decentralization," he said. "We have proved this month that from the start; in fact, independent business is built upon decentralization."

In his Wednesday speech to the trade, Saturday, Ray Johnston reported a substantial profit in the year's business. It was voted by the board to add last year's profits to the surplus account, probably to be used in intensive advertising. Features already decided upon for 1933-34 include:


Also on the program are four specials, titles to be announced concurrently with release. Among these is a feature entitled "Sixteen Fathoms Deep." It is expected to cut 15 per cent from production costs this way, and doubling costs of negatives.

With the Men of Monogram

Headquarters, Atlantic City

Ray Johnston elicited a chorus of ohs and ahs when he entered the dining room of Monogram's convention quarters at the Ambassador Hotel early Monday, attired in a dazzling ensemble of Oxford gray shirt, tie and handkerchief to match.

At Friedlander, returning across country from the west coast on a Goona Goona errand, didn't bother to stop in New York, where he has been particularly much missed for the last four months, but made direct for convention headquarters at Atlantic City.

Johnny Harrington, jack of all trades, must have had four doubles working for him at the convention. He seemed to be everywhere, doing everything and—for all we know—everybody.

J. V. Ritchey, in pearl gray hat and impeccable walking stick, was the well-known cynosure of all eyes on the boardwalk.

Madeleine White, serving two masters, the president and the publicity director, was pounding two typewriters to keep even with her multitudinous duties.

Eddie Golden pulled the prize coup of the convention when he inveigled the two motorcycle cops who headed the convention parade to the Ambassador Hotel into a dice game and immediately proceeded to take away their hard-earned week's pay. (They paid him back in scrip.)

Hollywood seekers in Atlantic City were shocked out of their sun-baked reveries when motorcycle police sirens and honking horns became a part of the Monogramites' Parade from Penzey Station to the Ambassador hotel.

A next radio tieup achieved its climax when the executive automobile, installed with radio sets, were tuned in and the loud speakers delivered welcome with the following air greeting from Station WPG: "We take pleasure at this moment to welcome the Men of Monogram and extend them the key to Atlantic City and we wish every success to W. Ray Johnston and Harry Thomas in the conduct of the convention sessions."

Morris Epstein was paged constantly. The boys suspected this was merely a frame on his part to start talk.

Bill Underwood and Claude Ezell from downtown arranged to make the dulcet singing of quartets by Ray Johnston, two motorcycle policemen and Trem Carr.

Jack Jossey and Mr. and Mrs. Nat Lefton, Mrs. J. V. Ritchie, Pete Friedhoff, and Mr. and Mrs. Murray Rosenbluh were discovered in front of the St. Paul bearing upon the brightly lighted forty foot sign glistening in the blue dusk, and announcing to all and sundry: "WELCOME MEN OF MONOGRAM. THE CITY IS YOURS."

Howard Stubbs, who made the trip from Los Angeles all by his lonesome, lit up with gratitude when a crowd of well-wishers welcomed him into the hotel.

Mrs. W. Ray Johnston, recipient in mink coat, was three steps ahead, sartorially, of the latest in fashions being displayed in the swank shops on the boardwalk.

Al Blosom, considered the convention right in his own backyard—and to carry out the spirit of his thought, commuted in a car between Ambassador hotel and the exchange in Philadelphia.

At this writing, Bernie Mills, Sam Seplowin, Jack Berkowitz, Jim Alexander, Sam and Jake Flax, Bob Withers, Irving Mandel, L. W. Marriott, Arthur C. Bromberg, Carl Floyd, John Mangham and H. H. Everett were still en route to the convention.
NEW EXCHANGE. Headquarters of British Empire Films (East), Ltd., new member of the film community of Singapore. The company, headed by Stuart F. Doyle, operates in the Orient.

WINNER. A new personality at Educational, Virginia George. She won the Agfa company's contest seeking best photographic type.

FILM ENGINEERS CONVENE. With background signifying the nature of the event are shown Alfred N. Goldsmith, president of the Society of Motion Picture Engineers, and Terry Ramsaye, editor of Motion Picture Herald, as the SMPE opened its 1933 spring meeting in New York Monday. Mr. Ramsaye addressed the convention on the opening day.

PREPARING DEBUT. Henri Garat with Janet Gaynor at luncheon, camp style, while on location for Fox's "Adorable," in which Garat, European player, is co-starred with Miss Gaynor.

HER CHANCE. Was bit-part given Ruth Channing in MGM's "Made on Broadway." Now she is a player, promised important roles.
RETURNING TO SCREEN. (Below) Ruth Clifford and Jimmy, her son to whom she has devoted her time rather than to continue her screen career. Now she's back again, working at Fox in "Pilgrimage."

CITE TRADE GRIEVANCES. Members of a delegation who represented the Motion Picture Society of India before the government at New Delhi, presenting objections to practices in their trade. For the most part the group was composed of leaders in distribution.

SIGNED. (Left) Some justified exultance taking a whimsical turn to make a fetching new portrait of Fay Wray, in Columbia's "Below the Sea" and now signed by that company on a long-term contract. She is now working in "Ann Carver's Profession."

IN NEW FILM ROLE. Doris Kenyon, who mixes her screen career with concert appearances and who will be opposite Richard Dix in his next RKO Radio picture, tentatively titled "Ad Man."

TRIPLE EXPOSURE. That is to say, on this occasion at Warner Brothers, Bert Longworth, still photographer (seated extreme left), was shooting a scene of "Voltaire." Whereupon a brother still man stole a picture of Bert. And since the whole incident is here preserved, a third camera must have been in the offing. Also shown are Director John Adolfi and technicians.
WITHDRAWAL OF U.S. FILMS FROM GERMANY ON MAY 15 IS THREATENED

Hitler's Anti-Semitic Move Sets Back German Pictures' Progress in America; Films from Berlin Picketed in Belgium

Motion picture leaders in New York express dismay over the turn of events in the business in Germany. The market for American product is expected to be considerably lessened, as the German Ministry of Commerce, through Major Fred Herron, in charge of foreign relations for the Motion Picture Producers and Distributors of America, this week denied such a decision had been reached.

At the same time it appears likely that the widening of the film market in Germany automatically will strengthen the American picture business in France. In order to encourage the movement, it is expected that negotiations will be taken shortly to eliminate or at least alleviate the French quota requirements, in line with the new trend.

Furthermore, the Hitler attitude has definitely affected the German film progress in America. Although German pictures never did succeed in making wholesale inroads throughout the nation, they were the most successful of non-English speaking talkers.

Principal German films on the market here are Krims and Cochrane's "Mädchen in Uniform" and "M," which just played Broadway. "Mädchen," especially, has suffered from reactions of Jewish exhibitors in this country, even though the pictures generally presents German militarism. Paramount purchased "M" this week.

DANGEROUS TO TALK

Clayton Sheehan, Fox foreign manager, just returned from Europe, said last week that "Hitler's attitude could be dangerous to say anything publicly which might react upon our workers over there. The moment anything is said in the public prints in this country it is cabled back to Germany by Nazi agents."

Charles MacDonald, of Warner, cabling erroneous a previously published report that Philip Kaufman, Warner foreign representative in Germany, had been transferred from Berlin, "What actually happened," Mr. MacDonald explained, "was that Kaufman was ordered to leave Berlin. He returned last Monday, however, and we expect he will remain there."

Officials of RKO intimated their company was in no difficulties in Germany as yet. "However," one Radio executive said, "we actually do not know what is going on. There has been no definite word from Germany in weeks."

Generally, removal of American motion pictures from theatres in Germany is said to be regarded as certain by executives of foreign departments of American companies, unless the strict Nazi censorship is lifted within a month.

Any scene which depicts communism, or shows the gathering of crowds for demonstrations against any government, whether fiction or fact; all dialogue pertaining to immoralities and any film in which Jewish characters appear or presents a cheerful aspect of Jewish life, is removed by the Nazi censorship board. The result has been a decrease in film receipts, making it highly unprofitable for American concerns to continue operation under the Hitler banner, according to home office executives in New York.

American films comprise 30 per cent of all pictures shown in Germany.

The first ultimatum to American companies in Berlin was issued seven weeks ago, but it was generally disregarded. All suggestions between American film companies and the Nazi government have been handled through George B. Canty, U. S. trade commissioner in Berlin. It was by Mr. Canty's intervention that Jews employed by American film concerns were given a stay from the original Nazi edict.

The anti-Semitic movement has spread and is even more pronounced in countries south and east of Germany, according to reports from Hamburg.

PROTEST IN BELGIUM

In Belgium, motion picture houses in Antwerp showing German-produced films have been picketed by Jews in protest against the anti-Semitic campaign in Germany. Box-office receipts swung downward sharply and programs were hurriedly changed.

Presumably from London indicated that 50 automobiles and motor trucks, carrying yellow posters reading "Boycott German Goods," and "Boycott German Films," toured the main streets in a demonstration organized by the World Alliance for Combating Anti-Semitism.

Trade Commissioner Canty's report to Washington last week indicated the Hitler regime intends to acquire and exercise complete control of the German film industry. The picture presents by Herr Hitler and passed automatically by his cabinet, calls for a special ministry for public information and propaganda, headed by Dr. Goebbels, chief of the Nazi party propaganda department. The bureau would include departments to handle all phases of publicity, particularly as to motion pictures, broadcasting and the press. The film department would probably require submission of contemplated productions in advance to be passed on by the board. The department might also take a hand in the economic situation of the industry, which concerns producers, distributors and exhibitors.

Three large film companies in Germany formed a picture known as Aktiesellschaft zur Aktiengesellschaft zur kombinierten Filmproduktion. The three companies were Tobis Tonbild-Syndikat Aktiengesellschaft, Europa-Filmverleih Aktiengesellschaft and Cinema Film-Vertriebs G. m. b. H. Negotiations between the Reichsverband Deutscher Lichtspieltheatersbetreiber (Central

Strengthening of American Screen Market in France Is Expected; Hitler Policy Spreads Into Other Countries of Europe

Association of German Exhibitors) and the Schutzverband Deutscher Filmlintheater (an exhibitor organization instituted by Ufa two or three years ago in opposition to the regular quota laws), which have resulted in an agreement between the two organizations by which it was found advisable, under present conditions, for independent groups representing German exhibitors to join the Reichsverband.

Many of the star names billed in German pictures are foreigners and under the Hitler regime they must either leave their posts on compulsion or anticipate this by leaving the country voluntarily. The latest film stars to leave Berlin in are Gusta Alpar and Gustav Froehlich, following others. They have gone to Vienna and are under contract to Bolvary.

Predicting an end of the quota system in Europe, Charles Delac, president of the French motion picture producers' association, who arrived in this country last week for conferences with MPFDA representatives, believes the so-called "friction" between American and French film interests will be straightened out shortly. Mr. Delac hopes to reopen the market abroad for American and other pictures.

Professor Ernest Perrin, of the College of the City of New York, predicted that France will open the back door to American films. Germany closes her front door. Prof. Perrin was at one time an actor and worked for Charles Frohman, Lee Shubert and others.

CITES BARRIERS

"The French people are more kindly disposed toward American films than ever before, but there are certain barriers, aside from the quota laws, which have considerably lessened their enjoyment of our product," Prof. Perrin said.

"A tremendous market for the interchange of films between both countries is now ripe," he said. "It therefore becomes important to think about what if the French people do not like about American pictures. The Frenchman usually feels a deep sense of injury, even shock, over the way American films portray the laixity of social relationships." Professor Perrin declared faulty casting or foreign types in American pictures makes them ridiculous in French eyes.

A survey of the French industry shows that American product was successful during the last year despite import difficulties, according to the Motion Picture Division of the Department of Commerce. Approximately 150 original American versions and 66 American films dubbed in French were shown in France.

Cinema receipts in France were satisfactory the first half, but are reported to have declined 30 per cent in the second half.
Swanson, Griffith Drop UA Interest

Gloria Swanson and D. W. Griffith have dropped their interest in United Artists Corporation and have withdrawn as founders and part-owners. Each had a one-eighth interest. The other six are Mary Pickford, Douglas Fairbanks, Charles Chaplin, Art Cinema, Joseph M. Schenck and Samuel Goldwyn.

It is expected, however, that any pictures Miss Swanson and Mr. Griffith make will be released through United Artists.

Their action has no effect on United Artists Studio Company in Hollywood.

Neither has an interest in it, nor has Charles Chaplin, who has his own studio.

Universal Raises Its Program to 36

Universal is adding 10 features to make a total of 36 features to be distributed by the company next season, L. J. Schlaifer, general sales manager, said in Kansas City this week on his way to the Coast to confer with the Laemmles.

Decentralization Brings Increased Theatre Checking

Distributors have listed a great many more theatres for checking as a result of decentralization, according to Ross Federal Service, checking organization. More large theatres and fewer small houses are being checked now than ever before, the company reports.

Large circuit houses, although playing percentage, were seldom checked by distributors, but since the widespread breakup of these circuits distributors began checking individual situations. The checking of fewer small houses is in line with the new policy of sales heads to sell small theatres at flat rental next season, with provision for playing a limited number on percentage.

Australian Film Dispute Placed Before the Courts

The dispute between distributors and General Theatres Corporation at Sydney. Australia, over block booking, rejection of pictures, and prices has been carried into court, with a new turn in a wrangle between the distributors, which resulted in Warner Brothers obtaining an injunction restraining Paramount and Radio from entering into any contracts with General Theatres.

Gainsborough Product for Australia Through Fox

Fox is to distribute Gainsborough product in Australia. British and Dominion formerly handled it, with physical distribution through Greater Australasian Films, which also handles the Columbia product. The deal will not affect the distribution of B. & D.'s own productions.

IN THE NEWS...

12 Films from Zanuck-Schenck

Universal has decided not to take up the options of Lew Ayres and Tala Birell, players.

Exhibitors of suburban Memphis are reviving their organization, with officers to be elected soon.

Jack Lyon's and Basil Brady have organized Buffalo Exchange, Inc., to handle 62 features and shorts produced by Tiffany.

Governor of New York has signed the bill permitting distributors to make contracts for new pictures before they are produced and before they have been licensed.

The Palace theatre, on Broadway, is reopening this week end with confederate vaudeville and motion picture programs.

Joseph Kilgour, best known for his characterization of Willard Brockett, the Wall street man, in Eugene Walter's play, "The Easiest Way," died last week at Bay Shore, L. I.

Majestic Pictures will move its home office to the RKO building in Radio City, from 1619 Broadway.

McClelland Barclay, illustrator; Faith Baldwin, novelist, and Bryant Baker, sculptor, have named the committee to select 15 men and 15 women for Paramount's "A Search for Beauty."

Miss Hazel Myers of Kansas City, Kan., has been named by Governor Landon as chairman of the Kansas state censor board.

Theatre of Southern California, including those of Fox West Coast, return to single feature programs Thursday.

Edward Sheldon and Margaret Aver Barnes are awaiting the court decision, as is MGM, in the infringement suit brought by them, charging that the company's picture, "Letty Lynton," infringed upon their stage play, "Miss Lily Lady." Trial has been completed, but filing of briefs and final arguments are to come before the decision.

General Electric and RCA must end their interlocking directorates May 5, as Attorney General Cummings has ruled. Owen D. Young cannot retain the combined chairman.

Jack Cooper, formerly with Warner's press department, has joined Paramount as a unit press representative on the Coast.

Greta Garbo has signed a new contract with MGM, and will resume her picture work early in May.

Best Art director and Marco staff, is publicity director of Actors Betterment Association, campaigning to eliminate the so-called "benefit racket." Emile Dowling is president and Ralph Whitehead is executive secretary.

J. Maxwell Joyce is to handle publicity for Gino Dario, of Italy's dance team, Dario and Costa.

J. A. Wilson, formerly of Universal's Winnipeg sales office, is now manager of the Calgary branch.

Jack O'Tool and L. K. Bien have acquired the Tiffany franchise in Chicago, Milwaukee and Minneapolis, and expect to be opened in the three cities.

Admiral Productions Succeeds KBS Company

KBS Productions, Inc., is to be no more. In its place is being organized Admiral Productions, Inc., with the same ownership. Burt Kelly, Samuel Bischof and William Saul. All KBS pictures are being distributed by Fox. The Radio distribution agreement is to be extended, according to H. William Fiteelson of Fiteelson and Mayers, attorneys for the three owners. The last KBS picture was "A Study in Scarlet."

Amusement Industry To Honor Father John Kelly

Executives of motion picture companies in New York have joined in a campaign to screen, stage, radio, musical and literary personalities, in formulating plans for a testimonial in honor of Father John B. Kelly, spiritual director of the Catholic Writers Guild of America, to be held May 21 at the Alvin theatre. Father Kelly is well known in motion picture circles in the east and frequently has denounced censorship. The occasion for the celebration is Father Kelly's 20th anniversary in the priesthood.

Dr. James L. Walsh, chairman of the executive committee, will be assisted in the arrangements by Mark Luescher, Charles E. McCarthy, Edward P. Meighan, Jack Harrower, George Adrian, Edward Kelly, John L. Livingston and James McGurrin.


Kansas Inquiry On Film Deals Ordered

A statewide inquiry into film deals of Fox theatres and large distributors has been ordered by Roland Boynton, Kansas attorney general, and an investigation by the Federal Trade Commission has been also asked by Roy Dunmack, operator of the Madrid theatre at Atchison, Kan. Mr. Dunmack charges an attempt to "freeze out" independent exhibitors in several cities.

The Kansas attorney general is seeking information from every county in the state where Fox operates to determine whether the state's anti trust laws are being violated. It is charged that where Fox operates two or more theatres, some independents are unable to obtain films, and that where product is sold to independents excessive protection is demanded.

Universal's Loss in Year Is $1,250,283

A net loss of $1,250,283 for the year ended Oct. 29, 1932, is reported by Universal Pictures, after taxes, royalties, film exhibition and other charges. There was a consolidated net profit of $615,786 in the previous year. Current liabilities are $2,708,189, as of Oct. 29, 1932, and current liabilities $2,708,189, comparing with $8,873,344 and $2,170,606, respectively, for the 1931 year.
AND THE SCREEN HAS NO CORNELL!

Mourns De Casseres, Weighing Screen Possibilities of "Alien Corn"; Other Plays Considered by BENJAMIN DE CASSERES

ALIEN CORN

Mainly because of the glamorous, glowing personality of Katharine Cornell, "Alien Corn," by Sidney Howard, is a big hit.

The play is built around a character. There is not much plot or story; but there is considerable atmosphere and some good minor character parts.

This one dominating character in "Alien Corn" is Elsa Brandt, an instructress of music in Conway College, a mid-Western educational institution for women.

Elsa, of German birth, has ambitions beyond the reaches of the small American town and its pious-willow professors and social stuffed shirts. She wants to get to Berlin or Vienna to study.

She has on her hands an irascible German father, a paralyzed ex-pianist, a cross between Jack Pearl and a drunken Bismarck.

Flitting around Elsa in the big house where she rooms are a raft of fake Heidelberg students, young male instructors and some old, wheezy cocks-o'-the-walk.

The high dramatic possibilities lie in the two men who are in love with Elsa. One is the young fellow who owns the college, a horse, vacuum-topped social light, and the other a young neurotic professor who takes out his suppressed libido in pistol practice.

Elsa loves the boss of the college and pities the poor little dip of a pistol-toter (one of the most ridiculous creations on the current stage).

Well, here we are: Elsa hell-bent for Artistic Heights torn between Love and her Genius, with the nutty pistol-toter standing between Elsa and the village stuffed shirt.

The big climax to this piece of hooey comes when the young fellow commits suicide (laus Deo!) in the presence of Elsa and her lover.

That decides Elsa. She declares for Art. She'll be the female Mozart or bust! Curtain.

Only La Cornell could make this go. She's grand. And the screen has no Cornell!

Picture value, 50 per cent.

BEFORE MORNING

"Before Morning," by Albert Bannister and John G. Norman, is a clumsily conceived stage murder mystery, but is straight Hollywood stuff for a high-toned parlor crime cast.

It is laid in the hotel apartment of Elsie Manning, an actress who has on her loose string a married lover.

He's a soft fellow and would legally coalesce with Elsie if he were free.

Elsie, while still holding onto the married fellow, has promised to wed a Babbit from Detroit. She needs his dough. There is also a theatrical producer who is after her. He's just comic relief.

Now Nicholls, her married lover, becomes suddenly ill in Elsie's apartment. Lies down and passes forever beyond all bank moratoria.

Big scene: Two friends of Elsie carry the dead man out of the apartment as though he were drunk to avoid scandal—as in "Broadway."

He's taken to a sanitarium—dead, of course—and the doctor waiting for him tries blackmail on Elsie.

In the third act the mystery is solved. It was the wife of the dead man who killed him by putting "nicotine pills" in his pocket for his heart attacks.

The role of Sherlock Holmes is played by the stuffed shirt from Detroit.

Picture value, 80 per cent.

EVENSONG

There is always one sure-fire scene either on stage or screen. It is a catty scrap between two women singers, actresses or acrobats, one of whom is about to climb the Andes of her fortieth year and the other of whom may slip but does not yet climb, which means that she is fifteen years younger.

In these scraps, we men lean back, light up a perfecto and smugly unbutton our vests for a grand haw! haw!

When "Evensong" gets to the films—and I think it will—this will be the big scene—the battle between Irela (who is really the late Madame Melba) and her alternate in the big singing roles, Baba Le-toile.

The play, by Beverly Nichols and Edward Knoblock, from a novel by Nichols, is a splendid vehicle for a rather high-toned picture with a female star not too young (I could name just the lady, but I won't, for fear of being considered a booster—the dear things are all young!)

Irela is a splendid character study. It shows us the Artistic Temperament in all its transcendental unnutiousness and its elemental infantility. In a word, it is a grand belle-ache, which is what the Artistic Temperament comes to.

"Evensong" was a London success, but it fell down here in spite of the good work of Edna Evans as Irela.

There are an Archduke, society stilt-walkers, luxury sets to light a great conflagration in the soul of Eddy Goulding, a niece of her over whom Irela tyrannizes in the manner of the lady of last, coached by the Archduke (Irela's old lover), beating it with her boy friend. Then, too, there is an Archduke. In the film version "Thais," "Manon Lescaut" or "Martha" would naturally be staged and sung.

Irela finally has a slight stroke. Baba Le-toile is the rage. And the curtain descends with Irela, partial invalid, listening to her own voice—that was—on a phonograph.

There is a long cast with all the sefior's and sefioras. Majors and other stuffed shirts that go to make up the atmosphere of these operatic dramas.

Now, if Ira Claire—but does she sing? Picture value. 40 per cent.

BAD MANNERS

My Hollywood spies report to me that gang pictures will soon be sinking and the hot sex stuff is coming back.

If such is the lousy fact, here's a play in which none of the characters has anything at all to do with the shoulder-blades. Even Cassavette and Elmar Glyn would feel singular in looking at it.

It is called "Bad Manners." It was written by Daniel Burnett and William B. Jutte. Bert Lytell and Margaret Sullivan were in it.

It all starts in Craig Baldwin's apartment. He's an "architect." He's bouncing the girl he had in his seraglio all night, telling her to get out, with her kimono, to her own apartment. Old stuff to her.

But Marion (the push-over) wants to know why Craig has this sudden fit of virtue. Well, it's another girl called Lois, who is going to get welded to Craig's best friend.

So bear-rooms up with Craig to help him on some plans for Manhattan Center (there are even some backwash movie fans who will still believe this).

Now, Marion, who got the grand slam, stages a come-back. But Lois and Craig are going to do the legal.

There's some clever sexologue. As a play it is pure bathtub gin.

Picture value, 15 per cent.

TWO STRANGE WOMEN

Jacqueline Logan, as handsome as ever, comes back to the stage in "Two Strange Women," by E. B. Self.

Laid in the backwoods of Kentucky, among the thar and I reck'n natives, there is a lot of stuff in this play for a real thrilling picture.

The Big Menace is a 200-foot drop down to the River Dix as you step out of the side-door of the shack. And Jackie Logan goes over the cliff at the end.

The Jenkins family consists of Great-grandma Jenkins, aged 100; Grandma Jenkins, "Pap" Jenkins and young "Me" Jenkins. For neighbor—and good comedy relief—there is a happy drunkard of a county judge.

The drama begins to creep up when Grace, tired of both the husband and the secretary, tries to seduce "Me" Jenkins, a virginal mountain boy and the pride of the family. The boy goes wild over her, takes her husband a-fishing at night and bums him off as Clyde Griffiths did the trick in "An American Tragedy."

Left alone, with the old woman, Grace is about to make her getaway when the crane hypnotizes her and forces her over the 200-foot drop to the place where all bad ladies go.

In spite of the old Biograph ending, I see a powerful, gripping picture in "Two Strange Women."

Picture value, 75 per cent.
Welcome the FOX salesman  

he has good news for you

Have them tell you what the FOX May Festival means to your theatre... how this outstanding group of pictures insures you a solid month of profit... how the perfect balance of their entertainment values enables you to date them in one right after another. And if you had the pick of every producer's lineup, you could do no better!

YOUR PROFITS FOR MAY ARE COMING FROM FOX!
A JESSE L. LASKY production

ZOO IN BUDAPEST
Loretta Young  Gene Raymond  O. P. Heggie

JANET GAYNOR  HENRY GARAT
in ADORABLE

5c A GLASS
BUDDY ROGERS  MARIAN NIXON

A JESSE L. LASKY production

The

WARRIOR'S HUSBAND
ELISSA LANDI
Marjorie Rambeau  Ernest Truex  David Manners

HOLD ME TIGHT
JAMES DUNN  SALLY EILERS

STATE FAIR
Year's biggest cast

CAVALCADE
Picture of the generation

FOX MAY FESTIVAL
And...this year...Educational Pictures are the ideal added attractions to supplement the big Fox features for the FOX MAY FESTIVAL, and for all Spring and Summer programs.

LET'S BE GAY IN MAY -and June and July

It's the season for light diets and light, snappy entertainment. Salads instead of extra large steaks; variety programs, with plenty of comedy and novelty, instead of long double features.

**AND HERE'S THE ENTERTAINMENT. LOTS OF LAUGHS. EVERYBODY HAPPY.**

DISTRIBUTED IN U. S. A. BY FOX FILM CORPORATION
MOSCOW's revenge for Hollywood's cinematic absurdities about Russia has emerged at last from the official Soviet studies, in the form of a huge motion picture, captioned "Prosperity"—which in itself is a bit too sarcastic. It was released at once to the hungry Russian public. For every Hollywood absurdity about Russia, "Prosperity" has two absurdities about America. And that's a lot of absurdities.

As for Stalin, capitalist, of course, is the villain. The hero is a bright-red Communist. Thugs hired by the millionaire to "get the hero, ride around, and shoot the audience."
The capitalist's private office is a huge, bare futurist place for army maneuvers; his girl-friend's boudoir is large enough to hold all of Solomon's 1,000 wives. Clergymen travel around in cream-colored cars decorated with angels trumpeting to heaven. But there's no DeMille bathtub.

To the public whose box-office fancies now ignore John Gilbert, the former Metro star offers this beau geste—"Oh, what the hell, they liked me once,"—at a salary which was reputed to be $10,000 a week.

Gilbert arrived in New York last week from Hollywood, and in his Hotel Ambassa-
dory suite he told his story to DeWitt Gil-
bert, local feature writer for Mr. Roy How-
ard. "You know what started all this—my so-called decline, if you care to put it that way—was the terribly unfortunate role in which I broke into the talkies," said Gilbert.

"The picture was 'His Glorious Night,' and I was a passionate young man. I was a film stuff—you know, all gushing blabla,
My God! The people just laughed out loud. You couldn't blame them."

The nightskirts are out again. Ben Schwartz, manager of Warner's theatre at Lima, Ohio, continued operation last week under police guard, after four armed men entered his office and warned him to discontinue immediately the showing of "The White Sister," because, they declared, it favored Catholicism. Schwartz, who claimed they represented the Ku Klux Klan, Mr. Schwartz had better call Eddie Dowling out there.

New York's dozen new fire department rescue wagons, on public display for the first time, went screeching down Broadway the other noon. When they passed film row, at least theWe expected to hear a score or more film executives offer help.

When Erno Rapee, musical director of Mr. Rockefeller's Radio City theatres, landed at Hoboken from Hungary twenty years ago, as a very young piano virtuoso, he had to borrow five dollars from a compatriot for "head tax" in order to be permitted to disembark under the law. Thus Rapee came to America worth minus five dollars.

"The company," said President Newcomb Carlton, of Western Union, "has learned to get along with less cash than was thought possible."

Even as you and I.

Warner's bought new carpets for the Broad-
way Strand in honor of the $200,000 grossed by "42nd Street" in eight weeks. Two more weeks and they'll be able to build an entire new Strand. As for "42nd Street," this week, give each employee two weeks' vacation, with full pay. Last year, Warner workers each got one week's vacation.

ANTICIPATING the return Sunday morning to Daylight Saving, Mickey (Times Doesn't Count) Mouse took the situation in hand at the United Artists' home office, and, purposely, with the aid of his grandfather's clock, those elements which hitherto have held advertising chief Hal Horne behind his cluttered desk and the sound of the convention-hall's organ. The expected result is a deep tan for the Horne facial features—and a much improved stroke for his mouse.

Meanwhile, exhibitors in 500 cities and towns throughout the nation were adjusting their operations to absorb the loss of 155 evening hours during the Daylight Saving period, which ends on September 30.
with
LUIS
TRENKER,
VILMA BANKY,

A UNIVERSAL SPECIAL
**Song of the Eagle**  
*(Paramount)*  
*Drama*  
What a song this eagle sings! It is a saga of liberal Americanism triumphant. The story is accompanied by stirring martial music. It is topical and timely. But most important, it packs a punch of human interest. Half-historic, half-prophetic, its exciting story throws on the screen events, circumstances and conditions that are familiar to everyone. It goes right to the heart of one of the conditions that so changed the course of American life, in wartime style. Always it is down the popular alley.  
There is no propaganda in it. It reflects a condition that began when wartime regulations closed down the breweries. Graphically it describes the growth of gangsterism, bootlegging, jazz madness, and brings its theme down to today, when gangsterism still strives to retain its grip. Then it turns prophetic, and logically seeks to point out one of the ways whereby law and order can come into its own.  
The story of beer is told against the background of a Hoffman family, the prototype of all that was idealistic in 1916. The Hoffman brewery brings Hoffman into the big shot broker. The law-abiding Hoffman will never consent to any deal with Nails for his brewery as long as the law is in existence. The reign of terror starts. Transitions end this picture in 1933. With the signing of the Beer Bill, the Hoffman brewery reopens. But gangsterism becomes more menacing. Still unable to do business with Hoffman, Nails goes in for more violence.Stocks are destroyed, trucks wrecked, employees intimidated, Emil, the brewmaster, machine-gunned.  
Thousands are out of work. Bill’s wartime company is unemployed almost to a man. Papa Hoffman is killed. Gaunters rain on the Hoffman home in search of Bill. Mrs. Hoffman meets Nails in her car, not knowing he is a racketeer. Later she learns the real purpose of Nails’ visit. Going to his headquarters, her old home of happier days, she kills him. With the police impotent, but willing to let Bill have his way, he gets his ex-buddies together for one grand raid on ‘Nails’ citadel. The fight is sensational as the boys clean out the gangsters.  
Where a picture so effectively combines so ship-sohoor with extraordinary drama and human interest there is only one way to indicate it is big, that it is picture that no one can afford to miss. The patriotic angle will be the way of rousing patron enthusiasm. It has the right kind of ring. The casting is of a mutual local significance tincts. Veterans’ organizations acted, and newspapers should be there is plenty of opportunity for advertising, skip the temptation of making any direct tieup with breweries. Do not sell the picture as propaganda. Sell it as something new—an entertainment that will give the every day American man, woman and child a new idea of himself.—McCarthy, Hollywood.  

**Cover the Water Front**  
*(United Artists)*  
*Romantic Drama*  
This picture is based on the personal experiences of a waterfront reporter in a Pacific Coast city. It makes no attempt to follow the form of the popular book. But it has all the romanticism, thrill, novelty, histrionics, tension and excitement. It has the peculiar appeal that made the book one of the year’s best sellers. There is a unique novelty of conception and presentation. Likewise it possesses plenty of showmanship potentialities.  
For pictures purposes an entirely new story has been written. It is both romantic and dramatic but with a clever vein of natural comedy. There are many exciting scenes, the most spectacular of which pictures the capturing of elephants by Hoffman.  
Miller, the reporter, is suspicious that Eli, who is smuggling Chinese, is getting love in with Julie, who is his daughter. Then he thinks he is a nut. Likewise, his editor, Phelps, is losing his enthusiasm for his star water front reporter. Investigating a report that a girl is swimming nude in a secluded pool, he meets and falls in love with Julie, not knowing she is Miller’s daughter. Taking his friend McCoy, who supplies the comedy relief, on a tour of the red light district, he finds Julie in Madam Morgan’s house. The love dream apparently goes glimmering. But when it develops she is there only to take her father home, the situation becomes complicated for Miller.  
Miller believes a story is more important than anything—even love. Several romantic interludes add to Miller’s quandary until he learns from Julie that her father is docking in the Chinese quarter that night. Sensing that there is something amiss, Miller goes to Eli, though it means finish with Julie, he prevails upon Phelps to round up the Coast Guard once more. But Eli who never hesitates to drop his human cargo overboard when things get tough, is ready for the officers’ visit. Searching the ship, they find nothing. Once more Miller fails and, in despair, decides to keep watch just upon a fish, forces a bottle from its mouth. A gigantic shark is hanging on the boat’s davits. As Miller slathers the Chinese falls out.  
Lilly what has happened to her father, going to his hideaway, she arrives just as Eli shoots Miller. She learns Miller is responsible for what happened to her father, but she cannot run away from the man she has loved. Old Eli has not long to live. He restores Julie’s affection for his enemy, and aids her in saving Miller before he dies himself.  
Sell it as a fascinating romantic drama. Do not overlook the exploitation possibilities in the original book. Base advertising appeal on that old and popular “love versus duty” angle, ending all year’s copy with human interest twist, and “Cover the Water front” should be productive at the box office.—McCarthy, Hollywood.  

**Lilly Turner**  
*(First National)*  
*Film Preview*  
Definitely a character study, it will be difficult to stir up much audience appreciation for “Lilly Turner.” Similar pictures have suffered from this handicap. In this, because love sinks lower and lower in audience sympathy, it is particularly true. Even the apparent happiness—sacrificing climax does not compensate for its long-drawn-out delays.  
When the title and credits flashed on the screen, the preview audience broke into applause, an indication that they liked the film and found something intriguing in the title. As the picture progressed that enthusiasm cooled. Considerable restlessness indicated that the picture had failed to hold interest.  
The story is for the most part depressing. In a glow of happiness, given an ominous tinge by the actions of Mrs. Turner, Lilly marries Rex. He is supposed to be a big time actor, but is just a glibby faker who makes life tough for Lilly the few months they are together. Running out on her when he learns that she is to have a baby, Lilly is glad to have the circus Barker Dave sign a marriage certificate making her wife and baby dies.  
Then Lilly descends from carnival dancer, during which time she does not hesitate to cheat on Dave, to a member of Doc Magill’s health store-show troupe. The strong man, Fritz, goes insane when Lilly repulses him. All the while, Dave continues as a drinking buddy who never bothers his wife. When Fritz goes out, Bob is taken on for the strong man act and he and Lilly fall in love. Lilly doesn’t care whether Dave likes it or not, but Bob sticks to the straight way. As Lilly is planning to desert faithful old Dave, Fritz breaks out of the asylum, and catching up with the show, makes a monstall play for Lilly which results in Dave being thrown out a
More PRAISE for ZOO in BUDAPEST

In a nutshell:

- Rating: Excellent
- Get ready, film fans—here comes THE movie of the year
- Nothing quite like it
- All the elements of drama, comedy, gorgeous romance, thrills
- Most beautiful scenes ever photographed
- Tremendously vital thriller-love plot
- The dashing romantic charm of "Seventh Heaven"
- The excitement of a dozen wild animal thrillers
- You’ll madly grasp your chair
- You’ll cheer at the super-thrilling rescue
- Don’t you DARE miss "Zoo in Budapest"

A JESSE L. LASKY production

Loretta Young
Gene Raymond
O. P. Heggie

Directed by Rowland V. Lee

- and it’s on the FOX May FESTIVAL
The picture is of interest only to adults. There is nothing in it that would appeal to the youngsters and it lacks any kind of sparkle or glamour that might intrigue the adolescents.

Directed by First National.

Producers and distributed by First National.

Dr. William MacDonald, Ralph Morgan, Leon Perret, Maxwell André, Bill MacDonald, Alexander Kirkland, Myron Selznick, George Irving, James Seaton, Madge Kennedy, Mary Bowers, Władek Rosiek, Betty Jane Graham, Graham Moore, Ben Lyon, Dr. Van Buren, George Irving, Mr. Pelton, Nella Walker, Mrs. Pelton.

A Bedtime Story

Comedy-Drama

The indefatigable Maurice Chevalier, whose light touch and gay good humor is definitely infectious, has with him and has lost for the first time.

Do not lose sight of the captivating baby in selling this amusing and entertaining Chevalier picture, as it has been lost some of that early sparkle for the exhibitor's patronage in some quarters, here is a splendid opportunity to make good use of the baby. The story does not particularly matter, though the baby is a motivating factor and the story has an element which other of Chevalier's have not had.

Maurice is still the gay and debonair man-about-town in Paris, this time wealthy and with a fighting bull. Arriving in Paris, with song and laughter, stopping on the way home to greet his "friends" and make dates, the chauffeur finds a most amusing passenger.

Maurice forgets his dates, and laughable and entertaining sequences follow as he and the car make their way toward a city, where, after thorough discussion, he must try to quiet its crying, put it to bed. Helen Twelvetrees, a new leading player for Chevalier, responds to a call for a nurse on a long hike, and on her pleading, Maurice enforces her engagement. Complications follow when Maurice arrives at the chateau of his fiancée, Gertrude Michael, a smaller, and larger, and smaller again, and the baby.

They laugh, Maurice is hurt, Miss Michael storms, suspects Maurice, does not believe the founding story, is jealous of Miss Twelvetrees, breaks the engagement. Not broked, Maurice is strangely happy, seeing visions of Maurice, the nurse, and baby together some way in the future.

Maurice creates a storm, the romance of the car starts trouble again, and it is Miss Twelvetrees' turn to suspect. She returns to Paris with the baby, Maurice follows, and when there is danger of the baby being lost, clear rapidly, and the three are left together.

The music is tuneful, and Maurice renders the lyrics in a popular style. Lightly, romantically, amusingly entertaining, "A Bedtime Story" is more than pleasant. The women should enjoy themselves to the full, and their pleasure should be communicated to the men. Sell the patrons a gay and tuneful Chevalier picture, with a completely delightful baby as a new and novel theme. Maurice tries to be a daddy—and falls in love with the nurse. It is clean and attractive, and highly enjoyable.
Upholds Trustees In Paramount Case

Attempts to upset the Paramount-Publix receivership were blocked Wednesday by Judge Francis G. Caffey in federal court, New York, when he denied motions to set aside the first creditors' meeting at which Charles E. Hilles, Eugene W. Leake and Louis H. Ferrowitz were elected trustees in bankruptcy. Samuel Zinn, attorney representing minority bondholders, sought to have new trustees elected. This, too, was denied by Judge Caffey, who also refused Mr. Zinn's motion to have referee Henry K. Davis from further consideration in the case.

The court, however, reserved decision on a motion to vacate the corporation's voluntary action for involuntary receivership. Judge Caffey indicated that he would enter an order authorizing proceedings under involuntary action if and when preferential transactions which are injurious to creditors become proved. Tomorrow, for the Paramount trustees said in court that they would consent to an order to supplant the voluntary receivership with an involuntary one if it was to the best interests of creditors.

Mr. Zinn has figured in numerous attempts to upset the status of the Paramount-Publix receivership. In Wednesday's action Mr. Zinn represented Norman E. Bensinger, who is trustee for the holders of $25,000 of Paramount bonds.

Meetings of various nature were the subjects of much discussion at the Paramount office in New York during the week. The creditors decided there will be no meeting of stockholders this year, because of the general situation. Publix creditors again postponed their meeting, scheduled for April 20, to Thursday, while distribution officials put off until May 5, 6 and 7 a meeting of Paramount district managers for Atlantic City. Regional meetings of sales executives will follow.

New Deals on Publix Houses

While the trustees of the parent corporation were concentrating on management problems, Irving Trust Company, trustee for the bankrupt Publix subsidiary, continued dissolving theatre divisions, returning numerous properties to former owners.

M. A. Shea regained the Park at Westfield, Mass., and the Palace at Fremont, Ohio. Negotiations whereby Louis Mile A. will take back his holdings in Salt Lake City are expected to culminate in a deal next week. The plans of the Woman's theatre, Fremont, Ohio, as trustee for the holders of $4,000 of Paramount bonds.

Named Zone Publicity Head

Lawrence S. Steen has been named director of advertising and publicity for Warner theatres in the Chicago zone, replacing J. E. Sober, resigned.

Columbia Plans 32-36 Next Year

Columbia will produce between 32 and 36 features next season, Jack Cohen, vice-president, said on Tuesday. No westerns will be included, the company planning all product for "A" houses. The extent of short subject production has not been determined.

Plans for the company's annual sales convention are now in the making, with a possibility that the meeting will be held some time next month. The sales session was held in May last year.

Admission Tax Receipts Increase to $1,248,377

March receipts from the admission tax rose to $1,248,377.66 from the $1,098,767.71 in February, the Bureau of Internal Revenue at Washington announced this week. The February receipts (covering January admissions) were the lowest for any full month since enactment of the 1932 revenue act reducing the exemption to 40 cents.

Protective Group To Pay Equity Members $23,978

The Managers Protective Association will pay claims amounting to $23,978 held by members of Actors Equity Association against members of the protective group, in the arbitration settlement of differences between the two organizations. The decision did not affect the "basic agreement," which extends until May 12, 1934, and holds that in return for certain privileges granted by Equity the protective association is responsible for the debts of its members in Equity.

Cinema Patents Charges Infringement by Powers

Cinema Patents has filed suit against P. A. Powers, Jack T. Cowan and the Producers Laboratories, in U. S. district court for the southern district of New York, charging infringement of the Gaumont patents on account of the defendants' use of development machines formerly operated by Meyer-Rieger.

Guile, Atkins Named Pathé Directors at Annual Meeting

Henry J. Guile and Robert W. Atkins were elected to the directorate of Pathé Exchange, Inc., at the annual meeting of stockholders on Thursday. They succeed P. J. Scollard and Lester Burton. All other directors were re-elected. The meeting had been held over from Tuesday.

Paramount To Do 60 to 65 Features

Paramount has scheduled 60 to 65 features for next year and about the same number of shorts and features as last year, according to Adolph Zukor, president.

Mr. Zukor reviewed this week to New York from Hollywood.
## THEATRE RECEIPTS

The total of theatre receipts from 115 houses in 20 major cities of the country for the calendar week ended April 22, 1933, indicating a marked increase over the previous week's total, aggregated $1,258,229. With a total of $1,003,962 for 114 theatres in 20 cities for the week ended April 15, the gain reached $204,267. Indianapolis figures for the earlier week, which arrived too late for inclusion in last week's compilation, are now included. During the more recent period no new "highs" and only one new "low" were reported.

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### 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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<td>1,800</td>
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<tr>
<td>Keith's.....</td>
<td>3,500</td>
<td>30c-50c</td>
<td>&quot;Grand Slam&quot; (F. N.)</td>
</tr>
<tr>
<td>Keith-Boston ..</td>
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<td>25c-50c</td>
<td>&quot;Murders in the Zoo&quot;</td>
</tr>
<tr>
<td>Loew's State</td>
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<td>25c-50c</td>
<td>&quot;Today We Live&quot; (MGM)</td>
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<tr>
<td>Metropolitan</td>
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<td>35c-65c</td>
<td>&quot;A Bedtime Story&quot; (Para.)</td>
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<tr>
<td>Paramount....</td>
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<td>30c-50c</td>
<td>&quot;Girl Missing&quot; (W. B.)</td>
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### Buffalo

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<thead>
<tr>
<th><strong>Picture</strong></th>
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<th><strong>Picture</strong></th>
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<tbody>
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<td>&quot;Sweepings&quot; (Radio)</td>
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<td>&quot;The Big Cage&quot; (U.)</td>
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<td>&quot;Perfect Understanding&quot; (U. A.)</td>
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<td>&quot;A Bedtime Story&quot; (Para.)</td>
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<tr>
<td>&quot;Rasputin and the Empress&quot; (MGM)</td>
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<tr>
<td>&quot;The White Sister&quot; (MGM)</td>
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### Cleveland

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<tr>
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<tr>
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<td>&quot;Hill divers&quot; (W. B.)</td>
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<tr>
<td>&quot;Speed Demon&quot; (Col.)</td>
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<td>&quot;Strictly Personal&quot; (Para.)</td>
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<td>&quot;Woman Accused&quot; (Para.)</td>
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<td>&quot;Central Airport&quot; (F. N.)</td>
<td>5,800</td>
<td>&quot;Women They Talk About&quot; (W. J.) (15c-35c)</td>
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### Denver

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<tr>
<td>&quot;The Keyhole&quot; (W. B.)</td>
<td>4,000</td>
<td>&quot;Cuban and Kelly's Trouble&quot; (E.)</td>
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<td>&quot;The Big Cage&quot; (U.)</td>
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<td>&quot;She Done Him Wrong&quot; (Para.)</td>
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### Detroit

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<thead>
<tr>
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<tr>
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<td>&quot;And Under the Tonto Rim&quot; (Para)</td>
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### Detroit

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<thead>
<tr>
<th><strong>Picture</strong></th>
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### Theatrical Receipts -- Cont'd

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<td>Circle</td>
<td>&quot;Central Airport&quot; (F, N.)</td>
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<tr>
<td>Indiana</td>
<td>&quot;Child of Manhattan&quot; (Col.)</td>
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<tr>
<td>Palace</td>
<td>&quot;The White Sister&quot; (MG/MG)</td>
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<table>
<thead>
<tr>
<th><strong>Kansas City</strong></th>
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<tbody>
<tr>
<td>Mainstreet</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>9,000</td>
<td>&quot;Private Jones&quot; (U)</td>
<td>3,000</td>
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<tr>
<td>Midland</td>
<td>&quot;The White Sister&quot; (MG/MG)</td>
<td>16,000</td>
<td>&quot;Perfect Understanding&quot; (U, A.)</td>
<td>4,900</td>
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<tr>
<td>Newman</td>
<td>&quot;Bedtime Story&quot; (Para.)</td>
<td>6,500</td>
<td>&quot;A Bedtime Story&quot; (Para.)</td>
<td>18,500</td>
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<td>Uptown</td>
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<td>&quot;Feud&quot; (Radio)</td>
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<th><strong>Los Angeles</strong></th>
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<tr>
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<td>&quot;A Bedtime Story&quot; (Para.)</td>
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<tr>
<td>RKO</td>
<td>&quot;Sweepstakes&quot; (Radio)</td>
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<td>&quot;The Great Jester&quot;</td>
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<td>W. B. Downtown</td>
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<td>11,278</td>
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<td>&quot;42nd Street&quot; (W, B.)</td>
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<tr>
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<td>&quot;Secrets&quot; (U, A.)</td>
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<td>&quot;Secrets&quot; (U, A.)</td>
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<td>Lyric</td>
<td>&quot;Clear All Wires&quot; (MG/MG)</td>
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<td>&quot;Cabin in the Cotton&quot; (F, N.)</td>
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<td>State</td>
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<td>&quot;Gabriel Over the White House&quot; (MG)</td>
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<tr>
<td>World</td>
<td>&quot;Be Mine Tonight&quot; (U)</td>
<td>2,800</td>
<td>&quot;A Lady's Profession&quot; (Para.)</td>
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<table>
<thead>
<tr>
<th><strong>Montreal</strong></th>
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<tr>
<td>Capitol</td>
<td>&quot;Pick Up&quot; (Para.) and...</td>
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<td>&quot;From Hell to Heaven&quot; (Para.)</td>
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<td>Loew's</td>
<td>&quot;Cohens and Kellys in Trouble&quot; (U)</td>
<td>13,500</td>
<td>&quot;Cabin in the Cotton&quot; (F, N.)</td>
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<tr>
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<td>&quot;The White Sister&quot; (MG/MG)</td>
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<td>Cameo</td>
<td>&quot;The Truth About Africa&quot; (Adele)</td>
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<td>&quot;The Truth About Africa&quot; (Adele)</td>
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<td>&quot;Today We Live&quot; (MG/MG)</td>
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<td>Mayfair</td>
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<td>&quot;M&quot; (Foremost)</td>
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<td>&quot;Parolee&quot; (Col)</td>
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<tr>
<td>Rialto</td>
<td>&quot;Cohens and Kellys in Trouble&quot; (U)</td>
<td>9,200</td>
<td>&quot;The Mind Reader&quot; (F, N.)</td>
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<tr>
<th><strong>Ohio</strong></th>
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<tr>
<td>Rivoli</td>
<td>&quot;Oliver Twist&quot; (Monogram)</td>
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<td>&quot;Oliver Twist&quot; (Monogram)</td>
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<td>&quot;Cavalcade&quot; (Fox)</td>
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<td>&quot;Out All Night&quot; (U)</td>
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<td>Strand</td>
<td>&quot;Getaway&quot; (MG/MG)</td>
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<td>&quot;Infernal Machine&quot; (Fox)</td>
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<tr>
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<td>&quot;Topaze&quot; (Radio)</td>
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<td>Criterion</td>
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<td>&quot;Pick Up&quot; (Para.)</td>
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<td>Liberty</td>
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<td>&quot;Out All Night&quot; (U)</td>
<td>3,400</td>
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<td>Mid-West</td>
<td>&quot;Central Airport&quot; (F, N.)</td>
<td>3,300</td>
<td>&quot;The Big Cage&quot; (U)</td>
<td>1,900</td>
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</tbody>
</table>

### High and Low Gross (Tabulation covers period from January 1933 to date)

- High 2-7 "Little Caesar" | 30,000
- Low 1-7 "Honour of the Family" | 7,000
- High 6-13 "Daddy Long Legs" | 10,000
- Low 5-13-32 "From Hell to Heaven" | 1,750
- High 2-14 "Cimarron" | 15,500
- Low 1-14 "Under Suspicion" | 7,200
- High 2-12 "Trader Horn" | 10,000
- Low 3-13-32 "Clear All Wires" | 3,500
- High 9-19 "Young As You Feel" | 11,000
- Low 8-11-33 "Employees' Entrance" | 1,400
<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>Omaha</td>
<td>Picture</td>
<td>Gross</td>
<td>(Tabulation covers period from January, 1931)</td>
</tr>
<tr>
<td>Orpheum</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>8.50</td>
<td>&quot;Marchen in Uniform&quot; (Krimsky &amp; Cochran) and &quot;Air Hostess&quot; (Col.) (6 days)</td>
</tr>
<tr>
<td>Paramount</td>
<td>&quot;The White Sister&quot; (MGM)</td>
<td>7.00</td>
<td>&quot;Rasputin and the Empress&quot;</td>
</tr>
<tr>
<td>State</td>
<td>&quot;The King’s Vacation&quot; (F. N.)</td>
<td>1.00</td>
<td>&quot;Under the Tonto Rim&quot; (Para.)</td>
</tr>
<tr>
<td>World</td>
<td>&quot;The Kerkole&quot; (W. B.) and &quot;Clear All Wires&quot; (MGM)</td>
<td>5.00</td>
<td>&quot;What’s No Beer?&quot; (MGM) and &quot;Ladies They Talk About&quot; (W. B.)</td>
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<tr>
<td>Philadelphia</td>
<td>&quot;She Done Him Wrong&quot; (Para.)</td>
<td>7.50</td>
<td>&quot;Luxury Liner&quot; (Para.)</td>
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<tr>
<td>Boyd</td>
<td>&quot;The White Sister&quot; (MGM)</td>
<td>16,000</td>
<td>&quot;Rasputin and the Empresses&quot; (MGM) (2nd week-week6)</td>
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<tr>
<td>Earle</td>
<td>&quot;From Hell to Heaven&quot; (Para.)</td>
<td>17,000</td>
<td>&quot;Past Workers&quot; (MGM)</td>
</tr>
<tr>
<td>Fox</td>
<td>&quot;Cavalcade&quot; (Fox)</td>
<td>29,000</td>
<td>&quot;Constant Woman&quot; (World Wide)</td>
</tr>
<tr>
<td>Karlton</td>
<td>&quot;Past of Miry Holmer&quot; (Radio)</td>
<td>3,200</td>
<td>&quot;The Mind Reader&quot; (F. N.)</td>
</tr>
<tr>
<td>Keith’s</td>
<td>&quot;Trailing the Killer&quot; (World Wide)</td>
<td>6,700</td>
<td>&quot;What Price Decency?&quot; (Majestic)</td>
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<tr>
<td>Lowest</td>
<td>&quot;Oliver Twist&quot; (Monogram)</td>
<td>6,000</td>
<td>&quot;Rasputin and the Empresses&quot; (MGM) (3rd week)</td>
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<tr>
<td>Stanley</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>15,000</td>
<td>&quot;Rasputin and the Empresses&quot; (MGM) (2nd week-week6)</td>
</tr>
<tr>
<td>Stanton</td>
<td>&quot;Pick Up&quot; (Para.)</td>
<td>7,500</td>
<td>&quot;Sherlock Holmes&quot; (Fox)</td>
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<tr>
<td>Portland, Ore.</td>
<td>Broadway</td>
<td>1,912</td>
<td>&quot;Handle with Care&quot; (Fox)</td>
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<tr>
<td>Liberty</td>
<td>1,800</td>
<td>&quot;Girl Missing&quot; (W. B.)</td>
<td>2,300</td>
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<tr>
<td>United Artists</td>
<td>1,200</td>
<td>United Artists</td>
<td>945</td>
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</tbody>
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San Francisco

| Embassy       | "Magic Night" (U. A.) | 3.50 | "Love Sins" (State Rights) | 3,000 |
| Finearte      | 1,400 | "Holzapel Knows Everything" (Foreign) | 11,500 | "The Black Hussar" (Foreign) | 1,200 |
| Fox           | 4,600 | "Oliver Twist" (Monogram) and "Self-Defense" (Monogram) (30-36) | 1,300 | "Gomna Goes" (First Div) and "Blame the Woman" (Prudential) | 15,000 |
| Golden Gate   | 2,800 | "King Kong" (Radio) | 17,500 | "Cohens and Killys in Trouble" (U.) | 12,000 |
| Paramount     | 2,670 | "Cavalcade" (Fox) | 15,000 | "Mystery of the Wax Museum", (W. B.) | 12,000 |
| United Artists | 1,200 | "Strictly Personal" (Para.) and "Secret of Madame Blanche" (MGM) | 5,000 | "From Hell to Heaven" (Para.) | 4,500 |
| Warfield      | 2,700 | "Be Mine Tonight" (U.) | 10,000 | "Rasputin and the Empresses" (MGM) | 6,000 |

Seattle

| Blue Mouse    | "Cohens and Kellys in Trouble" (U.) | 3,000 | "The Big Case" (U.) | 3,000 |
| Fifth Avenue  | "Cavalcade" (Fox) | 7,500 | "Pick Up" (Para.) | 5,500 |
| Liberty       | 2,000 | "Robbers’ Roost" (Fox) | 4,250 | "Mussolinis Speaks" (Col.) | 2,500 |
| Fox           | 950 | "2nd Street" (W. B.) | 5,000 | "2nd Street" (W. B.) | 5,500 |
| Paramount     | 3,050 | "Heritage of the Desert" (Para.) and "The Mind Reader" (F. N.) | 4,000 | "Clear All Wires" (MGM) and "Broadway Bad" (Fox) | 4,500 |
| Rex           | 1,500 | "Parachute Jumper" (W. B.) | 2,500 | "Scarlet River" (Radio) | 2,250 |
| RKO Keith’s    | 1,500 | "A Kiss Before the Mirror" (U.) | 11,500 | "Broadway Bad" | 4,500 |

Washington

| Columbia      | 1,232 | "Humority" (Fox) | 2,500 | "Vampire Bat" (Majestic) | 2,800 |
| Earle         | 2,232 | "Ex-Lady" (W. B.) | 16,000 | "Air Hostess" (Col.) | 19,000 |
| Fox           | 3,414 | "Looking Forward" (MGM) | 28,500 | "Sailor’s Luck" (Fox) | 22,000 |
| Loew’s Palace  | 2,363 | "The White Sister" (MGM) | 17,500 | "Perfect Understanding" (U. A.) | 12,500 |
| Metropolitan  | 1,600 | "Oliver Twist" (Monogram) | 7,300 | "Maedchen in Uniform" | 6,250 |
| Rialto        | 1,900 | "Be Mine Tonight" (U.) | 9,000 | "Virtue" (Col.) | 3,200 |
| RKO Keith’s    | 1,832 | "Sweepings" (Radio) | 8,000 | "Christopher Strong" (Radio) | 8,200 |
The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 170.—(A) Give us your idea of the best method for storage of film while in the projection room. Be careful. This involves quite a lot, as we want to know the why and wherefore of each of your recommendations. (B) While moistening dry film does not ordinarily come within the scope of a projectionist’s duties, still it is well he should have some understanding of the matter. Tell us how it may be done. (C) What damage is too-dry film subject to as compared with properly moistened film?

Answer to Question No. 163

Bluebook School Question 163 was:
(A) Name some of the troubles encountered which may be charged directly to poorly made film splices. (B) Why is it of special importance that all emulsion be scraped away from around the sprocket holes when making splices? (C) Just how much cement should be used when making a splice? (D) Too little cement of course won’t do. Is the use of too much cement objectionable, and if so, why?

Here are those who made good. Hope you all follow your own instructions! Incidentally, I’m a bit ashamed of you, taken as a whole. There should be at least ten thousand answers every week, and the average is only just above one-tenth of that number. What’s the matter with the rest of you? Are you afraid you can’t make good, or just too lazy to make the effort? Think it over.


I think we may well hear what I. T. Chotes and R. L. Buckley have to say on section A: "Poorly made splices may be and very often are responsible for many kinds of trouble. If the splice is stiff, either because it is too wide or poor cement or too much cement is used, it is likely the screen image will move up or down, or both, as the splice goes through the projector. It may also be that a splice will cause the film to climb the sprocket, so that a long or short line of sprocket teeth impressions will be left in the film photographs, which will thereafter show on the screen at every projection. If the film climbs the sprocket it may be torn in two or perhaps split lengthwise for some distance. This is not likely to occur, but may, nevertheless.

"If the splice is so weak that it pulls in two it may stop the show, and if the break is between the aperture and intermittent sprocket, fire may result with possibly very serious results. If the sprocket holes be not perfectly matched, they may clamp on the sprocket teeth, the film be carried around the sprocket, probably torn in two and certainly the show stopped. Fire may result from such a situation. If the splice be so made that the line of emulsion joins are imperfect there may be a flash of white light on the screen and a most unpleasant sound from the sound projectors."

(B) Rau and Evans say: "It is especially important that all emulsion be scraped away from around the sprocket holes because the greatest amount of strain comes there. If any cement remains the film will not weld securely at that point, hence the splice will be seriously weakened."

G. E. Doe says: "Too little cement will fail to weld the film ends together properly. Too much cement is objectionable. It represents waste; will not make as strong a splice as would the proper amount; may make a more or less stiff splice; may cause the splice to buckle. Also surplus cement is pressed out upon the film surface and has a decided tendency to deposit on aperture tension shoes, film traps and wherever the film rubs against anything under some pressure. Answering the question, just sufficient cement should be used to cover every portion of the stub end completely, with as little surplus as possible." (D) I hesitated between several answers, especially those of Danielson and Rau and Evans. I think, however, the latter have a bit the best of it. Rau and Evans say: "The use of too much cement is objectionable because the surplus will collect on the film tracks, together with emulsion deposit, will harden there and scratch the film; also, in using too much cement there will be a tendency to rely upon the excess cement to ‘stick’ the film ends together instead of applying a good pressure on the splice so as to weld them, the latter being of course the better and more enduring splice; also, the excess cement will most likely be spread around the film in the vicinity of the splice, making a good catch-all for dirt and dust, and in the event of the splice having been made by hand, the imprints of thumb and finger-marks in the surplus cement will blur the picture, so that the fault will be actually noticeable on the screen; also, though the cost of cement is so small that even the closest manager would not consider this item, the use of unnecessary cement is not economical."

Note—Have been worried about our old friend and student Lester Borst, Rivoli theatre, Two Rivers, Wisconsin. Just heard from him. He has been absent from school because of a bad case of that “lovely” thing the flu. He is all right again. Just sent answer to questions 164 and 165.

Leaves General Electric
Albert G. Davis, vice-president of General Electric Company, in charge of patents, is retiring May 1 to enter the law firm of Pennie, Davis, Marvin and Edmonds, New York.
MOTION PICTURE HERALD
April 29, 1933

SIGNED...

Columbia

George B. Seitzeng directed to direct, "The Fighting Ranger," starring Charles Starrett, Sig Rumann, and Jane Darwell, which is scheduled for "Full Speed Ahead," directed by Frank C. Miller, and starring Kenneth Harlan. "The Fighting Ranger," the story of a young American lad who becomes a hero of the Arizona desert, is set for release this summer. "The Fighting Ranger" will be followed by "The Desert Ranger," a sequel, which is scheduled for release in the fall. "The Desert Ranger" will be directed by John Ford and stars Tom Brown, who plays the title role in "The Fighting Ranger." "The Fighting Ranger" will be released by Columbia Pictures Corporation, and will be distributed by United Artists Corporation.

MG&M

Greta Garbo and Nils Asther, who starred in "The Woman of the Night," are next scheduled to star in "The Man with a Million," directed by Victor Fleming, for MGM. The story of a young man who inherits a fortune and becomes a double agent, the film is set for release in the spring. "The Man with a Million" will be distributed by Warner Brothers.

Monogram

Lionel Atwill starred in "The Sphinx," directed by John M. Stahl, for Monogram Pictures. The film, a mystery thriller, starred Atwill as a private detective who solves a murder case. "The Sphinx" will be released in the fall, and will be distributed by United Artists.

Paramount

Benita Hume, a newcomer to film, was signed by Paramount Pictures for "Gambling Ship," directed by John Ford. The film, a drama, stars Hume as a woman who becomes involved in a gambling ring. "Gambling Ship" will be released in the fall.

KO Radio


Universal

Carl Fred will direct "The Left Bank," starring Vincent Barnett and Bert Roach in their first starring roles. "The Left Bank," a comedy, is set for release in the fall. "The Left Bank" will be distributed by Universal Pictures.

Warner-First National


Milestone and Del Ruth

Join Columbia Directors

Levis Milstone, who made "All Quiet on the Western Front," and Roy Del Ruth, director of "Blessed Event," have been added to Columbia's directorial forces for the new season, joining Frank Borzage, Robert Z. Leonard, and Herbert Wilcox, who also will act as a producer.

Freuler Films in India

Freuler Film Associates, Inc., has closed a deal with India Films, Ltd., for release of six Monarch features in India. Excellent Exchange of India has been established at Winnipeg to distribute Monarch products.

DEAR HERALD: Independence, Iowa

Charles Hartseil of the Princess theatre at Odelbort is working overtime, including Sundays, in a desperate effort to keep open, but still feels that he is going through a tough time, if it takes him all summer. Charlie is a fighter, and it takes fighters in this business nowadays. He has a man旗下 Collin Wall who has a mighty fine helper in his daughter, she's a plucky girl with the tenacity of a bull dog and she's in "The Old Guard does it," she never surrenders, and that's the kind of pluck that will win. We had a delightful visit with them and hope the sun will soon shine on the Strand.

O. W. Tuel, who operates the Mason theatre at Mason, has operated seven days a week for two years. He has a policy of never changing his prices. His prices are ten and twenty-five cents no matter what the show. Big ones or little ones, the price is always the same. When the can operate every day in the week in a town as small as Mason there must be some reason, and the price may be the reason. Perhaps Mr. Tuel, and Mrs. Tuel, have the reason, for they are very delightful folks.

J. J. Fair of the Elite at Laurens bills seven towns around him that don't show. Most of these towns at one time had theatres, which would indicate that business is pretty thin. Now that the golf season will soon be here we expect J. J. will devote less time to billing and more time to golf, for his bag on golf we found that out when we visited him two years ago. He laddered the tar out of us.

M. J. Kuech of the Gem theatre at Charles City thought for a time this spring that he was going to be a sailor. His Gem theatre is located right on the bank of the Cedar river and the water was higher than it had been known in fifty years. It ran over the retaining wall and into his basement and put out the fire in his furnace and thereby stopped the show. He thought for a time like he would be operating the "Show Boat" down on the Mississippi River. But M. J. is all right now, in fact he's all right for the time being. He's a Hafter fan.

M. R. Blair of the Regent theatre at Cedar Falls was playing George Arliss in "A King's Vacation" at the theatre when he called. He said he had just $2 in the house. Can you imagine a picture like that showing in a town of 5,000 with no opposition playing to only $2? Mr. Blair used to sell us Universal service out of Omaha, and like a lot of other film boys we know, he treated us on the square, otherwise he couldn't have held his job with Uncle Earl. Of course he had some exceptions which we won't note here.

L. F. Wolkoff still operates the Grand at Eldora. The theatre is well named, and not only well named, it is well managed. L. F. was able to sell the weather when we called, just able to do some business. The theatre for a few minutes, in fact, that's why we didn't get to visit with him very long.

And then there's another thing. Did you ever meet Mr. and Mrs. Earl Potter of the Filmanesque theatre at New Hampton? Well, that's too bad, you've missed something. Mrs. Potter is a Swisser and she put us up a Swiss lunch, if you know what we mean, and a Swiss lunch is something to write home about. If dog but we fed us Swiss lunches we do not if we'd ever leave the premises, but she won't do it.

If Earl had been with Noah that he'd have been the skipper of the boat, and he'd have had the commissary department well stocked, too.

He would have filled the rhino and hippo up on three and two-tenths per cent and had them do a love scene that would have pushed Charles Chaplin and Jean Harlow clear off the gangplank. That's the kind of a guy Earl is.

Charlie Peterson at Hampton got into the habit of running good pictures a long time ago. His theory is that the best is none too good for his friends. He was playing "The Face in the Shadows," with Spencer Tracy and Fred MacMurray, and when he got there, and Stuart Erwin, the night we called. And speaking of good pictures, "The Face in the Shadows," if they never make a worse picture than this they will never hear a squash out of us. But they are not all as good as this one, in fact but few are, therefore occasionally we will have to squash. We have a nice visit with Charlie and his whole family, including the bull dog. We made friends with the bull dog and we don't know how we came out with the family.

We are in receipt of a letter from Ray Muselman of Lincoln, Kansas, enclosing some two cents worth of dimes, which are evident from this poetry that Kansas won't experience any drought this coming season.

Mr. Hageman of the Grand theatre here in Independence is playing Will Rogers in "Too Busy to Work." For once they have cast Bill in a role where he doesn't have to do anything but act natural. Bill can do less and get more out of it than anybody we know.

If they will make a rural comedy and have Spencer Tracy play the "City slicker" out selling lightning rods have Jimmy Glessen play the old farmer, Stuart Erwin play the hired man in love with the farmer's daughter, Zasu Pitts, and let these two dumb-bells do most of the courting, and have Jimmy knock the wry out of Spencer when he tries to run off with the daughter, they will have a comedy that will panic the whole herd. We'd like to go out to Hollywood and pair up for a while.

We note that Prof. Mordecai Ezekiel of the department of economics is going to apply birth control to the hog family. If it works out the idea of the hogs have troubles enough already, why pick on them? The Hollywood system ought to be plenty good enough.

When Mr. Hog and Mrs. Hog Decide to travel double, There'll be some guy Behind a log

Who'll try to cause 'em trouble.

Adios, Adeja, Auf Wiedersehen (or something like that).

COLONEL J. C. JENKINS, THE HERALD'S Vigabond Columnist
Columbia

I n this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD 1790 Broadway, New York
Business well above the average and pleased all. Played Mar. 22-24. Running time, 60 minutes.—W. Fisk, Blue Water Theatre, Kincardine, Ont., General patronage.

RED DUST: Jean Harlow, Clark Gable—This picture will have drawings better, possibly, if we had looked over it. But it is important that we not scarce it. Monday was low is probably due to more of our customers taking advantage of the power of the picture. Played Apr. 2-3—Eilane S. Furting, Stratford, Ont. General patronage.


STRANGE INTERLUDE: Norma Shearer, Clark Gable—Wonderful acting by Shearer, Gable and Ray Bolger. Too long. Do not consider it a small town show. Only interested the people from 15 to 30. Played Apr. 10-12—Mrs. H. Greiner, Kewanee, Ill. General patronage.

WHAT! NO BEER: Jimmy Durante, Buster Keaton—One of the finest pictures I ever saw. Durante stole the picture and it might have been a little over-drawn, but it made them all laugh, and that is something these times—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


MONOGRAM

GIRL FROM CALIFORNIA: Fifi Dorsay—This picture had just about the rottenest sound we ever played. Played Mar. 19-20—Mrs. H. Greiner, Kewanee, Ill. General patronage.

BLONDE VENUS: Marlene Dietrich—It's good. Don't let anyone tell you it is not. Marlene was better than ever as usual. Comments all good. No business, however. Played Apr. 1-3—J. E. Tenstalk, Nottawa Theatre, Blackstone, Va. General patronage.


HELO, EVERYBODY: Kate Smith—Little extra business, but my word, this is Smith's singing splendid and the story clean and entertaining. Played Apr. 10-12—P. G. Estes, S. T. Theatre, Parker, S. D. Small town patronage.

HELO, EVERYBODY: Kate Smith—I did not see this picture, but those who did saw it good. I am thinking of it to show the second night so it must be O. K. I would call it satisfactory entertainment—R. V. Fletcher, Rich Theatre, Montpelier, Idaho. Small city patronage.

HERITAGE OF THE DESERT: Randolph Scott—This drew better than average business on bargain night, but can hardly hope to do better than an average business. Played Apr. 10-12—J. E. Tenstalk, Nottawa Theatre, Blackstone, Va. General patronage.

KING OF THE JUNGLE: Frances Dee, Buster Keaton—This picture is a hit and is going to go this way. The fight with the bull and the lion, and the tiger, bear and various animals is a scene I ever saw on a film. These scenes are really joyous—The play is a very good thrill. The kid business will thrive, and the picture itself is a hit. Played Apr. 24-26—J. E. Tenstalk, Nottawa Theatre, Montpelier, Idaho. Small city patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—This picture, although well produced, failed as the business was not what the writers and the book men thought the public would be interested in. This picture is not like everyday life happenings. Played Apr. 11-13, 25-27—J. E. Tenstalk, Nottawa Theatre, Oconomowoc, Wis. General patronage.

A LADY'S PROFESSION: Ronald Young, Alison Skipworth—A good program picture. Did not do any extra business, but those who did see it were satisfied. Played Apr. 10-11—J. E. Tenstalk, Nottawa Theatre, Blackstone, Va. General patronage.

LUXURY LINER: George Brent, Zita Johann—A fine picture, with a list of stars that do justice to the story. Produced by the RKO company. Played the steamer up to first class passage. Played Apr. 29-30—J. E. Tenstalk, Nottawa Theatre, Oconomowoc, Wis. General patronage.


26,000 WITNESSES: Phillips Holmes, Charles Ruggs—Here is one I had sidetracked several times, but finally obliged with a date on account of so much favorable comment in these columns. Please more than any picture I have run this year and that covers quite a field of shows. Ruggs almost steals the picture with his wonderful performance. I note with alarm the diminishing of the "What the Picture Says" department. Played Apr. 15-17, 24-26—L. V. Bergold, Opera House, Kasson, Minn. General patronage.


THE WOMAN ACCUSED: Nancy Carroll, Cary Grants—Second picture out of two. The two authors collaborated. Made some changes in the picture version; in fact, the whole picture is over-easy. Played May 1-2—A. L. Lightner, Orpheum Theatre, Melvin, Wis. Small town patronage.

KING KONG: Fay Wray, Bruce Cabot, King Kong—Here is one that has been bobbing about in the box office, but has turned out to be a box office cleanup of the present season in the whole country. Played Apr. 19-20—J. E. Tenstalk, Nottawa Theatre, Blackstone, Va. General patronage.


ANIMAL KINGDOM: Ann Harding, Leslie Howard—As far as acting and direction on this picture, it was fine. Story just rotten. Why waste such talent in this kind of a picture? The pictures will bring a board of censors in every small town who will give the film the possibility it is over-easy. Played Apr. 9-12—P. G. Estes, S. T. Theatre, Parker, S. D. Small town patronage.

THE BILL OF DIVORCEMENT: John Barrymore, Katharine Hepburn—From some standpoint one of the best comedy pictures I have seen in a small town. This is a great women's show and will win approval from the most of the local patrons. Played Apr. 1-10—M. G. Bottger, Opera House, Kasson, Minn. General patronage.

RKO

ANIMAL KINGDOM: Ann Harding, Leslie Howard—As far as acting and direction on this picture, it was fine. Story just rotten. Why waste such talent in this kind of a picture? The pictures will bring a board of censors in every small town who will give the film the possibility it is over-easy. Played Apr. 9-12—P. G. Estes, S. T. Theatre, Parker, S. D. Small town patronage.
FAIRFIELD THEATRE, KILMARNOCK, Va.—Town and country patronage.

OUR BETTERS: Constance Bennett—No good.—R. V. Fletcher, Lyric Theatre, Huntington, Neb. General patronage.


PEGUIN POOL MURDER: Edna May Oliver, James Gleason—The best picture we have had from RKO this year. There is plenty of laughter. Oliver and Gleason are swell in this one.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

STATE'S ATTORNEY: John Barrymore—An excellent court scene picture and pleased well the ones that like a court picture, but fell on the third day. Sound, photography excellent. Played Mar. 20-21, 22. Running time 75 minutes.—D. F. Bevan, Orpheum Theatre, Harrisburg, Ill. Small town patronage.

TOPEA: Constance Bennett—Everyone who saw this film gave it high praise. If it had been cut by the Virginia censor board, but this did not mar the entertainment. Many thought it the best they have seen. This film is really well received for its humor and the way it handled.—A. F. Fischer, Jr., Strand Theatre, Oconomowoc, Wis. General patronage.

United Artists

HALLELUJAH, I'M A BUM: Al Jolson—A well written play, Revived and polished to the last rub. Dialogue clever and painstakingly maintained. Much of it in rhyme. Mr. Jolson directed that the play be a mere appendix to the music, with the action synchonized on the screen. There are plenty of suggestive of school days in sixth grade. Story thin, not at all original. It's the music that counts and Jolson's good acting that makes the play fighting.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Running time 75 minutes.—A. F. Fischer, Jr., Strand Theatre, Oconomowoc, Wis. General patronage.

Universal

AFRAID TO TALK: Eric Linden, Sidney Fox—A mighty good story. The people are pretty well fed up on this kind of entertainment and they don't demand too much. This one gave satisfaction to those we did get. Played Apr. 11-12—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BACK STREET: Irene Dunne, John Boles—A good production. Miss Dunne's work in this is marvelous. Drew well. No points for acting. This is a first rate production in every way.—C. E. McGuire, Orpheum Theatre, Melrose, Wis. Small town patronage.

LAUGHTER IN HELL: Pat O'Brien, Gloria Stuart—An honest effort made in this to make a good one, but I think it falls short. I can see in your paper that you wish they had set just a Western instead of this—B. F. Settle, L. Nighter, Orpheum Theatre, Melrose, Wis. Small town patronage.

LAUGHTER IN HELL: Pat O'Brien—This picture barely holds together. The acting was so unfavorable comments. Played Apr. 7-8—Elinor S. Furlong, Star Theatre, Hopper, Ore. Small town patronage.

THE MUMMY: Boris Karloff—This rates as entertainment. It rate good entertainment of course, but the people, if you will, will consider it an evening more or less wasted. No wallows for me, but plenty of unfavorable com ment on the street following the engagement. People get so few laughs out of life nowadays, they seek and enjoy them from the screen. There isn't even a grin in this. Would not have played haid I seen it and I'm glad.—Gladys E. McArde, Owl Theatre, Lebanon, Kan. Small town and country patronage.

POET: Tom Mix—Kids sure pleased the hell out of this one. Played Mar. 8-9.—L. J. McGuire, Orpheum Theatre, Melvin, Wis. Small town patronage.

NAGANA: Talia Birell, Melvyn Douglas—There is no such a movie. It is more a collection of acts with a very definite idea to honestly produce the best of the Western genre. It is a real production. Wild animal fighting is the best or worst thing shot. Birell is a new type for the screen and a welcome one. I am sure there is a great future for her. Nice to have able the face business with this picture with unusual promotion.—W. H. Brown, Cozy Theatre, Winchester, Ind. General patronage.


TERRIBLE TRAP: Tom Mix—A mighty good western action picture. Mix never make better pictures than right now.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WARNER

FORTY-SECOND STREET: All star—The younger generation influenced to an extent by the radio, want music and action in the picture, this picture there was enough to satisfy. Picture from start to finish was well appreciated.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Running time 75 minutes.—W. E. Richmond, Alhambra Theatre, Sewanne, Tenn. University town patronage.

THE KING'S VACATION: George Arliss—Amazingly good and superior to George Arliss. It's extra good entertainment for all. It's taken on a Vacation tour and seen an Artiss picture. The scene made up their minds that they did not like him as an actor and there does not seem to be enough of them. This picture, one day lost between many.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Running time 75 minutes.—W. E. Richmond, Alhambra Theatre, Sewanne, Tenn. University town patronage.


A SUCCESSFUL CALAMITY: George Arliss—In all, one of the best of the season. Interest well maintained. A clean production. Business—yes. Second day doubled the first and the third doubled the second. They were so good that they thanked me for it. Highly recommend it. Played Apr. 6-7-8. Running time 75 minutes. This is a good Orpheum Theatre, Harrisburg, Ill. Small city patronage.


Short Features

FOOL ABOUT WOMEN: Andy Clyde—When Andy got going he brought out the laughs. It is real laugh. Played Apr. 10-11—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HONEYMOON BEACH: Billy Bevan—I did not see this week. It was quite good, but I think the public must have seen it and saw it twenty times. Played Apr. 10-11.—B. F. Settle, L. Nighter, Orpheum Theatre, Melrose, Wis. Small town patronage.

TIRED FEET: Harry Langdon—We are glad to have Harry back again. This is a good comedy for everybody. Played Apr. 10-11.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.


Universal


Strange as it Seams: A good cartoon.—A. L. Lightner, Orpheum Theatre, Melvin, Wis. Small town patronage.

WARNER VITAPHONE

C'EST PARIS: This musical in color is very pretty, but not up to their other musicals.—J. E. Turn stall, Nottawa Theatre, Blackstone, Wis. General patronage.


PICKING A WOMAN: Broadway—Brevity—One of the best of the short subject theatre which has failed to buy these Broadway Brevity subjects is missing a real opportunity. Absolutely the best short subject on the market this season. The color is beautiful, singing great, sound excellent, and filled with beauti ful women who know how to handle them. Played in this entire series. Rush right down to Warner and Bi-Roxy and buy.—R. D. Carter, Fairfax Theatre, Montpelier, Idaho. Small city patronage.

SEA LEGS: Very good comedy including interesting music singing and dancing. Running time, 20 minutes.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.
APPROCIATIVE OF GOOD PHOTOGRAPHY

Editor Motion Picture Herald:
It was a great joy to see your splendid article dedicated to the industry's most im- portant craftsman, the photographer or cam- eraman. I am sure that all the men belong- ing to the fascinating profession are grate- ful and most thankful to you. I suppose it is only natural that my interest in the pro- duction of motion pictures should be in photography, being a "harm" myself. Look- ing over recent screen hits, who can over- look the outstanding camera work? I may mention Warner Bros. "Forty-Second Street," photographed by Sol Polito, a vet- eran in panoramic work; Fox's "Cavalcade," photograph in charge of Ernest Palmer, a veteran on the Fox lot and also photograph- er on some of their biggest money-maker- s. Indeed it is possible to go into great length in praising the work of the truly im- portant men but to my mind it is the pro- jectionist in the theatre who should extend his greatest thanks, for it certainly adds greater value to his work in pre- senting a perfectly photographed motion picture.—Lester Bost. Rivoli Theatre, Two Rivers, Wis.

NEW DEAL AND THE PROJECTIONIST

On the currently widely discussed prob- lem of projectionist salary and the business question, following are the views of Mr. Bart Carlisle, vice-president of the Independent Motion Picture Operators' Union, with national executive offices in Minneapolis. Mr. Carlisle captions his statement "A New Deal for the Exhibitor."

In keeping with President Roosevelt's pro- gram, the exhibitors throughout the country are planning a New Deal of their own. The closing of the Cleveland and Indian- apolis theatres, the planning of similar movements in Chicago and many other ma- jor cities is synonymous of a forthcoming series of events to cover the entire nation, namely, a new and different economy pro- gram. An economy heretofore seemingly im- possible.

One need not be an efficiency expert to realize the determined effort on the part of the exhibitor to take advantage of reducing salaries of managers, ushers, janitors, cashiers, etc., and greater yet an enormous reduction in film rentals, which has already threatened to bring about an inferior product.

Many of the major companies have de- centralized, permitting some of the units to declare bankruptcy enabling each unit to look independently on the major corpora- tion, and by so doing have been able to ob- tain substantial reductions in building leases.

Now the age-old law of supply and de- mand has initiated itself into existence. The projectionist, who before this salary issue had a salary twice that of the manager of the theatre, is not and cannot be fair. Prior to these changes it had been im- possible for any group of theatres to obtain the necessary number of competent projec- tionists in the various booths. This condition no longer exists. Through dissatisfaction with the governmental bodies of the Motion Picture Machine Operators' Union, a great number of members have withdrawn from the original group, having established a new competitive union of national recognition.

This new independent union covers all theatrical crafts, and through its fast ex- pansion program is meeting the greatly needed demand for a more efficient and eco- nomical wage scale by union craftsmen, and is offering the necessary salary reductions that many theatres must obtain to reopen or to continue to remain open.

Thus, considering the many movements now in progress, the exhibitors are obtaining for themselves "a new deal," which in itself, if given six months' time, will com- pletely revolutionize the theatrical industry.

SQUARE DEAL

Admissions

To The Editor of the Herald:
I am convinced that to fix a minimum admission price and fail to protect the second, third and subsequent runs will not help any one—except the circuits and producer- owned theatres. It would be possible for them to show the picture first-run at the minimum price, the second, third and subsequent runs to charge the same price—nothing but suicide. The new policy must be fair to all—big showman, little showman, and the public. A large percentage of the working class of people cannot afford to go to the first-run houses. These people deserve and demand the same con- sideration as the rich. A "square deal" should be provided the theatre managers, a new policy. Thus, the exhibitor and the producer, as well as the public, will profit.

The plan of having "specials" is not a new one, at least to me. Back in 1916 to '24 I used the same plan in my theatres. I set aside two days each week for my special days—playing only the kind of pictures on these days that I was sure would please my patrons and advancing my admission price 10 cents. My patrons knew that I had to charge more for the better pictures and I sold them the idea that they were worth more. The plan worked very successfully for me, and I am sure that it will work successfully again, provided the theatre manager uses his head and books only the kind of pictures that will please his patrons on these special days. Back in those days we did not have to play in order of release, thereby being able to select pictures for our special days. Furthermore, some pictures will click in one locality and flop in another. All these things should be taken into consideration.

To the exhibitor, it is not necessary for him to work at this problem, as the buying agent generally provides the theatre manager with all the money he can out of his product, not force him to some fool rules made by some one who has never operated a theatre and cannot possibly understand the public as well as the distributor.

Then again, the first-run theatres should be forced to charge a minimum on these "specials!" second-run should be forced to charge not less than 15 cents under first run; third and subsequent runs not less than 20 cents under first-run. If first-run ad- mission was 50 cents you see other admissions would be fair prices.

Price cutting, long protection, play in order of release (catch-a-catch-exan.), along with many other evils we put the moving picture industry on the rocks—and will keep it there. We can kid ourselves along, but we will go on down unless some sound minds get to work and change the course. First of all, protect the public—give them value received for their money—they have been taken advantage of long enough. Too much home office and not enough on-the- spot management has ruined us. Let some of the influential ones listen to such men as Adolph Zukor, Sidney Kent, Carl Laemmle, H. B. Franklin, Samuel Goldwyn, Will- liam Fox, Jesse L. Lasky, and others.

I have been an exhibitor for 20 years. I have watched the industry grow from a flicker to a talkie and back to a flivver; saw the small fellow grow to be a big shot, then shoot a blank—too many blanks. Let's have some sure hits!—Geo. L. Dentro, Booth Theatre, West Cumberland, Knoxville, Tenn.

ASKS CREATIONS BORN OF MEDIUM ITSELF

To The Editor of the Herald:
May I be among the first to congratulate you on your splendid editorial entitled "Ex- clusively of the Screen."

While, naturally, I would be expected to react enthusiastically to anything that praises Mickey Mouse, it is not that alone that inspires my enthusiasm. I believe, with you, that possibilities are wide open in the field of "presenting events which never hap- pened—save in the fancy of creative artists."

I predict that this thought, which you have so kindly set forth, will have a more effect on production beyond your own expectations.

Mickey paved the way in "shorts": "King Kong," as you point out, effectively blazed a trail in features.

I think what the screen needs more than anything else are creations born of the medium itself and not borrowed from other sources, the use of which can only continue to result in hybrids.

Again, many congratulations!—Hal Horne, United Artists Corporation, New York City.

LOGICIAN AT THE STUDIO

To The Editor of the Herald:
Why not a logician? It is my belief that producers could improve pictures by engaging a man who knows nothing at all about writing plays, acting or production, but is ex- pertised in sales and sales direction. To such a man, a script would be nothing more than a piece of merchandise and if any flaws appeared in the sales prospectus his suggestions would be passed on to the continuity depart- ment and there incorporated into the plot.

Patafactors, directors, cameramen, tem- peramental, most of them impractical, need a pair of logical suspenders. Technicians galore—why not a logician?—E. Nicolay, St. Louis.
A NEW ERA——AND SHOWMANSHIP

By MORRIS ROSENTHAL
Manager, Arcadia Theatre, Wilmington, Del.

Well fitted to speak of Showmanship and its importance is Morris Rosenthal, this week's contributor to the editorial columns of the Round Table Club pages. Long known as an active, enterprising showman, Mr. Rosenthal joined the ranks of the Round Table early in 1929, shortly after the Club's founding, and since has been an indefatigable contributor. To all members again is the invitation extended to make full use of these pages, editorially or otherwise. To the list of future editorial contributors this week are added: Harry Botwick, Rutland, Vt.; William Brown, Brooklyn, N. Y.; Milton Chamberlain, New York, N. Y.; Tom Edwards, Eldon, Mo.; Joseph Kinsky, Sioux City, la.; Milton Schoenberg, Pittsfield, Mass.

In times of economic stress, standards invariably decline in many industries. There comes a temporary period of artistic collapse. Picture producers in general have gone through a very trying period in an effort to keep the ship afloat. With banks withdrawing financial support and the necessity of meeting the weekly payroll at the studios to insure a constant supply of pictures to keep theatres open, it has been a very rough road. In addition, box office grosses have found new bottoms. Yet, in spite of all obstacles, they have managed to put out box office hits that have dragged in the quarters and half-dollars from a public more than willing to part with its money. Pictures such as "I Am a Fugitive," "Bill of Divorcement," "A Farewell to Arms," "The Animal Kingdom," "The Kid From Spain," "Cavalcade," "Rasputin," "State Fair" and "42nd Street" are pictures that even in palmy days would do credit to any studio.

It is true that we have also had a great many weak sisters, and here enters the man who helped make these pictures profitable, the Theatre Manager. He has worked and slaved and schemed 18 hours a day in an effort to draw in more money at the box office. And all this in spite of the many hardships he has undergone. Too much supervision in some cases, lack of appreciation and cooperation, salaries reduced so that in some cases the family man has a hard time of it to make ends meet. But out of this will come a new era. The manager able to take it at the present time and willing to deliver one hundred per cent cooperation to his employer will come through this period stronger, mentally and financially. There is no doubt that when the bosses are able to breathe easier the manager will receive his reward. The motion picture has accomplished miracles by being able to exist as it has and keep its feet on the ground. The least that the managers can do is to acknowledge the courage of their leaders in the present and be optimistic for the future. With pictures in the offing that will be big box office attractions the public will wake up.

What this industry is badly in need of at the present moment is a better understanding between the bosses and the men on the firing line. Closer cooperation and a mutual understanding of each others' problems will cement the two so that nothing can stop the upward trend of progress. What we need is a return to Showmanship. Warners displayed this with their "42nd Street" special and the national publicity it received. Metro is doing likewise with its studio train. And the theatres that are talked about in every city are the ones in which the manager is a showman. It is true that limited advertising budgets have kept down a good deal of activity, but this is no reason for any manager to quit trying and use it as an alibi. If the manager had to do the worrying with respect to raising the money to meet the budgets and other expenses, he might curtail his expenditures the same way.

The Managers' Round Table Club members can exert a tremendous amount of good will in this country by talking, living and breathing optimism. It is contagious once it gets going and with the right spirit will spread over the country like water released from a dam. I do not pretend to know the answer to what corner prosperity is hiding behind, but with all shoulders to the wheel it shouldn't be impossible to find it.

Now that we have back our showmen who created this industry and built it up to huge proportions, we can look to these leaders to give us quality pictures that we can sell at the box office as in the good old days. A new era is coming to this industry, or shall I say an old one is being revived and Showmanship will count once again. Showmanship to make the proper kind of pictures. Showmanship to sell them in the proper way to the public. With a united front and a common understanding between the leaders and the men of the rank and file, nothing can stop the forward march of progress.
SCREEN LAUGHS!
By BILL GRAY

'THE MUMMY', AND WITH BORIS KARLOFF! GEE, I THOUGHT IT WAS 'MUMMY WITH AL JOLSON!' NOW PLAYING "THE MUMMY" WITH KARLOFF *THE MUMMY* INCLUDING "THE MUMMY" WITH BORIS KARLOFF! GEE, I THOUGHT IT WAS 'MUMMY WITH AL JOLSON!' Too bad the title of the picture isn't "The Mummies"; then Bill could have one of these birds stand on either side of the frame to complete the picture.

HOME OFFICE GANG MADE FINE TIE-UP WITH LARGE STORE

The exploitation department of United Artists Corporation, New York City, engineered a neat and effective piece of work in connection with the recent showings of "Secrets" at the Rivoli Theatre by tying in with the R. H. Macy Company for a combined window display of the gowns worn by Mary Pickford during production of the picture.

Two entire windows were broken through on the Broadway side at 34th Street to provide adequate space for the huge portrait, gowns, gowned figure and other articles shown in the accompanying photo. There that this window was the most effective one the concern ever arranged. It was originally scheduled for three days and on the strength of the number of pedestrians it attracted the display was held over for eight days. It was tied in with the big splurge the store was making at the time of its 75th Anniversary, which made it very timely.

Several writers on leading newspapers devoted quite a bit of space to the stunt.

Monroe Greenthal, of the U. A. home office exploitation force, advises this department that there were eighteen dresses and time for solving the puzzles varies from 8 minutes up to 16 minutes, according to intricacy of design.

Beyond all doubt the above has proven a great gag for drawing a crowd to a window and to all appearances the idea originated within the W & V ranks. In Reading it has attracted so much attention that the Five and Ten Cent stores have taken it up for exploitation of their own jig-saw puzzle sales by placing girls in the store windows to work out puzzles.

At any rate, thanks to Round Tabler Paul Glase for passing the idea along. He also has a radio-station and theatre hook-up stunt up his sleeve which he has promised to pass on to the rest of the gang, just as soon as he can find time to jot down details and send them in to Club headquarters. Until then, we'll sign off this member and wish him continued success.

Capitulates to Movies!
For the first time in its history "Decryptor," well known fashion mag, has devoted space to picture fashions as displayed by Kay Francis in her forthcoming release "Keyhole." Of course the press book won't miss this one, so the foregoing is just a reminder of a possible tie-up.

PAUL GLASE TOOK FANCY OF PATRONS WITH JIG-SAW GAG

Capitalizing on the present craze on the part of old and young for jig-saw puzzles, Paul E. Glase, manager of Wilmer & Vincent's State Theatre, Reading, Pa., not only tied up with a local craft shop operated by the unemployed, but created a jig-saw gag of his own that took the town by storm.

As for the puzzles turned out by the unemployed, he arranged to purchase several hundred sets, packed them in bags and awarded them to the first 250 girls and boys to attend a designated Saturday matinee. Announcement of this give-away in the daily papers packed the theatre, aided the unemployed and gave the kiddies an interesting souvenir.

His own puzzle stunt consisted of mount-
ACE SHOWMAN'S BAG O' TRICKS PROVES THERE IS A MOVIE SANTA!

Billing Plays Very Important Part in Successful Selling of Show, Declares Ace Showman Who Won with Many Campaigns
by BUNNY BRYAN

THE Belmont is one of Chicago's unusually large and costly neighborhood theatre. Located in the heart of a decidedly German and Hungarian section with a heavy sprinkling of Swedes, Norwegians and Silesian Polish thrown in to further cosmopolize things, selling seats to satisfied Belmont patrons is a very interesting problem. We have the majority of the deluxe theatre's operating problems plus neighborhood perplexities. We must always remain on our toes in order to meet the terrain...but we get along nicely with an unnecessary overhead. And, we must sell these seats at 20c and 30c weekdays and 25c and 35c Sundays with "Kids a Dime Anytime!" The Belmont family includes every employee and every patron, as every Belmont patron is a member of our family, and every resident of our territory a candidate for adoption into our household.

"All Together"

Every member of our staff knows that, not only his job but his own happiness, peace of mind and personal welfare depends upon the success of H15 theatre. From the cashier's "Thank You" on through the usher's smile—not a forced, artificial, don't-mean-a-damn-thingsmile, but the kind of smile they wear when receiving a friend into their own home, a smile that makes the patron settle into his seat and feel at home before he has had an opportunity to form an opinion on the show—up to the booth, where the men appreciate very keenly their load which makes it necessary for them to deliver in the best possible manner the merchandise that has attracted more paying members of our family into the house, you will find the will to do co-operatively that which is for the general good of our family, the family built around the Belmont.

Backstage, the electrician and deckhands are doing their best to set and light everything so those out in front will leave the house satisfied and in a mood to sell the Belmont to their friends. "How's the house?" is a very frequent remark backstage here.

This spirit of carrying-on for the common good is reflected on down into the engine room, through the cleaning staff into every seat, every aisle, every lobby, every screen and even the stage. In fact, as I write these lines, our orchestra leader is coming into the office to discuss Sunday's vaudeville and show. He is interested. He wants the show to go over, not once, but again and again, if for no other reason than to make it possible for his orchestra to continue to have employment.

All of this may read like a preamble and

Radio Shows Prove to Be Asset to Showmen; Have You Tried Putting on Artists; Tie Up Stage with Station?

largest department stores. Its circulation is unquestioned; its pulling power admitted. We use single column space, as we believe we are able to put more informative sales copy into a single column layout; however, at times, when our attractions, changes in policy or institutionalizing warrants, we change to double column layouts. We are never hungry for free space, and so we usually obtain satisfactory publicity breaks. We know every member of the staff personally and make it our business to keep them acquainted with, sold on what's going on at the Belmont.

 Billing and Exploitation

Billing should play a very important part in any complete campaign; however, because of our very low admission prices, we must carefully analyze every cent of outlay and, mainly for that reason, we are not regular users of outdoor paper. We use two sheets, ones, window cards and occasionally 2x2s for added attractions or policy changes. We endeavor to eliminate hit and miss by discussing all territory to be billed with the hiller prior to billing and then following through and checking after the paper is out. We change color combinations from time to time in accordance with the tractions, seasons or opposition. We usually determine beforehand what colors make the best impression on ourPatrons and which will be needed for the sale of tickets, and then we use them.\n
No-Cost Activity!

One of our last double featured "Bird of Paradise," Walker Fight Pictures and Lady in "Scram." Two shows tuned as Laurel and Hardy to the famous commune. They strolled the shopping section Saturday. This section is itself, shoppers coming every shopper being a Belmont family. They started arguments in a phoney fight and then bought a scroll reading "S. Hardy plus Bird Walker fight tomorrow in the West." We have admitted. We believe we are one of the real arteries of our community.

Our Belmont family has access to one of the finest, most newsy neighborhood papers in the Middle West. It numbers among regular advertisers several of Chicag...
HOW'S YOUR FAMILY?

(Continued from preceding page)

date. His band is said to be one of the hottest colored bands in the section. Our colored porter, a valuable member of our family, stepped to the front and dug up a colored quartet, who, being accompanied by a ukelele gave the neighborhood shoppers a treat on Saturday prior to opening. In addition to wearing banners on their backs they improvised songs about Half Pint and the Belmont. Inexpensive and it clicked.

A recent serial opening campaign was tied in with a congressional candidate’s parade. The bugle and drum corps used are all Belmont family members. The majority of the banners contained theatre or attraction copy and we tied up traffic as effectively as any circus parade.

Radio Stage Shows!

WLS radio station features its “Barn Dance.” We bought several of their acts for a Sunday on stage appearance. Whipped them into a unit and then sold them as follows: Miniature Barn built in center of grand stairway. An elderly man was dressed as a farmer and used to quietly sell the coming attraction to patrons. Nine foot eases flanked the stairway. These eases contained circus copy, thereby lending size and strength to the show. All ushers and the porter were dressed in overalls, rube hats and banners placed on their backs. Imagine the contrast from the smart looking Band K uniforms.

The front lobby was trimmed with fireproof cornstalls and leaves obtained by the assistant manager the country. Pumpkins were spotted and the A-Border was placed on sidewalk in front SIX DAYS IN ANCE so as to take advantage of the trolley, automobile and pedestrian traffic from the theatre zone. Incidentally Ed O’Donnell, manager of the went us one better, when he played Dance by putting a bannered team on the street.

The neighborhood was talking coming show and we were old dots less than two hours after opened.

“Fu Manchu”

of "Fu Manchu" was very good it needed extra added ad. It was alive with sales for some houses, if properly is a part of our cam-paigns were borrowed from. Chinese hats with the obtained at practically department store. The drab and doorman, were hit “Coming Sunday” of patron comment. Postcards were up during the week from a neighbor was placed on the centre foot 4 inches by nine and 1/2 with Fu Manchu burned during the show in front of the idol. An exchange six sheet was mounted on beaver board and adapted by painting a three-inch border all around. Nine-foot cases were used on each side of the grand stairway. Promoted Chinese lanterns, parado and other atmospheric items were used in decorating the front lobby. Practically this entire display was moved out in front around box office, etc., during play dates. And, so as to put this form of selling to as severe a test as possible, no additional effort was made away from the theatre. Results—a gross almost up to “Prosperity.”

Miscellaneous Efforts

Our screen and other stereotyped advertising differ very little from the usual run-of-mine, so why use space talking about them? We do know that time spent contacting local merchants has yielded a genuine return. They are friendly; ready to cooperate with tie-ups and “Have You Seen the Show at the Belmont?”0advertised. They are Belmont boosters. Our kids’ parties have proven worthwhile. Last Saturday we handled 5,100 kids at a special morning Kids’ show. Six firemen and six police were necessary to handle this mob. There were no disorders, everything moving along per schedule. We believe that by taking care of the kids of today we are not only contacting the best little in-the-home advertisers of the present, but also building patrons for the future.

Showman’s Calendar

MAY

9th Commander Byrd at North Pole—1926
10th Richard Barthelmess” Birthday
11th Minnesota Admitted to Union—1858
12th Florence Nightingale [Founder Modern Nursing] Born—1820
Admundsen North Pole Flight—1926
13th Jamestown, Va., Settled—1607
14th to 20th Girls’ Week
Billie Dove’s Birthday
Mother’s Day
15th to 20th National Cotton Week [Spon-sored by Cotton Textile Institute]
Mississippi Flood Bill Signed—1928
16th Abe Lincoln Nominated—1860
17th Maureen O’Sullivan’s Birthday
18th Peace Day
Napoleon Proclaimed Emperor

JAMES TOTMAN PUT OVER GOOD CAMPAIGN ON “SILVER DOLLAR”

Many extra dollars rolled into the Warner Theatre at Erie, Pa., when Manager James M. Totman got behind his “Silver Dollar” campaign and gave it every effort he had. Following a suggestion from the merchandising plan Totman arranged with one newspaper to run the “Silver Dollar” serial story for seven days. He also had a tie-up with another paper for a daily color feature that gave raids of publicity to the theatre and picture.

A splendid tie-up was effected with a bakery to put out 7,500 kitchen hangers and 10,000 local inserts in the baked goods which is sent out by this bakery every week. This tie-up cost the theatre absolutely nothing except a few passes. A fine window display was obtained with a big drug company on the Main Street which caused considerable comment. Other valuable window displays were gotten with the three leading hotels and with a leading book shop.

One of the biggest and best tie-ups was with the local radio station for organ broadcasts on Monday, Wednesday and Friday in addition to the Kiddie Club broadcast on Saturday morning. The broadcast also offered a great opportunity to plug the theatre and picture.

Congratulations to Totman for his effective campaign and we’ll be looking for other accounts of his work, which, judging from efforts made in behalf of “Silver Dollar,” will be well worth passing on to his brother showmen.

WOODWARD AND BEN BLACKMON TIED-UP WITH LOCAL ICEMAN

For a stunt on “What, No Beer?” Manager Woodward and Publicity Director Blackmon, of the Victory Theatre, Tampa, Fla., made a hook-up with a local ice concern for the freezing of beer bottles inside the cakes and obtained permission from city authorities to place them on the corners of principal streets of the city.

Another stunt that helped sell the picture was a parade of 300 newsboys to the theatre on opening night, all carrying banners with appropriate copy on picture. Routine advertising, etc., was, of course, also carried out.

We are glad to list both Woodward and Blackmon as new members of the Round Table Club and hope this department will receive from them many other interesting tips on the business of selling shows. Meanwhile, good luck to both.

Simplicity Helped!

When advertising “Life Begins” in local newspapers, D. K. Edwards, manager of the State Theatre, Salt Lake City, followed out the suggestion of using the simplest kind of copy. All his ad consisted of was a silhouette head bat, title and names in very small but legible type. There was plenty of white space all around. Since the brightness of the ad was in direct contrast to the rest of the heavy theatre ads in the section, it stood out and occasioned comment from a number of exhibitors and newspapers.
QUICK SERVICE IDEAS THAT WORKED

JAKE ROSENTHAL, manager of the Iowa Theatre, Waterloo, is in entire accord with President Roosevelt's policy that the best way to bring back good times is to keep happy. So Jake said as much in the top of a recent newspaper ad and followed up in italics with "Keep Rosy with Rosenthal."  

CARL B. SHERRED, in charge of the Paramount and Strand Theatres, Cumberland, Md., is smiling these days as the result of a bill permitting all movie houses in Allegany County to open Sundays. The bill awaits the Governor's signature at this writing.  

S. G. KARLAS, manager, and Robert Collier, publicity director, of the Fox-Criterion Theatre, Los Angeles, obtained excellent results in their campaign on "Once in a Lifetime" by stressing "the picture Universal dared to make" angle. "Can Hollywood Take It?" and a lot of other catchlines of the same order were featured in newspaper ads, cards, front and lobby.  

S. D. WEINBERG, publicity director for Great Lakes Theatres, Inc., Uniontown, Pa., is turning out some mighty attractive newspaper ads these days. And what a co-op he promoted on the occasion of the West End's first birthday! Just as soon as we resume our ad page we'll include some of his work.  

SAM SOSNA is managing the Varsity Theatre at Manhattan, Kan. During the national holiday he collected a neat batch of promissory notes, because he advertised he would accept checks or I.O.U.'s, and accepted them with a cheery smile. He is not sorry he did, now. Folks appreciated it, and he made many friends for the theatre, too.  

BILL CADORET, of the Capitol Theatre, Rochester, N. Y., found "42nd Street" a veritable gold mine as the result of a well planned and executed advertising and publicity campaign. Tie-ups were made with book stores, music dealers, radio station, street cars and haberdashers, the latter for "Dick Powell shirts." Bill stole reams of free newspaper space on photos and stories.  

CHARLIE ROSE, in charge of the Colonia, Norwich, N. Y., Bill Smalely's shiny new house up-state, worked in with the Legion for the promotion of a fine double truck co-op on "Big Drive." A big streamer head carried the Legion's endorsement. Newspaper supported with photos and generous readers.  

YOUNG'S CALLOIOPE!  

Above is a photo of the advertising car used by John C. Young, manager of the Fox-McKim Theatre, Lebanon, Mo. It goes out on an average of once each week, or whenever some special publicity is needed. The tacked-on sides are easily changed.  

E. R. TOERPE, manager of the Orpheum Theatre, Galesburg, Ill., among other selling efforts in connection with "What, No Beer?" planted a jig-saw puzzle in a newspaper of Keaton and Durante drinking a glass of beer. Readers contested for single guest tickets. On the opening day he had his colored poster parade streets with the sign: "For a Good Thirst and Hearty Laugh Follow Me—Free Beer." The Elks Club loaned him a collection of steins for window display.  

HARRY W. RICE, manager of the Paramount, Monroe, La., took the jig-saw reader idea from the press sheet of "42nd Street" and made it over into a producer of two cooping co-op pages. Says it works much better this way, as each merchant gets a break on account of having to turn to every ad in order to pick up "leg parts." Regular reader and three others were used in boxes to excite. Good publicity and not hard to sell, says Harry.  

H. A. LARSON, manager of the Majestic Theatre, Oakland, Neb., literally knocked his patrons into patronizing "So This Is Africa." On a yellow herald he told 'em it was the most risque film ever played in his theatre; that it was not good for children and to keep the kids at home. A box at the bottom urged patrons to write their Congressman to pass bill "S-3770" and "HR-170" after viewing the picture so he would not be forced to show such films in the future. And did they turn out for this picture!  

LOU LAZAR and Phil Smakwitz, Warner theatre men in Albany, N. Y., invaded the State Capitol and bearded the State Prison Commission right in its den so that members might see a special screening of "20,000 Years in Sing Sing." Local newspapers published photos and stories of the affair.  

SOL DOLGIN, exploiter, arranged for the renaming of Hollywood Boulevard to "42nd Street" when the picture by that name played the Hollywood, Los Angeles. The sign remained in effect during the entire engagement. The same stunt might be tried in your town.  

LOU LAZAR, Warner zone manager in Upstate New York, kept 2,300 Albinians wide awake until 3 A.M. as the result of a midnight showing held for "42nd Street" at the Strand. The stunt helped make the film one of the biggest money-makers in the history of the house.  

STAN SHUFORD, advertising manager of Warner Bros., N. Y. C., calls attention to a new slant on the "not recommended for children" gag on page eight of "Ex-Lady" press book, wherein a box states: "If you feel like 60 you better not see this picture of today's youth."  

MANAGER J. H. BRENNAN and publicity man, Joe De Pisa of Loew's State Theatre, Boston, Mass., established a precedent in the history of Bean Town theatredom by securing permission from Christian Science Monitor officials to string a banner from their new publishing house, across Massachusetts Avenue. This, and many other showman angles sold "Raspoutine."  

JOHN P. VOGT, manager of Rialto Theatre, Gladstone, Mich., effected a good tie-up on "If I Had a Million," by borrowing a car from a local agency, using it to distribute 100 pay envelopes, each containing a new penny, and carrying copy: "The Enclosed Good Luck Token and $999, 99.99 Will Give You Your First Million." (Then followed sales copy on the play date.)  

C. C. STANFIELD, managing the Rex Theatre, Elk City, Okla., utilized a clothing store dummy, wrapped in rags, and coated with orange shellac, to sell "The Mummy." A local undertaking loomed a coffin for the display, which was put out front of the theatre, attracting considerable comment.  

J. C. STROCK, manager, Granada Theatre, Minneapolis, Minn., is a staunch advocate of community association, evidenced by his recent election as President of the Uptown Business Men's Association, and among many stories his theatre receives in the local paper.  

EDMUND M. BURKE, of Fort Plain, N. Y., keeps us posted on the Sunday movies situation around Gloversville, N. Y., and, in the belief fellow showmen will find it interesting, we are passing along the news, that the town won. Congratulations.
H. A. WINKLER
is another of the men out in the Publix-Northwest Division to become a member of this outfit and we’re glad to record that his application is at hand. Winkler is in charge of the Nakoma Theatre in Minneapolis, Minn., and operates on straight picture policy. We will be glad to hear what he’s doing for the good old cause of show-business, and if he’ll just shoot along a few lines now and then, we’ll see that word is passed along the line. Come through, Winkler, for the rest of the gang will be wanting to hear from you.

FRANK SABIN
is located out in Eureka, Minn., where he operates the Majestic Theatre and we’re also acknowledging his application for membership in the Round Table Club. The Majestic is an independently operated house, and since Frank doesn’t list himself as manager on his application card, we’ll assume he is the owner-operator and let it go at that. Any rate, we’re welcoming him to this big army of showmen and hope he, too, will put his shoulder to the wheel and help the good work along.

MARTIN GOLDENBERG
needs no recommendation to the Club. He manages the Colonial Theatre in Philadelphia, Pa., and believe us he is doing some great work. A recent stunt was that of putting “Goona-Goona” across, and he did it in spite of the censors. Another gag, one of style, I hope, was that of posting placards on all the trolley poles. Martin wants us to give plenty of credit to his assistant, Johnny Wilson, who helps on all the campaigns. Right, Martin. Keep it up.

GEORGE FOX
handles the Northeastern Theatre in Philadelphia, Pa., and with so much keen competition going on, he finds that he has to step high, wide and handsome, to keep the old cash registers banging away. His success story so much desired by good showmen.

MILTON BRENNER
is the manager of the Hawthorne Theatre, Newark, New Jersey. It is a ten hundred and fifty seat house and since Newark, too, is an exploitation conscious town, we have an idea that Milton does some live-wire work.

MRS. S. L. BYERLY
is partner and manager of the Rainbow Theatre in Mechanicsburg, Ohio, and you can take it from us that she and Mr. Byerly do some plain and fancy show selling, and one of their recent efforts—that of selling the house to the merchants for a day and giving free tickets—helped them balance the budget. We are glad to welcome you into the Club, Mrs. Byerly, and we want to hear more about your work.

JOE MILLMAN
is the latest of the Canadian showmen to join our ranks. Joe hails from Vancouver, B. C., and handles the Grandview Theatre there. Welcome, Joe, and let’s hear from you.

MARTY INGRAM
manages the Millburn Theatre in Millburn, N. J., and since he is located in a town that enables him, no doubt, to cover all the public’s wants, we have an idea or so that he is cracking some good showmanship. Are we right, Marty?

E. L. LEFFLER
manages the Rialto Theatre, York, Pa., and is one of the more recent of that town’s enterprising show sellers to enroll in the Round Table Club. Glad to have you “E. L.” and we want to hear from you real soon.

H. E. KELLY
is the manager of the Grand Theatre in Minneapolis, Minn. The latest from his city to join our crowd, we want to welcome “H. E.” in, and we look forward to listing him an active member.

CHARLES WINCHEL
is the Division Advertising Manager for the Publix Northwest Division in Minneapolis, Minn., and from what we have already heard about Mr. Winchell he is to be classed as a “regular fellow.” That is all we want to know, right now, Charley, because we expect to hear a lot about your work real soon.

CHARLES V. MARTIN
manages the Playhouse Theatre in Clyde, N. Y., and while it has never been our pleasure in travelling over the country to see his town, we have no doubt that it is a spot where some great work can be done. Why not give us the lowdown, Charley?

E. P. KANGA, ESQUIRE
is the managing director of the Regal Theatre, Mall, Lahore, India, and is the latest of the foreign showmen to join our international organization. We extend him a hearty welcome and eagerly await news of his show selling methods. Welcome, Mr. Kanga.

RAY O. DUNN
assistant manager of the Jeffery Theatre, Chicago, III., enjoys the sponsorship of Showman Irving Lipnick, manager of the house. And when Irving recommends you, Ray, that is all we want right now. Keep us posted, however, on what you are doing to help Mr. Lipnick sell his attractions.

HERMAN COMER
who handles the Grant Theatre in Philadelphia, Pa., in the capacity of manager, enters his application for membership in the Club, thus swelling our Philadelphia roll to greater proportions. Well, Herman, we want to hear from you often. How about it?

APPLICATION FOR MEMBERSHIP
MANAGERS’ ROUND TABLE CLUB
Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY STATE

DATE OF BIRTH

(Mail to Managers’ Round Table Club, 1790 Broadway, New York)

WILLIAM J. REILLY
joins the Club and, hailing from Philadelphia, Pa., helps us towards that coveted 100 per cent Round Table goal we have set for the City of Brotherly Love. Reilly handles the Market Street Theatre for Warner Brothers and we’d like to hear from him regarding his work. What do you say, Bill?

O. BEER
manages the Circuit of Messrs. Meardi Hermosas in San Salvador, El Salvador, Central America, and we want to welcome him into the ranks of this showman organization because we know that his work is going to prove very interesting to his fellow showman and they in turn will pass along their efforts. Welcome, Mr. Beer.

JOHN J. BIEMAN
is the manager of the Columbia Theatre in Philadelphia, Pa. A Philly showman, we can hope to see lots of Mr. Bielman’s antics on the local pages, as it has long been tradition in the Quaker City that showmen vie with one another on their excellent campaigns. Keep up the good work, John.

ALEX. H. WEINBERG
manages the Ambler Theatre in Ambler, Pa., and does his show campaigning for Warner Brothers. Mr. Weinberg, we understand, is well versed in showmanship, and it is for that reason we hope to hear from him real soon with a letter containing an account of his recent work. Oh, Aler?

JACOB MINSKY
who manages the Auditorium Theatre in Philadelphia, Pa., helps us to boost our Philly quote yet another membership with his application. It is perhaps not necessary for us to say that Mr. Minsky is active night and day putting over the attractions playing his house. You all know the crook- bond of showmanship shown in the city. Let’s go, Jacob.

MARTIN J. MAHER
assistant manager of the Ritt, Jersey City, comes well recommended by George Allison, and from what we hear of his work he is stepping right along to a new deal in show business. Keep up the good work, Martin, and we’ll probably be announcing your appointment as a manager in the very near future if we’re not much mistaken.

JACK MURRAY
is not a manager, but division advertising artist for North Western Division of Publix in Minneapolis, Minn., and we extend him a hearty welcome to the Club and express the hope that he will soon furnish us with some of his artistic efforts in order that we can pass them along.

KENNETH FOSTER
goes off to a flying start as a Club member. He is assistant manager and projectionist of the Rialto Theatre, Glendale, Mich., and is sponsored by none other than our very active member, John Vogt, manager of the house. Let’s go, Ken.

JIM MALONE
manager of the Garden Theatre in Petoskey, N. J., is located in a city which we have been given to understand contains some crooked showmen. If this be true, Jim—and we believe it so—let’s have an early account of your activities so that we can pass them along. Right?

E. L. DILLEY
is the manager of the Grand Theatre, Northfield, Minn., and out there in the great Northwest showmanship has been hitting the high spots. That’s why we want to hear from you, “E. L.” so that we can let the rest of the Club see what you are doing yonder.
Productions are listed according to the names of distributors, in order that the exhibitor may have a short-cut towards such information as he requires, as well as information on pictures that are coming. Features which are finished or in process, but whose release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship dates. Dates are 1932, unless otherwise specified.

**ALLIED PICTURES**

**Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Elvis Never, Trouble With Men</td>
<td>Hoot Gibson</td>
<td>Apr. 25, '33</td>
<td>75 Min.</td>
</tr>
<tr>
<td>Don't Tell</td>
<td>Hoot Gibson</td>
<td>Apr. 25, '33</td>
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**CHESTERFIELD FEATURES**

**Features**

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<tbody>
<tr>
<td>The Great Gatsby</td>
<td>Henry B. Walthall</td>
<td>Mar. 15, '33</td>
<td>60 Min.</td>
</tr>
<tr>
<td>The Epic Of Pizza</td>
<td>Henry B. Walthall</td>
<td>Mar. 15, '33</td>
<td>60 Min.</td>
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**COLUMBIA**

**Features**

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<tbody>
<tr>
<td>Three Thieves</td>
<td>Paul Muni</td>
<td>Jan. 15, '33</td>
<td>67 Min.</td>
</tr>
<tr>
<td>The Chimeres</td>
<td>Paul Muni</td>
<td>Jan. 15, '33</td>
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**MOTION PICTURE HERALD**

**The Release Chart**

**Allied Pictures**

**Features**

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<tr>
<td>The Lure</td>
<td>Ray Milland</td>
<td>May 15, '33</td>
<td>70 Min.</td>
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<td>Ray Milland</td>
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**First Division**

**Features**

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<tr>
<td>The Big Sleep</td>
<td>Humphrey Bogart</td>
<td>Jan. 15, '33</td>
<td>70 Min.</td>
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**First National**

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**Fox Films**

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**Freuler Film Associates**

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**Coming Feature Attractions**

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### Paramount Public Features

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<tbody>
<tr>
<td>A Bedtime Story.</td>
<td>Maurice Chevalier-Helen Twelve</td>
<td></td>
<td>Apr. 21, '33</td>
<td>67</td>
</tr>
<tr>
<td>Big Broodship, The.</td>
<td>Stuart Erwin-Bing Crosby-Kate Smith</td>
<td></td>
<td>Apr. 13, '33</td>
<td>71</td>
</tr>
<tr>
<td>Free Beautiful Lies</td>
<td>Charles Laughton-Armour-Katherine Stein</td>
<td></td>
<td>Apr. 13, '33</td>
<td>71</td>
</tr>
<tr>
<td>In the Court of Love</td>
<td>Carol Lombard-Bob Armstrong</td>
<td></td>
<td>Apr. 18, '33</td>
<td>65</td>
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<tr>
<td>It's a Gift</td>
<td>Edmund Leu-Wayne Gibson</td>
<td></td>
<td>Apr. 18, '33</td>
<td>65</td>
</tr>
<tr>
<td>Married in Detour</td>
<td>Will Rogers-Helen Morgan</td>
<td></td>
<td>Apr. 19, '33</td>
<td>69</td>
</tr>
<tr>
<td>Our Mad Day</td>
<td>Red Skelton-Nora Shearer</td>
<td></td>
<td>Apr. 20, '33</td>
<td>69</td>
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<tr>
<td>She'll Make You Jump</td>
<td>J. Farrell-Ollie Uselton</td>
<td></td>
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<tr>
<td>This Is the Life</td>
<td>Mae Busch-Ted Healy</td>
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<tr>
<td>The Million Dollar Scandal</td>
<td>Phyllis Haver-Don Ameche</td>
<td></td>
<td>Apr. 26, '33</td>
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<td>The Mystery of the Million Dollar Scandal</td>
<td>Phyllis Haver-Don Ameche</td>
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### Metro-Goldwyn-Mayer Features

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<tbody>
<tr>
<td>The Blue Angel</td>
<td>Joe Madison</td>
<td></td>
<td>Apr. 21, '33</td>
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### Mayfair Pictures Features

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### MONOGRAF Pictures Corporation Features

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### POWERS PICTURES Features

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### RKO Radio Pictures Features

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### Short Films

**Columbia**

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<th>Title</th>
<th>Rel. Date</th>
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<tbody>
<tr>
<td>Nonstop</td>
<td>Sept. 1</td>
<td>10...</td>
<td>924</td>
</tr>
<tr>
<td>Krazy Kat Cartoons</td>
<td>Mar. 25, 1933</td>
<td></td>
<td></td>
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<tr>
<td>Medical Show</td>
<td>Feb. 7, 1933</td>
<td>1 reel</td>
<td></td>
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<tr>
<td>Prosperity Blues</td>
<td>Oct. 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Runnin' on Empty</td>
<td>Dec. 28, 1932</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Snow Time</td>
<td>Nov. 29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wooden Shoes</td>
<td>Feb. 25, 1933</td>
<td>1 reel</td>
<td></td>
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</tbody>
</table>

**Lamb's Gambols**

- Hear 'em and Weep
- Lamb's All-Star Gamble
- Bean Fish, The
- Poor Fish, The

**Medbury Series**

- In India
- In the Philippines
- Among the Wide Open Spaces
- Among Dancing Natives
- In Wonders of the World

**Scary Cartoons**

- Big Beer, The
- Beer Parade, The
- Fling Fling
- Home Run, The
- Match Kid, The
- Sanyer's Party
- See That Go To, The

**Silly Symphonies**

- Calia Plate
- Columbus
- His Vacation
- Chain Store
- The Game of the Broken Chair
- The Strange Case of Poirot
- World of Sport

**Baby Suckless**

- All's Well That Ends Well
- Great Game, The
- Happy Slap Shot
- Throwing the Ball

**Educational**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td>Andy Clyde Comedies</td>
<td>Nov. 27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artist's Muddle</td>
<td>Mar. 21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Back to Wall Street</td>
<td>Feb. 26, 1933</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gossamer</td>
<td>Feb. 26, 1933</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loose Relation</td>
<td>Apr. 9, 1933</td>
<td></td>
<td></td>
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<tr>
<td>Sun Baked Tom</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Sun Sautéed Sweet</td>
<td>Oct. 30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glad Rags to Riches</td>
<td>Feb. 5, 1933</td>
<td>11...</td>
<td></td>
</tr>
<tr>
<td>Kids' Last Fight, The</td>
<td>Mar. 14, 1933</td>
<td>11...</td>
<td></td>
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<tr>
<td>Prince Groom, The</td>
<td>Dec. 31</td>
<td></td>
<td></td>
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<tr>
<td>Polly Ties in Washington</td>
<td></td>
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</tbody>
</table>

**Battle for Life**

- Battle of the Centurions
- Battle of the Cattle
- The Big Adventure
- The Sea

**Cry's Naturnaphs**

- An Oregon Caper Hunt
- Giant of the North
- Our Little Citizens
- Pidgeon Express
- Wild Company
- Wildcat

**Broadway Gossip**

<table>
<thead>
<tr>
<th>No.</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
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<tr>
<td>1</td>
<td>Sept. 25</td>
<td>11...</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Feb. 5, 1933</td>
<td>11...</td>
<td></td>
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<tr>
<td>3</td>
<td>Apr. 30, 1933</td>
<td>11...</td>
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</table>

**Camera Adventures**

- Tamie the Wildcat
- The Forgotten Island
- Two Hundred Fathoms Deep

**Magic Carpet Series**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aalihe Echoes</td>
<td>Aug. 14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Incomparable India</td>
<td>Oct. 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Big Game of the Sun</td>
<td>Nov. 19</td>
<td>8...</td>
<td></td>
</tr>
<tr>
<td>Fisherman's Fortune</td>
<td>Oct. 8</td>
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</table>

**Metro-Goldwyn-Mayer**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td>Arabian Tales</td>
<td>June 3, 1933</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faire Afar</td>
<td>April 10, 1933</td>
<td></td>
<td></td>
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<tr>
<td>Mr. Bride</td>
<td>Dec. 24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Three Men in Town Game</td>
<td>Oct. 22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Young Ireland</td>
<td>Sept. 10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ColorTone Musical**

- Hollywood Premiere
- Wild People

**Fitzpatrick**

- Barbados and Trinidad
- The Flapper, The
- Cuba, Land of the Rhums
- Ireland
- Norway
- The Orient Express
- The Seaboard
- The Spanish Main
- The White Shadow
- Tunisia, The

**Flip the Frog**

- Happy Harry
- It's Magic
- Magic Movie
- Metro Goldwyn Mayer

**Laurel & Hardy**

- Their First Mistake
- Their Second Mistake
- Their Third Mistake

**Pitts-Todd**

- Man in a Maze
- Young England
- Young England
- Young England

**Special**

- The Man of the Hour

**Oddities**

- A Laid Rod
- Birthday Breeze
- It's Magic
- It's Magic
- It's Magic
- Wishing Bell

**Paramount Public**

- Hollywood on Parade

**Fox Films**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Magic Carpet Series</td>
<td></td>
<td></td>
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<tr>
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<td></td>
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<td>Title</td>
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<td>Minutes Reviewed</td>
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</tr>
<tr>
<td>Betty Boop’s Brave Inventions</td>
<td>Jan. 10, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
<tr>
<td>Betty Boop’s Big Broadcast</td>
<td>Dec. 26, ’32</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
<tr>
<td>Betty Boop’s Boys’ Getaway</td>
<td>Feb. 15, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
<tr>
<td>Betty Boop’s Bowsers</td>
<td>Mar. 25, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
</tbody>
</table>

**PARAMOUNT NEWS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>I’m a New Dad</td>
<td>Apr. 28, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
<tr>
<td>I’m a New Dad</td>
<td>May 2, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
<tr>
<td>A Date with a Millionaire</td>
<td>Feb. 16, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
</tbody>
</table>

**SCREEN SONGS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don’t Fence Me In</td>
<td>Feb. 5, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
<tr>
<td>Don’t Fence Me In</td>
<td>Feb. 13, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
</tbody>
</table>

**SCREEN SOUVENIRS — NEW SERIES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unmarried</td>
<td>Aug. 10, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
<tr>
<td>Unmarried</td>
<td>Oct. 12, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
</tbody>
</table>

**SPORTS EYE VIEW**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Mammoth Man</td>
<td>Mar. 9, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
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</tbody>
</table>

**TALKARTOON**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Betty Boop’s Birthday Boy</td>
<td>Apr. 25, ’33</td>
<td>1 reel</td>
<td>25 mins.</td>
</tr>
</tbody>
</table>

**UNITED ARTISTS**

**Title** | **Rel. Date** | **Running Time** | **Minutes Reviewed**
---|---|---|---
**THROUGH THIN AND THICKET** | Jan. 20, ’33 | 1/2 reel | 25 mins. |
**Missy McGUIRE** | Feb. 13, ’33 | 1 reel | 25 mins. |
**Mickey’s Big Broadcast** | Dec. 27, ’32 | 1 reel | 25 mins. |

**STATE RIGHTS**

**Title** | **Rel. Date** | **Running Time** | **Minutes Reviewed**
---|---|---|---
**ATLANTIC FILM** | Nov. 5 | 1 reel | 25 mins. |
**CAESAR FILMS** | July 30 | 1 reel | 25 mins. |
**CENTRAL FILMS** | Feb. 10 | 1 reel | 25 mins. |
**COE FILMS** | Dec. 23 | 1 reel | 25 mins. |
**COE FILMS** | Jan. 10 | 1 reel | 25 mins. |
**COE FILMS** | Feb. 6 | 1 reel | 25 mins. |

**POWERS PICTURES**

**Title** | **Rel. Date** | **Running Time** | **Minutes Reviewed**
---|---|---|---
**DROPSY’S DILEMMA** | Mar. 20, ’33 | 1 reel | 25 mins. |
**FLYING TUNNELS** | Mar. 25, ’33 | 1 reel | 25 mins. |
**GREAT UNIVERSE** | Apr. 1, ’33 | 1 reel | 25 mins. |

**RKO-RADIO PICTURES**

| Title | **Rel. Date** | **Running Time** | **Minutes Reviewed**
---|---|---|---
**BAD HABITS** | Mar. 11, ’33 | 1 reel | 25 mins. |
**BLACK BEAUTY** | Mar. 15, ’33 | 1 reel | 25 mins. |
**BRENTON** | Mar. 18, ’33 | 1 reel | 25 mins. |
**BUDDY BOOP** | Mar. 22, ’33 | 1 reel | 25 mins. |

**UNITED ARTISTS**

**Title** | **Rel. Date** | **Running Time** | **Minutes Reviewed**
---|---|---|---
**MICKEY MOUSE** | Aug. 6 | 1/2 reel | 25 mins. |
**Mickey’s Christmas Carol** | Dec. 17 | 1 reel | 25 mins. |
**Mickey’s Merry Christmas** | Dec. 24 | 1 reel | 25 mins. |
**Mickey’s New Year’s Eve** | Dec. 31 | 1 reel | 25 mins. |

**PATHIES**

| Title | **Rel. Date** | **Running Time** | **Minutes Reviewed**
---|---|---|---
**RELEASES** | Feb. 14 | 1 reel | 25 mins. |
**RELEASES** | Apr. 4 | 1 reel | 25 mins. |

**PATHIES**

| Title | **Rel. Date** | **Running Time** | **Minutes Reviewed**
---|---|---|---
**PATHIES** | Feb. 14 | 1 reel | 25 mins. |
**PATHIES** | Apr. 4 | 1 reel | 25 mins. |
TRAVELERS

ADOLPH ZUKOR, Paramount president, arrives in New York Thursday from the Coast.

WILL H. HAYS, Joseph and NICHOLAS SCHERER, and PAT DAVY, left Hollywood for New York on Tuesday.

ROY DEL RUTH, Columbia director, arrived in New York from Coast.

THELMA TODD sailed for London to star for BIP.

CLARK and McCULLOUGH were scheduled to leave New York for Coast to appear in Brock shorts for RKO.

GROGAN, Warner star, was en route to New York, sailing shortly for England.

CLEVE ADAMS arrived in New York from Cleveland, where he sold his interest in First Division exchange.

ESEA CANTOS left New York for Hollywood to prepare new Goldwyn feature.

ERNST LUBITSCH, Paramount director, arrived in New York from Coast.

DU BOIS HAYES, author, arrived in New York from Coast to treat "Emperor Jones" for Krimsky and Cochran.

TOM BAILY, Paramount studio publicity director, and WILFRED CLAYTON, studio ad chief, arrived in New York Tuesday.


JOHN BALDERSTON, author, arrived in New York from Fox coast studio, returning next week.

IRENE DUNNE, RKO player, arrived in New York from Coast.

L. J. SCHLITZER, sales manager, and HENRY HENIGSON, studio manager for Universal, arrived on the coast for production conferences with the Luxmiles.

ANNA MAY WONG sailed for Europe.

WILL ROGERS, Fox star, flew to New York from California for Lambs' Gamble.

NOEL BYRNE and PAT CAVETTE, sales executive, is due in New York from a ten-week tour.

BURNS and ALLEN, radio performers, returned to New York from Paramount's coast studio.

SALLY ELLIS, Fox player, sails for Europe Saturday.

BERE DANIELS and her husband, BEN LYON, sailed for Europe Saturday.

HENRY GARAT sailed for London for two months, returning then to Fox studio.

CHARLES S. GORET left New York for sales trip for Exhibition Screen Service.

SIR HAROLD BOLTON, song and lyric composer, returned to London.

MARTIN BECK, RKO vaudeville executive, sailed for Europe, reputedly to negotiate with Max Reinhardt and also for Fosies Berger, for RKO appearance.


M. A. LIGHTMAN, MPTOA president, arrived in New York from Memphis, for board meeting.

SAMUEL GOLDYNE arrived in New York from Europe, en route to Hollywood.

GEORGE H. THOMAS, coast publicity chief for Warners, and MAXWELL ARNOLD, casting head for Warners, left New York from Burbank studios, for conferences on production.

N. A. REICHLEIN sailed for Panama and Central America with "Does Nooch," representing J. H. Hoffberg Co.

CLAUDE TREVOR, stage player, leaves New York for Movietone City on Sunday, to work for Fox.

CLAUDE SAUNDERS, of Ross Federal Checking Service, arrived in the south from New York.


GRACE WELL, Salesman executive, left New York for sales tour to Dallas and Chicago.


BARTON MACLANE, stage player and playwright, is en route to Hollywood to work for Paramount.

HARRY MCCOY, Bennet director, arrives Thursday in New York from California aboard the S.S. Santa Ana of the Grace Line.

EDMUND MANTELL, Bronx exhibitor, returned from Hollywood.


MAURICE D. KANN, editor of Motion Picture Daily, returns from Hollywood, where he reported on the recent industry conferences for Quigley Publications.

HENRY GINSBERG, Road executive, was due in New York from the coast.


JOHN FLINN, of Paramount, arrived in New York from the coast Tuesday.

JOSEPH SCHENZELTZ returned to New York from Hollywood.

EMDUND GOLDBERG, Metro director, arrived in New York from the R.K.O. in Culver City in search of ideas and talent.

ARTHUR LOW, Metro executive, and DAVE BLUM, will return to New York from Europe May 1.

WABASH AVENUE

CHICAGO

A reproduction of a Hollywood stage, showing motion pictures in the making to the nth detail, is to be a feature at the Century of Progress Exposition. Just what good purpose this will serve the industry is something of a question but the public will be let in on all the secrets of picture making as a result of the plans of Oscar Rosenthal of the contracting firm of Rosenthal, Cornell & Dwyer, which are sponsoring the project.

Steve Montgomery of the United Artists office was called to Minneapolis suddenly last week on account of the death of his father.

L. K. BRIN, Milwaukee exhibitor, and Jack O'Toole, exchange operator of the same city, have acquired the Tiffany franchise for Chicago, Milwaukee and Minneapolis and are expected to open an exchange here in the near future.

Tel Morse will manage the new World theatre which is Al Stiffies "carriage trade" theatre, formerly known as the Playhouse, on Michigan avenue.

Henri Eimanann announces that he will open a branch of Capitol Film Corporation in Indianapolis.

Edward Schlacher, who hails from Denver, is a new member of the United Artists sales staff.

Phil Goldstone, Majestic producer, spent several days in Chicago enroute back to the production center following conferences in the east.

Vendome theatre has been opened by the firm of Copson & Dailles Company.

Walter Branson, RKO district manager, is spending plenty of time out in the territory connecting midwestern exchanges.

Bill Pearl again is operating the Alcyon theatre at Highland Park. For the past few years the house has been in the hands of Universal and more recently operated by Johnny Jones.

F. J. Flaherty, recently connected with Educational and Fox sales departments, has joined the Columbia sales staff under Phil Dunas.

Henri Eimanann of Capitol Film Corporation is shooting long and hard over the extensive circuit booking given his productions, "With Williamson Under the Sea" and "Devil's Play Ground." He has announced he will open a Capitol branch in Indianapolis.

Henry Bambrar is going to put the Circle theatre, Forest Park, very much on the map, current reports having it that Bambrar has put $12,000 into making this an ace house.

Benjamin Schultz, attorney for the "rebel" operators, has announced that the court action pending before Judge William Lindsay in behalf of the group of operators headed by Fred Oser, who was shot by Ralph O'Hara, will be vigorously prosecuted in the near future.

HOQUIST

Producing Shorts in South

National Pictures, producing in San Antonio, Texas, has completed the second of a series of 10 musical "westerns" starring Hal Byrnes. P. B. Willett is directing the series. A. A. Phillips and H. W. Kier are producing the subjects, and Mr. Kier was in New York negotiating for national release of the product.
Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

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HELP WANTED
FILM SALESMAEN AND REPRESENTATIVES TO
contact exhibitors and secure contracts and bookings
for independent productions on a state right basis.
State in first letter experience, etc. Those with car
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State. Knowledge of projection helpful but not nec-
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AGENTS IN EVERY CITY IN AMERICA to
represent reliable concern, furnishing necessary service
to theatres. Those experienced as film or premium
salesmen preferred. Must have car and willing to
work on commission basis only. State all require-
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HERALD.
Confirmed by Time

It may have been fate that prompted the perfecting of the first Eastman motion picture film just when Edison's first projector demanded it.

But it was time's judgment of its merit that again and again confirmed Eastman film as a leader in the industry it helped to father.

Today it's Eastman Super-sensitive Panchromatic Negative that points the way to new heights of accomplishment, in a new era of cinematography. Eastman Kodak Company (J. E. Brulatour, Inc., Distributors).

EASTMAN FILM
Bravo, Maurice!

Bravo, Monsieur Le Baby!
10,000 Lusty "Bravo's" For Your Efforts! We Say Again: Taking Box-Office Dollars With This Honey Of A Show ...Will Be As Easy As Taking A Bottle From A Baby!

Maurice

CHEVALIER

in

A Bedtime Story

with

HELEN TWELVETREES
EDW. EVERETT HORTON
ADRIENNE AMES • BABY LEROY

Directed by
NORMAN TAUREG

A Paramount Picture
PICTURES for the EXHIBITOR NEXT SEASON
Merrily the Spring Parade of M-G-M hits continues—

“TODAY WE LIVE” (Joan Crawford — Gary Cooper) packing them in everywhere.

“WHITE SISTER” (Helen Hayes—Clark Gable) brings out the fans from Coast to Coast.

“RASPUTIN” (with the three Barrymores) consistently BIG!

“GABRIEL OVER THE WHITE HOUSE” a tonic to theatres, a public sensation!

“THE BARBARIAN” (Ramon Novarro) is another “Pagan.”

“LOOKING FORWARD” (Lionel Barrymore) is doing swell business.

Watch for:

“NEVER GIVE A SUCKER A BREAK” (Lee Tracy).

“PEG O’ MY HEART” (Marion Davies).

“DEVIL’S BROTHER” (Laurel-Hardy and Dennis King).

—and plenty more!

Smiles on Every Film Row!

Happiness in every Home Office!

The Talk of the Industry!
SHOT IN THE ARM

that woke up the industry!

"Good old Doc Leo. He peps up this business!"

TWO M-G-M $2 ROAD-SHOWS ON BROADWAY!

It hasn't happened since the days of "Big Parade" and "Ben-Hur." History repeats! M-G-M electrifies the industry with TWO BIG $2 ATTRACTIONS PACKING THEM IN ON THE GAY WHITE WAY! What a thrill for every man and woman connected with pictures! It's the best stimulus for picture attendance this industry has had in years! Sure we're proud as hell!

GOLDwyn-MAYER

Year after year after year!
Now tell us HOW to BILL
THE WEALTH OF STARS
IN "GOLD DIGGERS"

That's the question facing this third session of exhibitor conferences which are planning the national promotion campaign for Warner Bros.' Show of the Century!

Look at this amazing cast! There's such an embarrassment of star riches that it's a real problem to decide which should be given most prominence.

We're putting the decision up to you—because you know which draw best at your box-office!

Send us your suggested ranking now on the coupon below. The consensus of opinion indicated by the replies will be followed to the letter in the ads and paper we supply you—so get your vote to us without delay!

THIS COUPON WILL HELP YOU GET THE AD MATERIAL YOU WANT FOR
GOLD DIGGERS OF 1933
WARNER BROS.' FIRST 1933-'34 PRODUCTION... READY SOON!
I think the "Gold Diggers" Stars should be billed in the following order. (If you would prefer to have only a selection of these stars featured, omit the names of the others from your list.)

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**Name** | **Theatre** | **City** | **State**
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**HUNDREDS ARE JOINING**

these unprecedented weekly conferences! Already an avalanche of exhibitor votes have guided us in selecting girls and scenes to feature. Get in now on this unique opportunity to tell us how you want the all-important campaign prepared. Fill out and Mail this coupon today!

to Warner Bros., Advertising Dept. 321 West 44th St., N.Y.C. — and watch for the fourth conference in trade papers next week!

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In one voice critics proclaim it GREAT ENTERTAINMENT

as Radio City Music Hall throngs throb to its thrills and romance

Get ready film fans, here comes THE movie of the year. Don't you DARE miss it!—L. A. Herald Express

Provides plenty of entertainment. Should make Fox proud of Mr. Lasky. —N. Y. Eve. Post

Handsome entertainment for all classes.
—N.Y. American

Captures the sentimental mood of “Seventh Heaven.”
—N. Y. Herald-Tribune

Will undoubtedly please audiences. —N. Y. Sun

As hair-raising a wild animal sequence as any audience can bear to sit through.
—N. Y. Daily News

Will cause talk. Carries appeal for all classes.—Variety

Thrilling, has drama, spectacle, action. Heart-touching . . . almost of “Seventh Heaven” type.—M. P. Herald

Tenderly charming...develops into smashing climax. Double appeal— for children and grownups.
—M. P. Daily

A pip from every angle. Wide appeal for all classes.
—Film Daily

ZOO IN BUDAPEST

LORETTA YOUNG, GENE RAYMOND,
O. P. Heggie. Directed by Rowland V. Lee.
Story by Melville Baker and Jack Kirkland.
A JESSE L. LASKY Production

HIT NO. 1 IN THE FOX MAY FESTIVAL
MOTION PICTURE HERALD

Vol. III, No. 6
May 6, 1933

BACK TO SELLING

DECENTRALIZATIONS and the breaking up of the circuits also break up the gay little Broadway game of trading playing time for the nation's more important houses and make motion picture distribution once again a selling job, a job of selling exhibitors motion pictures for their customers, one may gather from a news story in Motion Picture Daily.

It is recorded that whereas in the era now at an end, the Broadway playing time traiders juggled with the product for the screens of 2,500 theatres, there are now but 600 left for the so-called 'national buy'.

This will tend to increase the responsibilities and opportunities of sales managers, salesman and advertising men. It promises, too, to tend toward a condition that might favorably react on the product. Eventually the necessity for selling the product to the theatres which produce the preponderance of the revenue will exert pressure on production calculated to make it somewhat more responsive to the market. Merchandise and marketing, instead of inter-circuit-corporate politics and coalitions, give greater promise of something to look at on the screen.

A movement which bases selling on what is for sale instead of "Who do you know and what will he do for you?" can help the industry by encouraging the consumer.

Wholesale buying has been quite as destructive a factor as the endeavors at wholesale manufacture and wholesale machine exhibition.

There seems to be an inexorable natural law, applying widely across the field of human activities, which requires that most things to be really well done shall not be made too easy to do. The automatic machine processes of production, selling and exhibition developed a tremendous burst of speed and swept the industry to a high crest—producing ultimately a crop of disasters, receiverships and bankruptcies, admitted and unadmitted, without any parallel in the exciting career of the art and industry. There have been methods of operation in this industry which we have previously pointed out as schemes for the protection of failures rather than for the promotion of successes. Just now the industry finds nothing quite so important as film, motion picture merchandise. That is a return to sanity.

A LOVELY EVENING

THE robins are nesting and the spring is gay with the pink and white of hepaticas. Everything is sweet and Roxy is home again. The managerial operetta of Radio City theatres has just achieved a spring song and love feast number, with a dinner in the managerial suite at the Music Hall with Mr. Samuel L. Rothafel, tanned and brown from his recuperative sojourn in the Southland, in the seat of honor at the head of the table, and flanked by Mr. Merlin H. Aylesworth, president of the Radio-Keith-Orpheum Corporation, and Mr. Harold Franklin, host and president of the Radio-Keith-Orpheum Theatre Circuit. They each sent Roxy baskets of roses. There were roses also from the Roxettes, and down in the grand theater to signalize the gala night the usher's wore their aiglettes. It is not reported that white doves, emblematic of peace, were released, but they ought to have been. There ought to have been a cage of love birds for a center piece, too. Only an incurable cynic would ever remember anything that has been said by anybody about anything in the last few months. Anyway, there's consistency and sincerity, too, in a show world that puts them on for itself. Perhaps it's more cut flowers the industry needs.

GOOD BUSINESS, GOOD TASTE

HERE being in various sectors of the industry and in the movie columns of the public press considerable chatter these days about the moral content of motion pictures, all in sequel to the recent pronouncement of Mr. Will Hays in Hollywood addressed to evaders of "The Code", it appears necessary, or at least warranteed, to observe that there really is some relation between good business and good taste.

Producers, directors, script writers and picture makers in general have been of late much tempted, it seems, to prove their catholicity of understanding, their comprehensive culture, by trying to make the motion picture film follow up the esoteric paths of drama and literature.

Now mayhap even if there is art in the Decameron, in Rabelais, in O'Neil, if there is wit in Lewis and Maugham, even if there are facts in Fraud, they are not necessarily mass pabulum or screen merchandise.

If a man were to come raving into your office screaming about the dirt that he had read in a book, you might properly say that he did not have to buy it, and he did not have to read it. But if the same man discovers that doing his best at a bit of motion picture shopping he cannot on a given weekend find fit entertainment for his wife and family of adolescents, it is a very different story.

Just now there appear to be rewards in sight for the producer who can be smart without smut and innocuous and the license called "frankness", smart enough to tell a story with the proprieties without being dumb. A proud industry cannot be proud of a condition which brought Mr. Hays to the state of mind which produced the verbal reproaches of his Hollywood ultimatum. The problem is a merchandising problem, and the customer is a decent America, or at least a nation that wants to be decent in public.

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Mutoscope, founded 1909; The Film Index, founded 1908; Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovest, Managing Editor; Chicago office, 407 South Dearborn street, Edward W. Clifford, manager; Hollywood office, Pacific States Life Building, Wlad Bunting, manager; London office, 41 Redhill Drive, Edgeware, London, England, W. H. Mooring, representative; Berlin office, Katharistrasse 3, Berlin-Halensee, Germany, Hans Tinner, representative; Paris office, 19, Rue de la Cour des-Noves, Paris 8e, France, Pierre Arlet, representative; Sydney office, 102 Sussex street, Sydney, Australia, Cliff Holt, representative; Mexico City office, James Lockhart, Aparador 269, Mexico City, Mexico. Membership in Audit Bureau of Circulations. All contents copyright 1933 by Quigley Publishing Company. All correspondence should be addressed to the New York Office, Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, published annually, and the Chicago.
SALE'S ESSENTIAL

Sharply last week two of the film's emi-

nents scored today's exploitation methods.

 pleaded for the punch of yesteryear. Sorely

needed, essential in selling is exploitation,

said MPPDA's president M. A. Lightman,

soon to resign. From the film's source,

Hollywood, should exploitation emanate,

said Paramount producer 'Charles R.

Rogers at an AMPA luncheon. Planned

by Paramount, under direction of general

sales manager George J. Schaefer, is such

a scheme, with John C. Flinn intimately

concerned. Ten-fold return in added gross

is forecast Mr. Rogers' estimate of the

value of his idea, telling the exhibitor, sell-

ing him as the picture making progres-

seses.'

ANTI-TRUST SPECTRE

Once more rearing its long-tanged head is

the spectre of anti-trust law violation on the

part of major distributors, as federal

judge Francis G. Caffey, via a corrected

decision last week, referred back to the

recent Quitter vs. Paramount-Public,

MPPDA case, which he dismissed. Hinted

is the fact that sufficient evidence was

adduced in the trial to warrant presenta-

tion to a jury to determine whether anti-

trust laws were violated, proof and prose-

cution of which is automatically a govern-

ment function. Said the court: 'It would

be an error for me to withdraw the case.'

PLAYERS' PASSING

Comparative youth, definite age this

and last week passed from life's scene, the

film's screen as dread heart disease took

its toll. But 43, J. Roy Stewart, hero of

many a yesterday's boy for his part in the

famed early "Western" passed in Los

Angeles, was buried at his birthplace, San

Diego. In London, aged (74) Frederick

Kerr, born Frederick Grinham Keen, suc-

cumbed. A long, brilliant stage career of

playing, direction preceded screen work at

72. At his bedside was a son, Geoffrey

Kerr, who had rushed from his Hollywood

dressing room, himself a player . . .

PRECEDENT SETTER

Little did young Gene Raymond, known

two years ago on the Shubert stage as

Raymond Guion, think when he accepted

an offer to "go West," that today he

would be in a fair way to setting a legal

precedent in causing reform in the dealings

of talent agents between the Coasts. When

Agent George Frank sued him for $900 in

commissions due, Raymond hired Neil

McCarthy as counsel. Quibbling, bicker-

ing, lawyer McCarthy won a verdict for his

client from Judge Ada Mae Adams in Los

Angeles municipal court last week on a

technicality in the New York agent law.

Appeal is promised, while agents mean-

while may revise their methods, forcing

players signed in New York to sign Cali-

fornia contracts . . .

JUVENILE PROTEST

To juvenile ranks has penetrated propa-

ganda for clean motion pictures, cleaner

advertising. Called one day recently was

a special assembly at St. Catherine's High

School, Rayen, Wis., at which was dis-

cussed films, their state of purity—or lack

of it. Result: a declaration, student body-

signed, distributed to local theatre man-

agers, proclaiming the signatories "inter-

ested in clean shows . . . and advertising.

We ask you to note our preference and

bring it to the attention of producers.'

A question arises: Could St. Catherine

School children's parents have had anything

to do with the declaration . . .

CLEAN HANDS

Fighting back, demanding a clean bill of

health, Chester A. Millis, business agent

of Milwaukee projectionists' union 164, and

eight operators, some time since filed suit

against city police officials for $65,000

claiming false arrest, resulting from a raid

on union headquarters by zealous police

following theatre bombings. Dicker-

counsel, for the police, projectionists

agreed, the case was dismissed. Plaintiffs,

apparently satisfied, had proved their

white-handedness . . .

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HOME PROJECTION

From an English dinner table Tuesday

evening rose a group, strolled into an ad-

joining room, there viewed a motion pic-

ture, for which special equipment had been

installed. The group looked uncomically

for social direction to two of their number,

their Majesties, King George, Queen Mary

of England. The scene, Windsor Castle;

the occasion, a command performance;

the screening, the Waterloo Chamber;

the picture, Fox's "Cavalcade." Unknown

in the United States is the unique distinc-

tion, "a command performance," which

puffs with pride the recipient of the King's

command . . .

GERMAN PYRE

High toward the sky will reach tongues of

vicious flame on May 10, as 62 German

institutions of so called higher education

consign to the flames, under Nazi direc-

tion, any books which might in the slightest

degree be construed as of Jewish origin.

To the pyre also will go "Berlin-Alexander-

platz," by one Alfred Doebelin. On that

day, at New York's intimate Vanderbilt

theatre, will be screened the picturization

of that book. Under the Hitler thumb will

now be squeezed those trade unions, with

all others, which have to do with motion

pictures. Raided were all union offices

this week, arrested were all officials,

their papers confiscated, as Nazis took

charge. Out of a machine will Herr

Hitler perhaps eventually grind motion

pictures . . .

PLACATING PLAGIARISTS

Seeking standardization of method, poli-

cy in view of the numerous plagiarism cases

is it forced to handle, a committee of

writer members of Hollywood's Academy

of Motion Picture Arts and Sciences

recently was formed, exhaustively to study

the situation, report to the Writers Branch

executive committee for recommendation in

turn to the Academy directorate. More

facile handling of such cases, the estab-

ishment of a writers' adjustment commit-

tee were proposed. A fertile field for

plagiarism appears the motion picture

industry . . .

REVELATIONS

No secret will be the machination of the

motion picture to visitors at Chicago's

Century of Progress Exposition this sum-

mer. Planned is the erection of a huge

stage in an equally huge building, where

will be demonstrated the making of the

picture. The Oscar Rosenthal that has

gone the commission, to Rosenthal, Cornell

& Dwyer a contract for construction. No

believers are the promoters in the adage:

"What you do not know will not hurt

you."
AMPLE AND IMPROVED PRODUCT ASSURED EXHIBITORS NEXT SEASON

Promised Production of High Standard: Majors Plan 366, Independents Announce 306; Little Change from 1932-33

[Joint decision of the large distributors to postpone sales conventions until July 1 or thereafter is a new development discussed on page 19. Further details of company product plans and policies for 1933-34 will be found on pages 10 and 11.]

by FRED AYER

Exhibitors will find available for next season an abundance of product, and product in general of a higher standard than in the current year, a summarization of company plans shows.

Ending the boundary of theatre men because of the business situation, which has caused a delay of two months in the schedules of four out of nine of the largest distributors, and a concomitant retarding of the new selling season, a total of approximately 300 shorts currently is in sight from the larger companies, and 306 features from independent companies.

A comparison of the product planned for release by those distributors which have completed releasing plans to date for this survey shows for this season 686 features and 818 short subjects exclusive of newreels, as against 672 features and 954 shorts announced to date for the 1933-34 season. The following shows the distribution of these figures:

- **1932-33**
  - Features: 350, Shorts: 740
  - Majors: 127, Independents: 223
- **1933-34**
  - Features: 500, Shorts: 818
  - Majors: 209, Independents: 291

This is the first estimate of the 1933-34 situation and exhibitors are advised to bear in mind that there will be many additions to these figures as plans are completed.

Earlier reports that shortened lines of credit, plus difficulties in arranging new financing, might result in a substantial curtailment of product next season, are answered by the announced figures showing only a slight change in the major companies’ totals and an average increase from the independents. For example, MGM announced 300 for the current season, and sets the same figure for 1933-34; Paramount has 63 currently and plans 65 next season; Warners announced 60 for this season and may release as high as 100 in 1933-34; United Artists announced 18 and may make up to 25 next season, with a minimum of 20. On the other hand, Radio will make only 52 in 1933-34 as against 62 currently, Columbia 32 to 36 as against 48 for this season. Universal plans 36 for 1933-34 and set 32 for the current schedule. Fox set 42 pictures for this season and next season’s product will approximate the same number.

Greater Competition Seen

Due to the fact that almost 1,900 theatres were added this season to the list of those whose annual film shows are closed in the field, all selling organizations are facing the greatest sales competition in eight years, since the rise of national circuits with their accompanying increase in centralized film buying. This has been brought about by general theatre decentralization the past year and, even more strongly emphasized by circuit receiverships and bankruptcies, completely alters the selling situation. It will place field salesmen in a position of their greatest importance since 1925. Heretofore film deals for approximately 2,500 circuit houses have been closed in New York. This year, with decentralization of circuits and film buying, result in a number of national distributors, and with several RKO theatre units either in bankruptcy, or receivership, it is doubtful if New York will be able to have for more than 600 houses. RKO’s national film purchases will be restricted to its theatres east of the Mississippi for the most part. In New York, Loew’s and Warners will provide the only appreciable national deals to be closed.

Sales this year, in many instances, will find themselves in the peculiar position of having to sell in a competitive field to the theatres formerly affiliated with the parent company with which deals were heretofore made. As an example: Paramount, Fox and Warners, who are in the field will find themselves calling upon former Publix and Fox theatres’ film buyers and will be little more assured of a sale than is the remainder of the competition.

Flat Rental Situation

Exhibitors are said to be in favor of a trial of the proposal for contracting with distributors for a definite amount of their next season’s playing time on a flat rental basis, instead of specific picture contracts. They regard the plan as a complete solution of block-booking evils. One of the exhibitors advising the plan is that the theatre man contracting with a distributor for a specific amount of playing time at a fixed sum would not be obligated to play all of the distributor’s releases and would be permitted to contract for extra playing time. On the other hand, some exhibitors believe that the proposal, if carried out, would require a flat rental figure far beyond the reach of most of their distributors. If the distributor is the definite advance knowledge he would have as regards revenues, and it automatically would eliminate losses of thousands of dollars annually on pictures contracted for but not played.

With the exception of a few, distributors will not make known any titles until after their sales conventions and will be able to keep supply material in public with every changing public taste. This will make for a far greater flexibility than heretofore, enabling the studios to turn out product of a more timely character. A clue, however, is in Exhibitors as a whole. The April 22 issue, of story purchases, complete with titles changed for production, for the current and 1933-34 seasons.

It is generally felt within the industry that a better class of product will be forthcoming for exhibitors because of the wholesale return to unit production and the general decentralization of the industry’s structure, which included partial cessation of mass production by most large companies and a return to the unit system. In many cases not all the program will be turned out by studio organizations alone, as in the case of Jesse L. Lasky, producing independently for Fox; B. P. Schulberg and Charles R. Rogers for Paramount; Darryl Zanuck and Joseph M. Schenck for United Artists, with the probability of Sam Katz also contributing to the U. A. program.

As it is done in Hollywood about reduction of negative costs, distributors are determined to gauge film rentals and percentages for 1933-34 according to the amount of money paid them in the boxoffice between now and October 1. The distribution end anticipates theatre attendance during the next season far in excess of what it is at present. This indicates that instead of reducing rentals, distributors will ask more money for a probably lower budgeted product. Percentage terms for first run house pictures will probably be at or near the same as they are at present. A sharp reduction in the number of percentage contracts which will be written for the next season and in the distribution of percentages in rural sections, was predicted last week by sales executives, who said that lower grosses nationwide will take the percentage engagements in the small situations, were the principal reasons for the selling policy change. The new uniform contract, to be offered unrestrictedly by five majors, excluding RKO, Fox, Paramount, MGM and Universal, with the opening of the new selling season, is definitely seen as resulting in extended playing time for many pictures next season.

The elimination clause of the new contract prevents the cancellation of contracts; the first five per cent allowed without payment; the second five per cent permitted with the exhibitor paying 50 per cent of the contracted price of the pictures cancelled, and the third remitted in consideration of 100 per cent payment. Payments made for cancellation of the contract must be a percentage of the contract price on pictures held for extra playing time.

A marked increase in the production of short subjects is seen for the new season. It is the independent and smaller companies chiefly, which will contribute a greater number of shorts, with the major companies maintaining approximately the same level of their production. With the passing of double feature bills in Southern territories and in California, sales of shorts subjects have increased threefold in the past few weeks.

10 Wisconsin Theatres Return to Independents

Several theatres in Wisconsin formerly operated by circuits have been reopened by independent exhibitors in the last week. At least ten houses formerly operated by RKO, Fox, Midwesco or Warners Brothers, have reverted to independents within a month.

In Oshkosh the Rex, formerly Midwesco, was reopened by J. S. Grauman and E. L. Weisner, operators of the Downer, in Milwaukee, and the Norwood, in Sheboygan. The Palace, also formerly Midwesco house, has been reopened in Antigo by Harvey Hanson, owner. In Green Bay, George E. Hannon, formerly Midwesco manager in Marinette, has reopened the Grand theatre.
PRODUCT OFFERED FOR COMING YEAR

Aeolian
Aeolian Pictures Corp., has acquired American rights to "Hell on Earth," recently banned in Germany as being "too international."

Alied Pictures
In all probability 26 features will be produced by Alied in 1933-34. M. H. Hoffman, in New York, said the current program of 26 features would be finished by August.

Alied-Exchanges
Fifty-two pictures are on the current schedule for Alied Exchanges, 37 released. No figure was obtainable for next season.

Amity
Amity Pictures Corp., Robert Savini general manager, has acquired Tiffany and Quadruple pictures, which it will resue, and may contract for four new 1933-34 features.

Amlina
Twenty-five features have been set as a quota. The current schedule called for 21. Twelve short subjects also will be released next season.

Artclass
No figures are available.

Auten
Cap. Harold Auten will release six features and six short subjects in 1933-34, as against only three features and two shorts this season.

Beverly
Beverly Hills Pictures scheduling 13 three-reelers the current season is contemplating the same number for 1933-34. Elmer Clifton is producing, with release through Stanley Hatch Company.

Borden
Ramon Nazarro has been signed by Borden Pictures Corp. to write and direct 12 shorts.

Bray
Three features and 36 shorts have been tentatively set by Bray for next season.

Brown & Rosenweig
Hiram S. Brown, former president of RKO, and Charles Rosenweig, who recently resigned as sales manager from Columbia, plan to make 12 features for 1933-34.

Bordenfield
Chesterfield will make nine features for next season together with Invincible, which also will produce nine.

Columbia
32 to 36 features will comprise Columbia's schedule next season. Jack Cohn, vice-president, said, a few westerns will be included. The number of shorts has not been determined. Forty-eight features were planned this season, plus eight single reel and two double reel shorts.

Cullen
Cullen Pictures is making distribution arrangements for "The Pope Speaks." No statements could be obtained for 1933-34.

Eagle
Eleven pictures are on the schedule of the newly organized Eagle Pictures Corp. for 1933-34, according to M. Leon Levine. Albert Herman is production head.

Educational
There will be 156 on Educational's program for 1933-34, among them 11 musicals. One reeler subjects will total 104, the remaining 52 being two reeler. All subjects will be distributed by Fox. With four shorts in production, the company has six more to go to complete the current lineup of 145. Fifteen subjects will be released by the present and the end of May. Stars new or associated with shorts will highlight the new program.

Fanchon
Fanchon will deliver 15 pictures during 1933-34, commencing production June 1. They are all feature subject pictures, having left Mayfair. Branches in New York, Boston, and Philadelphia are to be opened immediately.

Ferrone
Eighteen features will be produced and released by Frank D. Ferrone, who has formed a new company. Richard C. Kahn has been signed to produce six melodramas.

Film Exchange
Five features and 14 short subjects have been tentatively set for 1933-34 by Film Exchange. Fourteen shorts are on the current program.

First Choice
No plans have been set for 1933-34.

First Division
Fifty-two features have been set by First Division for the new season, no short subjects. A sales convention was held last week in Atlantic City in conjunction with the Monogram meeting. Seventy-three features were planned for the current schedule.

Fox
While no official announcement has been made, it has been stated that Fox will have 12 pictures on its 1933-34 schedule ready and in the exchanges by September 1, and that probably 42 will be released. A report from London in April, indicated Fox might release six Gaumont-British productions annually. Mark Oster, Gaumont head, said if the deal is completed it will be subject to agreement between G-B and Fox on stories, casts and exploitation. Among the Fox productions to be released next season are "Movietone Follies of 1933," "My Lips Betray," "As the Power and the Glory" "Berkley Square," "The Devil's in Love," "Paddy the Next-Best-Thing," "The Last Adam," "Green Dice," "Tough Guy," "The American" and "The Lady Cop." Fox plans 52 shorts; two new series of 13 each and 26 "Magic Carpet of Movietone."

Freuler
Freuler will release 24 features in 1933-34, no short subjects. Regional meetings have been held in New York and Chicago.

Garrison
No definite plans have been made because of the German situation. Garrison handles German and Russian pictures exclusively. "Kuhle Wampe," a German picture, is now ready and a Russian, "Shame," opens in New York next week.

General Film
General Film Library has purchased 80,000 feet of original travel negative from E. M. Newman. No plans have been made for the new season.

General Foreign
General Foreign Sales Corp. will release between 10 and 12 features made by Henri Diamant Berger. The company, formed recently, has acquired American rights to "Trench," "Laubenkodokion," "Lagetien auf Rupen" and "Der Hellscher." Other recent acquisitions include "Das Abenteuer der Thearoll," "Vampyr," "Ein Traum von Schoenbrunn" and the first of the Berzer pictures, "The Three Musketiers."

Goldstein
Ten of 15 features to be handled by Mannie Goldstein are now ready for release, and negotiations are underway for the Broadway showing of "Carnival," with Joseph Schildkraut. Others ready are "Say It With Music," "Canaries Sometimes Sing," "A Night Like This," "Wolves," "Plunder," "On Approval," "Almost a Divorce," "Chance of a Night-Time," and "Tons of Money." Features not yet received from England, but included in the first group to be handled, are "The Blue Danube," "Just My Luck," "The Little Damned" and "Getting Gertie's Garter."

Helbor
Phil Meyer, former Columbia sales executive, in New York, announced formation of Helbor Company. Six feature pictures will be produced for current release and 26 will be on the schedule for 1933-34.

Ideal
Headed by M. J. Kandel, Ideal Films is going into production with its first subject entitled "The War Tomorrow." Production of six one-reel films is contemplated.

Imperial
Eight features have been tentatively set by Imperial Distributing Corp., 31 short subjects. Six features and 26 shorts are on the current schedule.

Kinematrice
In addition to "Sovjets on Parade" and "Potentate's Game," Imperial has taken over American distribution of "Hauptmann Von Kopenick," "One Night in Paradise," "Friederike" and "Vidler's Holiday." Between 14 and 25 features have been set for release in 1933-34. A few foreign subjects may be released.

LaSalle
Set up as La Salle Pictures Corp., and with its first distribution venture, "Big Drive," well into circulation, Ben Serekoff will follow the official war picture with two American-made films, independently produced.

Majestic
Majestic will have twelve features for the 1933-34 season. For the present season it was decided to use ensemble individual selling of the five remaining of the 16 pictures and in the next season. This policy becomes effective with release of "The World Gone Mad," applying also to "Sing Sinner, Sing," "The Woman in the Chair," "Curtain at Eight" and "Buried Treasure," all on the current schedule.

Mascot
Eight features and four serials are on the 1933-34 program. Four feature and four serials are on the current. Nat Levine, president, is independently producing one feature starring Victor McLaglen.

Mayfair
Twenty-four features have been decided upon by Mayfair for 1933-34, no shorts. Regional sales meetings were set for May 15 in New York, Chicago and Los Angeles. The same number of features is on the current program.
Metro-Goldwyn-Mayer

With approximately 50 features and 89 short subjects included, MGM will have released 20 to 25 pictures, with a possible maximum of 22, according to Joseph M. Schenck, president.

Specifically listing Twentieth Century Productions, Inc., which is owned by M.G.M., as producers, 12 features, and one each from Douglas Fairbanks and Universal, will be exhibited. There will be no presentation of Reliance Pictures, of which Edward Small is the head. Samuel Goldwyn, Mary Pickford and Gloria Swanson, He did say, however, that United Artists was the only company that has not announced its new pictures. The films are made by Sam Katz, via Producing Artists Pictures, Inc.

Kangaroo comedies have already been set by Mr. Katz, who hopes to have released 12 features next year. He has promised United Artists a picture for September releases, which will include the first of a four pictures similar to "City Lights" in treatment. "The Masquerader," with Ronald Colman, will be withdrawn from the current release schedule, and will be placed on the company's new season list for August release. Reliance Pictures will produce four releases. The Sam Katz organization has set a quota of four or five pictures for release through U.A. in 1933-34, Lewis Milestone is understood to be set for the production of four features for United Artists.

Universal

Universal will add ten pictures to its 1933-34 schedule over its present quota. It expects to release 30 features as against 26 for the current season. Although no specific announcements have been made, it is not definitely set, probably will present the same number as for the current season; 99, including five serials, 26 two-reel comedies, 22 Radio series, 12 C.B. nursery Cartoons, 13 Strange As It Seems and 7 Brevities.

There will quite likely be three or four musical features. More than half the material for this season's new year has been purchased. Beniz Jaffiez is planning to take advantage of the big swing in music for the next season, although nothing definite has been announced. Universal has completed 62 subjects, in addition to four serials. The two serials which are now completed and which are announced above do not include new serials, of which one serial release and two per week will continue. There will not withhold releases because of business conditions, Carl Laemmle says in the current issue of Universal Weekly, the company's house organ. The Universal studios will reopen about June 19. Rowland Bruce has made no definite announcements for this season. Universal will make no announcements for upcoming Universal, although it is expected they will announce the schedule of the Louis Sobol and Down Memory Lane series.

Waulfins

Twenty-six short subjects will be on Waulfin's slate for 1933-34. No features have been set. There are five features and 26 shorts on the current program.

Warner

Warner and First National are prepared to make up to 100 features for 1933-34 if the public will keep on asking for more and the company announced. There will be a minimum of 60, as on the current schedule; no definite number of Vitaphone shorts has yet been set, but it is expected to approximate 120.

Following the nationwide success of "22nd Street," the company is boldly engaged in selling "Golden Diggers of 1933," an extensive advertising cam- paign. Jack Warner has been keeping at least 15 films ahead of release dates; 14 writers have been busy at the Burbank studio preparing ten stories for immediate production.

The ten are: "The Kingfish," with Edward G. Robinson; "Convent City," with Warren William; "Bureau of Missing Persons," with either James Cagney or Warner Oland; "Little Women," with either Robert Montgomery or Eugene Pallette; "Kneecaps," "Wild Boys of the Road," "Finger Man," "Feather Duster," "Hen of the Woods," "The Love Nest," for Bette Davis and "The Foottlight Parade," the Warner studio is expected to reopen early in June. Nine stories ready for casting and shooting by that time. The sales conventions probably will not be held before the companies have released their complete programs for the new season will be announced. Leon Shamroy will be engaged in preparatory work for release of the new series of "Looney Tunes," and "Mickey Melodies," animated cartoons, in 1933-34.

World International

L. A. Carson, president of World Interna- tion Organization Corp., announced that three features and 12 short subjects, the specials to be made with well known players.
something to remember

maurice chevalier

"a bedtime story"

Helen Twelvetrees
Edward Everett Horton
Adrienne Ames

directed by Norman Taurog

i love that man

Edmund Lowe
Nancy Carroll
Robert Armstrong
Lew Cody

directed by Harry Joe Brown

a Charles Rogers production

"the search for beauty"

theatres are writing, wiring and phoning the Paramount Studio to register in the international contest to find 30 perfect men and women to appear in the forthcoming Paramount picture

"the search for beauty"

...theatres wishing to participate must register by May 19...wire for details.

jennie gerhardt

Sylvia Sidney
Donald Cook
Mary Astor
H. B. Warner

directed by Marion Goring

B. P. Schulberg production

if it's a Paramount picture
while other companies tell you how good next season's pictures look, Paramount gives you nine power-house pictures now.

"song of the eagle"
with
Charles Bickford  Richard Arlen
Mary Brian  Jean Hersholt
Louise Dresser  Andy Devine
George E. Stone
directed by Ralph Murphy
a Charles Rogers production

"the story of temple drake"
with
Miriam Hopkins  Jack La Rue
Wm. Gargan  Wm. Collier, jr.
directed by Stephen Roberts
from William Faulkner's famous novel

"the eagle and the hawk"
with
Fredric March  Cary Grant
Carole Lombard  Jack Oakie
directed by Stuart Walker

"international house"
with
Peggy Hopkins Joyce  W. C. Fields
Rudy Vallee  Stuart Erwin
George Burns & Gracie Allen
Sari Maritza  Col. Stoopnagle & Budd
Cab Calloway and his Orchestra
Baby Rose Marie  Girls in Cellophane
directed by Edward Sutherland

"the girl in 419"
with
James Dunn  Gloria Stuart
Jack La Rue  David Manners
directed by George Somnes and Alexander Hall
B. P. Schulberg production

"college humor"
with
Bing Crosby  Richard Arlen
Mary Carlisle  Jack Oakie
George Burns and Gracie Allen
and the "ox-road" co-eds
directed by Wesley Ruggles

it's the best show in town!
WHILE HOLLYWOOD IS STILL EXPERIMENTING with melody-tinkers and with trick formulas in so-called "musicals," and in general progressing rapidly like a crab back to where it was in 1929, there is increasing evidence that our foreign confreres in the art of making pictures talk, sing and dance within the confines of a musical-film technique that is effective in its merging of sound media.

They have sent us various productions in which the lyric element has been conspicuous and salutory, whether (Art Deutsch) hand into a homogeneous structure, but thus far these pictures seem to have had no marked influence on our domestic product. The tradition is that American audiences demand their movie menu raw and meaty—stark with action, plot and counterplot and unhampered by any idealizing medium; and music, being essentially romantic, has been left out of the red-blooded menu. The increasingly favorable reception accorded these foreign lyric productions indicates that this tradition has been over-emphasized, or else our audiences show signs of "softening up" in their atavistic tastes.

THE LATEST MUSICAL-PHOTOPRODUCTION from foreign studios to make a bid for our approval is "Be Mine Tonight," Universal picture which had its New York premiere at the Paramount theatre. An unqualified success in Europe, assuredly nothing finer in the way of cinema musical entertainment has come to us from foreign studios than this romantic story sung on melodic lines. It reveals a subtle and unconscious coalition of music and picture material that makes for real enjoyment, unadulturized and undefiled. At no time does it give the impression of being synthetic or forced in its application of musical motivation, and it is in this naturalness that its distinctive charm lies.

The adventures of a famous and handsome young tenor (Ferraro) who escapes from his she-demon of a manager and the grind of too frequent public appearances, to play around in Switzerland, with the connivance of a clever impostor (Koretsky) who has attached himself to the singer and eventually poses as the artist, while Ferraro himself assumes the role of his own secretary, presents opportunities for romantic and lyrical episodes that fit inevitably into the scheme of the story and the picturesque background.

When the truant tenor bursts into song a la fresco on the Alpine landscape, the incident seems indigenous to the soil and the occasion. One feels that such things are done in that dear Switzerland under such circumstances. A beautiful young fraulein, who has more than a platonic interest in the famous singer, overhears the supposed secretary vocalizing with much gusto for the amusement of a crowd of children, and suspects the truth. Her suspicions are confirmed when the bogus tenor, who has promised to serenade her that night, appears under her window accompanied by Ferraro.

AT THIS POINT THE PRODUCERS utilize a device that is not unknown to the dramatic and lyric stage. It is a musical variant of the scene in Rostand's "Cyrano de Bergerac," where the brilliant but homely Cyrano successfully woos the maiden with his eloquence on behalf of the real lover who is handsome but dumb. In the picture, Ferraro (with whom the fraulein is in love) does the vocal work while his impersonator (Koretsky) makes the motions in the moonlight.

With this romantic setting—genuinely Swiss scenery, a lovely Fraulein leaning out of an authentic Swiss chalet, and an impromptu voice of Mons. Kiepura (Ferraro) carolling a Hitting serenade, "Tell Me Tonight"—there are presented visual and vocal elements that serve a very definite purpose in furthering the scheme of things.

Incidentally, Mons. Kiepura is endowed with many attractive attributes, including a very excellent voice which he uses with artistry and which records beautifully.

Subsequent events reveal the runaway tenor hailed before a magistrate who has been advised that Koretsky is a notorious crook, and as Ferraro is assumed to be Koretsky, he is put on the spot. The only way to establish his real identity is to expose his voice, and here the musical exigencies of the story provide a unique setting for musical travesty. A brilliant rendition of an aria from "Rigoletto" converts the skeptical judge and jury into an enthusiastic audience. An aria and scene from "Traviata" turn the court into an impromptu operatic performance, with his accompanist (the local vocal teacher), the judge and the jury completing the ensemble. Ferraro is vindicated, and the police get on the trail of the impostor, Koretsky, who has disappeared.

The climax of this musical counterpart and dramatic counterpart occurs the evening following the opera bouffe scene in the courtroom, with Ferraro's performance of "La Boheme" at the local opera house. Koretsky, who had a semblance of a voice, had rashly promised to sing the role when he was bluffing through his impersonation of the famous singer. The fraulein in the case (Mathilde) had organized a clique to give Koretsky the Swiss "razzberry" as soon as he started to sing. When she learns that the real Ferraro is going on, her clique is already distributed through the audience, and the young lady feels that she has messed up things. That contretemps is solved by Ferraro himself when he sings gloriously—and the clique who came to razz remain to cheer.

THE OPERATIC SCENE INCLUDES portions of the first act of "La Boheme," up to and including Rodolfo's great aria, "Che gelida manina," and Kiepura does full justice to it.

Eight months ago "Be Mine Tonight" was made as a strictly German picture in the studios of Berlin. Its success prompted Gaumont to make an arrangement with the UFA to send an English cast to Berlin to make the picture with the same director, Anatole Litvak, and the same stars, Kiepura and Magda Schneider. Its first success in England was scored at the Tivoli theatre, where it enjoyed a phenomenal run. Since that time the producers have made a version in French, and one is also contemplated in Spanish.

In addition to "Tell Me Tonight," which is utilized in a thematic manner throughout the picture, there are some typical musical comedy numbers introduced logically by Sonnia Hale, who plays Koretsky, and Betty Chester, who enacts the role of Ferraro's manager. Hale sings "The Things I Do, I Do For You," and Miss Chester a "Non-Stop" number.

Oregon Exhibitors Form Club, Study Sales Tax

Oregon's state sales tax and local scrap were the subjects discussed at the first meeting of the Motion Picture Club of Oregon, at Portland. Ted Gamble, manager of Parker's Portland Theatres, was named president; Vete Stewart, Warner-First National manager, vice-president; Miss Ruth Doyle, secretary of the Film Board of Trade, was chosen club secretary. William Cutts was made chairman of the sales tax committee and Floyd Maxwell chairman of the scrap committee.

Among those instrumental in initiating the organization were Colonel Colby, Will of the Woodlawn Theatres; George Jackson, manager of the Woodlaw circuit, and Mr. Cutts, owner of the Kenton theatre.

A MUSIC LESSON FOR HOLLYWOOD

O'Sullivan Calls "Be Mine Tonight"; It's a Gaumont-Ufa Production Released by Universal

by JOSEPH O'SULLIVAN

This is the song with which the famous tenor, Ferraro (Kiepura), who has escaped from his managing to the picturesque environs of Switzerland, enacts a musical variant of the celebrated scene from "Cyrano de Bergerac." The song is used thematically throughout the pictures. The music is by Mischa Spoliansky; the English words are by Frank Eyton, from the German of Marcella Schiffer.
Divorcing of 2,000 Theatres from Large Circuits Points Way to Increase of Individual Selling in the Field

Decentralized sales effort will be the order of the day as the new season will witness nationwide decentralization of the motion picture industry’s theatre structure, which has made rapid progress in recent months. Once again the industry will return to the old style of film salesmanship, embracing individual sales effort out in the field on a highly competitive basis. Every large distributor is now giving thought to the problem, which has been created by wholesale turning back of theatre properties to independent former owners and by the receivership and bankruptcy situation whereby local operation was placed in the hands of representatives of the federal courts.

Some 2,000 houses have been divorced from large circuit operation. This means that distributors who heretofore disposed of product en bloc to large circuit buyers in New York now have to rely to an appreciable extent upon the sales efforts of their men in the field. Increased responsibility will fall, too, upon the posts of district and branch managers, and the necessity for reestablishing personal sales contacts with the new group of independent operators will be multiplied numerous times.

The banking moratorium which brought about a cessation of sales activities of practically every large company, coupled with the unsettled business situation which followed within the industry, has also complicated the distribution problem, setting back the current season several weeks. This undoubtedly will require additional sales effort in the first months of the new season.

Sales Conventions Postponed

Probably the most important decision affecting the activities of the distribution department of the large distributors was made last Wednesday when all companies except Columbia, agreed to postpone sales conventions until July 1 or any time thereafter. The reasons given were:

1. Because of the lateness of the current season due to interruption by the general business situation;
2. The rapid changes in the theatre situation whereby the operators of the theatres today may not be the operators tomorrow, with consequent confusion as to responsibility for contracts;
3. Decision of distributors to supply exhibitors with more specific data on new sex-age production schedules in order to lessen the number of cancellations, readjustments and changes in contracts which have been made heretofore because of the indefinite nature of early product announcements.

Generally, vigorous sales campaigns which usually take place at the beginning of each season will be held back by many companies at least until midsummer. Previously, the majority of companies started their own men on the road with new contracts in late April, May or in early June. This year the situation is quite different. Delayed sales conventions, which usually signal the beginning of selling activities, are indicative of the situation.

Sales heads of the large distributing companies said that decentralization of sales effort would be the highlight of their activities in 1933-34, but few would predict to what extent they would enlarge their sales staffs to meet the new situation. Jugars and the sales heads insist that every company employ fewer salesmen than at any previous period. In any event, most of the corporations evidently have not decided on their lines of procedure to capture their share of the extremely widened market.

Decentralizing Is Highlight

Felix Feist, general sales manager of MGM, said the new situation does not necessarily mean a large increase in sales forces, but added that more work impedes for those already in the field, and particularly for district heads and for sales executives at the home office.

John D. Clark, sales executive of Fox, said approximately 1,900 new independent accounts have emerged from the decentralization movement, all representing operators of properties which formerly were in control of the large circuits. He said: "With the new season there will be far greater responsibility on the heads of district managers and the sales heads than ever before. There will be few additions to salesmen already in the field, Mr. Clark predicted. "Competition will be only a matter of who has the best product to sell," he added.

There is no question that 1933 will be operated better in the future because there will be closer cooperation between salesmen and theatre owners than ever before.

Universal’s sales executives indicated that, generally, there will be little increase in sales forces in the field, but they, too, agreed that there will be a necessity for considerable increased effort.

Major Albert Warner, of Warner-First National, said he is familiar with the situation, but he would not discuss the eventualities.

More Selling in the Field

RKO distribution officials agreed that while there will be considerably more selling in the field than heretofore, but said that while some companies may engage a few more salesmen to handle the problem, there probably will not be any appreciable increase in personnel.

Regardless, it is apparent that the distribution companies will be the strongest competitive sales engagement since eight years ago when centralized circuit operation first started centralized selling. Vigorous effort evidently will be necessary in the field next season in order to gather, individually, product contracts from the hundreds of accounts which now are operating independently, but formerly were sold en masse by a stroke of the pen over the desk of a circuit film buyer in New York, usually involving so-called “trading deals” between distributors of rival companies.

However, salesmen in the field next season will be aided by the fact that they will not be compelled to give as much attention as previously to satisfying the protection demands of the large circuit divisions. Heretofore, in hundreds of instances, the job of the film salesman in dealing with independents has been quite difficult because of this protection situation.

Although theatre decentralization progressed throughout the whole of 1932-33, it has had little or no bearing on centralized selling during the current season because contracts had been in force. Sales heads in New York have heretofore sold 2,500 circuit houses in block deals, but because of decentralization, voluntary and involuntary, it is unlikely that New York will do the new season film selling for more than 600.

Monogram May Join MPPDA; Independent Group in Session

Monogram Pictures Corporation may become a member of the Motion Picture Producers and Distributors of America. A definite decision will be reached at the next executive committee meeting of Monogram in a month. W. Ray Johnston, president, said the company is not interested in associating itself with the proposed Independent Producers and Distributors Association.

A communication to that effect was received and read at a meeting of the independent group called to discuss the proposed association, at the law offices of Keppler and Keppler on Wednesday. Present were representatives of Mayfair, Mascot, Fanchon-Royer, Helber, Arctarct, Rowland-Brice, Tobis Film, Luporini. It was decided to hold meetings every Monday after May 15 to decide policies.

See Katz Return To Theatre Field

That Sam Katz is re-entering the theatre business through Producing Artists Pictures, Inc., the brain trust in film circles at Madison, Wis., where Asher Levy of Chicago and Mark Heiman of New York are expected to take over operation of the Orpheum and the Parkway, both Shubert houses on May 7. It is reported that Mr. Heiman is to be in charge of Mr. Katz’s theatre operations.

Agfa Raw Film Moves Office

Agfa Raw Film Corporation has announced the removal of its New York offices on Saturday, May 13, to 24 West 55th street. A new negative will shortly be announced to the industry by the company. R. G. Cunningham is in charge of the corporation.
HIS PROFITS FOR \( \text{MA} \)
ARE COMING FROM FOX!

No worries cloud that joyful spring feeling for exhibitors with FOX contracts. They're sitting pretty. Just look what they get on the FOX MAY FESTIVAL alone:

Jesse L. Lasky’s Zoo in Budapest doing a whizzing business at Radio City Music Hall...while reviewers rave.

Janet Gaynor and Henry Garat in Adorable...tender, tuneful romance. Radio broadcasts have made the songs hits before the picture opens.

James Dunn and Sally Eilers in Hold me Tight—the perfect title for the perfect story for this winning team.

Another Jesse Lasky production with the dash and originality his name guarantees... The Warrior’s Husband with Elissa Landi. Uproarious she-man vs. he-woman comedy.

FOX scooped the field to get Buddy Rogers for 5c a Glass. Happy, snappy romance with music. Here’s to exploitation!

State Fair... doing a land-office business on repeat bookings.

And the greatest production this industry has ever boasted... Cavalcade!

No other studio has ever given you so many hits in a single month. But they’re just pacemakers for what’s coming.
Thirty Million Dollars a Year Now Paid, 90 Per Cent by Theatres, Survey Published in Better Theatres Shows

That the motion picture industry is paying $30,000,000 a year for fire insurance when it might be paying only half that amount under a "fact" system of rating, is asserted by C. H. Gray, New York insurance broker, in making known his findings in a survey recently conducted with the co-operation of industry interests. At least 90 per cent of the industry's insurance cost, he states, is charged to theatre properties.

The entire survey is published in Better Theatres, published as Section 2 of this issue of MOTION PICTURE HERALD.

Asserting the present methods of setting rates for fire insurance covering theatres to be poorly adapted to actual conditions today, Mr. Gray declares that this class of property is being discriminated against. For this he blames the industry itself, stating that apparently "no one having anything to do with the industry's insurance matters has been interested in knowing what its indemnity should cost."

The step recommended to bring about a reduction is the establishment by the industry itself of a system for computing the actual figures on fire losses.

"The time has come for rate-making," he asserts, "without complete classified loss experience as a basis upon which to work. This is the crux of the whole rating subject. The lack of such classified experience is the reason the fire underwriting fraternity is woefully out to critical. It is the reason the motion picture industry is paying millions of dollars a year excessively.

This statement is based on his belief that the present rates have been established according to conditions which have disappeared. In place of the old highly inflammable theatre is the fireproof, well protected structure of today, built according to strict fire codes. The film itself was the source of early underwriting prejudice which has carried through into today. The actual loss experience of the industry, he believes, if properly tabulated, would show the theatre not to be the risk reflected in the present rates.

"The remedy is most obviously the adoption of uniform schedules for rating properties of the industry. Such schedules, carefully made and based on the class experience record for the past five or ten years would doubtless bring a reduction of at least 50 per cent, because the schedules would be based on fact and not guess-work."

Wisconsin Writ Holds Pending Suit Hearing

"The temporary injunction restraining the Wisconsin state department of markets from enforcing its recent order is to be continued on appeal. Exhibitors of the state do not suffer discrimination from the distributors and the state department. The injunction was issued a year ago. The state department more than a year ago started proceedings to prevent distributors from refusing pictures to independent theatre operators not licensed with the distributors. The distributors brought action against the state department on the grounds that it was acting in excess of its powers, but this was denied by the national copyright and interstate commerce laws.

Schine Resuming Operation of 24; Paramount Status

With the operation of 24 upstate New York houses resumed by Schine Brothers this week, Fox Metropolitan Playhouses continues its program of decentralization. The Schine houses, originally leased to Fox Metropolitan, were subleased to Skouras Theatres Corp. These leases had 17 to 18 years to run. Charles Caballero, operator for Skouras, held a 25 per cent interest.

Theatres reverting to Schine are: Echo, Syracus; State, Schodack; Palace, Troy; Avon, Coev- ville; Liberty, Herkimer; Colonial, Norwich; Rialto, Little Falls; Oneonta and Palace, Oneonta; Pontic, Saranac Lake; Capitol, Newark, N. Y.; Playhouse, Canandaigua; Fox and State, Corning; Capitol and School, Oneonta; Lyric and Jefferson andAbove, Auburn; Olympic and Avon, Watertown; Babcock, Bath, and two of the three Utica houses operated by Skouras.

Plans for reorganization of Metropolitan will not be held up as a result of the turning back of these 24 houses. Reveries of the original operators now leaves Fox Metropolitan with about 100 theatres, all of which were expected to be retained, under reorganization plan.

Sam Kranzler and Louis Fisch of Randolfo and George Kranzler, Skouras, are the figures prominent in the new set-up, with S. F. Pabian co-receiver. Judge J. E. Kutscher, trustee for H. M. Koontz, and Charles Kranzler are negotiating with Fox to turn back a number of their houses. The number is not yet set to return.

For some time there have been differences between the Schines and the Skouras circuit. The climax was reached recently when the counter over a rental reduction and asked for the return of his circuit. On Thursday last, Judge Francis G. Caffey issued orders for the return of the theatre.

The proposed recapitalization for the parent Fox Film Company, expected in a month, it is believed will provide a "new deal" for the company by virtually eliminating present financial encumbrances, thus permitting it to start the 1933-34 sales season with practically a clean slate.

In Kansas City Herbert M. Woolf and M. B. Shanberg, who sold the Fox and Midland circuit in 1929, filed a motion in federal court asking that the voluntary petition in bankruptcy be set aside and the receiver discharged on the grounds that indebtedness on which the bankruptcy is based is fictitious. This indebtedness includes $1,900,000, due Fox West Coast Service Corp. and $1,000,000 due Chase National. Attorneys for Shanberg and Woolf said last week they would carry the case to the U. S. supreme court, if necessary.

Numerous Fox Midland houses are involved and the attorneys say they are prepared to fight in order to secure the unpaid balance of $457,000 which Shanberg and Woolf contend they are due. It is understood that Shanberg had leased the theatres for four years ago. They insist this is a prior lien on the theatres and want Shanberg made chief operating officer until the money is paid. The original purchase price was $3,900,000. On Tuesday a cause order was issued in a suit filed by Woolf, who was believed by the attorneys to act as a stay on the bankruptcy of Fox Midland. They applied for an order of prohibition staying the bankruptcy and the Appeals Court issued the order for the receiver, Fox Midland, so that any cause why the suit should not be issued. The stay was granted.

In Milwaukee last week a $15,000 cash offer for the trustees' interest in the bankrupt Mid- west Theatres and to put the stock in the stock of the Statewide and Wisconsin Amusement Enterprises, as well as a release of any interest held by the trustee, was submitted by the companies, was approved by the trustee and the referee in bankruptcy. The offer was submitted by F. W. Pride of the law firm of Hughes, Scharman and Dwight, New York. In return for its acceptance, claims of FWC Service Corp., Fox Film and Statewide are to be taken over. The withdrawal will provide a minimum of 10 per cent for unsecured creditors.

An eviction suit brought by the Six Point Realty Co., owner of the building occupied by the Paradiso at West Allens, Milwaukee, against Julius J. Goetz, receiver for the bankrupt Midwest Theatres, Inc., was dismissed last week by Civil Court Judge Gauszewicz. Turning back of the Paradiso and The Marquee to Alexander Pantages leaves Fox West Coast without a theatre in Hollywood for the first time in several years.

In the Paramount Publicity bankruptcy situation, a creditors' meeting, long pending, was voted against, this time until May 18. Referee Henry K. Davis will preside. The postponement was made in order to give Root, Clark and Buckner, attorneys for the Paramount Publicity creditors, time to complete their investigation of bank transfers.

Samuel Zirn is continuing his efforts to dissemble the general manager of the Fox motion picture company. The next move will be to ask the Circuit Court of Appeals for, a writ of mandamus compelling Mr. Davis to subpoena the corporation's three trustees to appear and testify as to the continuation of charges as to their qualifications to serve in their capacities. Zirn is counsel for several Paramount holdovers.

In Hartford, Conn., Tuesday, U. S. District Judge Edwin S. Thomas ordered the lease on the Paramount Midland theatre to RCA Amusement, Inc., and at the same time ordered payment of $18,000 to the Midland theatre's income for the past three months to the lessor.

E. V. Richards, receiver for Saenger Theatres, has been granted an order in the U. S. Bankruptcy Court, New Orleans, to enter into an agreement for operation of the Saenger at Pine Bluff, Ark., and the Saenger and Hope Paramount at Helena, Ark.

Publix houses in Lexington, Ky., have been turned off, this time until May. Publix pictures hereafter will be shown in John Elliot theatres.

Fox New England Houses Drop Exclusive Run Plan

Fox New England Theatres, receivers have discontinued the practice of exclusive runs, with new arrangements completed with Fox and MGM for product originally bought on the exclusive basis. Harry Arthur adopted the plan when he operated the 16 theatres involved under the Art Theatre Corporation. He is now acting for the receivers.

Towns where there have been playing exclusives include Springfield, Worcester, New Haven, Bridgeport and Waterbury.

RCA Reelects Directors; Shareholder Increase Noted

The annual meeting of stockholders of the Radio Corporation of America was held last week. The directors whose terms had expired were re-elected. They are: Cornelius N. Bliss, Bertram Cutter, James G. Harbord and Owen D. Young. Other directors are Edward J. Nally, James D. Herring, William E. O'Connor, Frederick Strauss, Arthur E. Braun, John Hay Ham- mond, Jr., Edward W. Harden and David Sarnoff. Mr. Sarnoff, president, reported an increase of 188,000 in shareholders.
ROSY Resigns
Fox Post; Plans
Ready Next Week

Richard A. Rowland, pioneer in motion picture production, resigned this week from the executive staff of Fox Film Corporation and immediately opened headquarters at 1790 Broadway, New York. Mr. Rowland, who had been a Fox vice-president, was engaged principally in the company’s production policies, with headquarters at the home office. Within ten days he will announce his future plans.

“Mr. Rowland expressed regret at the resignation of Mr. Rowland, saying: ‘I have known Mr. Rowland for many years, and I have always looked upon him as one of the foremost executives of this industry. He has fully and honorably planned to me and under the circumstances I do not see how I could do other than to cooperate with him at this time by regretfully accepting his resignation. I join with my associates in wishing him every success in his future work.”

The beginning of Richard A. Rowland’s career in motion pictures dates back to 1905, when he became an independent distributor, also engaging in the business of selling lighting fixtures, which he built up to the present business. When he sold out to General Film in 1910, he had eight offices throughout the nation. His earnings in his first ventures and the sales price paid by General made Mr. Rowland a motion picture millionaire at 30.

In 1914, he organized and was president of Metro Pictures, and started to buy and build theaters, developing into one of the first circuit operators in the industry. Later, Metro became an integral part of the Loew structure.

One year later, Mr. Rowland disposed of his interest in Universal, Paramount and Mutual, leaving him only his theatre properties and Metro, which he sold to Marcus Loew in 1919.

In 1917 he joined First National Pictures as general manager, remaining in that position for several years. Mr. Rowland is credited with production of “The Four Horsemen” and other noted features. He joined Fox in 1931 in the post of executive production authority at the home office.

Brandt Heads New Group
Of Independent Exhibitors

Harry Brandt was elected this week to the presidency of the Independent Theatre Owners’ Protective Association at the second meeting of the newly formed organization in New York.

Charles Moses is vice-president; William Small, treasurer; Louis Nelson, secretary, and Al Friedlander, sergeant-at-arms.

Auctioning Powers Assets

The assets of Powers Pictures, Inc., are to be sold at public auction on Thursday, at 537 Broome street, New York, by order of the Irving Trust Company, receivers.

Daily Press Tells the Story
of Rothafel’s Greetings
From Aylesworth and Franklin
On His Return to Radio City

The week was made most momentous at Mr. John Davison Rockefeller’s $250,000,000 Radio City in midtown New York, thus:

1. Merlin Aylesworth, dual president of RCA subsidiaries, unlocked the massive hand-chiseled doors to the new seventy-story central office tower—75 elevators, 6 escalators, 50,000 inhabitants [when it’s rented].

2. The white-stone front British Empire Building unfurled the Star Spangled Banner beside the Union Jack of John Bull, as the first paying tenants arrived at the entrance atop bulging moving vans.

3. Former Premier Edouard Herriot, of France, conservatively affair his suits, formally dedicated La Maison Francaise, and then hurried away to board the sumptuous Ile de France, to report back home on important conversations with President Roosevelt. The fate of nations hung in the balance.

4. Roxy—S. L. Rothafel—came back from a vacation for his health, to function at Radio City again, welcomed with a banquet and roses from Harold B. Franklin and Mr. Aylesworth.

Roxy and his bags arrived home in New York quietly one morning last week, fresh from the baths at Hot Springs. He had been sojourning in Mexico and Texas and splashing in the waters of Arkansas’ famous springs.

There had been some ominous reports around town, but Mr. Rothafel could not discuss them—the telephone in his westside apartment had been discontinued. An alert Motion Picture Daily reporter immediately queried the RKO management to establish Mr. Rothafel’s position. He was told:

“If Roxy insists on being an omnipotent ‘genius’ he will do so outside of Radio City.”

The spokesman for the RKO corporation refused permission, absolutely, to use his name. In any event, bright and early on the morning of April 26, a few days after Roxy’s return to New York, the Herald-Tribune presented a new story, saying:

“S. L. Rothafel, titular head of Radio City’s theatres, will be allowed to ‘slide back into the wing chair in a place where he will fit without too great a disturbance,’ Harold B. Franklin, president of the RKO Theatres Corp., said yesterday. Mr. Franklin has been taking the place of Mr. Rothafel during the latter’s sojourn in the South recovering from an operation.

“Although Roxy returned to New York on Monday, he has not yet been down to the Radio City offices. The reason for that, Mr. Franklin intimated, is that Roxy’s future status is yet to be decided.

‘While the matter has not been decided definitely,’ said Franklin, ‘I feel sure that there is a place for Roxy in the organization. He ought to be able to slide back into it if he will fit without too great a disturbance.’

“Mr. Franklin added that ‘no one man is bigger than the organization; no one can treat the Radio City theatres as his own personal property.’

“What if Roxy... takes his name away from the RKO Roxy Theatre?” Mr. Franklin was asked.

“Mr. Franklin smiled brightly. ‘If he wants his name back he can have it.’

On Tuesday morning of this week appeared this headline in The Film Daily: FRANKLIN GIVES DINNER TO ROXY

Said the New York Times:

“The return of S. L. Rothafel as managing director of the two Radio City theatres was announced last night by M. H. Aylesworth, President, who spoke at a dinner at Radio City Music Hall given in honor of Mr. Rothafel by Harold B. Franklin.

That absolutely verified two points, viz.: That Roxy was back at the Radio City theatres, and (2) The name of the banquet host.

Mr. H. A. McCausland, of the Irving Trust Company—the receivers—was on hand, too, with other receivers to receive Roxy, and when Mr. Franklin was asked later about the reception, he told a reporter from the New York Journal: ‘We are glad to again have Roxy associated with us once more and to work with him in establishing standards of motion picture picture.’

In these efforts he will have the full cooperation of the entire RKO Theatre organization.

The Herald-Tribune recorded:

‘Places were laid for twenty-eight executives, with Roxy at the head of the table with Mr. Franklin and M. H. Aylesworth.... The executives were also represented by baskets of roses with their cards attached, all wishing good luck to the managing director upon his return. Not to be outdone, the stage crew, the Roxettes and the members of the orchestra also sent enormous baskets of flowers. The whole theatre took on a festal air, with the celebrated Roxy ushers donning the aguilletes, reserved for special occasions.’ (Editors’ Note for Plan Exhibitors: ‘Aiguillettes’ are nothing more than tags, cords and loops which adorn the uniforms of the celebrated Roxy ushers.)

The banquet was a special occasion, all right, but Motion Picture Daily’s account said:

‘The understanding is Roxy will be directly responsible on costs and operation to M. H. Aylesworth and H. B. Franklin....

Indicating how Franklin stands with Aylesworth it was said no new contract as yet, was that portion of Aylesworth’s statement which read:’

‘I can never fully express my gratitude to Harold in addition to his many executive responsibilities, carried the direction of the Radio City theatres.’
THE CAMERA REPORTS

BEAUTY SEEKERS. An illustrator, a novelist and a sculptor, McClelland Barclay, Faith Baldwin and Bryant Baker, discuss masculine and feminine pulchritude as they seek 30 boys and girls for Paramount's "Search for Beauty."

CONCENTRATION. Personified as Spencer Tracy, Fox player, swings his mallet and the pony renders assistance.

THE STARRING B'S. Being Ben (Lyon), Bebe (Daniels) and Barbara (Lyon), their daughter, off to Europe and picture making in England. Ben was in "I Cover the Waterfront," United Artists; Bebe in "Cocktail Hour," Columbia.

CONVENING MOTION PICTURE ENGINEERS. Pause for a moment to watch the "birdie" during the annual Spring meeting of the Society of Motion Picture Engineers, much more familiarly known as the SMPE, held this year April 24-28 at the Hotel Pennsylvania, New York. President Alfred N. Goldsmith presided over the sessions which were occupied by the reading of technical and not-so-technical papers, the result of indefatigable research on the part of inquisitive scientific minds, in the onward march of industry.
MASTER AND MASTER. As the master of histrionics, Mr. George Arliss appears in the characterization of the famed master of biting satire, Voltaire, in the motion picture of that name in which Mr. Arliss, as a Warner star, is now engaged. Highly effective is this still camera study by Bert Longworth.

TRANQUIL CHARM. (Left) Typified by Ann Dvorak, Warner player, recently returned from a lengthy European vacation with husband Leslie Fenton, and now awaiting assignment.

A HEARTY WELCOME. Greeted Monogram representatives arriving in Atlantic City for the annual sales convention at the Ambassador Hotel. Monogram's executive triumvirate, from left to right, are president W. Ray Johnston, distribution vice president Harry Thomas and production vice president Trem Carr.

INDEPENDENT. (Right) Now is Phil Meyer, recently resigned as Columbia's New York branch manager, who has formed Helber Company to distribute independently. (Page 22)
Relative changes in box office grosses, since the national bank holiday, in three cities—Chicago, New York and Kansas City—are depicted in the graph, based upon the weekly theatre business reports in Motion Picture Herald. The 100 per cent line indicates the average weekly gross in each city during the seven weeks period covered.

**WAR SPIRIT DARKENS BUSINESS IN JAPAN**

**But Larger American Branches Manage To Remit Some Cash to Home Offices; Titles Changed to Military Appeal**

(By Special Tokyo Correspondent)

Business conditions in Japan—including the motion picture situation—have been so uncertain in recent weeks that until the tense Manchurian problem is adjusted no relief will be forthcoming for any enterprise. People in Japan are at the moment super-sensitive. They do not feel too kindly toward the rest of the world since the League of Nations voiced condemnation of Japan for the Sino-Japanese conflict. This attitude is directed particularly against the United States.

Even under normal conditions, the film business is a battle in Japan, but currently it is next to impossible. However, the important American motion picture branches are managing somehow to hold up and are remitting some cash to the New York offices.

Pictures with the greatest appeal at the moment are those with naval or military background or atmosphere. MGM's "Hell Divers" and RKO's "Suicide Fleet" both did much more business throughout Japan than they would have done ordinarily.

The Japanese frequently change the titles of such naval or military productions into something entirely different in meaning. For instance, the literal translation of the title given "Hell Divers," when released locally, is "Bombed by Airplanes from the Pacific." The title given "Suicide Fleet" had a double meaning—one being "The American Destroying Fleet," and the other, "The Fleet to Destroy America." Naturally, such titles create much excitement among the populace.

"Six Hours to Live" was given a new title, "Winds and Storms Within the League of Nations," in order to bring home the League situation. This automatically made the film a very timely subject, Japan having withdrawn from the League a few weeks earlier.

The biggest handicap of American motion picture representatives in Japan is the low value of the yen. Currently, the yen is 60 per cent below par value, and all business of the branches is done in yen. This means that the exchanges must do about 150 per cent more business than formerly in order to remit former sums to New York. However, instead of doing more business, practically all the companies are doing less, which reduces the net intake to a very low point. The situation has long since necessitated excessive curtailment of operating expenses.

Except in cases of military subjects, the American representatives are generally much disturbed to have to release their best productions for extremely poor rentals, as at present. They say that if the studios in Hollywood will continue to produce some naval or military features, perhaps American exchanges in Japan will be able to pull through this "zero" year.

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**Meyer Launches New Independent**

Phil E. Meyer this week announced formation of Helber Pictures Corp., an independent distributing company which will market features as the Marquee brand. The company will undertake the dubbing of American voice on talkers made in England. Mr. Meyer thus aims to overcome obstacles of English accent which have heretofore limited distribution of British films. The company also will handle other foreign as well as domestic product.

The first two releases are "Faithful Heart," starring Herbert Marshall and Edna Best, and "The Stronger Sex," featuring Colin Clive. Both are now being produced at the Gainsborough studios in England. Sales copy will emphasize the policy: "A complete new sound track made in the United States."

The first release is set for June 15. Others will follow twice monthly until the end of the season in late August. Twenty-six features will be released in 1933-34. The Edgar Wallace mystery, "White Face," and a melodramatic novelty, "The Man They Couldn't Arrest," are on the schedule.

Mr. Meyer has also formed General Pictures Exchange in New York to handle distribution in this territory. Manny Meyer probably will manage the local branch.

Mr. Meyer is president of Helber and president and general manager of General Pictures Exchange. Al Selig, formerly with Paramount's home office advertising department, will handle publicity and advertising. Sam Citron resigned last week from Educational-Fox to take charge of Helber's editing, cutting and recording.
BEN LYON and his wife, Bebe Daniels, arrived in town the other morning, enroute to London. They wired ahead to the United Artists’ home office that they would be delighted to see their “countless” friends on the newspaper and they “would like to throw a little tea” for this purpose, at the Hotel Warwick. Accordingly, at the appointed hour early Friday afternoon, the best tea hurlers of the press, both trade and lay, assembled in Sixth Avenue and marched south in columns of eight in the direction of the Lyons suite, where all and sundry quaffed until far into the night.

Ben and Bebe introduced at the gathering their youngest daughter, Barbara, who is one of the few persons from Hollywood who is not affected—she’s just twenty months. Mrs. Daniels sings the youngster to sleep every night with two songs—no more. After that, Barbara calls, “That’s muff, muff.”

Publication last week in New York’s Herald-Tribune of a story about Samuel Lionel Rothafel’s status at Radio City, caused quite a stir along Broadway. Harold B. Franklin, who has been running Radio City, since Mr. Rothafel left for a lengthy vacation, was quoted as saying that he thought Roxy would be back, if he could be slipped in without creating too much of a disturbance. Troubadors were made at M. H. Aylesworth’s office to determine whether he saw the yarn. His assistant replied that Mr. Aylesworth starts reading all of the New York dailies at 7:30 every morning. That’s keeping step with the march of time.

Mr. Hays and the producers hope hereafter to establish the suitability of stories before being submitted, in order to effect economies and eliminate questionable material. Basically, the idea is to put an end to the widespread practice of inquiring at sums in well known story properties, or plays, only to drop the original title, then rewrite the story to fit the new title, and finally drop both title and story.

The last of the Hollywood conferences has not been publicity. The sperm should read: “They Came, They Saw, They Feinted.”

It is not our duty to report on the extraordinary activities of young Fairbanks and Joan Crawford. But we do wonder what prompted Warner Brothers to send to the trade a publicity story captioned: Doug (Warner star) and Joan to go out abroad together this summer.” Two days later, newspaper headlines told about divorce proceedings.

From funnywriter John P. Medbury we learn about the owner of a film row drug store on Broadway who has been dispensing whiskey and gin illegally for six years, and was finally arrested the other day—for using oleomargarine on sandwich.

Hollywood Herald reports on economy in circuit operation: An executive of a large chain issued orders last week that, hereafter, all scrub-women in theatres must supply their own scrub clothes. Savings effected will probably help pay the cost of redecorating the studio backclothes of the star’s best performer in Hollywood.

A WORD TO THE THIRSTY

Robert F. Skib, ad chief for RKO, urges managers of the circuit not to run their cooling systems as if they were trying to cool a case of beer in 20 minutes. Colonel “Jake” (3.2) Ruppert won’t like that.

Some highly perplexing problems arising from enactment of New York State’s new sales tax of one per cent, which became effective at midnight May 1, are now before the state tax commission. The big problem is one in which both a product and installation service constitute a sale. For instance, should an exhibitor, paying $50 for draperies, pay a tax on that amount, when, actually, the deal represents a sale of materials worth only $30, the balance of the expense being incurred through work in hanging them? Exhibitors will not pay a tax on Erpi equipment, because the reproducer is only leased. The tax applies only to actual sales. RCA’s sound device is taxable, because it is sold and not leased.

There’s a well-headed executive about town who is so rizzy he won’t even talk to himself without being announced.

A well known New York attorney prominent in motion picture affairs is quietly working with Representative Siroyich on his proposed bill to investigate the business.

Trem Carr makes pictures for Ray Johnston and money for himself. He’s one of the largest producers of oil in the East Texas fields. Last week, Trem gave the august state railroad commission a licking when he got an injunction restraining the commissioners from interfering with the removal of oil from his three 30,000-barrel wells near Gladewater.

LYDE BEATTY, whose animal training activities have put him on top 20 times, is the only member of the Ringling Brothers, Barnum and Bailey Circus who can secure no life insurance. The one exception, he told newspaperman Louis Socol when he went to Hollywood to make “The Big Cage” for Universal, after a great deal of argument, the Lambs finally advised Lloyds to take a chance and insure him for $100,000. With such a sum hanging over his head, he said he suffered apprehension for the first time in his career. Nothing happened.

Mrs. Dagmar O’Connor, United Artists publicist in Japan, reports from her friends in Calcutta that exhibitors there cannot be coaxed into putting on special stunts, and exploitation parades are taboo, because police will not permit them. Cows and goats, however, are allowed to roam at large. “We would love to use the banner on the cow as suggested in the trade paper from the Acid from Spain,” she said. “But the cow is a sacred animal here and the Hindus would be sure to resent taking such liberties. “There are plenty of cows and bulls roaming the main streets of Calcutta,” continued Mrs. O’Connor. “They even sit on the steps of the bazaar buildings. We have wolves over here.” One day, Mrs. O’Connor saw a cow in a theatre lobby sheltering from the rain. A herd of 86 cows passes the United Artists office during the lunch hour every day, followed by a flock of 100 goats. A cow may be just a pot roast in other countries, but in India it’s quite different.

Mayor John Patrick O’Brien, Tammany Hall, takes notice. In the exclusive statement made currently in the Fox-Metrotone network, ex-Mayor John Francis Hylan announces that his heart is in the ring for the mayoralty campaign. Judge Hylan, who has been in and out of Tammany variously over a long period, recalls the happiness and prosperity that flourished during his eight years of New York City’s affairs. Evidently Mr. Hylan believes that a couple of city politicians who haven’t the office they once thought so dear, are responsible for the depression.

At 22, Miss Evelyn Koch is the youngest director of advertising publicity in the business. She took over the reins at Majestic last week.

The inflationists in Congress were wildly enthusiastic over President Roosevelt’s inflationary activities, until they heard of J. Pierpont Morgan having indurated the woe. Then they are reported to have shaken their heads and to suspect there might be a bug under the chip. Later they learned that ex-Senator Smith W. Brooks of Kentucky, our old friend from the corn fields of Iowa, had called Washington on the telephone to induce inflation. So everybody was happy again.

Kaufmann and Fabry have installed a large photograph, 35 by 30 feet in dimensions, in the administration building of the Chicago world’s largest advertising concern. The picture is a photograph. It is a photograph. It is a photograph! The purpose is to remind workers of the firm that they work for the greatest advertising agency in the world. It is a photograph. It is a photograph. It is a photograph.

SIGN ON A HARLEM THEATRE MARQUEE:

“They Just Had to Get Married”

“What Price Decency?”
Red Meat for Wives

Over the back fence and the bridge table they're going to talk about this picture!

It hits home! Hits with a wallop!...

in a good many million homes where the mother-in-law story is no joke!

"It's your mother... always your mother," shouts the heroine of this play. "What about your wife...

...Doesn't she count?"

...It's a swell picture!

Irene Dunne is swell!
The whole cast is swell!
NEW ROXY

OPEN TOMORROW

INDIA SPEAKS

SILENT A THOUSAND YEARS...

RICHARD HALLIBURTON

PRODUCED BY WALTER FUTTER

Author of "THE ROYAL ROAD TO ROMANCE"
"THE GLORIOUS ADVENTURE"
"THE FLYING CARPET"

"AFRICA SPEAKS"

... Every exhibitor knows what "AFRICA SPEAKS" did at the box-office! "India Speaks" is another bound to startle, and hang up new records. A tale of adventure in a fabulous land where a thousand golden temples hide a million sins.

In it, RICHARD HALLIBURTON, romancer, adventurer... most popular of authors... reveals almost incredible adventures, thrills, sights, in a land where girls of twelve marry men of fifty and some women have a dozen husbands.
Reunion in Vienna

(MGM)
Comedy-Drama

John Barrymore adds another leaf to his laurel wreath by reason of his performance in MGM's talking screen version of the highly successful, highly lauded stage play by Robert E. Sherwood which some time ago held the Broadway boards for many weeks. Mr. Barrymore, logically, is cast in the role of the old, wise, and somewhat droll judge of the opera, in whose own sphere he is, as in many others, capable of originality. He is able to give the impression of being so deep into the heart of the matter that he is a great deal more valuable than the original or the reconstructed one, and the cast is a distinguished one, with Miss Wynyard, of late of England and the feminine lead in "Cavalcade," doing surprisingly well in a difficult role which requires a measure of dramatic conviction and command. The play is a rich one, and it is well to remember that it is not a play which is to be appreciated by any but adults.—A.A.A., New York.


CAST

Rudolf John Barrymore
Edwina Diana Wynyard
Anton Frank Morgan
Harry Junior Travers
Frau Luchuk May Robson
Dotty Nella Walker
Kathie Una Merkel
Jean Foster Helen Twelvetrees
Musidacca Bella Libby
Nurse Miss Nolans
Copa Lana Mitchell
Count Von Stainz Herbert Evans

The Girl In 419

(Paramount)
Melodrama

This is a melodramatic romance. All the action takes place within the walls of a metropolitan receiving hospital. Actually there are two stories. The first establishes the hero and heroine as the typical patients of the nurses—envy of all the other doctors. The second is a novel melodrama, tinged with an atmosphere of gas-station menace, and developed into an interesting romance. Although the picture tends to showiness in spots, the tempo picks up as the story develops and builds up into a satisfactory feature. Giving a colorful insight into what goes on behind the scenes in a public hospital, it has a topical appeal.

After the preliminary sequences, one of which pictures the investigation of a notorious character, the murderer who in Dr. French's office is found to be the patient of the hospital, the patient is brought into the hospital unconscious. Still in coma, on the border of life and death, Dr. French develops everything to give personal attention to the girl he has named Mary Dolan.

Lawton, whom Dr. French knows as a racketeer, visits the hospital. He asks him to try and identify the girl. She is a stranger to Lawton. But back in his apartment it develops that Mary Dolan was his girl and that his gangsters are responsible for the beating up that put her in the hospital. Sammy, his gunman, fails in an attempt to kill Mary, but does kill Otto, the doctor, and Lawton, while trying to flee. Dr. Martin, French's assistant, is also wounded. Knowing the relation between Lawton and Sammy, French endeavors to get him to the hospital again, while Lawton exerts political pressure to have the girl discharged. Amid his other troubles, French renews the fight. In the fight for his life or death method he succeeds in bringing Mary out of her coma. Readily she tells him about the gangster murder and her part in it. When French sees Lawton marking up his desk with the same characters that he noted in the murdered man's room, he knows he has a complete case. No end of trouble is made by Suchon and a prison sentence is given him. Mary is at last free and happy for Dr. French, who has shown a decided interest in her. The picture is a fine example of its type and is well worth seeing.

The Warrior's Husband

(Fox)
Comedy

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Warrior's Husband is a comically burlesquing mythology. "The Warrior's Husband" is a novel and different entertainment. It certainly is amusing. Its time is 800 B.C. Naturally it is a costume picture. Principally it's a laugh-laden comedy which takes on a romantic twist. It tells the story of a race of fighting, ruling women who may marry anybody they please. As the story unfolds on the screen, the preview audience laughed almost continuously. Dialogue putting modern slang phrases into classical mouths helped keen attention keyed up.

Facial even in its most serious moments, it never hints at dignity. Undoubtedly, novelty of idea and presentation are its most appealing factors.

In the story it develops that Pompus, land of Amnion, is being invaded by an army of Greeks. Hippolyta, Mussolini of the land, and her sister Antiope are all for rounding up their feminine army, saluting forth and lambasting the Greeks. Even the appearance of a couple of envoys, Theseus and the dog-faced reciting Homer, bearing gifts, do not assuage their fighting spirit. In fact, they are desirous of the simple, bracing life and death method he succeeds in bringing Mary out of her coma. Readily she tells him about the gangster murder and her part in it. When French sees Lawton marking up his desk with the same characters that he noted in the murdered man's room, he knows he has a complete case. No end of trouble is made by Suchon and a prison sentence is given him. Mary is at last free and happy for Dr. French, who has shown a decided interest in her. The picture is a fine example of its type and is well worth seeing.

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Facial even in its most serious moments, it never hints at dignity. Undoubtedly, novelty of idea and presentation are its most appealing factors.
warrior never heard of such a thing, but in her anxiety to get to the Greeks she suc- cumbs. Through the person of Pelous, the anxiety of the woman begins to thrill with the feminine army is hilariously established.

Then it develops that the source of all the Amazonian power is the sword which Hippo wears and guards with her life. One of Hercules' jobs is to grab that sword—an Hercules is a little of-the-valley character. Antiope and Theseus agree to a hand-to-hand battle, and though he tries to kid her out of it he has to defend himself until he discovers her. He carries her to the Greek camp. Hippo thinks Antiope has carried the sword back, but Sapien has seen her hide it. Making all possible, she gets a sword at the end. When Hippo finds that out the battle is on. But the gals in the army have lost all their martial powers. Reminding of the parvenu, they stage a grand carnivale of love-making with the Grecian stalwarts.

Here's picture with which smart showmen can stage a gay carnival of inter-recreation. It demands a funny campaign. Kid the idea, cartoon it burlesque the standards methods of intriguing participa. Make your advertising hacy and slangy. Satirize our own times ridiculously. Do a little reading of classical mythology, then let your imagina run riot. Pick on them, as for instance, "The Greeks Had a Word For It," and dare your patrons to find a word that will describe this show, or any of that type.

There are a few racy lines, but as the whole thing is all in fun, it hardly seems possible that this will be anything but a hit. The thing is the thing to sell. That, and of course, romance—McCarthy, Hollywood.


Antiope
Hippolyta
Theseus
Pompeo
Heracles
Sapien Major
Polka
Homer
Helen M. Stevens

Soapland—Elisa Landi
Sapphira
Maree Layton
Moore
Maj.
Helen Ware
Maid
Helen Madison
Willy
Fred
Syd Sayo

Noc Listopadowa
November Night (Capital)

Drama

There are unquestionably a good number of old picture novelties and probably others that understand that difficul language. Where those people live, this picture, made in Warsaw, should have a ready market, since it is perhaps the first picture from that source to be brought to the United States.

It is an able effort, distinguished definitely by reason of the excellence of its technical qual. The sound is splendid, the film flawless, the photography unusually good. And this is unaccustomed unusual. Technically, the picture composes according with any of the variety of the best of our picture A

The story is strong, dramatic, well developed and interesting. In the nature of an historical romance, it is yet not the generally expected type, interspersed with many musical interludes and fancy costumes. Rather it is straightforward drama, depicting a scene significant of the freedom of Poland from the Russian yoke of Czarism. There is romance, but it hardly beautiful, the picture concluding on a note in keeping, natural and satisfactory, if a trifle long.

The romance, by and large, has been subordinated to the historical element. The show is extremely capable, the players all Polish, the acting true to nature. It is easier for the viewer to grasp the story synopsis of the story in English, making it possible to follow the sequence of the story though lacking in the flavor of the language. In selling the picture—there is a need to bring across the drama, the historical significance involved, and the romance.

Mike Constantin, brother of Czar Alexander I and governor of Poland, rules with an iron hand. The oppression keeps the peasant down, and the company resorts to lusts, he uses up continuously. A young major, actually leader of the patriots, introduces his attractive fiancée to Constantin, who forces her to marry him. The woman is a political case, but she is sold on the ends of the oppression. She is named a princess by the Czar. "The girl cannot help but marry him. The major is betrayed, and after torture fails to bring forth the names of his confederates, he is disgraced before his troops in an impressive scene and confined to a dungeon in the palace. Here the Czar dies, Constantin is about to flee when the people storm the palace, Constantin escaping with his life through a ruse. Shortly after he is killed in a duel.

It is a strong drama, well played, and should be found interesting, entertaining by many who do not understand the language, and any who do.


CAST

Grand Duke Constantin
Stefan Jaracz
Major Walterian Lukasinski
Jozef Wegrzyn
Princess Joanna
Judwiga Smoracka
Her Mother
Aniela Jarnaski
Her Servant
A Street-singer
Stanislaw Grzeniowski

The Eagle and the Hawk (Paramount)

Drama

This is an unusual picture. It is a powerful, realistic picture of the grim, bloody struggles of war's ruthless killing. In its telling many accepted entertainment formulae are violated. Outstandingly, ignoring the romantic, the picture tells a story that is close to every woman's heart.

In this connection, the story is quite apt to create controversy. Flying in the face of all patriotic tradition, it mocks heroism. Instead of considering himself as a shining example, the hero considers himself a force that is lurid and luridening in the picture. The plot tells a story that is close to every woman's heart.

In the beginning Young and Crocker are bitter enemies, Young and Richards are pals. All are serving in the British Flying Service. Belgium's young responsible for him being at home while the others are ordered to the front, Crocker hits him. In France Young is eager for the great adventure. Richards (in hilarious ad-lib, Oakie fashion) supplies the comedy.

After five of Young's flying mates have been killed and boys brought in for more slaughter, Young begins to consider the futility of the front, assigned to Young's plane, and Young takes his foe out for a spectacular adventure. Richards needs a rest, and the hero is given a 10-day leave. Here the Beautiful Lady sequence intervenes, as a matter of fact it is the only time the picture.

When Young wakes, Young returns to France as Richard's body is lifted from Crocker's plane. His death is a means of nothing less than Crocker's wishing for a medal. In a binge, held up as a shining example, Young delivers a ruse, and the crook comes to the apartment quarters he commits suicide. To cover up Young's act, Crocker loads the body into a plane and to completely eliminate any suspicion that he is not the one that killed him, Crocker loads 50 bullets into the body. Finale is a cop ordering the war-wrecked Crocker away from Young.

"The Eagle and the Hawk" should not be
Bigger today!

Universal's TIMELY revival of the most glorious musical ever produced! . . . Re-edited to match the pace of 1933 . . . Transformed to meet today's demand for screen entertainment with music . . . NEW TECHNICOLOR PRINTS . . . NEW ACCESSORIES . . . NEW BOX-OFFICE APPEAL!
with
PAUL WHITEMAN AND HIS BAND
JOHN BOLES, BING CROSBY
The Past of Mary Holmes (RKO Radio)

Drama

There is still much of drama, much of suspense, a good deal of appeal in Rex Beach’s story, “The Goose Woman,” which made an extremely popular film in the silent era, with Louise Dresser in the role of the Goose Woman. In this version, Helen MacKellar plays the role, and does exceedingly well. She is a convincingly sincere portrayal, and thereby imparts to the parts a spark of effectiveness which it might not have had, had that vital role not been given to such a fine actress.

Since the story of the “Goose Woman” tells of a tale of a once famous opera singer, now a drunk, the film has an appealing factor for the masculine portion of the patronage. It is a well told tale of lost hopes, hatred and a still living thirst for publicity, yet having the mass-appeal elements of finality, has not been lost in that respect. The exhibitor should make his strongest play for patronage, not neglecting, of course, the fact of the picture in the picture and story and note that this is a talking film version of the picture most of the older patrons will remember well.

The complications of murder, a trial, and the activities of a live-wire city newspaper reporter, who brings things to a head, should add an appealing factor for the masculine portion of the patronage. It is a well told tale of lost hopes, hatred and a still living thirst for publicity, yet having the mass-appeal elements of finality, has not been lost in that respect. The exhibitor should make his strongest play for patronage, not neglecting, of course, the fact of the picture in the picture and story and note that this is a talking film version of the picture most of the older patrons will remember well.

I Love That Man (Paramount)

Comedy-Drama

Nicely balancing comedy and drama, flavoring both with a novel interesting brand of hoikum, “I Love That Man” has the entertainment values of a good strong program.

Adding a unique love story further peps up the show. Smart and interesting all the way through, it is an eye pleaser and a blood-pumper, making its appeal quite strong in the closing reels in which the suspense build-up gives the climax a hectic punch. The human interest factor is made particularly strong by the love story.

“Brains” is introduced as a suave confidence man. A couple of safe-crackers, Driller and Mouser, use a high-sounding line of steam to swindle a few dollars from one of their first victims, and next to easy marks, dimes are their favorite dish.

Secretly a settlement worker, he envies as both a delightful interlude as well as the medium to more easy dough, and the audience gets a surprise when the demure lady decides to let her job go without benefit of clergy. Together they flit about the country, trimming the yokels and losing the swag to the gangsters. It’s a big thrill to Grace and she finds herself learning to love man despite all her harem-scarem foolishness.

A glass confidence game takes to a legitimate business under Grace’s skillful guidance and “Brains” becomes respectable—leading citizen, Rotarian, philanthropist, talker before women’s clubs. It is seen that a break is the only thing that is always squawking. There’s no excitement in this humdrum success. Then his partner, Harkey, flees, threatening to get the gangsters. Driller and Mouser show up to buy a “show case” coffin for a defunct gangster pal.

Meeting “Brains,” they remember how he gave a loan of five dollars and they tell him he’ll pay pronto or else. It’s tragedy for Grace. “Brains” is desperate. He turns to the only thing that he knows to be the quickest way to anaease Driller as well as recoup his own fortunes. Running up the opening of the house is a tenement, and in fulfillment of Driller’s threat. Grace has tipped off the bulls. She tries to save the man she loves. Driller shoots him. Angelo, a henchman of Driller to avenge the loss of his wife. The cops round up Mouser.

In a hospital Grace takes the desperately wounded “Brains” to love and cherish until death. And that death traipses the four left to imagine whether “Brains” lives or dies.

Besides its other commendable features the picture has the novelty of a difference. Sell the show as something more interesting than usual, Promise laughs and thrills and hint that maybe it will draw a tear or two. The cast offers a host of names from major and other advertising purposes. Use Lowe, Armstrong, Hymer and Cody to stimulate masculinity curiosity. Concentrate on Nancy Carroll to attract the women.

Put a little extra effort behind this one, using the title in the stronger lees—Mc Carthy—Hollywood.


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15 States Using Daylight Saving

Observance of daylight saving time is under way in 15 states, as well as in 62 cities and towns of eastern Canada, in five European countries and two South American.

New York state has 205 cities under the summer time schedule, New Jersey 118. Among 33 Connecticut towns are Bridgeport, New Haven and Hartford; Portland and 35 other cities in Maine have it; Concord, Nashua, Manchester and 20 others in New Hampshire. The observance is state-wide in Massachusetts and Rhode Island.

Bennington is the lone daylight saving city in Vermont; New Castle, Newark and Wilmington in Delaware; 21 in Illinois include Chicago. All cities in Michigan have the new time, and so does all of Ohio except Steubenville, which sets its clocks back on May 27. The 67 daylight saving cities of Pennsylvania include Philadelphia and Pittsburgh.

Educational Increases First-Run Bookings

An increase of first-run bookings by Educational is due in part to the elimination of the double feature program and the shortening of the stage shows, President E. W. Hammons said this week. He cited a material rise of bookings into first-runs in New York, and one or more Educational short features have played the Music Hall, RKO Roxy, Rivoli, Capitol and Mayfair in the last four weeks. Educational is lining up product to fill first-run needs, he said.

NEWS PICTURES

FOX MOVIE TONE NEWS—No. 63—Foreign statesmen here for parleys—Senator Thomas explains inflation plan—Forestry workers happy with jobs in Virginia—Pope Pius bestows blessing in Rome—

FOX MOVIE TONE NEWS—No. 64—Hoover receives Roy Scotts of San Francisco—Hunt claims, won by woman’s horse at Baltimore, Md. —MacDonald leaves America—Japs return Emperor of China to power—

HEARST METRO TONE NEWS—No. 33—Cliff blasted for Los Angeles dance—Secretary Perkins backs 30-hour law—Real bear at zoo in San Antonio—Carnival crowds at Cannes engage in battle of Flowers—MacDonald bids United States farewell.

HEARST METRO TONE NEWS—No. 34—Mooney trial starts in San Francisco—President’s secretary gives story on Roosevelt’s aims—United States Marines cheering in China—Bombs rock Chicago.

PARAMOUNT NEWS—No. 77—Vacationists at Cannes join in Battle of Flowers—Senator Thomas explains inflation plan—10,000 get work at Camp Roosevelt, Virginia—Labor secretary backs 30-hour week.

PARAMOUNT NEWS—No. 78—Speed drivers perform in Monte Carlo—Chicago teachers ask for back pay—George Burns tells Gracie Allen about daylight saving—Duell mortgage riots at LeMars, Iowa—

PATHE NEWS—No. 79—Roosevelt’s actions inspire world—President confers with MacDonald and Herriot—Public opinion on inflation—Inflation plan explained by Senator Thomas—

PATHE NEWS—No. 80—Labor secretary favors shorter working hours—Irishmen protest work started at Fort Devens, Mass.—Wallace Beery becomes Naval Reserve officer in California.

UNIVERSAL NEWS PICTURES—No. 140—British Premier leaves United States—Lumberjacks show skill at Skytop, Pa.—Assaults trapped by blizzard in Denver—Police battle labor rioters in New York.

UNIVERSAL NEWS PICTURES—No. 141—“Reds” mass in New York rally—May Day bomb in Chicago—Freed Britons home from trials—Inverted flying record set in Rome, Italy—Marital law in farm-riot at LeMars, Ia.—
SIROVICH BILL LIKELY TO DIE THIS SESSION

House Committeeman Says He Will Not Call Up Inquiry Proposal Until All Important Legislation Is Finished

Investigation into the conduct of equity receiverships of all types in all federal district courts was recommended late Wednesday by the rules committee of the House of Representatives at Washington. The resolution of Representative Celler (D), New York, who originally limited the proposed investigation to Irving Trust Company, was adopted.

Chances for passage this session of the resolution of Representative William I. Sirovich, Democrat, New York, calling for a Congressional investigation into practically every important phase of motion picture operation, became measurably dimmer on Wednesday, when Congressman Sanford of Illinois, the House rules committee, said he would not call up the measure until all other important legislation was out of the way. Adjournment in five weeks is the aim of the President and Senator Robinson, majority leader.

Moving to prevent the raising of points of order against consideration of his resolution, Representative Sirovich over the weekend obtained approval of the House rules committee to a resolution to bring his measure up for consideration with all points of order against it waived. If the measure does come under discussion, under the rule, general debate shall be limited to one hour, on the conclusion of which a simple vote will be taken to decide the fate of the investigation proposal.

Although the rules committee members expressed some doubt whether the investigation was necessary, in view of the pending “blue-sky” legislation, the rule was adopted without the hearing of arguments, Representative Sirovich having discussed the matter with committee members individually.

Heavy Costs Cited

Sharp debate is predicted if the resolution comes before the House. Congressman Blanton, of Texas, in describing the proposal as a “junket,” voiced the opinion of other Congressmen who said, at the time the measure was first introduced, that expenditures which would be necessitated for salaries of employees engaged by the investigating committee and for travel and other expenses would make the cost of the probe ridiculously high as compared with probable results. It was against this and other threatening opposition that Mr. Sirovich late last week fought successfully in the rules committee.

A. Julius Brylawski, of the MPTOA at Washington, continued to circumscribe exhibitors and association members throughout the country enlisting their support against the measure and urging all theatre operators so to instruct their Congressmen. For three weeks legislative authorities within the industry have been outlining to Congressmen the industry’s side of the story.

Arriving in New York for a session with directors, M. A. Lightman, president of the MPTOA, warned that passage of the resolution would mean that exhibitors eventually would be burdened with costs of the defense. The entire industry would suffer, he said.

Exhibitors of the Philadelphia territory who are members of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, assembled at Philadelphia in special session and passed a resolution favoring the Senate’s various state units of Allied also are supposed to be on record in favor.

The Situation in the Field

While the industry generally was concerning itself with the Sirovich situation, exhibitors in the field were continuing their battles against state legislation which might work hardships on theatre operation. Although most legislative bodies had adjourned, there were still some which threatened to pass adverse legislation.

In other efforts, endeavors making progress against pending measures.

In California, following one of the most serious fights against anti-industry legislation, the lawmakers either tabled or rendered impotent a series of measures, including a 10 per cent tax. chain operation bills relating to unfair practices and a situation concerning women employed in production, a twoomen-a-booth proposal, and others.

Theatre owners in Florida are fighting a 10 per cent tax proposal.

Maryland counties were given the right to raise the bar against Sunday shows, Governor Ritchie having signed a measure passed at the last session of the general assembly.

Theatres are not involved in New York’s new one per cent sales tax, whi cost of the measure was also expected to be $2, besides $1 for examination.

Canadian interests defeated a measure which would have placed a 12½ per cent tax on film rentals on imported product.

The Connecticut legislature has under consideration a measure to reduce theatre taxes, on a sliding scale; the house already has passed the measure. Missouri legislature may meet again, in special session, next fall, to raise revenues by taxation. A sales tax is being discussed.

Newark, principal Jersey, is expected to vote favorably May 16 on a Sunday opening bill.

A 2 per cent tax on incomes is included in a new tax program presented this week to the Ohio legislators. This supersedes a 10 per cent admission tax proposal.

Handing Majestic Publicity

Evelyn Lee Koch has been named director of advertising and publicity of Majestic Pictures Corporation. Miss Koch, who is 21 years old, succeeds Charles Reed Jones, resigned.

Research Group Foresees Picture Lecture Systems

School and college students of the future may very likely listen to lectures by "long-running phonographs or talking pictures. Moving pictures may be transmitted by wireless into houses," according to a report of the Research Committee on Recent Social Trends, released recently in Chicago. The committee had had Dr. William F. Ogburn, professional at the University of Chicago, as its director of research. More than 500 scientists and field workers aided in the compilation of data.

The research was financed by the Rockefeller Foundation, and in excess of $500,000.

Possibilities of change in the business and social structure as the result of new inventions are discussed in the report, which points out in addition that the possible development of talking picture lectures, the indication that “it may be that the world will find much use for talking books. Seeing with that new electric eye, the photo-electric cell, and recording what is seen, appear to have almost unlimited application. New musical instruments different from any now in use may be given to us by electricity.”

The studies of population trends emphasize a probable steady decline in the future rate of growth and also the probability that the larger cities may not become much larger than they are at present. The committee sees the possibility of still further declines in growth and a probably stationary population.

The studies indicate a probable population in this country of between 145 and 150 million during the present century with the probability of the lower figure being the more accurate estimate. The report says in this connection: "Ideas regarding the domestic market will have to be revised in the light of the discovery by manufacturers and farmers, but by real estate owners, lawyers, doctors, teachers and many others. The problem will be to compensate for less rapidly growing numbers by endeavoring to raise standards of purchasing power and consumption.”

The calculations of the committee indicate that the population in 1940 probably will not exceed 135,000,000 or 135,000,000, which compares with the estimates of manufacturers that the population in 1940 will reach 140,000,000. The necessity for the expansion of foreign markets or the raising of domestic consumption standards is seen in the event that the population increase is smaller than manufacturers estimate, as the committee believes it will be.

Film Salesmen Return to New Mexico Field

Motion picture salesmen have been returned to the field in New Mexico following the obtaining of a temporary injunction restraining the state from enforcing the new film marketing law which requires that all pictures be offered simultaneously to independents as well as circuit theatres. June 12 is the date for arguments on whether the injunction shall be made permanent.
"they’ll be saying things about you"

The man or the corporation with nothing to say these days, these days of critical thought and frequent “fearing for the worst,” is inviting the twin foes of oblivion and gossip.

The chief, and often only, asset of many individuals and concerns, is the good name, the good will and repute built up over long periods of performance and service in this industry, which can be kept alive only by alive, alert public expression.

They will be saying things about you and your company—in fact they are saying things, everyday. Whether those sayings are good or bad, whether they are to help you or your company now and tomorrow, helping to make you a part of the new motion picture industry, depends on what you give them to say, the cues that you reveal to the talkers, the word-of-mouth makers and destroyers of good will.

This is an excellent time for men and corporations to speak well of themselves and their intent. Reputations are in the crucible now.

The advertising pages of Motion Picture Herald are well thought of and recommended for the purpose to those who have it in mind to say something to the one great, complete, coverage of the motion picture industry of the world.
MOTION PICTURE HERALD

Columbia

Peter Adrian and Dorothy Tree given contracts... Ward Bond, Bradley Page, Frank Rice and Paddy O’ Flynn added to “The Fighting Ranger.” Preston Foster and Frank Alberti engaged for “Full Speed Ahead...” Marjorie Gateson signs for “Cocktail Hour.” Diane Borri and Edward Keane join “Ann Carver’s Profession.”

Fox

Warner Baxter and Janet Gaynor in “Paddy,” Edwin Burke to direct... Preston Foster succeeds Spencer Tracy as “The American.”

Mack Sennett


Mascot

Victor McLaglen and Conchita Montenegro engaged for “I’ll Be Hanged If I Do.”

MGM

Fanchon Tone and May Robson given contracts... Robert Montgomery and William Gargan added to “Night Flight.” Helen Hayes and Robert Montgomery assigned to “Another Language,” E. H. Griffith to direct... Douglas Fairbanks and Billy Nelson given contracts by Hal Roach.

Paramount

Gary Cooper in “One Sunday Afternoon,” Stephen Roberts to direct... Charlie Ruggles and Mary Boland assigned to “Mama Loves Papa.” Norman McLeod to direct.

RKO Radio

Richard Carle signed for “Morning Glory.”... William Seiter and Minor Worthington, directors, given contracts... Eric Linden cast for “News Reel,” Otto Brower to direct... Arthur Housman signs for “Ad Man.”... Ginger Rogers in “The Death Watch,” Irving Pickel to direct... Betty Furness in “Fire Eater,” Ralph Ince director... Alexander McKaig becomes associate producer.

Universal

Start preparations on “All American Girl.”

Pathe Exchange Loss

$17,849 in Quarter

A loss of $17,849.50 for the thirteen weeks ended April 1, is announced by Pathe Exchange. Profit before interest was $31,724.53, but interest on funded debt and amortization of discount and expense totaled $49,574.03. Operations loss was $33,158.38. Gross sale and rentals amounted to $57,896.64.

70-Story RCA Building Is Opened to Tenants

The seventy-story RCA Building opened to tenants Monday as the central tower of the Rockefeller Center development in midtown New York. RCA has moved into the tower and is to be followed by National Broadcasting Company.

Allied Declares Exhibitor Must Curtail Expenses

Allied States Association, national exhibitor organization, has issued a communication to all exhibitor members, citing the need for “important readjustments in the use and other expenditure of other expenses by exhibitor who would remain in business during the next twelve months.”

The statement concludes with the declaration that “Allied hopes to see a great change in the exhibitor” in its slogan “Keep the Theatres Open.”

Rent, film, equipment, and labor are named as principal items requiring attention. Discussing each in turn, the communication reads:

“As regards rent, real estate values have greatly depreciated in the past three years and a community of the area must be passed along to the tenants in the form of reduced rent. Exhibitors are urged to take this up with their lessors at once, pointing out the unjust relief to municipally forced coming of their houses will not long survive, thus inflicting on the landlord a much greater loss than that of the short-sighted policy. If persisted in it will drive many exhibitors out of business and in the end further curtail the market for film. Therefore, exhibitors signing new contracts must be careful. If they have already signed for more than they can afford to pay, they shall at once by their situation fully before the distributors and seek necessary readjustments. To obtain consideration exhibitors will have to be deserving, candid and honest.”

“New and valuable precedents have been set by one of the great electrical companies (for which Allied makes due acknowledgment), but many distributors are trying to maintain film rentals despite these reductions in cost in order to maintain earnings in the face of decreased business. This is a short-sighted policy. If persisted in it will drive many exhibitors out of business and in the end further curtail the market for film. Therefore, exhibitors signing new contracts must be careful. If they have already signed for more than they can afford to pay, they shall at once by their situation fully before the distributors and seek necessary readjustments. To obtain consideration exhibitors will have to be deserving, candid and honest.”

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“Labor costs in some industries and some territories have kept step with declining revenues, but in some territories theatre employees are still on scale long outdated. The welfare of the employer is bound up with that of the employee and the employer can prosper if the latter is impoverished. For that reason employers organized or unorganized must yield to the extent that their wages are brought in line with the present earning power of the theatres. They must be made to realize that a reasonable wage is greatly to be preferred to no wage at all. They have the same interest as the landlords, the film exchanges and the electrical companies in keeping the theatre open.”

Trade Screening Facilities

Moe Usoskin and Matty Jackson announced this week the establishment of the M. & M. Projection Room in the Film Center Building, 630 Ninth avenue, New York, available for trade showings as well as representation for western producers.
BLUEBOOK SCHOOL QUESTION NO. 171.—(A) Tell us, in detail, just how you would proceed to inspect film received from an exchange. (B) Suppose you have some old film from which you desire to remove the emulsion. How would you go about it? (C) Suppose you wish to know the exact footage of film on a reel, or in some short subject. You have no film-measuring device. How may the precise footage be ascertained? Suppose you have a film you wish to store for an extended period of time, say for some years, without using it. What would you do?

**Answer to Question No. 164**

Bluebook School Question No. 164 was: (A) Why is it impossible to be sure of making a perfect splice without the use of locating pins or in fact without a good film splicer? (B) What effect or effects will be produced if film cement is left exposed to the air? (C) Tell us just how you would proceed to inspect exchange supposed-to-inspector exactly to the extent he can rely upon his chance of wearing white wings in the life to come. We therefore go over the films very carefully before projection. (B) I have my projector tensions set according to the Bluebook rule, with which I have been unable to find any better one, or even one nearly as good. I therefore know no undue strain is being put upon splices during projection. (C) Thereafter, at each rewinding of a film, I use a gadget I have devised for myself which has been working just fine for a long while. I cause the film to pass between two flanged rollers such as are used to guide the film at the top of the gate. These are set only one inch apart to center, between them is a round-point V-shaped slide upon which is held toward each other with spring pressure. I adjust this pressure, by means of a screw, just so that it will not buckle the film at the maximum tension I care to give any film between reels by means of a brake applied to the tail reel shaft. The connection is such that when a splice with loose edge or edges passes the first flanged roller, the film 'gives' more or less by reason of the loose splice, thus preventing the spring to draw the 'fingers,' as I call them, together. The action is restrained, however, for the V indentation or 'fingers' are formed at the center of a thin piece of spring steel, and unless the break be a very bad one it acts to permit only a bit of pull. However, in any event, the total movement on each side can only amount to 1/16 inch because of a steel stop.

"When this 'pull together' occurs, it automatically stops the motor. At the same time it lights a lamp. So you see, I actually inspect my film, in part, at any rate, each time it is rewound.

Excellent! I can see no reason why that scheme would not work very well, provided, of course, the rewinding speed be not too fast. It might work at race-horse speed of rewinding, but I doubt it is, save where a splice might be very loose.
GLAMOUR WRECKERS

To the Editor of the Herald:
A reference in an editorial recently to the loss by a film chief of a huge sum of money in a poker game, and the unfortunate publicity given to the incident, inspires the thought that (of all the things that are the matter with the show business) the most damaging has been the zeal with which some "press agents" and some film supervisors or advisors have exposed to the public its trade secrets.

Like the all-revealing summer costumes and bathing suits affected by our young women, these things have left nothing to conjecture, with the result that all the glamour of this greatest of all amusement businesses stands as a revealed secret to the public.

Not content with taking the public into their confidence regarding the intimate habits of the screen notables, telling to whom they are now married, to whom they have been married, how soon the baby is expected, what they wear and how near the skin it is worn, these bright spots in a suffocating business not only go into wide detail about how motion pictures are made, the use of processing cameras and what they do to commonplace things, but these things are of stories in which cameras are being grudgingly pointed away directly at the directors, sound boxes and other cameras which are grudging away also.

A good many years ago the speaking stage was subjected to this same treatment, with dressing room scenes revealed as a part of the "action" of a plot, scatolled stars were shown doing make-up, quick-change artists with ripe pears and pants were shown making their lightning changes, protean artists exhibited their craftsmanship to a no longer wondering public, and what resulted? Nothing more than a complete lossening of the public's interest in the theatre.

This damage has already blighted a business which up to a decade ago was a deep secret to the theatre going public. Until these bright young men came into the business with their space-grabbing ideas the public did not ask, nor was it given the secrets of the business, but when they saw great ships tossing away on the crests of huge waves, struggling against great icebergs, saw savage animals in close proximity to human beings, and thousands of other wonderful and wondrous sequences in pictures, they were thrilled and left the theatres asking questions and prepared to return to see more of the same absorbing and breath-taking entertainment.

But what have we now? A sophisticated, wise and wise-cracking audience of adults and children who turn up their noses at such things and go into detail to explain to others how it is done, others who know as well as they do, and who probably are prepared to learnedly dispute some moot point.

If I should have my way about matters of moment in a great business I would immediately ban all such wise boys from the business, and trust that the new generation of motion picture theatregoers would never see or read of such things, and thus, in a decade or so, the magic of mystery would be rehabilitated for camera and screen.

Until this is done, one of the blights of the box office will remain, as a complete knowledge of the veriest tyro among patrons of all that is done, how it is done, why it is done, with what it is done, and by whom it is done.

The public learns all these trade secrets fast enough as it is, without having them "blue-printed" for a more ready understanding. Is there any way to get show business into the hands and at the tender age with all secrets?—Earle E. Griggs, Universal Film Exchange, Atlanta, Ga.

LIQUOR AND BOX OFFICE

To the Editor of the Herald:
As an exhibitor, I was cheered by Mr. Laemmle's warning against the return of the saloon. What he says is true. I know lots of people who think they cannot afford to go to the theatre, but who some how afford to patronize the legal liquor store. I was a little disappointed in your editorial comment.

Now that the warning has been sounded, perhaps the producers will realize how much their efforts in making a thinking in almost every movie is responsible for the impending return of legal liquor.

No, I am not a person who hates liquor. I have been using it for 24 years. I am simply an exhibitor who needs every dollar he can get to keep afloat.—Exhibitor, North Sydney, Australia.

ENTERTAINMENT ALSO NECESSITY

To the Editor of the Herald:
Down here in Florida we have a state law which prohibits all work on the Sabbath except a "work of necessity." Though this law had been in effect for years, there are many businesses in operation on Sunday which many people contend are not a "work of necessity."

The showing of motion pictures on Sunday has been permitted in Tampa for upwards of 25 years.

While Sunday shows and many other forms of amusement and business are permitted in Tampa on Sunday, public dances are not. There is a direct ordinance prohibiting them. So, the Sunday dances are held in locations just outside the city limits.

Just beyond the north limits of Tampa there is a resort town called Sulphur Springs, with a swimming pool, dance hall and other attractions. Sunday dances have been very popular.

Now we go back about seven years to the "boom days," Tampa, like all other Florida towns, decided to take in a few miles of extra territory. An ordinance was put through; a hill introduced in the Legislature, and Tampa extended its limits away out in the sticks. As this annexation took in the town of Sulphur Springs, the Sunday dances were ordered out.

The owner of the amusement features of this little town was all "hot and bothered" about having to give up the Sunday dances. Picture shows were in operation in Tampa, and he couldn't have his dances. Well, he would see about it.

So, the lawyers dug up the blue laws and uncovered the one about nothing but a work of "necessity" being permitted on Sunday. They figured they could make a pretty good case that picture shows were not a work of necessity, and so they had people buy tickets and visit different theatres on the Sabbath, and then warrants were sworn out against the managers and operators for violation of the said law.

The principal theatres at that time were operated by Publix, with John Carroll as city manager. Several of his managers were arrested, but the case against J. H. McCaughlin, manager of the Franklin, was the one brought up for trial before the municipal judge.

Now every time Sunday arrived, we (the於s and I) just naturally had to have our recreation, and as our best loved recreation was to sit in a comf' theatre and see a brilliant photoplay unfolded before our eyes, we always went to the theatre. We felt it was a necessity to us; in fact, we would go without eating to get our necessary recreation.

With this thought in mind, your correspondent went to Mr. Carroll and told him we considered the motion picture a work of necessity as we could not visit the theatre on weekdays and must have our recreation on Sunday.

So, we were called to testify at the trial. We told the judge our idea on the subject. There was some bantering by the prosecuting attorneys, but they failed to shake us the least bit; in fact, we made it all the stronger.

Others testified to the orderly character of the entertainment, and in a very short time the judge found the defendant "not guilty" of doing a work that was not one of necessity. With this finding he also ordered all others released.

After the trial the owner of the dance hall approached us and said, "So you think picture shows are a work of necessity, hey?"

I told him I did.

"Well, our forefathers got along without them. They were not necessary to them."

"Yes," I answered, "our forefathers got along without window glass, automobiles and a thousand other things, but you cannot claim they are not a necessity now-a-days."

—Scott Leslie, Tampa, Fla.

A RUDDER FOR THE THEATRE

To the Editor of the Herald:

Trying to run a theatre without the Herald is like trying to run a ship in a rough sea without a rudder: it simply can't be done.—M. C. Moore, Arcade Theatre, Kissimmee, Fla.
### Theatres Receipts

Theatre receipts from 116 houses in 20 major cities of the country from the calendar week ended April 29, 1933, aggregated $1,154,541, a decrease of $103,688 from the total of the previous calendar week, ended April 22, when 115 theatres in 20 cities reported a total gross of $1,258,229. No new high individual theatre records, and three new low house records were recorded during the more recent period, which compares with no new "highs" and one new "low" for the previous week.

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#### Boston

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Picture, Current Week</th>
<th>Gross</th>
<th>Picture, Previous Week</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fenway</td>
<td>&quot;Central Airport&quot; (F. N.) and &quot;Hello, Sister&quot; (Fox)</td>
<td>10,500</td>
<td>&quot;Pleasure Cruise&quot; (Fox) and &quot;Girl Missing&quot; (W. B.)</td>
<td>11,000</td>
</tr>
<tr>
<td>Keel's</td>
<td>&quot;So This Is Africa&quot; (Col.)</td>
<td>18,500</td>
<td>&quot;Sweepings&quot; (Radio)</td>
<td>17,000</td>
</tr>
<tr>
<td>Keith-Boston</td>
<td>&quot;Out All Night&quot; (U.)</td>
<td>17,500</td>
<td>&quot;The Big Cage&quot; (U.)</td>
<td>17,000</td>
</tr>
<tr>
<td>Loew's State</td>
<td>&quot;Secrets&quot; (U. A.)</td>
<td>18,500</td>
<td>&quot;Today We Live&quot; (MGM)</td>
<td>18,000</td>
</tr>
<tr>
<td>Metropolitan</td>
<td>&quot;Cavalcade&quot; (Fox)</td>
<td>34,000</td>
<td>&quot;A Bedtime Story&quot; (Para.)</td>
<td>33,000</td>
</tr>
<tr>
<td>Paramount</td>
<td>&quot;Central Airport&quot; (F. N.) and &quot;Hello, Sister&quot; (Fox)</td>
<td>13,000</td>
<td>&quot;Pleasure Cruise&quot; (Fox) and &quot;Girl Missing&quot; (W. B.)</td>
<td>13,500</td>
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#### Buffalo

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Picture</th>
<th>Gross</th>
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<tbody>
<tr>
<td>Buffalo</td>
<td>&quot;The White Sister&quot; (MGM)</td>
<td>18,300</td>
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<tr>
<td>Century</td>
<td>&quot;Mystery of the Wax Museum&quot; (W.B.)</td>
<td>7,400</td>
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<tr>
<td>Great Lakes</td>
<td>&quot;Central Airport&quot; (F. N.)</td>
<td>7,500</td>
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<tr>
<td>Hippodrome</td>
<td>&quot;Half Bachelors, I’m a Bum&quot; (U. A.), and &quot;Forgotten&quot; (Chesterfield)</td>
<td>6,600</td>
</tr>
<tr>
<td>Lafayette</td>
<td>&quot;Daring Daughters&quot; (Tower) and &quot;Soldiers of the Storm&quot; (Col.)</td>
<td>5,900</td>
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#### Chicago

<table>
<thead>
<tr>
<th>Theatre</th>
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<th>Gross</th>
<th>Picture, Previous Week</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago</td>
<td>&quot;Central Airport&quot; (F. N.)</td>
<td>22,000</td>
<td>&quot;Today We Live&quot; (MGM)</td>
<td>33,000</td>
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<tr>
<td>McVickers</td>
<td>&quot;Miss:udini Speaks&quot; (Col.)</td>
<td>2,000</td>
<td>&quot;Out All Night&quot; (U. and &quot;Broadway Bad&quot; (Fox)</td>
<td>7,200</td>
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<tr>
<td>Oriental</td>
<td>&quot;A Bedtime Story&quot; (Para.) (31st week)</td>
<td>9,000</td>
<td>&quot;Sweepings&quot; (Radio) (1st week)</td>
<td>19,000</td>
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<tr>
<td>Palace</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>25,400</td>
<td>&quot;Grand Slam&quot; (F. N.)</td>
<td>6,800</td>
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<tr>
<td>Roosevelt</td>
<td>&quot;Today We Live&quot; (MGM)</td>
<td>7,000</td>
<td>&quot;Secrets&quot; (U. A.) (1st week)</td>
<td>11,500</td>
</tr>
<tr>
<td>United Artists</td>
<td>&quot;Secrets&quot; (U. A.) (2nd week)</td>
<td>8,000</td>
<td>&quot;Soldiers of the Storm&quot; (Col.)</td>
<td>5,900</td>
</tr>
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#### Cleveland

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Picture, Current Week</th>
<th>Gross</th>
<th>Picture, Previous Week</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allen</td>
<td>&quot;Rome Express&quot; (U. and &quot;Hypnotized&quot; (World Wide)</td>
<td>1,000</td>
<td>&quot;Bondage&quot; (Fox) and &quot;Speed Demon&quot; (Col.)</td>
<td>1,800</td>
</tr>
<tr>
<td>Mall</td>
<td>&quot;Smoke Lightning&quot; (Fox)</td>
<td>1,400</td>
<td>&quot;Strictly Personal&quot; (Para.)</td>
<td>1,750</td>
</tr>
<tr>
<td>RKO Palace</td>
<td>&quot;Sweepings&quot; (Radio)</td>
<td>10,000</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>15,000</td>
</tr>
<tr>
<td>State</td>
<td>&quot;Sweepings&quot; (Radio)</td>
<td>12,500</td>
<td>&quot;The White Sister&quot; (MGM)</td>
<td>14,500</td>
</tr>
<tr>
<td>Stillman</td>
<td>&quot;Sailor’s Luck&quot; (Fox)</td>
<td>4,000</td>
<td>&quot;The Woman Accused&quot; (Para.)</td>
<td>5,000</td>
</tr>
<tr>
<td>Warner’s Lake</td>
<td>&quot;Elmer the Great&quot; (F. N.)</td>
<td>4,500</td>
<td>&quot;Central Airport&quot; (F. N.)</td>
<td>5,800</td>
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#### Denver

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Picture, Current Week</th>
<th>Gross</th>
<th>Picture, Previous Week</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alvord</td>
<td>&quot;Destination Unknown&quot; (U. and &quot;Hypnotized&quot; (World Wide)</td>
<td>3,000</td>
<td>&quot;The Keyhole&quot; (W. B.)</td>
<td>4,000</td>
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<tr>
<td>Denver</td>
<td>&quot;The Death Kiss&quot; (World Wide)</td>
<td>2,700</td>
<td>&quot;The Week-End Marriage&quot; (F. N.)</td>
<td>2,850</td>
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<tr>
<td>Orpheum</td>
<td>&quot;A Bedtime Story&quot; (Para.)</td>
<td>11,000</td>
<td>&quot;Central Airport&quot; (F. N.)</td>
<td>10,000</td>
</tr>
<tr>
<td>Paramount</td>
<td>&quot;Blondie Johnson&quot; (F. N.)</td>
<td>4,500</td>
<td>&quot;Cavalcade&quot; (Fox)</td>
<td>9,000</td>
</tr>
<tr>
<td>&quot;Sweepings&quot; (Radio)</td>
<td>5,500</td>
<td>&quot;Men Must Fight&quot; (MGM)</td>
<td>6,100</td>
<td></td>
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<tr>
<td>&quot;Cavalcade&quot; (Fox)</td>
<td>17,400</td>
<td>&quot;Luxury Liner&quot; (Para.)</td>
<td>10,200</td>
<td></td>
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<tr>
<td>&quot;A Bedtime Story&quot; (Para.)</td>
<td>10,700</td>
<td>&quot;Secrets&quot; (U. A.)</td>
<td>6,200</td>
<td></td>
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#### Detroit

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Picture, Current Week</th>
<th>Gross</th>
<th>Picture, Previous Week</th>
<th>Gross</th>
</tr>
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<tbody>
<tr>
<td>Downtown</td>
<td>&quot;Out All Night&quot; (U.)</td>
<td>7,300</td>
<td>&quot;Sweepings&quot; (Radio)</td>
<td>5,500</td>
</tr>
<tr>
<td>Fisher</td>
<td>&quot;Blondie Johnson&quot; (F. N.)</td>
<td>5,300</td>
<td>&quot;Cavalcade&quot; (Fox)</td>
<td>17,400</td>
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<tr>
<td>Fox</td>
<td>&quot;Cavalcade&quot; (Fox) (2nd week)</td>
<td>9,100</td>
<td>&quot;Sweepings&quot; (Radio)</td>
<td>5,500</td>
</tr>
<tr>
<td>Michigan</td>
<td>&quot;Today We Live&quot; (MGM) (6th day)</td>
<td>14,200</td>
<td>&quot;Secrets&quot; (U. A.)</td>
<td>6,200</td>
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<tr>
<td>State</td>
<td>&quot;A Bedtime Story&quot; (Para.) (2nd week)</td>
<td>11,600</td>
<td>&quot;Men Must Fight&quot; (MGM)</td>
<td>6,100</td>
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<tr>
<td>United Artists</td>
<td>&quot;The White Sister&quot; (MGM)</td>
<td>12,100</td>
<td>&quot;Men Must Fight&quot; (MGM)</td>
<td>6,100</td>
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**THEATRE RECEIPTS--CONT'D**

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<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week Gross</th>
<th>Previous Week Gross</th>
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<tr>
<td><strong>Hollywood</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. B. Hollywood</td>
<td>&quot;Central Airport&quot; (F. N.)</td>
<td>10,500</td>
<td>&quot;The Keyhole&quot; (W. B.)</td>
<td>High 2-7 &quot;Little Caesar&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>3,500</td>
<td>&quot;Cavalcade&quot; (Fox)</td>
<td>Low 11-7 &quot;Honour of the Family&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Parole Girl&quot; (Col.)</td>
<td>4,000</td>
<td>&quot;Central Airport&quot; (F. N.)</td>
<td>High 6-13 &quot;Daddy Long Legs&quot;</td>
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<tr>
<td></td>
<td>&quot;Girl Missing&quot; (W. B.)</td>
<td>12,500</td>
<td>&quot;Child of Manhattan&quot; (Col.)</td>
<td>Low 3-10-31 &quot;Topaz&quot;</td>
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<tr>
<td></td>
<td>&quot;Today We Live&quot; (MG M)</td>
<td>6,000</td>
<td>&quot;The White Sister&quot; (MG M)</td>
<td>High 2-14 &quot;Cimarron&quot;</td>
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<tr>
<td><strong>Kansas City</strong></td>
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<tr>
<td>Mainstreet</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>2,000</td>
<td>&quot;King Kong&quot; (Radio)</td>
<td>High 1-9-32 &quot;Peach o' Reen&quot;</td>
</tr>
<tr>
<td></td>
<td>(2nd week-4 days)</td>
<td></td>
<td>(1st week)</td>
<td>Low 3-7-31 &quot;The Great Jasper&quot;</td>
</tr>
<tr>
<td>Midland</td>
<td>&quot;Raspoutine and the Empress&quot;</td>
<td>17,000</td>
<td>&quot;The White Sister&quot; (MG M)</td>
<td>High 1-5-33 &quot;Strange Interlude&quot;</td>
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<tr>
<td>Newman</td>
<td>&quot;Ex-Lady&quot; (W. B.)</td>
<td>3,500</td>
<td>&quot;A Bedtime Story&quot; (Para.)</td>
<td>Low 12-8-32 &quot;Man Against Woman&quot;</td>
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<tr>
<td></td>
<td>&quot;Cavalcade&quot; (Fox)</td>
<td>2,000</td>
<td>&quot;Cavalcade&quot; (Fox)</td>
<td>High 2-27-32 &quot;Shanghai Express&quot;</td>
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<tr>
<td>Uptown</td>
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<tr>
<td><strong>Los Angeles</strong></td>
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<tr>
<td>Loew's State</td>
<td>&quot;Cavalcade&quot; (Fox)</td>
<td>16,083</td>
<td>&quot;Pleasure Cruise&quot; (Fox)</td>
<td>High 10-12 &quot;Susan Lenox&quot;</td>
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<tr>
<td>Paramount</td>
<td>&quot;A Bedtime Story&quot; (Para.)</td>
<td>14,500</td>
<td>&quot;A Bedtime Story&quot; (Para.)</td>
<td>Low 10-5-32 &quot;The Silent Witness&quot;</td>
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<tr>
<td>RK0</td>
<td>&quot;Our Betters&quot; (Radio)</td>
<td>6,000</td>
<td>&quot;Swepings&quot; (Radio)</td>
<td>High 10-18 &quot;The Man with the Golden Arm&quot;</td>
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<tr>
<td>W. B. Downtown</td>
<td>&quot;Central Airport&quot; (F. N.)</td>
<td>12,750</td>
<td>&quot;42nd Street&quot; (W. B.)</td>
<td>Low 2-6-32 &quot;Tomorrow and Tomorrow&quot;</td>
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<td>W. B. Western</td>
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<td>High 2-7-32 &quot;Little Caesar&quot;</td>
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<td>&quot;Secrets&quot; (U. A.)</td>
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<td>Lyceum</td>
<td>&quot;Kids Before the Mirror&quot; (U.)</td>
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<td>&quot;Clear All Wires&quot; (MG M)</td>
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<td>Lyric</td>
<td>&quot;Hella, Sister&quot; (Fox)</td>
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<td>&quot;The Great Jasper&quot; (Radio)</td>
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<td>&quot;The Vampire Bat&quot; (Majorite)</td>
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<td>&quot;Rome Express&quot; (British)</td>
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<td>&quot;So This Is Africa&quot; (Col.)</td>
<td>High 4-1 &quot;City Lights&quot;</td>
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<td>&quot;Hell Below&quot; (MG M)</td>
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<td>&quot;Kuhle Wampe&quot; (Kinemacrate)</td>
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<td>&quot;Today We Live&quot; (MG M)</td>
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<td>Low 2-7-32 &quot;Shanghai Express&quot;</td>
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<td>&quot;Oliver Twist&quot; (Monogram)</td>
<td>Low 6-7-32 &quot;Dracula&quot;</td>
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<td>&quot;The Working Man&quot; (W. B.)</td>
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<td>&quot;The World Live Mad&quot; (Majorite)</td>
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<td>Low 1-11-33 &quot;From Hell to Heaven&quot;</td>
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<tr>
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<td>&quot;Circus Queen Murder&quot; (Col.)</td>
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<td>&quot;Out All Night&quot; (U.)</td>
<td>High 2-21 &quot;Cimarron&quot;</td>
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<td>&quot;Drums of Jeopardy&quot;</td>
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*(Tabulation covers period from January, 1932 to date)*

*Second week of straight film policy.*
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<tr>
<th>Theatres</th>
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<td>“King Kong”</td>
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<td>7,700</td>
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<td>1,250</td>
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<td></td>
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<tr>
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<td>1,700</td>
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<tr>
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<th>Picture</th>
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<td>Ardacia</td>
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<td>14,000</td>
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<td>(MGM)</td>
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<td>Fillmace</td>
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<tr>
<td>Omaha</td>
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<td>State</td>
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<td>15-25c</td>
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<td>“The White Sister”</td>
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<td>25-40c</td>
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<td>“Mystery of the Wax Museum”</td>
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(Tabulation covers period from January, 1931 to date)
DEAR HERALD:

We had the pleasure of receiving acquaintance with Mr. Jack Rosenthal, of Waterloo, Iowa, Mr. Rosenthal operates the Iowa theatre at Waterloo, and his long experience in the show business has made him one of Iowa's most prominent theatrical men. We always enjoy a visit with him and can always gain a fund of information that makes our visit doubly worthwhile. Mr. Rosenthal is not a victim of the depression, but Mr. Rosenthal thinks the bottleneck has been reached and better times are on the way.

The Iris Theatre at Postville is owned and operated by L. E. Palmer and is as fine a theatre as we have ever seen in a town of that size. The Iris draws attention to the cultural scope of country which is due in part to the beauty and comfort of the Iris, but largely because of the popularity of Mr. and Mrs. Palmer. Postville, in a pinch, could probably muster 1,200 people at the most, and to find as nice a theatre as the Iris in so small a town is quite a revelation. The only item we find with Mr. Palmer is that he does not report often enough to What the Picture Did For Me, but maybe we will correct that delinquency after a while.

There is no dark sense in a man like Wayne Dutton at Manchester treating a perfectly good friend as he does. Every time we call on him he takes us out to the golf links and whips the tar out of us. Of course, he has been bitten by the golf bug which will grow on him if he don't break him, self of it. We can't complain very much, though, for that might be played by Mr. and Mrs. Marion Nixon and Stuart Erwin in "The Face in the Sky," and that covered a multitude of sins, for which Wayne has his share. Then after the show comes a Dutch lunch which, among other things, included Mrs. Dutton and his operator and his wife, and then we forgave everything (except that golf). Elmer,下称 that "Face in the Sky" is SOME picture. Better play it.

H. H. Hall is still fighting the game at Elkader, he'll win because he's a fighter, and it takes fighters these days. He's another boy who doesn't report half often enough to What the Picture Did For Me. We hope he will send some of these Iowa boys some "Little Early Risers." Some of 'em don't get up soon enough. H. H. is a HERALD fan and any further remarks we may make along that line. Come on, H. H., do your duty.

T. F. Lee, the "Wild Irishman," is still the purveyor of amusements at Shabbesburg. Wis. T. F. was still voting for Thomas Jefferson and Roosevelt when we called. H. is also the purveyor of doughnuts for the natives of Shabbesburg. We accused him of putting sand in his doughnuts instead of sugar and he said it wasn't so, that he used sugar to do it and it would keep 'em down. He invited us to try a bottle of Wisconsin's "Prosperity" and we did, and we have had it in for that guy ever since. He says as soon as he can market his doughnuts he will send us a check to renew his subscription to the HERALD. We are betting he will, for Irishmen tell the truth—sometimes.

Ken Lang has more nerve than that "Wild Irishman." He has received a notice to appear in a new theatre at Cobb. Cobb is where the roads cross and it boasts a population of 250 Rodgers and no skunks, and to open a theatre in a town of that size is just like going to the dentist to have your wife's tooth pulled and then have him stick the forsaws in your mouth, make you call he's a whiz, and he may make it, for he put over the theatre at Spring Green when clouds were coming in on three sides.emd; and he still operates the New Glarus theatre at New Glarus. H. also reads the HERALD and swears by it. That's why he is so sure the boy on the golf course went to have a pleasant visit with him. He also dispenses "Prosperity" in his wakeful moments.

T. C. Smith, the "Black Shadow," drive daytimes and operates the Dollybore theatre at Broadhead of times, which keeps him rather tough on the golf course or, at least, out of Omaha in Nebraska. Out there he was known as "Dynamite" Smith. Whenever Dynamite went into a town they blew the fire whistle and got a lot of business. Women ran for their homes and fresh milk would "clabber" in thirty minutes.

Dynamite wasn't a bad feller, he was just nervous, that's all, and being nervous he couldn't help raising hell wherever he went. Nevertheless they all liked him because his theatre, and installation of sound equipment was satisfactory. He and our son-in-law, Walt Bradley, came near having a fight once, only they both had a chance to run.

Dan Kelliher put a whale of a lot of dough in his Sprague theatre at Elkboro, and Dan is still the lord of this most excellent show house. Southern Wisconsin can boast of no better, in fact she doesn't need any better. Elkboro is always a good house all through the summer season is the harvest season for Dan.

Plattville is another Wisconsin town where there is a beautiful theatre and a swell manager. Mr. Tracy is a delightful gentleman to meet, but he also has a habit of treating you to the golf course of the good doughnuts when we called on him two years ago. We shield him this time, Mr. Tracy says when he can get good pictures, he does good business.

Lake Geneva is another summer resort town, and during the summer season, W. Silcock, who operates the Geneva theatre, says he does remarkable business. Thousands of people come there from Chicago and the Geneva is the only theatre in the town, and it's good enough for Chicago or anybody else.

Jack Yeo is a 100 per cent plus swell guy. Jack operates the Plaza at Burlington, and Burlington itself is just right for a fine town. We remember it, Jack was operating a theatre at Great Bend when we called on him two years ago. He keeps it clean and new, but it doesn't make much difference since we met him at Burlington and that squares everything. If we should come back to Wisconsin and not meet Jack we'd be much out of it the balance of our life.

Whitewater is surrounded by the state of Wisconsin, and Fred Hinds is surrounded the most of the time by all the ladies in Whitewater. Fred operates the Strand theatre, and there is one night of the week when he keeps the Whitewater one of the bright spots of the state. As soon as we crossed the line into Wisconsin they began to ask us if we were going to Whitewater. They would say, "You know that's where Fred Hinds lives." Fred used to do time on the Minneapolis streets and he would cover night courts, police courts, pink teas and other festivities. He was also publicity man for some of the circuits both in the South and the North. His knees have the clarity of the clear light when—. He is now one of the guest editors of the "Round Table" department of the Mo- nitor. It is very difficult to work more as "guest" than he does as "editor," but that's his fault and he ought to break himself of it because hundreds of acolytes are robbing over the country. Fred would be the last to hear from him. Mrs. Hinds invited us to have Sunday dinner with them. That was lovely of her, but Fred kept us out too late the night before.

COLONEL J. C. JENKINS, THE HERALD'S VAGABOND COLUMNIST

Owen D. Young has been reelected chairman of the Board of General Electric. He must decide by Friday to relinquish the chairmanship of either General Electric or Radio Corporation of America, under the consent decree that keeps him from holding both offices simultaneously.

Joe Shea has succeeded Martin Wilcoxen as the telephone contact representative of Radio City.

Samuel Goldwyn is postponing release of Rosenthal's "The Masquerader" until August.

Haring and Blermont are nearing completion of a deal for taking over four New Jersey homes formerly of the Brattle Inc. and Pollack circuit and now being operated by the RKO receivers.

Ernest Torrence is recuperating from an operation at Lenox Hill hospital in New York.

Money for Speed, a motorcycle racing picture, produced by tender and assignment of roles, has been released by United Artists, is to be handled by Edward L. Klein in the United States and Canada.

Conrad Nagel has left MGM, refusing a contract when the company declined to give him top billing, due to his recent success on Broadway and in films, including "Woman, " which W. Ray Johnston, president of Monogram, is to be the recipient of company honors in the form of a sales dinner in June or July.

Caravel Films, producer of industrial and commercial sound pictures, has contracted for RKO Victor's high fidelity extended range recording.

Charles Reed Jones, publicist, is leaving Mas- cot and moving his office to Gaumont-British at 3 West 42d street, New York, on Monday.

Teatro Radio Company has instituted a $3,000,000 suit against RCA and Westinghouse Electric, in federal court in New York, charging monopoly and conspiracy in re- strain.

Norman H. Moray, Vitaphone sales manager in charge of short subjects and trailers, returned from the field last week with the report that double features are definitely passing from the scene.

Fedor Chaliapin's rich bass voice will be heard in "Don Quixote," English talking picture, produced by Grif- fith Pictures, with United Artists distri- buting it.

Springer and Colacis will add 16 New York Theatres within the next few months, according to Jack W. Springer.

Union Permit Men Appeal to Courts

The 237 permit men, operators and stage- hands, in local 306, New York, who have been under arrest in connection with the strike of the Screen, Laborers, Sanitary, and Electric Workers Union, represented by Harry Sherman, president, from interfering with their employment and disposing of funds they have contributed to the union, ask that the court decide whether they are members of the Supreme Court Justice Lewis issued the injunction, which will be argued May 2. The men also seek an accounting.

Levinson Resigns From Supreme Screen

Michael Levinson has resigned as vice-president of Supreme Screen Service, which he founded. He retains his stock. Mr. Levinson said that production plans which he has been developing have now materialized and he will enter upon the new activity following a rest at Atlantic City.
Columbia

AMERICAN MADNESS: Walter Huston—Here is one who has been in the movies ever so barely made expenses. Huston, beyond a doubt, is a fine actor but he works everywhere. You just get it when he appears in a picture. You can't make any money on every one but you will have one of the best of the shows of the year.—Robert K. Morgan, The Theatre, Cotter, Ark. Railroad and general patronage.


DECEPTION: Leo Carrillo, Nat Pendleton—If you have any wrestling fans in your town, tell them hard for there is some mighty fast mat work in the picture. Carrillo, as a wrestler, might not like the brutality of the wrestling scenes, but they certainly ate it up here. Played Mar. 19-21, Mason Theatre, Mason, Mich. Small town patronage.

THE NIGHT CLUB LADY: Adolph Menjou—A very clever Thackeray murder mystery. The acting was fine, but for some reason we did not get swamped at the box office. Played Apr. 3-5-7-L. F. Bonaventura, Brown's Grand Theatre, Nash- wauk, Minn. Small town patronage.


THE NIGHT MAMER: Leo Tracy—You'll have to hand it to them; they certainly know how to make good entertaining pictures. So far, I believe, they have the best average of any chain and business for good, wholesome pictures.—Robert K. Young, Young's Old Thire, Cotter, Ark. Railroad and general patronage.

NO MORE ORCHARDES: Carole Lombard, Lyle Talbot—The playing entertainment they don't make any any better than this one. It's witty and sophisticated without being overdone on going over the heads of any class of audience. Played Mar. 24-25—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anna Page—Here is a good Friday and Saturday picture. It has plenty of action and George Cooper, the slightly bungler cornelian, carries the comedy. If the westerns are losing out for you and you have this under contract, it will click, for it moves fast and the acting is first rate. Your people in the town will be keeping up the pace of the picture.—A. E. Hancock, Freeman Theatere, Columbus City, Ind. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—This picture takes the cake for best presentation of stunt. We made money, in fact did better and bigger business with this picture than with "Prosperity." If you must play it, keep the children away.—L. F. Bonaventura, Brown's Grand theatre, Nashwauk, Minn. Small town patronage.

THAT'S MY BOY: Richard Cromwell, Dorothy Jordan—A fine football picture. Played all. We packed the house with kids and the second night a few more adults turned out. Played Mar. 22-26. Running time: @ minutes.—L. F. Bonaventura, Young's Old Theatre, Nashwauk, Minn. Small town patronage.

First National

In this, the exhibitor's own depart- ment, the theme of the motion picture is on 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

except actual delivery—now's the time for some ultra-smar- test executive to film this and we can then have itema and we can engage it. We have many people who could do it. Played Mar. 13-15—Coen Coup, Royal Theatre, Arkadelphia, Ark. Colleen. Small town patronage.

CALL HER SAVAGE: Clara Bow—Splendid acting on the part of Bow, but the class of fans who used to like her are the worst for Bolivar. Played Mar. 12-14-16 Running time, 11 minutes.—W. G. Yost, Lyric Theatre, Rugby, N. D. Small town patronage.

CALL HER SAVAGE: Clara Bow—This picture survives and will outdo any audience. Plenty spicy, and that's what we want with Clara. This picture, however, did not draw over average but it shows what we can put out more of average advertising. Played Mar. 2-7-12—W. L. Stratton, Chalils Theatre, Chalils, Idaho. Small town patronage.

DOWN TO EARTH: Will Rogers—This picture is very good and will please most everyone. With no extra advertising this picture doesn't do much business. The towns we have had are in fine. If Will draws as well as he did the first time he was here, the picture will be sold, and if the other pictures are as good he will be satisfied. Also played Mar. 26-27. Running time, 72 minutes.—W. L. Stratton, Chalils Theatre, Chalils, Idaho. Small town patronage.

FACE IN THE SKY: Spencer Tracy, Maxon Nixon—It is one of those light, breezy stories that everyone interested in romance will enjoy. Played by our patrons.—Gerald Stettinum, H. & S. Theatre, Chandler, Okla. Small town patronage.

THE FIRST YEAR: Janet Gaynor, Charles Farrell—This picture did the best Sunday and Monday business of any picture we have shown. It's advertising and boosted it high. Although this is not a romance picture this is no time for the exhibitor to rest. Played Apr. 17-19. Running time, 72 minutes.—W. L. Stratton, Chalils Theatre, Chalils, Idaho. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Malby—To our way of thinking, this was fine enter- tainment in every way. But we have had a much talk and not enough of B. F. Brenn. Wish they would use this "laugh getter" more. We need more funny, brightnss and a happy ending more now in this time of depression. Played Apr. 10-11—R. D. Carter, Fairfax Theatre, Kilmanock, Va. Town and country patronage.


HAT CHECK GIRL: Sally Elters, Ben Lyon, Gar- ger Rogers—Although a very pleasing picture, it did not draw and failed to take in film rental. Times are getting too tough here that I cannot handle a picture anything except a picture rated a special and onlly then when I get out plenty of advertising. You cannot make money on any pictures as you lose all you make on the poor drawing cards. Played Apr. 14-15. Running time, 61 minutes.—W. L. Stratton, Chalils Theatre, Chalils, Idaho. Small town patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe—Not nearly as "hot" as we had been led to believe when we read reviews and some exhibitors' reports. It was rather suggestive in some spots and the dance- ing was quite too tct for two- but showed a lot of inge- nuity and did not suggestag and... what have you? Played Mar. 22. A good one for Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.


RACKETY RAX: Victor McLaglen—I did not expect much from this one, as most of the reports published and the reviews of the critics were not too favorable. The picture is a good picture by 40 miles, but there were some problems with the print. Played Mar. 17-18—W. L. Stratton, Chalils Theatre, Chalils, Idaho. Small town patronage.

ROBBERS' ROOST: George O'Brien—This is an excellent Zane Grey picture. Well-dressed nice
MOTION PICTURE HERALD  
May 6, 1933

WORTH THE SUBSCRIPTION

The note which Milton T. Daub, of the Majestic Theatre, Cotulla, Texas, appended to the subscription renewal blank received recently by the circulation department of the Herald, speaks very well for itself, thus:

"I thought I could get along without the Herald, until you started the 'What the Picture Did for Me': That department is worth the subscription price alone."

FLESH: Wallace Beery—Wonderful acting by Beery in Monty Montozzi one of the scenes in "Flesh," and some other scenes in the picture. My wife and I, as good as should be expected from such a cast as the story is not pleasant and it is hard to believe that there could be so innocent. Played Apr. 9-10. Running time, 75 minutes.—H. & S. Theatre, Cotter, Ark. Railroad and general patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—A timely and entertaining picture that will please the home audience. May be a characteristic cause was a terrible disappointment at the box office for me. I first thought it could not be the story. "Darned" what people want in the way of pictures and what they want in key situations it will do more business in small towns. This one might be shown in the theatre on special occasion. This picture has the effect of causing one to have more confidence in the government and being a better citizen. Played Apr. 16-17. Running time, 77 minutes.-R. D. Carter, Theatre, Klamath, Va. Town and country patronage.

KONGO: Walter Huston, Lape Veles—A terrible complemented mixture of nothing. Had a lot of walkouts during the show and I learned very little. When one pays five to see this one, he doesn't expect a lot of big screen action, but he should get it. Leg his pardon and I doubt if that will square it.—E. C. Truax, Delux Theatre, Garber, Okla. General patronage.

THE MASK OF FU MANCHU: Boris Karloff—Though this is a picture, the main department—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.


RASPUNIT AND THE EMPRESS: Ethel, John and Lionel Barrymore—The Academy of Motion Pic- ture Artists suggested that I keep this gold medal on a plate and present it to Lionel Barrymore for the best acting for this or any other year. What a wonderful actor he is. Lots of pictures of the very best. Played Apr. 16-17. Running time, 79 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

SMILIN' THROUGH: Norma Shearer, Leslie Howard—It was a pleasure to bear the pictures rave over this picture. Our local Methodist minister came in to see the picture. He was so pleased with their gold medal on a plate and present it to Lionel Barrymore for the best acting for this or any other year. What a wonderful actor he is. Lots of pictures of the very best. Played Apr. 16-17. Running time, 79 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

WASHINGTON MASQUEURADE: Lionel Barry- more, Karol Morley—A wonderful picture and Barrymore is always good. I was not so much wrong on this one. I traded a 1931 check for it and won. Played Apr. 16-17. Running time, 80 minutes.—G. & A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

WHAT! NO BEER?: Jimmy Durante, Buster Keaton—Very, very popular. Metros is hardly holding up its end. I have been with them about 116. Show at Horn and Morgan, Star Theatre, Hay Springs, Neb. made $71.64, a lot of greenhouse business was done here.

WHISTLING IN THE DARK: Ernest Toyn, Una Merkle—Here is a picture I consider above the average and I have been in the business for years. Played Apr. 9-10.—D. E. Fitzon, Lyric Theatre, Harrietson, Ark. Small town patronage.

WHISTLING IN THE DARK: Ernest Toyn, Una Merkle—Good, interesting picture about an author who falls into the hands of gangsters while he and his girl were going to get married. The gang is trying to get this author to sell his stories. This picture has to tell them how to do it in order to save his marriage. Very interesting and has subtle comedy throughout. Will be the only one in town. Played Apr. 16-17.—G. & A. Troyer, New Lyric Theatre, Cotter, Ark. Small town patronage.

PARAMOUNT

BOILING POINT: Hoot Gibson—About an average western. The plot is weak and it is a picture with a sound track about 1/2in wide sound. Is not up to anything else I have seen this year. Played Apr. 16-17.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin—Here is a picture that serves as fine entertainment. You will enjoy it all. Just one of those pictures that moves right along. It is showing and it is a feeling all the time that it is being done by folks that know their business. Played Apr. 9-10.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HELLO EVERYBODY: Kate Smith—Clean and wholesome but slow moving. Very little entertainment except for Smith's audience. Did not do as well as expected. Played Apr. 16-17.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

HORSE FEATHERS: Poor Marx Bros.—I ran this three days and ran only one picture for the week. They are the only pictures that I have been surprised in, in spite of the extra cost of the feature, I have one of the best. Played Apr. 9-10-11. This is the first time I have made a profit on a picture of this sort. I am going to run this picture again. Guess the depression is about to give us a break. Didn't do as well as I expected. Played Apr. 14-15. I would like to please most everyone who saw it and I ran enough of it. Played Mar. 30, April 1-2. Running time, 68 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. General patronage.

IF I HAD A MILLION: All star—Good picture. Patrons commented very highly. Mar. 30-Apr. 1. Played in this theatre with good results. Played in this theatre with very good results. Played in this theatre with very good results. Played in this theatre with very good results.

ISLAND OF LOST SOULS: Charles Laughton. Robert Montgomery—All the talk was true. I have been formed by Paramount that this picture was not a picture I would want to see. It is a picture that I have greatly believed it was not an ordinary picture and made a little extra billing. The picture has been an average gross and I pulled better than average business and made a few dollars. The general comment on this picture was that it was the picture believed that they would not care to see some scenes in spots but the acting was fine all the way through. I killed it not recommended for children.
MOURNERS IN THE ZOO: Charlie Ruggles—Just another murder picture with which the people have been bored by so many times. But like their chills it will hold them. Otherwise best on a double feature program. Played Apr. 20-21.—H. A. Gwynsoll, Seawanee Garden Theatre, New Orleans, La. General patronage.

MADISON SQUARE GARDEN: Jack Oakin, Martin, Morgan—No drawing power in this community. Title had no meaning to the people. Oakin, Martin and Morgan have no cachet. Played Apr. 16.—D. B. White, Ritz Theatre, Fernandina, Fl. General patronage.

LUXURY LINER: George Brent—A fairly good comedy vehicle. Brent and Joan Blondell are a fairly good team. Played Apr. 16-17. Running time, 76 minutes.—Horn and Hardart Theatre, Hay Springs, Neb. Small town patronage.


UNDER THE TONTO RIM: Stuart Erwin—They tried to make a cowboy out of Stuart Erwin in this picture. This is nothing but a Western. Picture is cheaply constructed and story very weak. Use it on a double program. Played Apr. 15. Running time, 86 minutes.—Troyer, New Lyric Theatre, Greenville, Ill. General patronage.

ANIMAL KINGDOM: Ann Harding, Leslie Howard—Very entertaining. We tried to build up pathway through the very weak story. No attraction whatever, but only did a 60% business. Played Apr. 2-3-4. Running time, 55 minutes.—D. B. White, Ritz Theatre, Hay Springs, Neb. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakin, Martin, Morgan—No drawing power in this community. Title had no meaning to the people. Oakin, Martin and Morgan have no cachet. Played Apr. 16.—D. B. White, Ritz Theatre, Fernandina, Fl. General patronage.

O U R S: That is the way it was. Played Mar. 21-22.—H. A. Gwynsoll, Seawanee Garden Theatre, New Orleans, La. General patronage.

LUXURY LINER: George Brent—A fairly good comedy vehicle. Brent and Joan Blondell are a fairly good team. Played Apr. 16-17. Running time, 76 minutes.—Horn and Hardart Theatre, Hay Springs, Neb. Small town patronage.


UNDER THE TONTO RIM: Stuart Erwin—They tried to make a cowboy out of Stuart Erwin in this picture. This is nothing but a Western. Picture is cheaply constructed and story very weak. Use it on a double program. Played Apr. 15. Running time, 86 minutes.—Troyer, New Lyric Theatre, Greenville, Ill. General patronage.
ANOTHER RIDES THE BAND WAGON

From Warren L. Weber, manager of the Ellwood theatre, Ellwood, Kan., comes a word of approbation for the exhibitor's own department, and a request for additional blanks, which the word accompanied a two-year Herald subscription. Mr. Weber says:

"Let me permit you to congratulate you on reinstating 'What the Picture Did for Me'. This department is much more valuable than any reviewer's opinion and is the main reason I am sending you my subscription. I have been waiting patiently for some blanks, kindly send out a bunch of them. I feel to be a regular contributor and I want to get back on the band wagon. Kindest regards and wishes!"

The blanks, of course, are already on Mr. Weber's desk.

Paramount

BETTY BOOP AND BIMBO: Betty Boop Cartoon—We run all of these cartoons and find them very good. Some are better than others. We especially like Trolley, The Little Theatre, Chalils, Idaho. Small town patronage.


KID STREET: Jack Chalil—This was an old silent set to sound and music and got more laughs than a dozen of the new talkies. Action is what they want, not much plot. Running time, 30 minutes—J. D. Carter, Fairfax Theatre, Kilnamaron, Va. Town and country patronage.

HAPPY HOBOS: Tom and Jerry cartoon—Up to their standard which is an addition to any program—D. L. Flicek, Lyric Theatre, Harrison, Ark. Small town patronage.

PARAMOUNT ACTS: Some of these subjects are very good, while others are not so hot. When booking bookings one should be careful as to the stars. Burns & Allen, are good, Howard rather weak, Lajo very good—W. L. Stratton, Chalils Theatre, Chalils, Idaho. Small town patronage.

SO THIS IS HARRIS: Phil Harris and band—Boys, this will have a good run, but please see to it that there is no trouble with us. There's the type of short they want to see and they tell you so.—G. H. Morgan, Allied Theatre, Derrmort, Ark. Small town patronage.

TWO LIPS AND JULEPS: Masker—Very clever but probably too hot. We do not feel this picture is sure to play. Because some of the crowd didn't get all at it—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Vitaphone

BROADWAY BREVIARIES: Musical revues—Boys, here are the finest things you could possibly put on and we feel that every one of them is a wow and will please every one better than anything else you might run. But we feel that the prices are a bit too high. Very good, though—W. L. Stratton, Chalils Theatre, Chalils, Idaho. Small town patronage.

HEY, POP: Fatty Arbuckle—Same old fatty able to make 'em laugh yet in his comeback. Drew and Arbuckle were to see his stuff, the girls liked his stuff, so they enjoyed it. Extremely good—W. D. Pedigo, Dulux Theatre, Garber, Okla. General patronage.

LOONEY TUNES: All have been good. Pleased the kids. One reel—G. A. Hart, Roxy Theatre, Stratford, Tex. Small town patronage.

THE MEAL TICKET: Jack Pearl—This is the old re-issue that Vitaphone has pulled out of the junk drawer. It's the type of short they want to see and they tell you so. Very good, Friday night—W. L. Stratton, Chalils Theatre, Chalils, Idaho. Small town patronage.

MELODY BANDST: Band acts—The finest one we have ever run. I have dated the tunes as such as they are released and you are running them. Eat them up.—M. C. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.


MERRY MELODIES: We have requests for more. One reel—G. A. Hart, Roxy Theatre, Stratford, Tex. Small town patronage.

MUSIC TO MY EARS: Great entertainment. Most of our music has been in the form of second time—Gladys E. McArdle, Owlt Theatre, Lebanon, Kan. Small town and country patronage.

PASSING THE BUCK: One of the best. As close to a first run photoplay as we ever see—Gladys E. McArdle, Owlt Theatre, Lebanon, Kan. Small town and country patronage.

PLEASURE ISLAND: Brevities—These color musical shorts are making a big hit with our people. Cannot have too many of these. Running time, 18 minutes—B. G. Weber, Roxy Theatre, Hay Springs, Neb. Small town patronage.

PLEASURE ISLAND: Brevities—This is the best of the batch we have seen. Unfortunately we cannot please anywhere. Running time, 18 minutes,—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

SHANTY WHERE SANTA CLAUS LIVES: Great for kids, and the grownups enjoyed it also—Gladys E. McArdle, Owlt Theatre, Lebanon, Kan. Small town and country patronage.

SHERLOCK HOLMES: We tried to figure why they called this a comedy. Two reels—G. A. Hart, Roxy Theatre, Stratford, Tex. Small town patronage.
MOTION PICTURE HERALD

MANAGERS’ ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

TALK RECOVERY!
By WALTER S. CALDWELL
Manager, Loew’s Valentine Theatre, Toledo, Ohio

The Club’s Guest Editor this week, Wally Caldwell, needs no introduction to the majority of members of the Round Table Club. As manager of Loew’s Valentine Theatre, Toledo, Ohio, over a considerable period, he has been a most consistent contributor to this organization. His message radiates a note of good cheer and we too agree that “Recovery” should be TALKED. The door to this department remains open to all who wish to avail themselves of the opportunity to set forth their opinions. This week we add to the ever-increasing list of names: MICKEY GROSS, Sioux City, la.; M. G. KELLER, Oakland, Calif.; TOM OLSEN, Spokane, Wash.; BERNARD SEAMAN, Wilmington, Del.; DAVID “SKIP” WESHNER, New York City, and GABE S. YORKE, New York City.

Talk recovery!
Do it yourself; have your staff do it; have your theatre reflect it. Recovery will come!

This financial earthquake, that jolted our industry and put some of our largest units down for the count of nine, is passing. Every day sees more rays of blessed sunshine seeping into the gloom of the past pessimistic period.

Pretty words? They can be made to come true!
Just as these good old United States are emerging from that “Debil Depresh” so will this gigantic industry of ours rear its shaggy head, give it a few shakes to scatter the grogginess still remaining into space, and rise once more to the high pinnacle it occupied.

But it cannot be done alone, unaided. Each of us, the tiniest cogs in the huge organization, can help. TALK RECOVERY!

Talk it with and to everyone with whom you come in contact. To the milkman (if you’re up that early), to the man on the street (if you’ve laid up your auto), to the boy on the corner from whom you buy your gazettes . . . it’s mob psychology.

Talk it to your staff in the theatre; to your patrons . . . it will become an endless chain of optimism.
But you must believe in it YOURSELF.

That was a great gag about Prosperity being just around the corner. But F.D.R. turned those corners into straight lines and each is heading straight for R-E-C-O-V-E-R-Y!

With our country quite damp again, thanks to a far-sighted and God-gifted leader, we can BREW A NEW CLIENTELE.

I don’t have to remind you that the greatest periods of national prosperity were those when people had money to spend. It’s logical . . . the A-B-C of show business . . . not the I.O.U.

Hence, with breweries again functioning, and the fifty-four big allied industries connected with them making their wheels hum 24 hours a day, a heap of heretofore slacker money is starting to percolate.

And it’s a portion of this money, the nickels, dimes and quarters that were either hoarded or went elsewhere, that we must attract back to our tills.

But can we do it by still preaching and practicing pessimism? You KNOW we can’t!
TALK RECOVERY . . . talk it, sing it, whistle it, hum it!

Recovery is no further away than you want it.
The poets tell us to keep our heads in the clouds . . . common sense tells us to keep our feet on the ground . . . but a happy blending of these two physical, but mythical, factors cannot help but accomplish tangible results.
JOE FELDMAN GOES AFTER PUBLICITY IN BIG WAY IN PHILLY

With Carroll's "Vanities" booked into the Earle Theatre, Philadelphia, Joseph Feldman, manager-director of the house, decided there was too much at stake to take any chances and went after business in a big way. He arranged to have the entire company met at the railroad station by newspaper cameramen and then paraded them through the downtown section of the city in taxicabs which were appropriately bannered for the occasion. Cost of bannering and cabs was entirely absorbed by the taxi concern in lieu of advertising.

As soon as the company finished rehearsal at the theatre Feldman rushed the members around to the studio of the most popular radio broadcasting station in the city, where, in addition to hitting the air waves with a coinking program on opening day, he got in an effective plug for the entire week.

While on the subject of radio, let us mention that Feldman has arranged a fine tie-up with a chain drug store concern and the broadcasting concern that is producing excellent results at the box office. A full half hour of choice time on the best station in the city is paid for by the drug concern, which also advertises the Earle's attractions in all store windows and in back of luncheon soda bars and distributes 50,000 hildren with six-inch space for a plug for theatre and radio. Distribution of special tickets is made through the medium of a Radio Program Club at the station to all writers of fan mail and allows members to participate in the theatre's weekly award of ten pairs of guest tickets. Names of those awarded the tickets are posted each week.

Joe Feldman is a newly elected member of this organization and why this live-wire showman wasn't one of the gang before is all Greek to us. At any rate he's with us now and we'll predict that this department has gained a Class A contributor of show-selling ideas.

NEWSPAPER AIDED HAIRDRESSERS STYLE SHOW SOUTTAR SOLD

Newspaper co-operation is a great thing for a showman and that given F. C. Souttar, manager of the Fox Lincoln Theatre in Belleville, Ill., by Parres of the "Advocate" was no exception to the successful rule, when a "Hairdresser's Style Show" was engineered.

The lead in the paper's review of the extravaganza told the whole story. It read: "Packed to the very doors, the Fox Lincoln Theatre last evening was the scene of one of the finest Style Shows ever presented locally."

It was a great show, and no small part of the campaign's success was due to a double truck co-operative ad in which every participating beauty parlor took space. A gag of gags, the stunt might be termed. One that you, too, can use to good advantage and at little or no cost to your theatre. Why not try it? You can use local girls as models, or the hairdressers will probably supply them.

"Simple and economical," says Lamm.

Deal With Church

Clarence W. Laws, manager of the United Artists Theatre, Berkeley, Calif., is cooperating with church interests in his community. Each Tuesday noon, from 11:45 to 12:30, the house is opened for the "Noon Day Pause," when a minister speaks and there is a musical program by choir and organist. The plate is not passed.
LARRY CARKEY NOW IN GLENS FALLS; IS BUSY AS EVER

A Club S.O.S. recently broadcast in search of Harry Carkey, erstwhile consistent and valuable contributor to this department, produced the desired results and we are happy to announce that he is skippering the Rialto Theatre up in Glens Falls, N. Y., and still very much on the job of selling shows.

As a means of combating depressed business conditions and to dislodge people from bridge tables and other diversion not particularly profitable to theatres, Larry organized a Merchants' Club that is steaming ahead fast.

There are 70 merchants in the group and each one of them, starting Feb. 22nd, came in on a deal to have the theatre supply weekly lots of 100 tickets for the off-night. Although the tickets are sold to the merchants at a discount the night has become equal with Saturday or Sunday trade or about three times as much as on an average day. The deal was scheduled for a four-week period.

Thus, through Carkey's plan, an off-day became one of the best days in the week, to say nothing of building up a lot of good will among merchants, patrons and theatre. We might easily have guessed that he was in the midst of some good merchandising stunt when we listed him with the Club's Missing Persons Bureau. However, now that he's again on the active list all is Jake.

A man of affairs, he will run into Club headquarters when you're in town, Larry. Meanwhile, keep up the good work and let's hear more.

EXEMPLARY RESULTS OBTAINED BY FRISKE ON O'NEILL PICTURE

Following is a brief resume on the campaign made on "Strange Interlude" by William Friske, manager of the Rivoli Theatre, La Crosse, Wis.: Advance work included distribution of 4,000 booklets; 2,000 readers; 300 special tuck cards; special display of mounted stills and 20x40 of Shearer in red gown in best window of large store; planting of star identification gag in paper; preparation of special advance brochures for radio station and broadcast of show from stage during engagement; tie-up with book store on book; lobby display of Shearer and Gable cutouts, and a Max Factor tie-up for display in beauty department of large store.

We believe the above is the first report the Club has received on campaigns waged by Friske and now that we have him on the active list we'll be looking for further news of what's going on at the Rivoli.

DO IT NOW!

Showmen who contemplate changes or repairs in their theatre's ventilating equipment are reminded that now is the time to take care of such matters. Those who feel their apparatus is O.K. for the coming summer are reminded that a test of the cooling plant is essential at this time so as to be certain that everything is in good condition and ready to function.

Particular attention should be given to the lubrication of the motors, bearings on fans, etc., as this is one of the major causes for expensive breakdowns. Regular inspections, even during the winter months, necessary to avoid dried up oils or grease cups.

Before starting any electric motor that has been idle for any length of time, the commutator should be thoroughly cleaned; clean off the brushes and check over all connections. Pumps and switches, too, must be gone over. You will find that all of the above suggestions can be handled on a single morning in company with your projectionist, assistant and janitor. To delay is to risk finding yourself without ventilating or cooling when you need it a little later on.

KEEP AN EYE ON LOCAL EVENTS!

At this time of the year many street and outdoor events are being planned by schools and local organizations, and five-wire shomewill arrange to "shoo" as many of these events as possible.

Most members are aware that they can take regulation standard film themselves and thus save the expense of a cameraman, especially if they happen to be located where it is difficult to obtain the services of a good man.

So watch out for events, such as Decoration Day parades, etc., and don't overlook the spectators. Get slow panoramas shots of them; they'll surely want to see what they look like in a motion picture. All representative groups attending outdoor rallies should also be taken separately.

Don't forget to order some prints.

Another good stunt is to keep in close touch with the promoters of outdoor events in order to help them out in case of rain. It is possible to hold some of them in the theatre and a move of this sort breeds additional good will. Also, don't forget to banner your car with appropriate copy to let the crowds know when and where they can see the local shots.

LOUIE CHARNINSKY MANAGING THEATRE AT INDEPENDENCE, KAS.

The many friends of Louie Charninsky recently at the Wareham Theatre, Manhattan, Kas., will be interested to hear that this well known exploiter of the middle west is stepping along at his usual pace on his new assignment at the Booth, Independence, Kas.

For instance, take a look at the accompanying photo. The gadget is known as a Wasp auto, operates just like its grown-up brothers and can do 20 miles per hour when the foot is heavy. Louie used it on the streets of Manhattan to exploit "Strangers in Town" and it attracted plenty of attention. Soon it will be closely identified with Wareham advertising.

Other stunts recently used by Charninsky included a street bally of a donkey half-blanketed to exploit "Half Naked Truth"; a kiddies' morning show for 684 boys and girls in connection with "Little Orphan Annie," and parade after the show, and a number of other ballyhoos.

Although Louie was in Manhattan but a couple of months we hear he knows everyone in town, which is further testimonial to his good showmanship. We'll be telling you all more about his work at Independence in forthcoming issues.

LONDON SHOWMAN IS EXPLOITATION ARTIST AND ALWAYS ON GO!

Exploitation abroad has become as fervent and high-powered as in movie-conscious America, and that is nowhere better evidenced than in the case of the show-selling of Harry B. Harris of the Exchange Cinema in Lincoln, England.

Just a paragraph will have to suffice for Harry's doing, but you can bet the angles would catch a lot of space if we had it to spare, in view of the "Olive in a Life-Time" campaign he put on by making up some excellent posters, in screaming colors, and tying up a local automobile agency and the picture; a window display was created in the car store and arranged by Harry; special booklets supplied by the "U" exchange were distributed; advance teasers ad crept through the newspapers; and the lobby and front of theatre were extremely well decorated. Keep that work up, Harry; it's something more than a once in a lifetime thrill.

GIVE-AWAY PROVED GOOD BOX OFFICE FOR JOE DE ROSA

Give-away of an auto and a stage show proved a most profitable trade boosting stunt for Joe De Rosa, manager of Loew's Paradise Theatre, Bronx, New York City.

Wally Allen, who handles publicity for de luxe Loew houses in the Metropolitan district, worked with De Rosa and the net result of the night was $1,000 above normal. It was arranged to have the girls in the stage show appear at one of the large stores in the neighborhood and this gag alone produced a five-column cost-free ad. The auto was displayed in the lobby for 12 days in advance, with give-away handled in the usual fashion.

WOODEN STANDARDS HELPED JOE HEWITT EXPLOIT KATE SMITH

As an advance teaser for the appearance of an auto rigged with loud speaker to advertise "Hello Everybody," Joe Hewitt, manager of the Lincoln Theatre, Robinson, Ill., placed 15 wooden standards in flagpole holes in sidewalk pavement in the business section, each topped with a circular card imitation of a "mike" and carrying title of picture.

Joe advises his Club that the standards only cost 45 cents each, exclusive of the painting and lettering, which he did himself.
"BEER WITH ME" SAID BINSTOCK, BUT AMBER BREW WAS MISSING

Lobby displays are more or less duck soup to Paul Binstock, manager of the Republic Theatre, Brooklyn, New York, and one would think that since Paul has been turning them out year after year he would more than hit his peak.

But that isn't so. He seems to figure out new angles with each one he presents, and so we offer in evidence his work on "What, No Beer?" The photo will give you an idea of how the display looked. It was complete in every detail, even to the angle of the beer keg, and headlines from the daily newspapers announcing that the house had voted beer.

However, Paul pulled a funny slant on this that we think will give you a chuckle, as it did a lot of his patrons. He advertised that free beer and pretzels would be given away in the lobby during the showing of the picture but, unfortunately, through the first day's rush of the amber brew around Greater New York, Binstock was unable to go through with his plan.

There he was, with plenty of patrons and plenty of pretzels—but no beer. The patrons would file up to the "speakeasy," get their pretzels, then look around and say: "What, No Beer?"

Binstock answered by pointing to the display.

Maybe Columbus, Not B'way!

During the recent "Bank Holiday" J. Real Neth's Grand Theatre, Columbus, Ohio, inserted a newspaper ad which carried an I. O. U. coupon and head reading, "See the Show...We'd Like You to See It." This was further stated that payment be made on or before a certain date and space was reserved for name and address. This would be a great gag to try out along our own New York City's main stem. Oh, yeah!

"Beer with us, friends," invited Paul Binstock.

FINN'S TOM THUMB WEDDING SCORED A BIG HIT WITH FANS

Most all Round Tablers are familiar with the staging of a Tom Thumb Wedding and will agree, we believe, that an affair of this sort provides a pleasing break in theatre routine when properly tuned. Dan Finn, Warner director of New Haven district, likes them so well that he's been staging the stunt all along the line; and we also have the word of Johnny Scanlon, manager of the Warner Theatre at Torrington, Conn., who said on stage in regular fashion and the cast was recruited from talent in a local dancing school.

Johnny advises the Club that he's been engaged in the promotion of a new stunt called a Magic Show. Briefly, he has a tie-up with the local dealer in a popular priced auto (in this case the "Magic Chevvy") whereby it costs the dealer about $25 to engage the services of Magician Schwartz to stage his act of pulling rabbits, pigeons, etc., from within one of the new cars, proving beyond a doubt the magic qualities of the auto. Catch on? In return the auto dealer gets a week on the screen, one car displayed on stage during act, a lobby card, and program and newspaper mention. The kiddies get the rabbits and plenty of candy to boot and the theatre a cost-free stunt.

As usual, Johnny Scanlon's activities are interesting. We've got just one kick to make, however, and that is Johnny's inclination to go into hiding at intervals. Now that he's out in the open again, we'll hope to let his brother showmen know more about his work.

DANNEBERG USED GIRL ON STREET TO SELL "FRISCO JENNY"

When exploiting "Frisco Jenny" out at the Lake Theatre, Cleveland, Sid Dannenberg, head of the Warner theatre force in that city, had a girl dress up in a costume worn during "Jenny's" time and then sent her out "on the street" and into department stores. She carried a large supply of "Frisco Jenny" calling cards, with address and telephone number of the Lake Theatre. These she handed out on the streets and then made a complete tour of every store, stopping at various counters to ask for some article at the counter. She then gave the girl one of her cards and requested a phone call when the article came in.

Here's a shot of the ensemble...
CLARENCE PETERSON
former manager of the Orpheum Theatre, Sioux City, Iowa, has been placed in charge of the Princess, Des Moines.

HARRY LANKHORST
has been appointed manager of the Trivoli Theatre, Hawarden, Iowa.

JERRY SHEA
pioneer showman, has reopened Shea's Theatre, Toronto, Canada, on a dual feature policy.

OTTO LOCHBAUM
will reopen the President Theatre, San Francisco, Calif., the latter part of April with a policy of two features and five acts of vaudeville at a 25-cent top night.

J. C. STROCK
manager of the Granada Theatre, Minneapolis, Minn., was recently elected president of the Uptown Business Men's Association.

HARRY SMITH
former manager of Warner's Capitol Theatre, Springfield, Mass., is now holding down the job of assistant to Nathan Goldstein.

W. E. SHIPLEY
manager of the Gem and Empire Theatres, Salt Lake City, and his assistant, P. C. Patterson, were in Pasadena, Calif., during the recent earthquake.

ROLLIN STONEBROOK
manager of the Alabama Theatre, Birmingham, Ala., is back in harness again after ten days' illness. George Neelans, assistant, pinch-hit during Stonebrook's absence.

NATE SANDLER
former branch manager for Pathé at Des Moines, has reopened the Valley Theatre, Missouri Valley, Iowa, a house recently closed by Pudlix.

T. J. SALMON
who formerly operated a theatre at Decatur, Iowa, has reopened the Ponca, Ponca, Neb.

L. M. GARMAN
veteran Orpheum Circuit manager and recently with Fox in K. C., is now at the helm of the Iowa Theatre, a 2,000-seat at Cedar Rapids.

JACK LEVIN
has reopened the Auditorium Theatre, Baltimore, with a policy of vaudeville and short films at 25 cents top evenings.

WILLIAM BARTLETT
is the new manager of the RKO Orpheum Theatre, Brooklyn, N. Y., replacing Fred Cuneo, resigned.

GEORGE DELIS
manager of the Palace Theatre, Canton, Ohio, has announced that his house will change from straight pictures to vaudeville or musical shows after Lent.

WILLIAM J. TUBBERT
will have charge of the Strand Theatre, Syracuse, N. Y., when that house reopen, as well as supervision of Kohl's Henry Earl, continues as assistant. Leonard Sang, former manager of the Strand, has been transferred to Buffalo to look after RKO real estate.

W. C. SEARS
formerly of Nyack, N. Y., has been appointed manager of the Orpheum, first run house at Davenport, Iowa. I. H. Grossman has been named assistant.

ALVIN HABLES
will take over management of the Real Joy Theatre, King City, Calif., succeeding Leslie Hables.

VERNE A. WOOD
has been named manager of the Minor Theatre, Arcata, Calif., reopened after being dark for some time.

C. A. MESHKLE
has reopened the Lyric Theatre at Bellefield, N. D.

FORREST WHITE
has acquired the Augus Theatre, San Augustine, Tex., from W. M. Wade. White has worked hard and put the house on a profitable basis. Good pictures and advertising has done its work, he says.

A. R. PENNA
is the new skipper of the Alamo Theatre at Alamo, Tex.

R. H. OUELLETTE
has been appointed manager of the Dixie Theatre at Brooklyn, Miss.

CHALLE JANIS
one of our good members, has been appointed manager, or should we say manageress, of the Ziegfeld Theatre, New York City, recently taken over by Loew's. Good luck to your health.

BERNARD RAYFORD
formerly manager of the Towers in Louisville, Ky., has been appointed manager of the Princess in Henderson. This is the newly remodeled Grand Opera House which burned down a month ago.

GEORGE ALLISON
former manager of the Ritz Theatre in Jersey City, has been transferred and is now holding the reins of the Roosevelt in Union City.

ROBERT G. WOOD
for the past three years manager of Universal's Rival and Granada Theatres, Indianapolis, has taken over management of the Paramount, Hammond, Ind., now being operated by its owners.

ARNOLD STOLTZ
formerly production manager of the Earle Theatre in Philadelphia, has sold a nautical musical comedy which will be produced in the fall. The title is "Knots To You!"

EDWARD J. BURKE
formerly assistant manager of the Fox Theatre, Brooklyn, N. Y., has been appointed manager of the Old Roxy Theatre, New York City.

MAC KRIM
has just taken over the Granada Theatre in Detroit and, according to him, it's one of the most beautiful 2,000-seat houses in the neighborhood. Good luck to you, Mac.

DAVID BECKER
formerly of Bloomfield, N. J., has just joined WALLY NEITHOLD and is managing his Palace Theatre in Morristown, N. J. Both of these boys are old members and we hope to hear more from this team.

NAT HOLT
RKO divisional director at Cincinnati, was host to managers and executives of his division at a pep meeting. The meeting was essentially a get-together affair and when Nat stages one of them, you can depend on its success.

CRESS SMITH
formerly managing the Harris Theatre in Donora, Pa., is now at the helm of the Ritz in Pittsburgh.

R. F. WYNNE and LOUIS F. BACH
have leased the property at 728 N. Highland Avenue, Atlanta,Ga., and will reconstruct it into a motion picture house. They plan to spend $10,000 on altering the building.

L. H. KILLINGSWORTH
has reopened the Liberty Theatre at St. Helena, Calif. This theatre operator has long been associated with amusement enterprises in the North Bay district.

F. W. SIEGEL
has taken a lease on the National Theatre, Stockton, Calif., from the Midland Theatres Corp., Trustee.

C. G. VARN and A. T. HAYES
have opened their new theatre, the Bay, at Panama City, Fla. House is meeting with marked success since its opening.

J. M. COOKE
has opened the new Wayne Theatre at Mount Olive, N. C.

HARRY BOTT
is at the helm of the St. Cloud Theatre, Kissimmee, Fla. New projectors and RCA sound system have been installed.

ARTHUR J. MENARD
formerly assistant manager of the Allyn, Hartford, Conn., has been appointed manager of the Rialto at New Britain, Conn.

WALTER MARION
has acquired the Holyoke Theatre at Holyoke, Mass., from Dwight Gilmore.

JAMES WIST
has been named manager of the Royal Theatre at Hartford, Conn. This makes his fourth year with Warner Bros.

BOB BROWNING
has reopened the Criterion Theatre, Enid, Okla., again with first-run pictures at 25-cent top. House is doing fair business with the new policy.

W. G. HULL
has been appointed manager of the Fallon Theatre in Fallon, Nev., succeeding C. L. EVANS.

DAVID GLAZER
is the new manager of the Roxy Theatre, Oakland, Col., reopened under the direction of CHARLES CARROLL and JOSEPH BLUMENTHAL, operators of the American Theatre.
SIX MONTHS CLUB INDEX!

FROM NOV. 5TH TO APRIL 29TH

The following articles appeared in one or two pages as feature stories and can be used as complete manuals for the subjects they cover. Reprints of some are available upon request of accredited members.

Various Forms of Advertising
Added Selling Slen—Gary Carr
Defeat December Slump—Jack Jackson
About Printers' Ink—Dan Krendel
Avoiding Liability—M. M. Berger
Across the City Desk—Irving Sinclair
The Theatre Front—Irving Sinclair
Start New Year Right—Hugh Boland
Do People Read Your Ads?—E. S. C. Coppock
Study Sales Angles—H. C. Browne
Small Town Theatre Operation—Mr. & Mrs. Tom Edwards
Chamber of Commerce Activity—Jack Jackson
Theatre Economies
Ad Make-Up—Joe Feldman and Ken Long
Ammunition for Lanten Dec."—Manager's File
Easter Egg Hunt...
No Cost Style Shows...
Parking Tieup Ideas...
Showman's Bag of Tricks—Bunny Bryan

Please Take Note!

Beginning May 20 the SHOWMAN'S CALENDAR, which has been appearing piecemeal for the month in each issue, will make its appearance in complete form for one month in advance. December, it will continue to appear approximately the middle of each month in the same form. It is also planned to publish the Club Monthly Index in the same issue and thus combine these two ready references in a single copy.
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

**ALLIED PICTURES**

**Features**

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<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Cowgirl Comer</td>
<td>Nea Gibson</td>
<td>45 mins.</td>
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<tr>
<td>The Great Man's Choice</td>
<td>Roberta Worth</td>
<td>65 mins.</td>
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<tr>
<td>Behind the Scenes</td>
<td>Roberta Worth</td>
<td>75 mins.</td>
</tr>
<tr>
<td>At the Seaside</td>
<td>Roberta Worth</td>
<td>85 mins.</td>
</tr>
<tr>
<td>Little Miss Marker</td>
<td>Roberta Worth</td>
<td>95 mins.</td>
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**Coming Feature Attractions**

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- Jan.
- Apr.
- Dec.
- Jan.
- 64.
- 28
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- E.
- 10
- Bow-Owsley-Todd

**CHESTERFIELD**

**Features**

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<td>Little Miss Marker</td>
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**FOX FILMS**

**Features**

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**FEUER FILM ASSOCIATES**

**Features**

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<td>Dead Man's Hand</td>
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**EQUITABLE PICTURES**

**[Distributed through Majestic]**

**Features**

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**FIRST DIVISION**

**Features**

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<tr>
<td>Big Drive, The...</td>
<td>John Wayne</td>
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<tr>
<td>Gene Grey...</td>
<td>Barbara Stanwyck</td>
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**FIRST NATIONAL**

**Features**

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<td>Joan Blondell</td>
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<tr>
<td>Central Airport</td>
<td>Richard Barthelmess</td>
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**COMING FEATURE CHART**

- Nea Gibson
- Roberta Worth
- Jan.
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- Bow-Owsley-Todd

- Roberta Worth
- Jan.
- 64.
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- Bow-Owsley-Todd

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### MAJESTIC Features

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<th>Running Time</th>
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</thead>
<tbody>
<tr>
<td>Cruiser, The</td>
<td>Evelyn Brent, H. B. Warner</td>
<td>Oct. 1</td>
<td>1 hr., 72 min.</td>
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<tr>
<td>Little Caesar</td>
<td>Ken Murray, Louise Beavers</td>
<td>Feb. 23</td>
<td>1 hr., 14 min.</td>
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<tr>
<td>The Last Tycoon</td>
<td>Lina Upson, Willard Marston</td>
<td>Jan. 31</td>
<td>1 hr., 52 min.</td>
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<tr>
<td>The Napoleon</td>
<td>Pat O'Brien, Evelyn Brent</td>
<td>Apr. 17</td>
<td>1 hr., 32 min.</td>
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<tr>
<td>World Gone Mad, The</td>
<td>Pat O'Brien, Evelyn Brent</td>
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### MAYFAIR Pictures

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<tr>
<td>All-American Madam</td>
<td>Helen Chandler, Leon Wray</td>
<td>Apr. 1</td>
<td>1 hr., 31 min.</td>
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<tr>
<td>Galahad</td>
<td>F. Brian Briscoe, George King</td>
<td>Jan. 15</td>
<td>1 hr., 17 min.</td>
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<tr>
<td>Faithfulness</td>
<td>F. Ballard, B. Montgomery</td>
<td>Feb. 14</td>
<td>1 hr., 36 min.</td>
</tr>
<tr>
<td>Fast Living</td>
<td>John Gilmore, John Carroll</td>
<td>Mar. 10</td>
<td>1 hr., 15 min.</td>
</tr>
<tr>
<td>Fish Hooks</td>
<td>Richard Coe</td>
<td>Apr. 8</td>
<td>1 hr., 39 min.</td>
</tr>
<tr>
<td>Gabriel Over the White House</td>
<td>Elizabeth Mead, John Barrymore</td>
<td>Mar. 28</td>
<td>1 hr., 20 min.</td>
</tr>
<tr>
<td>Looking Forward</td>
<td>Lionel Atwill, Helen Lange</td>
<td>Apr. 28</td>
<td>1 hr., 33 min.</td>
</tr>
<tr>
<td>Lord of the Rings</td>
<td>John Gilbert, Susan Peters</td>
<td>Apr. 12</td>
<td>1 hr., 26 min.</td>
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<tr>
<td>Make Up Your Mind, The</td>
<td>Bert Kelmar</td>
<td>Nov. 4</td>
<td>1 hr., 10 min.</td>
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<tr>
<td>Out of the Dark</td>
<td>Harold North, Jean Barrymore</td>
<td>May 27</td>
<td>1 hr., 24 min.</td>
</tr>
<tr>
<td>Reap the Wild Wind</td>
<td>Richard Dyer, Virginia Gilmore</td>
<td>Mar. 15</td>
<td>1 hr., 33 min.</td>
</tr>
<tr>
<td>Silent Night</td>
<td>Ernst Toplis, Ruth Berkey</td>
<td>Feb. 4</td>
<td>1 hr., 38 min.</td>
</tr>
<tr>
<td>White Wedding</td>
<td>John Gilbert, Susan Peters</td>
<td>Apr. 30</td>
<td>1 hr., 27 min.</td>
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### METRO-GOLDWYN-MAYER Features

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<tr>
<td>Barefoot Boy</td>
<td>Ramon Novarro, Myrna Loyd</td>
<td>Feb. 25</td>
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<tr>
<td>Clear All Wires</td>
<td>Lee Tracy, Bertha Hume</td>
<td>Feb. 10</td>
<td>1 hr., 30 min.</td>
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<tr>
<td>David's Brother, The</td>
<td>Cedric Hardwicke, Kay Kinsman</td>
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<tr>
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<td>F. Ballard, B. Montgomery</td>
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<td>1 hr., 30 min.</td>
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<tr>
<td>Fast Living</td>
<td>John Gilmore, John Carroll</td>
<td>Mar. 10</td>
<td>1 hr., 15 min.</td>
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<tr>
<td>Gabriel Over the White House</td>
<td>Elizabeth Mead, John Barrymore</td>
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<td>1 hr., 20 min.</td>
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<td>Nov. 4</td>
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<td>Richard Dyer, Virginia Gilmore</td>
<td>Mar. 15</td>
<td>1 hr., 33 min.</td>
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<td>Feb. 4</td>
<td>1 hr., 38 min.</td>
</tr>
<tr>
<td>White Wedding</td>
<td>John Gilbert, Susan Peters</td>
<td>Apr. 30</td>
<td>1 hr., 27 min.</td>
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### MONOGRAPH PICTURES CORPORATION Features

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<tr>
<td>Black Beauty</td>
<td>Alex, Kirkland-Esther Ralston</td>
<td>Apr. 13</td>
<td>1 hr., 25 min.</td>
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<tr>
<td>Broadway Bound</td>
<td>Bob Steele</td>
<td>Apr. 18</td>
<td>1 hr., 40 min.</td>
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<tr>
<td>Casey Jones</td>
<td>All Star</td>
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<td>1 hr., 35 min.</td>
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<tr>
<td>Cheek to Cheek</td>
<td>Ruby Keeler, Billy Blue</td>
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<td>Fighting Chang</td>
<td>Burt Lancaster</td>
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<td>Bob Steele</td>
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<td>High Voltage</td>
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<td>Lucky Lutgens</td>
<td>Ben Holt, Helen Foster</td>
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<tr>
<td>Mad Love</td>
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<td>Other Mother</td>
<td>Bob Steele</td>
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<td>Special Delivery, The</td>
<td>Jacki French</td>
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<tr>
<td>Spooked</td>
<td>Pauline Frederick</td>
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<td>The Strange Newcomer</td>
<td>James Cagney</td>
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<td>1 hr., 30 min.</td>
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<td>West of Singapore</td>
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<tr>
<td>Yellow Bird</td>
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### RKO RADIO PICTURES Features

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<tr>
<td>Airplane Kid</td>
<td>Lou Bagget, Ann Harding</td>
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<td>1 hr., 40 min.</td>
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<tr>
<td>Clueless</td>
<td>Leonard H. Ormsby, Olive O'Shea</td>
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<td>1 hr., 20 min.</td>
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<tr>
<td>Conquerors, The</td>
<td>Charlie Ruggles, Lottie Atwell</td>
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<tr>
<td>Dr. Jekyll and Mr. Hyde</td>
<td>John Bowers, Louise Coghill</td>
<td>Mar. 11</td>
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<tr>
<td>Enigma</td>
<td>Bess Flowers, Charlie Ruggles</td>
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<td>1 hr., 25 min.</td>
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<tr>
<td>From Here to Eternity</td>
<td>Alfred Lunt, Genevieve Tobin</td>
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<td>1 hr., 30 min.</td>
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<tr>
<td>Girl From Max's House</td>
<td>Nancy Carlin, Don Boudreau</td>
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<tr>
<td>Heart of the City</td>
<td>John Carradine, Dorothy Lamour</td>
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<tr>
<td>International House</td>
<td>Peggy Hopkins, John Hoyt</td>
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<td>1 hr., 25 min.</td>
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<tr>
<td>Mail Call</td>
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<td>1 hr., 20 min.</td>
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<td>May Plane</td>
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<td>Story of a Love</td>
<td>Carol Dempster, Charles W foote</td>
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<td>Story of the Three Wise Men</td>
<td>Dorothy Lamour, Don Boudreau</td>
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<td>The Ten O'Clock Lady</td>
<td>Margaret Whiting, Joseph Hall</td>
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<tr>
<td>The Voice of Baum</td>
<td>John Carradine, Dorothy Lamour</td>
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<td>1 hr., 20 min.</td>
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### Coming Feature Attractions

- **Paramount Publicity**
  - **Title**: A Bedtime Story
    - **Star**: Maurice Chevalier, Helen Twelvetrees
    - **Release Date**: April 23, 1933
    - **Running Time**: 37 minutes
  - **Star**: Stuart Erwin, Bela Lugosi
    - **Release Date**: April 23, 1933
    - **Running Time**: 41 minutes

- **RKO Radio Pictures**
  - **Title**: Diamond Highway
    - **Star**: Gabby Hayes, William Gargan
    - **Release Date**: March 20, 1933
    - **Running Time**: 1 h., 30 min.
  - **Title**: The Voice of Baum
    - **Star**: John Carradine, Dorothy Lamour
    - **Release Date**: March 20, 1933
    - **Running Time**: 1 h., 30 min.
THE RELEASE CHART--CONT'D

COLUMBIA

<table>
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<tr>
<td>CINO</td>
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LAMBS GAMBOLS

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EDDIE BECHER

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SCRAPPY CARTOONS

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<td>Geni</td>
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SILLY SYMPHONIES

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UNA VOREY

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EDUCATIONAL

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METRO-GOLDWYN-MAYER

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PUGLISI

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PARADISE

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PARADISE

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PARAMOUNT PUBIX

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HOLLYWOOD ON PARADE

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### (THE RELEASE CHART—CONT'D)

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<td><strong>ONE REEL ACTS</strong></td>
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<tr>
<td>Be Like Me.</td>
<td>Feb. 18, 33</td>
<td>1 reel</td>
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<tr>
<td>Breaking Even</td>
<td>Sept. 30</td>
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<tr>
<td>Drunkard's Dream</td>
<td>June 13, 33</td>
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<tr>
<td><strong>PARAMOUNT PICTORIAL—NEW SERIES</strong></td>
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<tr>
<td>No. 1—Mists of the Morro</td>
<td>Aug. 12</td>
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<tr>
<td>No. 2—Fashions in the Personality</td>
<td>Sept. 9</td>
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<tr>
<td>No. 3—Making Friends In the Year—Radio Star</td>
<td>Oct. 7</td>
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<tr>
<td>No. 4—Distinctive Hair for Domestic Use</td>
<td>Nov. 4</td>
<td></td>
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<tr>
<td>No. 5—Is This Guinea</td>
<td>Dec. 23</td>
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<tr>
<td>No. 6—Land of the Sow and Shave</td>
<td>Mar. 30</td>
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<td>No. 7—This Is Queenie</td>
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<td><strong>SCREEN SONGS</strong></td>
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<td>Ain't She Sweet</td>
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<tr>
<td>Barbara Stanwyck</td>
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<td>Debbie Reynolds</td>
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### STATE RIGHTS

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### UNITED ARTISTS

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<tr>
<td><strong>Mickey Mouse</strong></td>
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<tr>
<td>Mickey's Romantic Night</td>
<td>Aug. 8</td>
<td>1 reel</td>
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<tr>
<td>Mickey's Unwelcome Pants</td>
<td>Sept. 2</td>
<td>1 reel</td>
</tr>
<tr>
<td>Mickey's Happy Trousers</td>
<td>Oct. 1</td>
<td>1 reel</td>
</tr>
<tr>
<td>Mickey's Silly Symphony</td>
<td>Nov. 12</td>
<td>1 reel</td>
</tr>
<tr>
<td>Mickey's Merry Widow</td>
<td>Dec. 13</td>
<td>1 reel</td>
</tr>
<tr>
<td><strong>SILLY SYMPHONIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>UNITED ARTISTS</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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*Note: The image contains a list of movie titles and release dates, which are not transcribed here due to the complexity and length of the text. The list is part of a larger chart that includes running times and other information about film releases.*
### Universal

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>O.S. Cartoons</td>
<td>Apr. 23</td>
<td>1 reel</td>
</tr>
<tr>
<td>Butcher Boy, The</td>
<td>Sept. 30</td>
<td>2 reels</td>
</tr>
<tr>
<td>Busby Berkeley</td>
<td>May 1</td>
<td>1 reel</td>
</tr>
<tr>
<td>Carnival of Crime</td>
<td>Nov. 24</td>
<td>2 reels</td>
</tr>
<tr>
<td>Czar of the Screen</td>
<td>June 18</td>
<td>2 reels</td>
</tr>
<tr>
<td>Death of a Great Dane</td>
<td>Feb. 18</td>
<td>2 reels</td>
</tr>
<tr>
<td>Death of the Rink</td>
<td>Apr. 1</td>
<td>1 reel</td>
</tr>
<tr>
<td>Eggplant</td>
<td>June 15</td>
<td>2 reels</td>
</tr>
<tr>
<td>Great Dane</td>
<td>Nov. 12</td>
<td>1 reel</td>
</tr>
<tr>
<td>Hi and Lo</td>
<td>Sept. 25</td>
<td>2 reels</td>
</tr>
<tr>
<td>I Love My Wife</td>
<td>Apr. 6</td>
<td>2 reels</td>
</tr>
<tr>
<td>The Man Who Lived Twice</td>
<td>Oct. 15</td>
<td>2 reels</td>
</tr>
<tr>
<td>The Passion of Dr. Holmes</td>
<td>May 2</td>
<td>1 reel</td>
</tr>
<tr>
<td>The Princess and the Pea</td>
<td>May 30</td>
<td>2 reels</td>
</tr>
<tr>
<td>Through the Arm</td>
<td>Sept. 7</td>
<td>2 reels</td>
</tr>
<tr>
<td>Wild and Woolly</td>
<td>Nov. 21</td>
<td>1 reel</td>
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</table>

### Shorts

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Buttercup</td>
<td>Sept. 30</td>
<td>2 reels</td>
</tr>
<tr>
<td>Chance of Rain</td>
<td>Oct. 17</td>
<td>2 reels</td>
</tr>
<tr>
<td>Cyclist</td>
<td>May 12</td>
<td>2 reels</td>
</tr>
<tr>
<td>Death of a Great Dane</td>
<td>Feb. 18</td>
<td>2 reels</td>
</tr>
<tr>
<td>Death of the Rink</td>
<td>Apr. 1</td>
<td>1 reel</td>
</tr>
<tr>
<td>Eggplant</td>
<td>June 15</td>
<td>2 reels</td>
</tr>
<tr>
<td>Great Dane</td>
<td>Nov. 12</td>
<td>1 reel</td>
</tr>
<tr>
<td>Hi and Lo</td>
<td>Sept. 25</td>
<td>2 reels</td>
</tr>
<tr>
<td>I Love My Wife</td>
<td>Apr. 6</td>
<td>2 reels</td>
</tr>
<tr>
<td>The Man Who Lived Twice</td>
<td>Oct. 15</td>
<td>2 reels</td>
</tr>
<tr>
<td>The Passion of Dr. Holmes</td>
<td>May 2</td>
<td>1 reel</td>
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</table>

### One-Reel Comedies

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Devil in Disguise</td>
<td>June 19</td>
<td>1 reel</td>
</tr>
<tr>
<td>Devil's Delight</td>
<td>May 12</td>
<td>1 reel</td>
</tr>
<tr>
<td>Disguised</td>
<td>July 25</td>
<td>2 reels</td>
</tr>
<tr>
<td>Disguise</td>
<td>June 28</td>
<td>2 reels</td>
</tr>
<tr>
<td>Disguise</td>
<td>July 25</td>
<td>2 reels</td>
</tr>
<tr>
<td>Disguise</td>
<td>June 28</td>
<td>2 reels</td>
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</table>

### Two-Reel Comedies

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bridge of Docks</td>
<td>Sept. 25</td>
<td>2 reels</td>
</tr>
<tr>
<td>Bridge of Docks</td>
<td>Sept. 25</td>
<td>2 reels</td>
</tr>
<tr>
<td>Bridge of Docks</td>
<td>Sept. 25</td>
<td>2 reels</td>
</tr>
<tr>
<td>Bridge of Docks</td>
<td>Sept. 25</td>
<td>2 reels</td>
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### Specials

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<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Yonezawa's Visit</td>
<td>July 18</td>
<td>1 reel</td>
</tr>
<tr>
<td>Your Technicolor and More</td>
<td>Aug. 17</td>
<td>1 reel</td>
</tr>
</tbody>
</table>

### Strange as It Seems Series

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Happy Family</td>
<td>Jan. 23</td>
<td>2 reels</td>
</tr>
<tr>
<td>It's a Shy Kid</td>
<td>Dec. 29</td>
<td>1 reel</td>
</tr>
<tr>
<td>It's a Shy Kid</td>
<td>Dec. 29</td>
<td>1 reel</td>
</tr>
<tr>
<td>It's a Shy Kid</td>
<td>Dec. 29</td>
<td>1 reel</td>
</tr>
</tbody>
</table>

### Universal Comedies

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Quiet Night</td>
<td>May 31</td>
<td>1 reel</td>
</tr>
<tr>
<td>Atlas the Professor</td>
<td>Mar. 13</td>
<td>2 reels</td>
</tr>
<tr>
<td>Boys Will Be Boys</td>
<td>Sep. 12</td>
<td>2 reels</td>
</tr>
<tr>
<td>Family Troubles</td>
<td>Jan. 19</td>
<td>2 reels</td>
</tr>
<tr>
<td>Flatfoot</td>
<td>Oct. 19</td>
<td>2 reels</td>
</tr>
<tr>
<td>Headache</td>
<td>Nov. 16</td>
<td>2 reels</td>
</tr>
<tr>
<td>Hissing Love</td>
<td>Dec. 25</td>
<td>2 reels</td>
</tr>
<tr>
<td>Hitting Trouble</td>
<td>Mar. 13</td>
<td>2 reels</td>
</tr>
<tr>
<td>Kid Gloves</td>
<td>Dec. 21</td>
<td>1 reel</td>
</tr>
<tr>
<td>Lights Out</td>
<td>Dec. 24</td>
<td>2 reels</td>
</tr>
<tr>
<td>Military Man</td>
<td>May 10</td>
<td>1 reel</td>
</tr>
<tr>
<td>Missionaries</td>
<td>Dec. 28</td>
<td>2 reels</td>
</tr>
<tr>
<td>O. A. U.</td>
<td>June 30</td>
<td>2 reels</td>
</tr>
<tr>
<td>Officer, Save My Child</td>
<td>Nov. 7</td>
<td>2 reels</td>
</tr>
<tr>
<td>Police Woman</td>
<td>Apr. 5</td>
<td>2 reels</td>
</tr>
<tr>
<td>Pickup Men</td>
<td>Jan. 25</td>
<td>2 reels</td>
</tr>
<tr>
<td>Room Mates</td>
<td>Feb. 22</td>
<td>2 reels</td>
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</table>

### Vitaphone Shorts

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
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</thead>
<tbody>
<tr>
<td>Big V Comedies</td>
<td>Sept. 7</td>
<td>2 reels</td>
</tr>
<tr>
<td>Frank Albertson</td>
<td>May 5</td>
<td>2 reels</td>
</tr>
<tr>
<td>Great Dane</td>
<td>Nov. 12</td>
<td>1 reel</td>
</tr>
<tr>
<td>Life of a Great Dane</td>
<td>Dec. 25</td>
<td>1 reel</td>
</tr>
<tr>
<td>O. S.</td>
<td>May 1</td>
<td>1 reel</td>
</tr>
</tbody>
</table>

### Motion Picture Herald

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baby Face</td>
<td>May 6</td>
<td>22 mins</td>
</tr>
<tr>
<td>Money Talks</td>
<td>Feb. 27</td>
<td>22 mins</td>
</tr>
<tr>
<td>The Big Tease</td>
<td>May 22</td>
<td>22 mins</td>
</tr>
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</table>

### Organ Song-Nats

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Love's Last Night</td>
<td>June 8</td>
<td>2 reels</td>
</tr>
<tr>
<td>Love's Last Night</td>
<td>June 8</td>
<td>2 reels</td>
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### Pepper Pot

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smoke</td>
<td>Feb. 21</td>
<td>2 reels</td>
</tr>
<tr>
<td>Smoke</td>
<td>Feb. 21</td>
<td>2 reels</td>
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</table>

### Sport Thrills Series

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<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watch</td>
<td>Apr. 17</td>
<td>2 reels</td>
</tr>
<tr>
<td>Watch</td>
<td>Apr. 17</td>
<td>2 reels</td>
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</tbody>
</table>

### Two-Reel Comedies

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
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</thead>
<tbody>
<tr>
<td>Dandy</td>
<td>June 20</td>
<td>2 reels</td>
</tr>
<tr>
<td>Dandy</td>
<td>June 20</td>
<td>2 reels</td>
</tr>
<tr>
<td>Dandy</td>
<td>June 20</td>
<td>2 reels</td>
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### World Travel Talks

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Day</td>
<td>May 10</td>
<td>1 reel</td>
</tr>
<tr>
<td>A Day</td>
<td>May 10</td>
<td>1 reel</td>
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</table>

### World Adventures

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adventures of the World</td>
<td>May 6</td>
<td>22 mins</td>
</tr>
<tr>
<td>Adventures of the World</td>
<td>May 6</td>
<td>22 mins</td>
</tr>
<tr>
<td>Adventures of the World</td>
<td>May 6</td>
<td>22 mins</td>
</tr>
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### Universal Serials

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
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</thead>
<tbody>
<tr>
<td>Adventures of the World</td>
<td>May 6</td>
<td>22 mins</td>
</tr>
<tr>
<td>Adventures of the World</td>
<td>May 6</td>
<td>22 mins</td>
</tr>
<tr>
<td>Adventures of the World</td>
<td>May 6</td>
<td>22 mins</td>
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</tbody>
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**THE RELEASE CHART--CONT'D**

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**DE-REEL COMEDIES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baby Face</td>
<td>May 6</td>
<td>22 mins</td>
</tr>
<tr>
<td>Money Talks</td>
<td>Feb. 27</td>
<td>22 mins</td>
</tr>
<tr>
<td>The Big Tease</td>
<td>May 22</td>
<td>22 mins</td>
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</table>

**JOE PENNER COMEDIES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
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<tbody>
<tr>
<td>Money Talks</td>
<td>Feb. 27</td>
<td>22 mins</td>
</tr>
<tr>
<td>Money Talks</td>
<td>Feb. 27</td>
<td>22 mins</td>
</tr>
<tr>
<td>Money Talks</td>
<td>Feb. 27</td>
<td>22 mins</td>
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**POT PEPPER (NEW SERIES)**

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</thead>
<tbody>
<tr>
<td>Smoke</td>
<td>Feb. 21</td>
<td>2 reels</td>
</tr>
<tr>
<td>Smoke</td>
<td>Feb. 21</td>
<td>2 reels</td>
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</table>

**S. S. VAN DINE MYSTERY SERIES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Murder</td>
<td>Apr. 17</td>
<td>2 reels</td>
</tr>
<tr>
<td>Murder</td>
<td>Apr. 17</td>
<td>2 reels</td>
</tr>
</tbody>
</table>

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**SERIALS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adventures of the World</td>
<td>May 6</td>
<td>22 mins</td>
</tr>
<tr>
<td>Adventures of the World</td>
<td>May 6</td>
<td>22 mins</td>
</tr>
<tr>
<td>Adventures of the World</td>
<td>May 6</td>
<td>22 mins</td>
</tr>
</tbody>
</table>
East

May

4—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York, President, Hal Home; Secretary, Al Sherman.

5—MPTO of Western Pennsylvania: Directors' meeting, at 425 Van Braam Street, Pittsburg, President, William R. Wheat, Secretary, Fr. J. Brennan.

8—Associated Assistant Directors' Association: General and executive board meetings, at 910 South Broadway, Chicago, President, Aaron A. Saperstein; Secretary, Harry H. Lasker.


10—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles, President, Carl Laemmle; Manager, Harold B. Link.

14—Motion Picture Producers and Distributors of America: Quarterly meeting, at 28 West 44th Street, New York, President, Will H. Hays; Secretary, Carl Milliken.


West

May

1—International Alliance of Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood, Lew C. Bix, business representative.

2—Federated Motion Picture Studio Crafts: Weekly meeting, at North Beachwood Drive, Hollywood, President, Charles E. Leasing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood, President, George Landy; Secretary, Sam W. B. Cohen.

Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood, President, James Gordon; Secretary, Adabelle Driver.

Assistance League: Monthly meeting of executive committee, at 5604 DeLongpre Avenue, Hollywood, Managing director, Mrs. Lee Wray, Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood, President, H. D. Martin; Secretary, A. P. Speede.

United Scenic Artists of America, Local 235: Monthly meeting, at 2560 North Beachwood Drive, Hollywood, President, Charles E. Leasing; Vice-president, William B. Cullen.

22—Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood, President, George Landy; Secretary, Sam W. B. Cohen.

Assistance League: Board of directors' meeting, at 5604 DeLongpre Avenue, Hollywood, Managing director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood, President, H. D. Martin; Secretary, A. P. Speede.

June

5—Motion Picture Projectionists Local of Chicago: Annual reception and ball, at Trianon Ballroom, Chicago, Business manager, Tom Maloy.

8—Eastern Motion Picture Golf Tournament: Semi-annual tournament, at Riverside Club, Westchester, Chairman, John Wilde Allocco; Committee members, Maurice D. Kann, Don M. Menereau, et al.


The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood, President, George Landy; Secretary, Sam W. B. Cohen.

Independent Theatre Owners of Southern California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles, President, G. A. Metzger.

Assistance League: Board of directors' meeting, at 5604 DeLongpre Avenue, Hollywood, Managing manager, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood, President, H. D. Martin; Secretary, A. P. Speede.
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Theatre Seating
A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager
RAY GALLO, Eastern Advertising Manager

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QUIGLEY PUBLISHING COMPANY, 1790 BROADWAY, NEW YORK

MARTIN QUIGLEY, Publisher and Editor-in-Chief
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CHICAGO: 407 South Dearborn Street
HOLLYWOOD: Pacific States Life Bldg.

CABLE ADDRESS: Quigpubco
LONDON: 41 Redhill Drive, Edgware
NEW YORK TEL.: Circle 7-3100

Better Theatres (with which is incorporated The Showman) is published every fourth week as Section Two of Motion Picture Herald: Terry Ramsaye, editor. Member of Audit Bureau of Circulations. All editorial and general business correspondence should be addressed to the New York office. All contents copyrighted 1933 by Quigley Publishing Company and except for properly accredited quotations, nothing appearing herein may be reproduced without written permission. Every precaution is taken to ensure the safety of unsolicited manuscripts and photographs submitted, but the publishers hereby deny all responsibility for them in case of mutilation or loss. Branch office managers: E. S. Clifford, Chicago; Wid Gunning, Hollywood. London representative: W. H. Mooring. Other Quigley Publications: Motion Picture Daily, Hollywood Herald, The Motion Picture Almanac (published annually) and The Chicagoan.
Observations

For the summer of 1933 the air in theatres will not be frigid. It will be merely cool. Or better still, conditioned.

Several of the larger theatre operators have already issued instructions that the ice must be taken out of advertising copy, lobby displays and other exploitation material. In the words of one official, “The summer cooling of theatres has been over-sold.” Probably he didn’t mean just that. The truth of the matter is that when cooling equipment was less common, theatre managements, over-anxious to create competitive advantages, had their usual recourse to superlatives. Cool became cold, language that should have been temperate became positively arctic.

Of course the polar-bear and icicle method of exploiting cooling facilities was not at first so very much at variance from the actual air conditions inside the theatres. Early equipment took little cognizance of any factor except temperature, and the public, quitting a blistering sidewalk for the promised relief beyond the lobby, soon found that it had in truth been suddenly plunged into an igloo, and mayhap a drafty one at that. People began to blame their summer colds on the last visit to the cinema, and those polar bear cut-outs and marqueses fringed with icicles lost their friendliness.

Today summertime air conditions in the theatre can be quite different. The technique of cooling has been changed in the most modern of equipments. Today cooling at its best is a seasonal application of equipment which has for its all-year purpose the maintenance of the most beneficial atmospheric conditions. Of these conditions, temperature is but a single factor.

Temperature, relative humidity and pressure—these are the inseparable triumvirate that determines breathing conditions for the patron. None of them alone, but all of them together make for the effective temperature that is management’s only guide to the healthful comfort of its customers.

And how many managements can actually control the effective temperature of their auditoriums? Relatively few, even today. Most of them haven’t the necessary equipment at their disposal. The reason is two-fold: The manufacturer has not yet found the demand for complete air conditioning equipment sufficiently great to permit a price low enough for it to compete with simpler equipment which superficially serves the immediate purpose; and the public does not create a greater demand because it thinks of summer comfort in the theatre only in terms of temperature.

The new viewpoint to be expressed by many leading theatres this summer, although intended only to remove the public’s suspicions of those facilities which have so often created only chills and colds, may also serve to suggest to the public the difference between true air conditioning and mere cooling. RKO, for example, has adopted the slogan, “Conditioned air, carefully cooled.” In general the trend this summer will be toward emphasis on comfort and health provided for scientifically with apparatus capable of producing all the conditions necessary to comfort and health. And the public may learn to choose its summertime theatres accordingly, resulting ultimately in a demand for a more general distribution of complete air conditioning equipment in our theatres.

In the meantime we should wish the manufacturer to look more interestingly upon such possibilities in the theatre field and seek the development of fully effective equipment in models better adapted to it in price.

Some interesting comparisons suggest themselves in the “Motion Picture Dollar” graph published in the April 29th issue of MOTION PICTURE HERALD. For one, the Theatre’s payroll with the entire cost of Production. Even the fabulously high-priced prima donnas and the yes-men of Hollywood could not give Production a better percentage of the whole Motion Picture Dollar than 18.2, while theatre employees take 24.7%.

Depreciation and maintenance (refurnishing, re-equipping, supplies, etc.) costs the theatre branch of the industry as much as electricity and heat—5.1% of all the money expended in the making, distributing and retailing of film entertainment! That is 75% of the total spent by the theatre in advertising and exploitation. And one-third of Exhibition’s charges in rent, real estate and taxes. It is 65% of the entire amount spent for prints, the operation of exchanges, the advertising of product, and the maintenance of the distributors’ home offices. Depreciation and maintenance of the theatre property costs nearly one-fifth the amount paid by the theatre for merchandise to sell.

The motion picture theatre, as a physical property alone, is a pretty important part of this business.—G. S.
15 MILLIONS TOO MUCH FOR INSURANCE

By C. H. Gray

Thirty millions a year for fire indemnity, 90% of it covering theatres—and the survey disclosed this huge burden on the industry could be halved.

FIRE INSURANCE costs the motion picture industry in the neighborhood of thirty million dollars a year. The true amount is probably more, rather than less, but because of accounting conditions and the lack of proper records, only an estimate is possible.

Of this thirty millions, at least 90% is paid for fire insurance on theatre properties. And this annual burden of thirty millions of dollars in premiums should be cut in half—could be reduced to approximately that extent if proper steps were taken.

A survey which I have supervised of the motion picture industry's fire hazards and resources of fire defense furnishes the basis for these statements.

Disregarding the huge sums spent for fire extinguishing agencies which are supplied by taxation and do not register directly in the consciousness of the average person, it is obvious that in the last analysis the amounts paid for indemnity through fire insurance must have a fundamental relation to the losses which fire prevention or extinguishing agencies do not prevent. In other words there must be paid in premiums enough to cover the insured losses plus the profits and operating expenses of the insurance companies underwriting the risks.

The act of drawing a check in payment of insurance premiums forcefully registers this item in the mind and gives it an importance greater than that commonly given to the other economic elements of the fire waste. In fact, to many people, fire loss and fire insurance appear to be the same thing. The result is their indifference to fire prevention: they are ordinarily willing to leave to the insurance companies what appears to be the latters' affair.

The indifference with which the motion picture industry has treated fire prevention work, and particularly the cost assessed on it for fire insurance indemnity, has meant an annual expenditure running into millions of dollars. It is true that the loss record of the industry has improved materially in the past few years, due, principally, to improved construction of buildings, better understanding of hazards and the sound establishment of the business. Due to this advancement in physical and moral resources, the industry merits drastic reduction in fire insurance rates. The further application of modern fire prevention methods, there is every reason to expect that the industry as a whole could be one of the lowest rated classes from an insurance standpoint. Such results are not only to be desired because of the financial saving, but any business so charged with public interest is under a peculiar public obligation to make its properties as safe from hazards as possible.

There is no source within or without the industry that can furnish complete, or even approximate, statistical information on the industry's fire losses and fire insurance costs. This is somewhat surprising when it is considered that probably in no other department of the business there would be such a lack of information as to what costs actually are. Apparently, no one having anything to do with the industry's insurance matters has been interested in knowing what its indemnity should cost. Insurance is no different from any other commodity used in business, its cost is easily ascertainable—as a matter of fact, its cost is controlled by the industry itself! By properly safeguarding the hazards of the business, losses can be reduced to a minimum, so that the insurance premium cost will amount to the actual expense of conducting the insurance business, plus a reasonable profit.

In stock company fire insurance, the expense ratio to premiums has constantly risen, and now, although much too high, is generally 50%; this, plus 5% for profit, which is the customary allowance, leaves 45% of the premiums paid to defray the cost of losses. Is it not reasonable to suppose that if fire losses are eliminated or reduced to the vanishing point, that 45% would represent a saving in reduced rates? There is no question at all about that. Loss prevention pays, not only in dollars and cents, but in social improvement as well. American industries are not yet awakened to the serious economic significance of the fire waste, and until active forces of fire prevention education are successful in registering their objectives, our industries will continue to be drained of their resources by an easily preventable waste. Fire departments should evolve out of mere water-throwing agencies into fire prevention organizations whose successes are registered in reduced insurance rates. The modern fireman should not be kept continuously inactive in the firehouse only to go out and endanger life and limb in fires which should not be permitted to occur. A much more intelligent disposition of energy and knowledge should be made in inspection work and investigations of hazard conditions, in the light of such investigations. This leads at once to the subject of fire insurance premium rates whenever the matter of fire prevention is projected.

There can be no intelligent rate-making without complete classified loss experience as a basis upon which to work. This is the crux of the whole rating subject. The lack of such classified experience is the reason the fire underwriting fraternity is so woefully open to criticism. It is the reason the motion picture industry is paying millions of dollars per annum excessively in insurance premiums. No one can defend the present method of levying rates on the industry, yet no one has done anything about it. To be charitable, perhaps we might say that the fire insurance rating boards attempt fairly to apportion the aggregate premiums among the various classes, but lack the necessary experience data to provide complete equity in this distribution.

As our purpose is to determine the basis of fire insurance rates applying to the industry, a brief statement of the fundamentals of fire insurance rating is necessary for a clear understanding of the problem.

In the early days of the fire insurance business, buildings only were accepted as a fire risk. The fire hazards of occupancy were little apparent to the insurer, and he concerned himself only with that class of construction. Buildings were either brick, stone or frame, and for evident reasons the risk to the insurance company varied according to construction. Rates on wooden buildings were about double those applying to brick ones, and all buildings in each class were written at one rate.

Gradually commercial and industrial activity increased, new hazards of occupancy came into the field, power hazards were introduced, and insurance coverage was extended to contents as well as to buildings. As a result, a more complicated method for the selection of fire risks came into use, known as the "group system."

Buildings were divided into three classes according to the occupancy. Such classes were designated as "non-hazardous," "hazardous" and "extra-hazardous." This was the beginning of the complicated rating system of today, whereby selection of risks and the corresponding rates applying are governed by details of construction, hazards of occupancy, exposure, protection and many other factors.

Insurance has been and always is the dispersion of the effect of destruction; the distribution of loss over a wide area and
among many people, and, consequently, a distribution of the cost of insurance among a great many people. The budget which the insurance companies must necessarily raise consists of the value of property destroyed by fire, plus the expense of doing business, plus a reasonable profit. The cost of doing business is relatively fixed; it may vary during periods and in different territories, but such variance can be determined readily.

The value of insured property destroyed by fire is more variable. The fire loss is influenced by certain known factors, and likewise by intangible factors, such as characteristics of people and business conditions. In addition, weight must be given to unpredictable circumstances, such as earthquakes and conflagrations, which can be determined only by averaging experience over many years. It is apparent that the problem of determining rates is one of great complexity and is to be understood only by a consideration of the detailed factors which compose the rating technique.

Complex as the problem is, there is no mystery surrounding its solution. It is the result of evolution; a problem with which many generations of brilliant minds have labored, and during all these years, experience has been, and still is, the only sound foundation for rate structures. This evolution may not be complete; in fact, it is generally felt that the so-called "scientific" rating falls short of meriting such a description. The general foundations have been built, but it is realized that further refinement can be obtained. The insurance companies themselves are in a position to do this if they compile their experience and apply it to making specific rates measure more equitably the hazards of the property and its loss-cost. The insurance companies have been slow to move in such direction, consequently rates today are still made on a judgment basis rather than on an experience basis. The only relief in sight for a particular class or industry is to compile its own loss experience and determine beyond a doubt what its loss cost actually is and what it should pay for indemnity.

MEASUREMENT of fire hazard is the prime function of insurance rating. The problem then resolves itself into what are fire hazards of any property. Broadly speaking, they are:

(1) Element of the risk, itself.
(2) Element of place.
(3) Element of time.

Element of the Risk Itself—The basis for the classification of various properties under this heading are: construction, occupancy, exposure and protection. Modern rating has produced detailed methods for the differentiation of each of these factors.

Under construction, such matters are considered as material and design: brick, fire-resistant or frame, the stairway and elevator arrangements, the type of roof sheathing construction, height of buildings, skylights and numerous other features that either retard fire, or help to spread it.

Under fire hazards of occupancy, heat, power, light, labor, number of tenants, special fire hazards and their arrangement, and other similar details are considered.

The exposure factor to be considered in any property depends on the likelihood of a fire in an adjacent structure entering through windows or other wall openings. As well as by direct ignition of the building itself.

Under protection, such matters as the efficiency and size of the fire department, fire alarm systems, water supplies, automatic sprinklers, watch service, inside fire protection, are taken into account.

Element of Place—This division of rate making is probably the least understood. As fire insurance business grew, it became apparent that the fire hazard did not depend solely upon the individual character of the property itself. The ratio of the fire loss to the amount at risk in different parts of the country varies materially. Fire companies generally use the experience of a given state in fixing premium income, though the fire loss record of the larger cities is also taken into account.

To illustrate: From 1880 to 1915, inclusive, the amount of loss in cents for each $100 of risk varied in different states as indicated by the following:

<table>
<thead>
<tr>
<th>State</th>
<th>Losses per $100 of risk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conn.</td>
<td>$0.44</td>
</tr>
<tr>
<td>N. J.</td>
<td>.44</td>
</tr>
<tr>
<td>Penn.</td>
<td>.53</td>
</tr>
<tr>
<td>Mass.</td>
<td>.60</td>
</tr>
<tr>
<td>N. Y.</td>
<td>.38</td>
</tr>
</tbody>
</table>

There follows a very important conclusion. The fundamental basis of stock company insurance is that, as far as possible, the ratio of premium income to the amount of loss must be constant for sound operation.

With the above variation in loss cost, it is apparent that a constant loss ratio can be maintained only by variation of rates in different sections. It is clear, therefore, that a comparison of the rates on similar buildings in two cities, or even in two states, can be, at best, only a very rough comparison. The comparison may mean nothing at all as to the justness of either rate.

ALL THIS means that the general level of rates in any territory depends on the fire loss experience of that territory. This fire loss experience, on which the general level of rates depends, is indicated by construction and occupancy hazards, the general intangible factor of fire department morale and efficiency, climatic conditions, characteristics of peoples, commercial and economic factors and many

(Continued on page 24)
SMALLEY'S NORWICH theatre represents a recent design for a motion picture theatre in a town of 8,000—the city of Norwich, seat of Chenango County in New York State. It is a one-floor house of the atmospheric type (which, here and there, still persists), with a decorative treatment of Spanish pattern. Victor A. Rigaumont was the architect.

The theatre was erected for operation by the Smalley circuit of theatres prominent in this section, with headquarters in Cooperstown, N. Y. The seating capacity is 1,000, with chairs (by American Seating Seating Company) arranged in an arc-form now conventional but still not always employed in the smaller houses.

The building is of steel construction, with facing of white brick and terra cotta. It is 60 feet wide and 155 feet deep, and adjoining it is a parking space with a drive leading thereto. The marquee is finished in colors to match the terra cotta trim.

The theatre is entered through an entrance lobby and a foyer, the latter just to the rear of the auditorium, supplying a standee area and passage to stairs leading to a small mezzanine on either side of the projection room. This mezzanine arrangement represents an ingenious solution of the space problem in that each of the two levels provides a lounge, one for men and one for women, with toilet facilities adjoining. These lounge areas are practically a part of the auditorium, and they permit a full view of the screen.

The lobby has a slightly sloped floor of red tile. Poster frames and the side walls are done in silver and blue. The ceiling is stepped to realize better proportions between the depth and the height, and from it are suspended chandeliers of rusty-finished wrought iron.

The shallow foyer area is divided from the auditorium by a shoulder-high partition of stucco finish and done in tan. Woodwork is of natural finish. On either side is a staircase leading to the mezzanine levels referred to above. Off the men's mezzanine is the manager's office. The foyer is fully carpeted in Wilton velvet.

Following a Spanish atmospheric treatment, the auditorium has a vaulted ceiling of plaster tinted in blue, sky-fashion, and walls with plaster motifs in a relief pattern employing Spanish windows of colored glass, red tiled eaves and vine-covered lattices. The walls have a color ground of tan. Upon the ceiling is produced the usual atmospheric star-and-cloud effect. Lighting is by wrought iron fixtures, augmented by concealed lights of decorative function. At the rear the tan stucco wall surface is ornamented with foliage and awnings, the latter roofed the lounges.

Adjoining the proscenium arch are wide, iron-railed carpeted steps leading to the stage and exterior through Spanish doorways, over which are ports of natural wood, which in turn are surmounted by Spanish urns containing foliage. The stage is 60 feet wide and 25 feet deep, with a 40-foot climb to the gridiron.

Projection equipment includes Simplex projectors, Western Electric sound system and Brenkert lamps, spots and effect machines.

Air conditioning is of blower-ventilator type, with equipment located just below the projection room. Heating is by radiation.

As the accompanying photographic reproductions indicate, this design provides excellent viewing conditions. The throw and lateral range of vision are rather long, but the angles of both vision and projection approach the ideal. When the fundamental purposes of the theatre are thus served, its decorative treatment perhaps may be waived as a matter of taste, until the time comes when decoration more generally ceases to serve mere decoration, but beautifies the theatre in serving the screen.
COOLING THE THEATRE FOR COMFORT

By HARRY LEID

THE AIR IS COOLED IN THE MAIN WASHING CHAMBER, which contains a spray of chilled water issuing from nozzles especially designed for the purpose. The pressure at the nozzle is usually from 15 to 25 pounds. The temperature of the water is always from 40° to 50° in temperature. The air is delivered to the theatre through a series of ducts (plenum system) and in the new systems is passed downward into the theatres, where it circulates to the breathing zone. The outlets are distributed throughout the auditorium, foyer and lobby ceilings and the balcony softs.

Under the auditorium chairs are located so-called "mushrooms," or intake openings through which the air is returned to ducts carrying part of it back to the air washer for cleansing and mixing with fresh air from the outside prior to recirculation.

IT SHOULD always be remembered that the primary function of cooling is merely analogous to that of heating—that is, to create a temperature which with proper control of the humidity, the pressure and the purity of the air, represents normal atmospheric conditions for comfort and health. There are two classes of people to be considered: the patrons who enter the theatre for only a short time, and the employees who spend the entire day in this air-conditioned environment. If the contrast between conditions in the theatre and those outside is too great, patrons are subject to two definite reactions. Upon entering they feel mildly chilled; upon leaving the theatre for the hot street, they experience a severe shock. The causes of such reactions on the part of patrons should be avoided. Upon entering the theatre their reaction should always be one of distinct pleasantness.

Now the shock upon leaving the theatre that is haphazardly cooled, and cooled without proper provision for all the factors, is not alone due to the difference in the temperatures of theatre and street. That difference is extremely important, but the shock may also be due to the saturation of the patron's clothing, effected by excessive amount of moisture in the air of the conditioned area.

Those in charge of a theatre and its equipment should always remember that the contrast between outside and inside conditions is a majority factor in deciding what temperatures and humidities should be maintained in the theatre.

These considerations point to the desirability of an outside dry-bulb temperature differing from that of the outside air in the order of about 15° under maximum outside conditions, and approaching more nearly to the outside temperature as the latter approaches 80° Fahrenheit.

The temperature of the cooled air can be 80° when the outside air is 90°; 75° when the outside air is 85°; and 72° when the outside air is 80°; while the relative humidity should not be greater than 60% when the temperature in the theatre is 80°, nor greater than 65% when the air is 72°.

Prior to putting the equipment in operation the most thorough inspection of every part of it should be made in order to insure continuous operation during the summer months. During the winter 75% of it has been closed down.

Throughout operation of the equipment constant attention should be paid to the water used in connection with the washing of the air. This water should be changed daily, since the air, if circulating through impure water, would soon take on a disagreeable odor. The water picks up a surprising amount of dirt. This water should never be allowed to rise much above 50° in temperature.

The manager should be on the alert to see that the atmospheric conditions, not only with respect to temperature but with respect to the humidity and circulation, are proper for normal comfort. He should take hourly reading of his thermometers, which should be placed throughout the theatre. If he finds that the temperature and humidity are at too great a variance, he should communicate at once with the engineer, or with whomever is in charge of the equipment, so that the latter can make an immediate adjustment.

Some common-sense advice from a ventilation engineer on Harry Moskowitz's staff in charge of Loew's Theatres maintenance.
COLOR IN THE LIGHTING OF THEATRES

By FRANCIS M. FALGE

Giving the principles of a technique which can be so valuable today in making older theatres appear new and attractive again.

The lighting of theatres is of special importance today because many attractions such as stage presentations, orchestral and organ music, have perforce been dropped under the necessity of reduced expenditures. In some instances managers have appreciated the value of lighting as a simple and inexpensive means of embellishing their program and creating in the minds of the public a desire to come to their theatre rather than to some other. More theatres should find this course profitable.

For some years the accepted principles in the lighting of theatres have been expounded and have found their way into our newer theatres with gratifying results. The Radio City theatres are examples of the highest development of this art. Their lighting will continue to be a most valuable asset to the box-office. Today, however, the older theatres, once attractive and progressive leaders in their community, but whose novelty has worn off, can regain a large measure of new interest by renovating their lighting. In many cases no major changes are necessary; rather, a better understanding and more liberal application of the well established principles of light and color.

Table I—The Effect of Colored Light on the Appearance of Colored Objects

<table>
<thead>
<tr>
<th>Natural Color of Object</th>
<th>Color of Light Illuminating the Objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black</td>
<td>Red, Orange, Yellow, Green, Blue, Violet</td>
</tr>
<tr>
<td>White</td>
<td>Red, black, Orange, Yellow, Green, Blue, Violet</td>
</tr>
<tr>
<td>Gray</td>
<td>Red, Orange, Yellow, Green, Blue, Violet</td>
</tr>
<tr>
<td>Red</td>
<td>Red, shade, Scarlet, Orange, Brown, Purple, Reddish, black, Black</td>
</tr>
<tr>
<td>Orange</td>
<td>Red, Orange, Yellow, Greenish Yellow, Green, Blue, Violet</td>
</tr>
<tr>
<td>Yellow</td>
<td>Orange, red, Orange, Yellow, Greenish Yellow, Green, Blue, Violet</td>
</tr>
<tr>
<td>Light</td>
<td>Red, Yellow, Greenish Green, Blue, Violet</td>
</tr>
<tr>
<td>green</td>
<td>Red, shade, green, Yellow, green, Blue, Violet</td>
</tr>
<tr>
<td>Deep</td>
<td>Black, Greenish Black, Green, Blue, Violet</td>
</tr>
<tr>
<td>Light</td>
<td>Violet, Dark, Yellowish Blue, Blue, Violet</td>
</tr>
<tr>
<td>blue</td>
<td>gray, gray, Blue, Blue, Blue, Violet</td>
</tr>
<tr>
<td>Deep</td>
<td>Purple, Blue, Blue, Blue, Violet</td>
</tr>
<tr>
<td>blue</td>
<td>Red, shade, Red, Blue, Blue, Violet</td>
</tr>
<tr>
<td>Violet</td>
<td>Red, black, Purple, Red, Blue, Violet</td>
</tr>
<tr>
<td>Rose</td>
<td>Red, tint, Black, Black, Blue, Violet</td>
</tr>
</tbody>
</table>

From “Light and Color in Advertising and Merchandising,” by M. Luckiesh.

(D. Van Nostrand Co., New York.)

There is a very general popular misconception of the characteristics of colored light which has had a marked influence on theatre lighting and has resulted in the general belief that colored light is governed by purely "cut-and-try" methods. There is, to be sure, a factor of experience and skill, as well as one of discrimination, in relating the color or colors of light to a given scene to create the appropriate atmosphere and to produce the most effective nuances. But the production of colors in all their myriad shadings and relative values is a matter of applying definite and well known physical laws. The facts of the matter give us a new concept of color and its use. Much of it is dependent on an understanding of the simple diagrams which follow and which should be thoroughly mastered.

Figure 1, which illustrates the mixture of the three primary colors of pigments, is radically different from Figure 2, which is the mixture of light. Although two primaries of pigment, blue-green and red-purple, are not greatly different from those of light which are blue and red, the third primary varies radically. With pigment it is yellow, and with light it is green. Furthermore, the mixture of the three primary pigments produces black, whereas three beams of light projected so as to lap produce white.

White light is made up of all the colors of the spectrum or "rainbow"—essentially consisting in red, orange, yellow, green and blue. The light from incandescent sources similarly has a continuous spectrum. All colors occur but in relative amounts determined by the temperature of the source. Thus in light from a gas-filled lamp there is relatively more blue and green than in the "warmer" light from a vacuum lamp.

Colored Light may be produced from white light by placing a color filter in the rays of light or by allowing light to be reflected from a colored object. This is illustrated in Figure 3.
From this it is apparent that in either case light of colors other than those desired is absorbed. As already indicated, there is only a certain amount of light of a particular color in the white light from a given source. In the case of 40-watt natural-colored gas-filled lamps, for instance, the percentage of really red light is 4% to 8%

of the white. Pure blue is less than 1%, and green 5% to 10%. The amber, yellow and tinted lamps, such as old rose, flame-tint, and ivory, have much higher transmission values, ranging from 40% to 70%. It should be plain, therefore, that colored light in this case is not produced as such, but is obtained by a process of elimination—by absorbing light with filters which is called selective transmission, or by absorbing light by the use of a colored opaque material, which is called selective absorption.

With other light sources, however, a narrower range of colors is produced. Neon tubes, for instance, produce orange-red light; mercury, blue-green; and sodium, yellow. In these cases the light is deficient in the other colors which make up white, and naturally the other colors could not be obtained by placing filters over the tubes.

**Effect of Intensity and Area**

The relatively small percentage of light of each of the colors in white light explains the lack of brightness of these colors. Theoretically this would seem to mean that if blue and red were to be closely associated, about five to ten times as much blue wattage would be required. This is not true in practice, however, because the pure colors have a colorfulness which to a great extent compensates for their lower intensity. Then, too, the effectiveness of a color depends on the colors around it. It should be remembered, however, that a relatively small percentage of white light falling on the purer colors will tend to desaturate them, and in the case of blue, wash out the color almost completely.

The effect of various colors is greatly affected also by the area of color in question. With small areas, for instance, our preferences for colors may extend to the purer ones, but in the case of large areas the tints are generally preferred. It is hard to improve on nature, for instance, and you will rarely find anything but tints and shades in nature where space is boundless.

Our homes also indicate a preference for the conservatism of tints. In the case of a theatre lighted all in a single color, one is likely to be so immersed in that color that the eyes become fatigued and the color no longer appears as upon first exposure, but is washed out and disappointing.

**Light itself is invisible,** but objects become visible only when light falls upon them. For instance, rays of light are seen only because of impurities in the atmosphere. In the case of color this is carried a step further—the object appears to be colored because of the nature of its surface, which absorbs light of some colors and reflects the light of others. The object therefore appears to be a certain color be-

![Fig. 3.—Selective transmission of colored light.](image1)

**GREEN FILTER**

![Fig. 4.—Selective absorption of colored light.](image2)

cause the light of that particular color is reflected. This is illustrated in Figure 4. As an example, if red light falls on an object which has the ability to reflect red, the object appears to be red. If instead the object is capable of reflecting only a little red light but is a good reflector of green, the object will appear a dark brown or black. If an object is composed of elements which allow a number of colors to be reflected, white light falling on the object will cause the reflection of each of these colors. Similarly, if a colored light falls on an object which transmits that color as well as a number of others, the object then appears the color of the light.

These fundamental facts allow an estimate (See Table 1) to be readily made of the color of various objects under different colors of light. As indicated in Table 1, an object capable of reflecting a certain color would theoretically appear to be that color if light of the same color were to fall on it. However, as previously mentioned, the object actually appears gray unless contrasted with another color.

**Effect of Environment**

What appears to be a surface of one color as viewed in one set of surroundings may give a quite different impression when the color or intensity of the surroundings is changed. For instance, a gray square surrounded by green will seem to be pink, and in the case of colors which are placed close together each color appears more satu-

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(Continued on page 23)
SOUND EQUIPMENT LEASES

By LEO T. PARKER

Concluding an analysis begun in the April 8th issue of law involved in the leasing of reproduction apparatus

VARIOUS PLANS have been devised by patentees to avoid the Sherman and Clayton Acts. However, the courts do not hesitate to look through these obscurities. For instance, in a leading case, Straus v. Victor Talking Machine Company (243 U. S. 469), it was disclosed that a manufacturer of machines required each purchaser to sign a contract that a license plate was to be attached to each machine after the user had paid $200 royalty. The license plate contained a notice that users of the machines were privileged to use the machines without payment of further royalties, provided they purchased accessories from the patentee.

In holding the license notice void and of no effect, it is interesting to observe that the Supreme Court of the United States said:

"It thus becomes clear that this license notice is not intended as a security for any further payment upon the machine, for the full price, called a royalty was paid before the plaintiff (patentee) parted with the possession of it."

Distinguishing Lease and Sale

HOWEVER, READERS should not confuse the legal right of a patentee to restrict the use of patented devices distributed under a valid license agreement. In other words, a licensed user of patented equipment is bound to abide by the reasonable terms of a license contract by which the patentee agrees for a stipulated sum to permit the theatre owner to use a particular invention for specified purposes in a limited territory.

Under these circumstances the patentee receives remuneration in accordance with the rights granted the theatre owner or licensee, and the latter is bound to abide by the agreement.

However, as previously explained, a license contract may be invalid for many reasons. Generally speaking, a license agreement is invalid by which a patentee seeks to eliminate competition. In a recent case a license contract contained a stipulation obliging the licensee user of the machine not to use machines made and sold by competing manufacturers. The court held this contract invalid in view of the provisions of the Clayton Act.

It is also important to know that disguised lease contracts which legally are contracts of sale do not enable patentees to restrict the uses of the invention.

It has been held that a contract by which a purchaser agrees to pay the seller certain amounts in installments, with the privilege of purchasing the machine upon completion of the installment payments, for an insignificant amount such as $1, is legally a sale contract and not a lease contract.

Therefore, users of patented machines purchased under this or similar forms of contracts are not bound by clauses which restrict the uses or resale prices of the patented product.

For example, in a later case (113 So. 454) a higher court held that a valid straight contract of sale may not be changed to a conditional contract of sale simply because the contract is intended to accomplish this purpose.

The facts are that a buyer and seller signed a contract which purported on its face to be a lease. By its terms the buyer agreed to lease from the seller for the term of 12 months a certain machine. The buyer was to pay a total rental of $4,500, the first payment of $450 at once and the balance was to be paid in equal installments for 12 months. It was also agreed that at the expiration of the 12-months period, the buyer should return the machine to the seller in good condition, or should have the option of purchasing it for $1, instead of returning it, provided he had complied with all the provisions of the lease. The court held this form of contract to be an outright sale, instead of a lease, and made the following remarks:

"The first question to be considered is the nature of the contract out of which this litigation grows. The contract, though couched in the phraseology of a lease, is in fact a sale. It contains the essentials of a sale; to wit, a fixed price, which was the rental to be paid, a thing to be conveyed, and the consent of the parties to the conveyance at the price fixed. The contract, we think, clearly shows that what is designated as the rental to be paid for the use of the machine, for the period of one year, is, in fact, the purchase price to be paid for it, and represents the full value of the machine."

Conditional Contract Breach

ORDINARILY, by means of a contract properly conditioned, a seller of theatre equipment may retain legal title to it until the purchaser fully performs the assumed obligations. On the other hand, it is important to know that under certain circumstances the courts will look through apparent obscurities for the purpose of determining whether or not the true intent of the seller actually is to retain legal title to the equipment, or merely uses this form of contract as a means to avoid responsibility for performance of an illegal act. Under the latter condition the contract itself is illegal and void.

First, it is important to know that both the buyer and the seller are bound to strictly comply with the terms of a conditional contract of sale. If either party fails to do so, the other party may sue and recover damages for a breach of the contract.

For instance, in Stimpson Company v. Gawell (158 N. E. 777), the record shows that a manufacturer and a purchaser entered into a written contract of sale which provided that the buyer should not have title to the equipment until it was paid for in full and, if he defaulted in payment, the manufacturer could repossess his product without legal process. The mechanism was duly delivered and the buyer made the agreed initial payment. The balance was to be paid in 12 monthly installments.

The contract of sale further specified that the manufacturer guaranteed to repair the machine free of charge, if it proved defective within two years. The buyer refused to make future monthly payments on the contention that the manufacturer failed to repair apparent defects. When the seller demanded the purchaser to return the machine he refused to do so until the manufacturer should return the initial payment. The seller sued to recover the balance due on the account. The lower court held the buyer not liable, but the higher court reversed this verdict, saying:

"By the terms of the contract, upon default in any payment or other condition, the vendor (seller) was given the right to remove the property. . . . As the defendant (buyer) refused to deliver unless a condi-
tion which he had no right to impose was complied with, he was guilty of conversion." It is quite apparent that had the buyer returned the machine when the seller demanded it, the buyer may have entered suit against the seller and recovered the initial payment plus all damages which he incurred. However, since in the contract of sale the buyer had agreed to return the machine to the seller in default of payment, the buyer automatically breached the contract by failure to return it and could not legally refuse delivery of the machine, to the seller, while demanding repayment of the first payment.

**Conditional Sale and Mortgage**

The distinction between a conditional sale and a mortgage is that a straight sale is an absolute transfer of the title to goods, whereas a mortgage is security for the payment of a debt owed by the owner of the merchandise. Notwithstanding this established law, in many instances it is difficult to distinguish between a conditional sale contract and a mortgage.

However, various courts have held that although a contract purports to be a conditional sale if, when the purchaser defaults in fulfilling the terms of the agreement, the relation of debtor and creditor still remains, then the contract actually is a chattel mortgage. Moreover, a sale contract which legally is a mortgage is void with respect to all parties excepting the buyer and the seller.

For illustration, in Raymond Brothers Company v. Thomas (294 Pac. 219), it was disclosed that a seller sold certain equipment under a contract by the terms of which he could retake the merchandise, sell it, charge all costs and attorney's fees to the purchaser, who should be liable for any deficiency, "if the purchaser breached the contract requiring specified monthly payments." The contract, also, provided that should the purchaser fail to make prompt payments he must pay the balance due on the goods. In holding this agreement to be a chattel mortgage, the court said:

"The principal question is whether the contract, which purports to be one of conditional sale, was, by reason of its provisions, in fact, a chattel mortgage. . . . A contract which purports to be a conditional sale, but which in fact, by reason of its language, is a chattel mortgage, is invalid as to third parties.

Therefore, any contract which apparently is intended to retain title to goods in the seller, but which by its terms makes the purchaser liable, although he breaches his obligations to make installment payments, is a chattel mortgage and void with respect to third parties.

**Priority of Liens**

It is well established that either a properly recorded chattel mortgage or a conditional contract of sale is superior to any other lien, as for money borrowed on the equipment after the contract or mortgage was properly recorded. So held a higher court in the late case of Bloomingdale Brothers v. Cook (152 Atl. 666).

The facts of this case are that a purchaser bought equipment on the installment payment plan. Ten days later the seller recorded the conditional contract of sale which stated that the title to the equipment remained with the seller until it was fully paid for by the purchaser. Soon afterward the purchaser placed another lien on the equipment. In holding the lien of the seller superior to all other liens, the court said:

"It seems clear, therefore, that under Conditional Sales Act no one could acquire title to or a lien upon the chattel in question superior to the title and property right of the plaintiff (seller) where the title or lien of such third party accrued subsequent to the filing of such conditional sales contract."

**Delay in Recording Mortgage or Contract**

It is important to know that delay on the part of the holder of a mortgage or a conditional contract of sale in recording it may result in forfeiture of his rights to other persons who may have a lien on the equipment.

For instance, in Seger & Gross Company v. Maclaire (165 N. Y. S. 423), it was disclosed that a conditional bill of sale was given February lst. The equipment was not then in existence and had to be manufactured. By March 20 all the equipment had been delivered, except a few odds and ends of no importance. The conditional bill of sale was recorded March 23 at 10:30 a.m. The purchaser gave a mortgage to another person March 23.

Litigation developed and the question presented was whether the mortgage was prior to the conditional contract of sale.

"It seems clear that the lien of the chattel mortgage is prior to that of the conditional bill of sale, for the reason that the delay in filing the conditional bill of sale was unreasonable . . . . As to all of the chattels there was a delay from the 20th until the 23rd, and no excuse is offered for this delay."

**The End**

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**LIABILITY FOR PERFORMERS' ACTS**

*By M. MARVIN BERGER*

*Member New York Bar*

NEWSPAPERS a short time ago carried the story of a middle aged matron who sued a motion picture theatre owner for injury to her health and feelings caused by the act of a performer. The performer, dressed to represent a Spanish caballero, stepped down from the stage and stood next to the woman, singing a song directed to her, while a spotlight was focused on her. The woman claimed that she had been so deeply humiliated and embarrassed by the words of the song, the manner in which it had been sung and the spotlight, that she fainted and thereafter lost weight and became extremely nervous. The case was dismissed after it had been shown that the lady, despite her allegedly disturbed state of mind, visited her attorney as soon as she left the theatre.

While in that case the woman's story as to the extent of the injuries caused by her humiliation, was apparently disbelieved, it is easy to picture a sympathetic jury giving the plaintiff a verdict under similar circumstances. The case raises the question of the relation of the theatre owner to the public with regard to performers.

As a general rule, the proprietor of a theatre owes his patrons the duty of using reasonable care in safeguarding them from an injury likely to be suffered at the hands of performers. Nor does this duty stop short of protecting the audience from actual physical injury. A patron lawfully in a theatre and acting in an orderly manner is equally entitled to freedom from insult or humiliation.

This responsibility of the owner or manager rests on the fact that he procures the act and invites the public to see it. And while the court will sometimes place liability for injury to patrons on the act alone, they usually view an act as the joint production of the act and the theatre. In the words of a leading case, "It appears unreasonable that the injured party should be relegated to a claim against some traveling theatrical troupe, brought to the theatre by the owner or manager, and who may depart overnight to places unknown, or vanish into the empty air."

Especially where the act is dangerous will the courts readily place responsibility on the theatre operator. "Patrons of theatres," said the court in a prominent case, "are frequently invited upon the stage to be used as foils for actors. Slight-of-hand performers and acrobats avail themselves of the services of spec- tators as accessory to their tricks and feats. The management is bound to know whether the character of the act is dangerous. Patrons are entitled to protection against acts which by their nature might cause a menace to safety."

When the courts say, "the management is bound to know whether the character of the act is dangerous" they place responsibility squarely on the actor or manager. The law thus makes it the duty of the owner or manager to preview the act and to eliminate from it anything that might conceivably physically injure or directly humiliate a patron.
SOUND EQUIPMENT TODAY—
AND ITS MARKET

By AARON NADELL

THE third and concluding article of a series begun in the March 11th issue describing recent developments in sound

THE cost of new, modern sound equipment is not nearly as large as it may seem at first glance—especially when the expenditure involved is spread over installments covering a period of time, and when the possibilities of maintenance economy are balanced against it. A number of showmen have found that the more recent terms for sale and rental of high quality equipment make the total net cost of a new installation in their own theatres extremely small. One exhibitor recently told this writer that changing his old systems for new ones actually paid him a weekly profit. This is without doubt a highly exceptional case, but other cases not very dissimilar to it may perhaps be found if all the pertinent figures—including depreciation and maintenance detail—are closely analyzed.

SERVICE POLICIES AND MODERN EQUIPMENT

It has been pointed out in the preceding articles that the advisability of installing new equipment, or of modernizing that already installed, sometimes exerts a very important influence upon decisions of service policy. Because of this, the desirability of new or modernized equipment for its own sake—as apart from maintenance matters—is a factor that under present day conditions may have a marked bearing upon maintenance decisions. Conversely, maintenance factors may have an important and even a deciding voice in the question of whether or not to buy new equipment, regardless of its desirability for its own sake. All this has already been gone over in some detail. The intrinsic desirability of modern equipment, independently of its influence upon service or other maintenance costs, remains to be considered.

Improvements in quality offered by the models of sound equipment most recently made available, as well as by recent modernization programs, fall into two general categories: one, improvements unknown to the audience but important from the point of view of maintenance costs; the other, improvements that directly affect patronage satisfaction.

IMPROVEMENTS IN SOUND QUALITY

The audible improvement of greatest importance involves what is known commercially as wide or extended range of reproduction. For its full effect to be apparent corresponding changes must be made in the recording studies, and in the more important studios these changes have been made. But even without any alteration in recording practice, with an ordinary film in the projector, the installation of wide range (or extended range) in a theatre improves the sound quality to a degree quite striking to the average ear. When both recording and reproduction are of this newer type the difference is altogether comparable to that between a modern radio and the tinny, horn-loudspeaker model of 1923.

Wide or extended range is built into most of the latest sound equipment, and can be added to the majority of existing installations. In the writer’s opinion every showman, whatever his final decision as to installing this improvement in his theatre may be, owes it to himself at least to hear a demonstration of it.

Although no description of it in printed words can convey the impression it makes upon the ear, an account of what this thing is, and why it impresses the ear as it does, may be in order at this point.

SOUND is a trembling of the string of a violin, of a human vocal cord, or of some other source of sound; it is the corresponding trembling imparted to the air around such a source, and, lastly, by means of the air, to the drum of the listener’s ear. The G-string of the violin trembles slowly; the E-string rapidly. The number of vibrations per second imparted to the air is greater in the case of the E-string; the frequency per second of the E-string is greater, or, as we say, higher.

The greater the frequency of vibration per second, the higher the pitch will be. The musician creates higher frequencies still by placing his fingers upon the string, so that only a shorter portion of it is free to vibrate under the bow.

Sound systems have commonly been capable of reproducing with reasonable fidelity every note of every instrument, and every tone of the human voice, for the past several years. But many of the overtones which are necessary to naturalness have been lost.

When the violin string vibrates as a whole, shorter portions of the string, although they take part in the general motion, at the same time possess an independent, still more rapid vibration of their own. These shorter, higher sounds are known as the overtones, or harmonics. The resonant chamber behind the strings of the violin also produces harmonics when the air within it is set into vibration by the impact of the air surrounding the strings. These auxiliary vibrations are important factors in distinguishing an instrument, in giving the sound it produces its special beauty.

Harmonics, left largely unreproduced by the older type of sound systems, are what distinguish one instrument, or one voice, from another. The same note can be struck on the piano, played on the violin, sounded by a trumpet. In each case the note itself, “the fundamental frequency of vibration,” is exactly the same. In each case it is only the harmonics, which differ for every type of instrument, that enable the listener to recognize what he is hearing. In the same way, harmonics based on the size, shape,
construction and condition of mouth and nasal cavities, distinguish and individualize human voices.

Wide or extended range, by reproducing frequencies as low as 35, and above 6,000 per second, adds richness and brilliance to music, and individuality and naturalness to the human voice. This is an advance in techniques that even an audience uncritical and uninterested in the mechanics of the entertainment, will unmistakably notice and comment upon. Even the people with "tin ears" will notice it! In fact, when the new development is present in the recording only, but not in the theatre, or in the theatre of, by itself if in the light of his local conditions. In the case of a circuit it is quite possible that a separate decision on this matter for each individual theatre in the group will prove necessary.

OTHER MODERN IMPROVEMENTS

There are, as has been said, other improvements that extended range in the quality of the latest models of equipment. Most of these, however, are primarily of interest from the viewpoint of the service problem, and may be listed briefly.

For one thing, most late models are all-a.c.-operated, using neither storage batteries nor motor-generators. In place of those devices they may employ either rectifier tubes or "dry chemical" stacks, with a net result of economy as well as of convenience and simplicity in operation.

COMMONLY, the new systems are much more compact than older models, cost far less to install, and are easier and simpler to operate. The intention of their designers has been to build into them immunity from many of the maintenance problems of the earlier types.

For example, flutter, which would make extended range impossible and which still costs a great deal of overtime in the servicing of older apparatus—or else a great deal of annoyance to the audience—has been substantially made impossible in much of the latest equipment. Again, the addition of ball-bearing parts greatly reduces the possibility of wear and expensive replacements. The use of modern-type drive motors, with sealed, permanent lubrication, performs the double function of easing the responsibility on the projectionist and prolonging the trouble-free life of the motor. It is not the purpose of this brief review to list all the improvements and alleged improvements incorporated into the newer systems, but only to indicate that sound equipment engineering has developed improvements that should minimize the need for servicing, reduce the possibility of breakdown, and cost the theatre less to maintain, as well as improvements that patrons are definitely aware of.

COST OF NEW EQUIPMENT

Cost, naturally, is not price. The price of new equipment of any make can be ascertained by inquiring of its manufacturers. The real cost of such equipment to any theather is a different matter altogether, and one that is, indeed, very much more difficult to figure.

In the first place, theatres already have sound equipment, either purchased outright or leased for a long term of years. This equipment, in most cases, is in working order, and the value of the useful life that still can be obtained from it must be added to the price of any new equipment with which it may be replaced. On the other side, it has already been seen that it is necessary to figure the comparative costs of maintenance, including both service and purchasing methods, as well as the possibility that the instrument in use may have reached, or may be rapidly approaching, the point where expensive repairs will be necessary.

Again, there is the question of modernization. Audience demands may, in the near future, compel the addition of wide or extended range to any existing system. Mere considerations of immediate economy may dictate such modernization, as changing the existing gears for others of longer life, converting equipment for the use of less expensive tubes, eliminating storage batteries, and so on. Such expenses, naturally, are to be subtracted from the price of any new equipment that may be under consideration.

A thoroughly considered decision in the matter of new equipment cannot be reached until all the additions and subtractions indicated in any individual case—including especially the possible desirability of changing service arrangements—have been carefully and accurately made. The results, so far as experience to date seems to indicate, is not likely to be the same for any two theatres, even two that may be located next door to each other.

The problem presented by these latest developments is complicated, but it holds out the chance of large rewards for a correct solution, and threatens equally heavy penalties for possible opportunities neglected. No theatre can long afford to lag behind in the general advancement of the mechanisms of screen entertainment.

THE END
AVOIDANCE OF EYE FATIGUE FROM MOTION PICTURES

[The following paper was read before the Society of Motion Picture Engineers by Mr. Richardson, at the 1933 spring convention in New York, April 24-28. It will appear in the May issue of the Journal of the Society, together with a synopsis of the discussion it invoked.—The Editor.]

MUCH HAS BEEN WRITTEN concerning the alleged straining of eyes incident to the viewing of motion pictures. Many who had little knowledge of the real facts of the matter have declared such strain to be severe; they have succumbed to the common fallacy of basing their conclusions upon inadequate data, and have failed to differentiate between the effects of viewing motion pictures that have been properly assembled and properly projected, and of viewing pictures that have been marred by avoidable and entirely unnecessary defects, which shall here be described.

A properly assembled picture, properly projected in a properly illuminated auditorium, places upon the eyes a burden that is little if any greater than that of reading ordinary book or newspaper print for an equal length of time.

However, it must be remembered that in the modern motion picture theatre the viewing time is quite long. The eyes of the patrons are used continuously for the entire length of the show; and on that account every possible effort should be made to make the work that the eyes have to do as easy as possible. If all unnecessary abuses and eye shocks were eliminated, the little or no ocular fatigue would occur.

However, it must be admitted that the matter of avoiding eye strain has been very lamentably and inexcusably neglected. It is the purpose of this paper to point out the nature of the various defects that lead to ocular fatigue and to suggest remedies for them.

IN THEATRES, the chief cause of eye strain that lies wholly under the control of the projectionist and the theatre manager is lack of definition in the screen image, due to the failure of the projectionist to focus the projection lens properly. This occurs particularly in theatres in which the projection distance is quite great, as it is then impossible for the projectionist to determine with the eye whether the sharpness of focus is optimum or not. The projectionist should always be able to examine the screen image through a high-power double glass, held rigidly in a fixed position so as to be always available for instant use.

This is an accessory essential to good work. It is important even in theatres in which the projection distance is short; but it is rarely, if ever, found in theatres. Common sense should tell us that the projectionist should be able to examine the screen critically and frequently. He can not examine it critically with the naked eye; and he is further handicapped by the fact that in modern theatres the observation port is invariably covered with glass, usually set at an angle to the surface of the screen.

It is quite true that a few theatre managers provide a opera glass of greater or less power. However, a glass that is not fixed in position is quite inadequate; usually it is deposited at the most convenient point by the man who used it last, and when wanted must be sought for. As a consequence, it is not used as often as it ought to be. Moreover, the screen usually is examined through the glass cover of the port. But in any event, a glass capable of being moved is of little value because the projectionist can not hold it steadily enough in his hands to permit him to examine critically the lines on a distant screen.

Two other causes of poor definition, which are within the control of theatres, are the presence of oil on the film, which is a matter for theatre managers to take up with exchanges, as well as to make sure that oil is kept from the films while in the theatre; and the presence of dirt on the projection lenses. It should be the duty of the projectionist to keep the lenses perfectly clean.

THE NEXT CAUSE of fatigue of the eyes to be considered is travel ghost, either in sufficient amount to be obvious, or in so small an amount as to be visible only by observers near the screen; or, even then, visible only through an opera glass. Travel ghost is seen in a surprisingly large number of theatres, for the simple reason that the projectionist neglects to go down front, at least once a week, to examine the screen image critically. A point approximately 25 feet from the screen is the best position from which to examine the image when using an opera glass.

Many persons, including some able projectionists, contend that when travel ghost is so faint as just to admit of detection, it can cause no harm. This is a wrong conclusion. Travel ghost in any amount tends to blur the horizontal lines of the screen image, producing upon the eyes an effect similar to that produced by a slightly blurred carbon copy of typewritten matter: even the best carbon copy is never as easy to read as the original.

ANOTHER CAUSE of eye strain, and a very important one, may be attributed to glare spots, the evil effects of which are, or should be, too obvious to require much discussion. The theatre manager who permits a glare spot to exist within view of his audience, or any portion of the audience, is evidently inconsiderate of his own interests, and is ignorant of the seriousness of such a procedure. By way of definition; a glare spot is any spot of white light of greater brilliancy than the general illumination of the auditorium (other than the screen, of course), in the field of view of the patrons looking at the screen. A white frosted electric light bulb, white frosted light bowl, or an indirect lighting fixture located within the field of vision as one views the screen is a glare spot, and may be highly objectionable. A spot of colored light may, if of sufficient brilliancy, be a glare spot, even though perhaps, a less serious one.

It is idle to assume that glare spots do not operate to decrease box office income. If after the show the patrons' eyes feel uncomfortable, or if the patrons are troubled with a slight headache superinduced by eye strain, they are not as likely to visit the theatre again as soon as they
otherwise might. Although the patron is seldom able to place the blame where it belongs, he attributes his fatigue to the picture, not knowing or realizing that it was not the screen image but a spot of light—a glare spot—that caused his discomfort.

The remedy is obvious: eliminate glare spots. Illuminating the auditorium exactly as for a show, let the manager view the screen from various parts of the auditorium. If from any seat a white light is visible, let it be removed, or made less conspicuous. If, for any reason it is impracticable to eliminate it wholly, by extinguishing the light, let the portion that is visible to the audience be heavily interlaced, preferably amber.

Too intense illumination of the screen may cause eye strain for one portion of the audience; or, with insufficient illumination, another portion of the audience may suffer the strain—a condition that occurs in theatres in which the viewing distance from the rear is very great. In such auditoriums, if a picture of reasonable size, which can be viewed comfortably from the front seats, be projected, intense illumination of the screen will be necessary to enable those seated at the rear to see the details of the picture with comfort, or even to distinguish them. However, if the brilliance be sufficient for those seated at the rear, it will be too intense for those seated at the front, and may cause them to strain their eyes, particularly if other difficulties, which will now be discussed, are present.

None of us is yet able to say with confidence just what the intensity of light reflected from motion picture screens should be. That is a question that involves rather grave difficulties and many investigators have been trying to answer it for a long time. The Projection Practice Committee now is working on the problem, with hope of at least some degree of success.

The chief possible causes of eye strain involved in viewing motion pictures that are more or less under the control of the theatre manager and the projectionist have been discussed. Attention will now be directed to perhaps the worst cause of all, over which neither projectionist nor manager has any control whatsoever. That it exists is indisputable; and that it occurs to a greater or less extent in every picture produced must be admitted. The remedy is in the hands of the producers, directors, cinematographers and film editors.

It is well known that in the human eye the quantity of light admitted to the retina is, within limits, automatically controlled; and that the adaptation of the eye to changes in the level of illumination requires an appreciable length of time. Sudden changes in intensity of illumination, occurring faster than adaptation proceeds, place a burden on the seeing process that may lead to considerable ocular fatigue. The greater the change of intensity, the longer the time required for complete adaptation.

It is evident, therefore, that so far as

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is possible, sudden changes of screen illumination should be avoided; but although the intensity of the projector light source and the optical system of the projector remain unchanged, the quantity of light that reaches the screen varies constantly, often instantaneously and in extreme amounts.

Although this fact is very apparent, even to laymen, it has been almost utterly disregarded by those who make and assemble our motion picture productions; who seem to ignore the fact that instantaneous transitions from the dim lighting of a dense scene to the full glare of an almost white screen is objectionable. Every production provides one or several examples of such a transition.

Assume a dense interior scene, in which appear two persons, one of whom hands to the other a letter to read: instantly the illumination of the screen changes from a very low intensity to that of practically the blank screen. It needs no argument to prove that such a sudden change causes a "shock" to the eyes of all those viewing the screen. It also is plain that if the screen be illuminated intensely as is usually the case, especially in de luxe theatres, the "shock" may be rather severe, especially to those seated in the front of the auditorium. In order to avoid such a state of affairs, the letter or message could be shown as in white letters on a dark gray background, or as black letters on a lighter shade of gray. The shock would thus be very materially reduced, and the message be made not only as legible, but more so, because until the eye recovers from the shock and adjusts itself to the new level of illumination, its ability to read the message without straining itself to do so, will be much less than normal.

"But," the producer will protest, "it would be unnatural to show a letter on other than white paper, written with other than black ink."

Quite true; however, producers often do incorporate things not exactly natural in their productions. For example, how often have we seen the feminine "star" made up and beautifully attired, emerge from the water into which the plot had driven her, with her attire in perfect order—an effect that is admittedly unnatural. In order to conform to the nature of things, the "star" would have to emerge from the water in a dumpy and bedraggled condition.

Such letters and written messages constitute only one, though usually the worst cause of abuse of the eyes of theatre patrons. How often do we see dense scenes followed by scenes that are much less dense. For example, an interior, or a scene in the woods, followed by a marine view shown brilliantly on the screen. The change from a brilliant scene to a dense one, without any effect, is a change in the opposite sense does. The difficulty could be avoided with relatively little additional trouble on the part of the directors and cinematographers. The instructions are: "At the beginning of a brilliant scene which is to follow a dense one, let the scene be underexposed and gradually brought up to normal." Certainly such a procedure would provide an interval of time during which the eye could adjust itself to the change of illumination without noticeable strain.

In closing, it may be well to repeat: if, in projecting motion pictures, sudden changes of the level of illumination be avoided, and the pictures be projected as they should be, no straining of eyes will occur to any extent greater than that involved in reading ordinary print for a like length of time.

DEGREES OF HEAT AT PROJECTOR APERTURE

Out in British Columbia they have government officials who do something besides sit around and look wise. The people there really expect something from the men they hire to look after their affairs—something besides feather their own individual nests. New York's Department of Water Supply, Gas and Electricity, for example, might well be astounded at the way British Columbia deals with theatres, and the things they do to make them safe and to enable the projectionist to give citizens full value for their money. Here our officials wonder what the degree of heat at the projector aperture is. Up there the government officials don't amperes, 1,100 degrees; 72 amperes, 1,600 degrees.

Where mirror type lamps were used the diameter of the mirror was 6 inches. I communicated with W. O. Oswald, assistant fire marshal of Vancouver, whom I know to be a most efficient, able official, asking just how the measurements were made. He replies as follows:

"Dear Richardson: With reference to the temperatures and how they were taken, I certainly will describe the method used by this office in making the readings. A small sketch attached will illustrate how it was done.

"In order to get a record of high temperatures a thermo-couple or thermoppyre thermometer is used. The action of this, you know, is that if two substances such as platinum and rhodium, or platinum and iridium, are brought together and subjected to a rise in temperature, they will generate an e. m. f. which will be read on a mille volt-meter, which can be calibrated to read either in degrees Centigrade or degrees Fahrenheit.

"By inserting a thermo-couple rod through the lens holder and bringing the end of the couple to the aperture just where the film would be, propping up the automatic shutter and allowing the light rays, properly focused to the aperture, to play on the end of the rod, the needle of the instrument starts rising and keeps on doing so till the maximum is reached. This

![Diagram](image-url)

reading is the heat at the spot. Varying amperages give varying temperatures. These readings were made by two government officials and double checked. The advance in equipment may have made some difference, but basically I believe the readings will stand.

The thermo-couple is used quite a good deal by this office in testing temperatures of ignition of various substances, rise in temperatures of substances affected by spontaneous ignition, etc.

We certainly are obliged to Fire Marshall Oswald for this detailed explanation.

FIRST PROJECTIONIST: WHO WAS HE?

George L. Manning of Buena Vista, Colo., asks, "Will you be good enough to settle an argument as to who projected the first motion picture.
Also when and where was the first motion picture projected?

That, Friend Manning, depends upon just what you mean by motion pictures. In the year 1853 one Baron Franz von Uchattius projected hand-drawn pictures representing successive stages of motion on a screen by means of a stereopticon, then called a "magic lantern." In 1870 pictures consisting in poses made under time exposures representing successive stages of motion were projected. That was the first projection of pictures made by photography.

It was in October 1889 that the late Thomas A. Edison perfected his "peep hole" device, in which one person at a time might view motion, but it was not until 1895 that what we call motion pictures finally arrived.

From 1889 to 1895 there were various experimental projections at the Edison laboratories, none very satisfactory. Major Woodville Latham projected pictures from the press in April of 1895 in New York, using a machine he called the Pantopticon, built much after the manner of Edison mechanisms. The Pantopticon was unsatisfactory and gave way to the Latham Eidoscope, which was also ineffective. Louis and Auguste Lumiere achieved authentic projection in Lyon, France, in January of 1895, with a machine which had a fifty-fifty shutter, giving equal periods of darkness and illumination covering the movement from frame to frame. The Lumiere device was derived from the Edison peep-show Kinetoscope, which had been shown in Paris.

Thomas Armat of Washington, D. C., produced the Vitavoscope, the first really successful projector, a machine which is properly the ancestor of the modern projection machine. Armat was not quite the first to project, but he made a big contribution in recognizing the principle of giving the film a period of rest and illumination greater than the period of darkness covering the movement from frame to frame.

THE KNOWLEDGE FOR PROJECTION SKILL

That up-and-coming progressive projectionists' local union, No. 348 LATSE & MPMO, in Vancouver, British Columbia (in which I hold honorary membership) has supplied the National Research Council with the following summary of the knowledge which the modern projectionist should possess if he is to work safely and efficiently. Read it and consider your own case. The outline submitted follows:

Electrical—Specific working knowledge of theatre and projection room wiring; sizes and carrying capacity of wires and cables; insulation and its installation.

Theoretical and working knowledge of the various types of generators, rotary converters, rectifiers, transformers and rheostats including knowledge of methods of making temporary repairs to keep show running.
Testing and tracing circuits for phase relationship, voltage, opens, shorts, grounds and other things. Complete work of making connections from source of supply through generator, rectifier, and other equipment to lamp house and other equipment requiring same.

Specific working knowledge of all types of arc and incandescent lamps used for projection purposes.

MECHANICAL.—Thorough working knowledge of the accepted types of projection mechanisms, their uses, care, adjustment and renewal of parts.

Various types of intermittent movements—their adjustments, care and qualities. Safety devices on mechanisms, action, care and adjustment.

Revolving shutter, principle, design and adjustment.

OPTICAL.—Working and theoretical knowledge of condensing lenses, types, mountings, adjustments, focusings and care and matching same.

Knowledge of mirrors, principles, types, mountings, adjustments, focusings, faults and care.

Knowledge of projection lenses, construction, selection, matching, adjustments, use and care.

Ability to obtain clear field on the screen. Ability to secure correct definition and maintain same and to secure best results on screen at minimum of expense.

SAFETY.—Specific working knowledge of safety appliances connected with projection apparatus, auxiliary safety appliances, their use and care.

Knowledge of projection room, its construction, equipment, ventilation and general layout of room.

SOUND REQUIREMENTS

TUBES.—Thorough knowledge of standard makes of tubes, ability to select, match and test for and measure electron emission, mutual conductance, plate impedance and amplification factor.

LIGHT-SENSITIVE CELLS.—To give detailed description of its action and duties, be able to properly install and test for efficiency and properly apply the current.

ELECTRICAL.—A thorough knowledge of the principles of amplifier and of both high- and low-frequency of filter circuits, and the ability to test and measure condensers, choke coils, resistance and audio-frequency transformers and to measure the voltage and currents used in the different circuits also to test and trace the various circuits for faults.

AMPLIFIERS.—Thorough knowledge of methods of amplification and rectification used in the reproduction of sound, ability to trace circuits, connect transformers, and apply a proper voltage to filaments and plates of all tubes. Testing sound amplifiers in case of trouble.

OPTICAL SYSTEM.—Properly focus and adjust exciting lamps and maintain proper image of optical slit on sound track.

MOTOR CONTROL CABINET.—General knowledge, care and operation of synchronous motors and controls for Western Electric or RCA systems.

BATTERIES.—To properly care for and maintain in good condition dry or wet batteries and be able to test for voltage, gravity of electrolyte and proper charging rate. To know all the dangers connected with same.

ELECTRIC PICKUPS.—A thorough understanding of the different types, their principles, faults, uses and how to test them.

HORN UNITS.—Types, principles, attention and care.

TROUBLE SHOOTING.—It is essential in the production of sound that the projectionist be qualified in detecting trouble that arises, such as: Faulty and weak tubes, blown condensers, burnt out choke coils, loose connections, loss of volume, flutter, hum, motor boiling, periodic sound coming from speakers, change in pitch of sound, out of synchronization, speech distorted, etc.

MAINTAINING HIGH PROJECTION STANDARDS

ONE GOES from one theatre circuit organization to another only to find that they have either almost totally disrupted their projection organization, or at least have cut into it heavily. I am glad to note one exception; namely, Loew's. The organization under Lester B. Isaac, director of projection for Loew's Theatres, has been, so far as I am able to ascertain, in no degree reduced. It is functioning just as it did in other days. May I compliment President Schenck and Mr. Charles C. Moskowitz upon their wisdom in taking this course.

The temptation to reduce expenses is just now almost overwhelming, but after all, as I have often said, there are very few, if any, expenses that are better justified than those incident to the maintenance of the very thing upon which the excellence of what the audience sees and hears depends. There are places and times when a dollar may only be “saved” at an ultimate expense which makes the presumed economy an actual loss.

Lester Isaac took over the Loew projection department at a time when it was badly disorganized. Then chief projectionist in one of Loew's Washington, D. C., theatres, he was brought to New York and placed in charge. He has built the wreck into a really splendid department.

Much credit is due Charles C. Moskowitz in this matter. He is a practical official, not one of the swivel chair variety. He knows his theatres and the necessity for organizing the work of projection to the end that waste be avoided and excellence in screen results be attained and maintained.

POSSIBLE FAULTS IN PRINTERS

RECENTLY QUESTIONS were asked about the possibility of airplane and motorboating noises having their seat in faults in the studio printing room. Not being well posted in printing room practice, and knowing but little, save in the most general way, about printing and printers, I applied to E. I. Spongale, whom I regard as one of the best sound engineers in this industry, for information. Mr. Spon-
able very graciously made answer as follows:

"Dear Mr. Richardson: You asked me if anything can happen in the printing of sound pictures that may cause a foreign noise in the sound-track. The answer is, unfortunately, yes, although it is naturally the exception rather than the rule.

"In continuous printers, if the printer gates are not properly adjusted there is the possibility of frame lines causing an exposure into the edge of the sound-track, producing in the reproduced sound a sort of a clicking noise. Likewise it is possible to obtain reflections from the sprocket teeth or sprocket holes that cause slight exposures into the sound-track as evidenced by 96-cycle noise or flutter.

"In the case of double-head printers, where the sound is printed at one aperture and the picture at another, it is possible for a slight amount of sound to be reprinted in the picture aperture, causing a distinct echo in the final print.

"The processing laboratories are constantly on the watch to prevent these troubles. They always appreciate advice from the theatre when such trouble manifests itself.

"If the projectionist finds this sort of trouble and cares to report it he will also assist the laboratory manager if he will note on the edge of the film the printer identification, which usually is placed in the small margin outside the sprocket holes and may consist of numbers or symbols such as dot-space-three dots, or dots and dashes.'

SCRATCHES ON FILM AND OTHER FAULTS

FRANKLIN THOMAS, projectionist of the Delmar theatre in Morrill, Neb., writes, "Recently I made note of a letter dealing with horizontal scratches on film. Your column was that such scratch marks could not be the result of any fault in the projectors, in which view I agree with you. However, I attach a cut-out from trailer film received. It was a talking trailer on 'Private Jones.' The scratches you observe were continuous through every frame of the entire trailer. Would appreciate your opinion as to how these were made.

"Next there is the subject of 'dirty' frame lines. I attach two frames taken from consecutive scenes of 'Air Mail.' With the naked eye one may see the ragged edges of both bottom and top lines; also note the hair-line extending across the upper left hand corner of each frame. I have noticed Universal to be especially bad in the matter of ragged frame lines. An outstanding example of this appeared in practically all air scenes of 'Air Mail Mystery,' their recent serial. In that production both top and bottom frame lines were so sloppy that even with the new sized aperture plates I was not able to keep a clean picture edge by framing a-plenty in that area, as you very well know, not so good.

"And now for a question: Do projectionists handling W. E. or RCA have much trouble with airplane or motor-boat- ing noises caused by the sound track not being precisely centered over the slit, or by poor printing? I have had two years experience with DeForest equipment and some with Western and am unable to recall any time when such a trouble developed. With the present apparatus I have charge of I find it necessary to change my optical line-up too frequently. The equipment has a revolving slit or sound block. It is impossible for it to get out of line, but the optical system and exciting lamp may be moved horizontally so that the light beam will overlap the slit on either side. The motor-boating may be eliminated by moving the light beam one way or the other. My problem is to find out whether it is present day printing or my equipment that is at fault.

"This letter is already long, but I must add this: The standard release print is the one greatest improvement tending toward advancement in projection since I have been in the profession. The next step should be larger reels and an inspection service at exchanges upon which we may really rely, with eventual education of the projectionist to have proper respect for the film they handle. This last will come only through an efficient exchange inspection and check-up on damage. So long as the machine operator type can get away with film mutilation he will in all human probability continue to do so."

That last is exactly true. When exchanges attach a tag to each reel reading, "This reel has been inspected and an exact record of existing faults therein contained recorded; any unnecessary damage inflicted thereon at the theatre receiving it will be charged against the theatre, with recommendation that it be assessed against the man in charge of projection," and if the plan is religiously carried out, unnecessary damage will cease.

I have referred the matter of dirty frame lines to Universal headquarters in New York City. When I last saw Mr. Cox at Universal headquarters at that same day, I got into touch with an official of the company, who promptly agreed to have the matter of possible carelessness about frame line investigated, and to call the attention of Fox studio men to the fact that the new picture size and projector aperture dimensions do not make ragged film photographic frame lines less undesirable than formerly. Not all theatres yet have the new projector apertures installed. Even if they did, it still would be highly essential to have the film photograph frame lines smooth and clean. May I suggest that all other producers follow the same procedure. Some cameramen or printer operators (probably the latter) may have the idea that clean frame lines are no longer important, which view is wholly and completely in error.

The hair-line spoken of was a hair-line, all right. I only found it after examination under a strong glass. It doesn't seem to be a scratch. It looks more like a hair or something of the sort that had adhered to the lens of the camera.

As to motor-boating and airplane noises, competent, working projectionists advise me.

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May 6, 1933

Motion Picture Herald

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there is but little of that sort of thing now, provided of course the projector sound head is in proper condition, and adjustment. However, I have consulted with the highest authorities we have in such matters, and say that projectors may and occasionally do get out of adjustment in such manner that these noises result.

AS TO SWITCHING PHOTOCELL CIRCUITS

MARTIN Teker of the Martin Opera House in Leith, No. Dak., presumably its manager, writes, "I have a problem in sound to which I have been unable to find an answer. Perhaps you can help me.

"Am using one of the battery operated sound equipments which uses two head amplifiers. Since it is out of the question during present business conditions to get one of the a.c. equipments, I would like to make some improvement in the one I have.

"When switching from one head amplifier to the other there is no sound for several seconds, or until the 112-tube heats up. This fault I would very much like to eliminate. One way is to install a switch that would keep all head amplifiers tubes lit up continually during projection, but that of course would not only waste current, but also to some extent would shorten the tube life. I therefore would like to eliminate one head amplifier and use the present switch to change over the exciter current and the p.e. cells at the same time. What I want to know is, would a single pole, double-throw switch do a good job of changing over the sound portion, and if the anode of each cell can be directed direct to one side of the switch (the head amplifier to the center of the switch, of course)? Would like to know if manufacturers are doing any rewiring. The manufacturers of the system are unable to give me information as they do not build a set having only one head amplifier.

First of all, I don't think highly of a sound system manufacturer who is unable to answer such a question merely because he does not make a one-amplifier system. I referred this matter to the engineering department of Electrical Research Products for answer. Here is their reply.

"This will acknowledge your letter of March 12, to which was attached a letter from Mr. Martin Teker, of Leith Opera House, Leith, North Dakota. Our answer is as follows: Except as a temporary measure to restore sound in an emergency, it is not good practice to switch photovoltaic cell circuits as Mr. Teker suggests. There are several reasons why it is not, the most important of which are the following:

1.—The photovoltaic cell circuit is essentially a 'low-energy' circuit. It therefore would be quite likely to pick up extraneous noises.

2.—Depending somewhat upon the impedance relations, if the capacity to ground of this circuit is appreciable, a loss in the higher frequencies would result. Under some conditions this loss may be as high as 8 to 10 decibels; even under some circumstances higher than that.

3.—Such an arrangement would be very likely to result in noise at the time the circuits are switched from one projector to the other.

4.—Unless the wiring is made mechanically secure, vibrations will be likely to result in further upset due to small, wild changes in the capacity to ground which would occur as the wiring vibrates.

"It would seem to us there are only two practicable methods by means of which the difficulty Mr. Teker reports as resulting from the interval required for the vacuum tubes to heat up, can be overcome. One is to keep the heater current on all the tubes in both amplifiers continuously. This is open to the objection, as he points out, that it both wastes power and shortens the life of the tubes. An alternative method, which would require the expenditure of less power and would not appreciably shorten the tube life, would be to keep the tubes of the idle amplifier partially heated while not in use. This would of course very materially shorten the time required for the tubes to reach operating temperature at the time of changeover. The method of accomplishing this would require nothing more than a series resistance in the vacuum tube circuits, which could be short-circuited when the amplifier is put into action. The exact amount of resistance required would probably be best determined by actual trial.

"The only other practicable solution would be an entirely different one, whereby the filament circuit of the amplifier on the incoming projector could be turned on a few minutes before the sound is switched. This, however, is open to the objection that unless it be in some manner made automatic, its success would depend upon ability, or perhaps it might better be said, close attention, on the part of the projectionist to do the switching correctly."

WHAT PROJECTIONISTS REALLY SHOULD KNOW

FROM Pennsylvania comes this letter: "I am an apprentice projectionist and have but a short while to serve before I take examination for projectionist license. I understand projectionists' unions in various sections require an entry examination. Would you help me out to the extent of submitting some sort of authentic list of subjects upon which I might concentrate, so that I may grasp the essentials of what a first-class projectionist should know?

"The theatre in which I am apprenticed has three 6B Powers projectors and a W.E. sound system; low intensity Peerless light source equipment. I have been studying Audel's electric series and principles of sound system, as well as your Bluebook School series, but it all seems rather hazy.

"The Audel books are excellent, but not in my judgment quite what the beginner needs first. You should have studied the Bluebook itself, which is written not only for projectionists, but for apprentices as well. My high school book is excellent, too, but the Bluebook should be read first for the reason that it covers projection more generally. To tell you what to concentrate upon would be impossible because I cannot possible know what any individual examiner's idea of a competent examination might be. Some union examinations have been, and still are, rather unique.

"Tell me what a projectionist should know, and what a really competent projectionist must know, might discourage you. However, there is no reason to be discouraged. One cannot possibly become highly competent all in a minute, a week, a month or a year. Keep studying and you will get there by and by. Things will lose their hazy look when you concentrate upon fundamentals. Turn fundamental textbooks to projectionist literature for example. Learn exactly what it is, exactly what increased or decreased speed of intermittent stands for, what the speed limitations are and why, what are the relations of speed of intermittent movement to screen illumination with any given power or light source, what are the relations of shutter blade width to flicker, how to proceed intelligently to reduce shutter width.

"Take the light source as another example. Study fundamentals, to the end that you may know the why and wherefore of the electric arc, its light giving powers, and how to direct the light efficiently and intelligently after it has left the crater floor. Learn what the temperature of crater floors is and why it cannot be appreciably higher. Learn that it is, save in a small way, not change in brilliancy of the crater floor, which is approximately constant (volatilization temperature of carbon) in any except high intensity arcs, that determines the amount of light available, but the area in square millimeters of the crater floor, that it is the adjustment of the crater floor with relation to the mirror or the condenser that determines the percentage of available light sent forward to the projector aperture, that it is the diameter of the spot, within certain limits, that determines the percentage of light sent forward by the mirror or condenser which will pass through the aperture; that the spread of the light beam (in some measure controllable) and the projection lens diameter determine what percentage of light passing through the aperture that will go forward to the rotating shutter; and finally, that the percentage of shutter blade and shutter opening width will determine the percentage of light reaching the shutter which will pass through and thus available for screen illumination.

"My advice to you is to keep right on studying, keeping your ears and eyes wide open. It's a wonderful world. Don't be afraid to ask questions. Many a projectionist lacks fundamental knowledge for no other reason than that he has feared to ask.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.
NEW GENERATOR MODEL
• A smaller model of motor-generator designed for theatres of the lower seating capacities, as well as for schools and other auditoriums using low intensity arcs for projection, has been developed by Automatic Devices Company of Allentown, Pa. It is marketed under the name of Stabilare, Jr., and is described in general as a counter-part of the regular motor-generator produced by this manufacturer, with such changes as are indicated for a rectification medium capable of supplying up to 30 amperes per arc.

AUTOMATIC CHANGEOVER
• A changeover device which has some of the aspects of a safety control has been brought out by the United States Electrical Tool Company. In case the film is jammed or otherwise halted, the motor is cut off and the douser dropped.

In the changeover operation, the arc is struck and regulated, and the motor is started on the second projector, the fade-out sound switch is thrown from the first to the second projector, the douser is opened on No. 2 and closed on No. 1, with the operation completed five frames from the end of the current reel.

BY WAY OF NEWS
• The foreign market remains a live field for American sound equipment. Electrical Research Products, for example, reports considerable activity in its export business. There is now a total of 800 Western Electric equipments in Continental Europe, the Near East and India. France alone has 188, Germany, of course, is Klangfilm’s private hunting ground. The 199th W. E. installation in London recently was completed in the Adelphi.

Messrs. Heddaeus and Blumenthal of the Ditmas Electric Company of Brooklyn, have taken over the Macy Engineering Company, at one time well known in the theatre equipment field for its speakers and other sound and address equipment.

RCA Victor wide range equipment has been ordered for the former Publix and RKO theatres in Texas taken over by Interstate Amusements, Inc., headed by Karl Hoblitzelle. The four largest among them are the Majestic in Houston, the Capitol and Majestic in Dallas, and the Majestic in San Antonio.

L. V. Kuehnauer has established the Midwest Theatre Equipment Company at 208 N. Wells Street, Chicago, to deal in sound and projection equipment and general theatre supplies.

Color in the Lighting of Theatres
(Continued from page 11)

rated and purer. This effect is at its height when colors are in juxtaposition. When they are moved apart the colors appear to be less saturated and have more of the characteristics of a color which is viewed by itself.

Psychology of Color
The above discussion pertained to the physical make-up of colored light and its effect on the eye. There is a wealth of experience, particularly in the theatre, to attest to the psychological effect of color also. It principally affects our moods and reactions. This color sensibility has been developed through long association with color in life and nature, and our reactions to color are even indicated in our speech. Some colors are stimulating, others tranquilizing, and still others subdued. The rich oranges and yellows, which are usually considered the brighter colors, are stimulating and are symbolic of laughter, life, and energy. The greens and blue-greens are tranquilizing or neutral. They are present all around us in nature. Blues and violets are subdued and symbolic of sadness or gloom. Similarly, associations have given “warmth” to the reds, oranges and yellows; and to the greens, blues and violets, “coldness.”

In nature, one finds in looking into the distance that the lighter colors—oranges and reds—are near, and as the distance grows a haziness falls over everything and we see the greens more distant, with the blues and violets farthest away. The lighter colors are therefore known as “advancing,” and the green-blues and violets as “receding,” colors.

Through these long associations, symbolic usage has grown up for each color. Just a few of the more common connotations of the various colors are as follows: Red—Fire, tragedy, war, cruelty, anger, hatred, valor, passions, danger, Satan and anarchy.

Orange—Approaches the effects of red or yellow, depending on its color. The usual oranges symbolize contentment, fruition, laughter and warmth.

Yellow—Gaiety, luster, wealth, enlargement. Gold symbolizes glory, power, wealth, splendor and divinity; greenish-yellow, distrust, deceit, decay, cowardice, jealousy, inconstancy, sickness.
Green—Freshness, youth, vigor, resurrection, faith, hope, cheerfulness.

Blue—Dignity, coldness, sadness, hope, serenity, truth, wisdom.

Purple—Royalty, pomp, richness, power.

White—Light, purity, truth, innocence, peace, modesty.

Black—Woe, gloom, death, mourning, serenity.

Gray—Penance, humility, sobriety, sadness, mature judgment.

**Color Preferences**

Many tests have proved a scale of color preferences which may to some extent have influenced the standard theatre practices in vogue today. However, it should be recalled that these preferences in general refer to small amounts of color and are preferences for color's sake alone. They are an especially excellent guide for the use of color in advertising. Table II is the result of a comprehensive survey of color preferences as often shown.

**Color Harmonies**

Color harmonies are so widely influenced by the amount of color, the closeness of the colors and the environment that it is quite impossible to predict reactions to colors. We know, however, that contrasting complementary colors (Figure 5) when close together, are generally liked. A group of closely associated colors is also favored to a lesser extent.

The theatre has an exceptional opportunity to use the symbolism of color, to offset the psychological influence of the weather, to heighten the effect of music, to embellish the pictures, and to create the atmosphere for special occasions and to stimulate the desired audience mood.

[In another article Mr. Folsom will follow this exposition of the theory of color in lighting with a demonstration of the practical application of color to theatre illumination, especially as it finds timely use in the refurbishing of houses which have come to appear old.]

**15 Millions Too Much for Insurance**

(Continued from page 7)

other human elements. Even if universal base rates were used as a starting point for various rate schedules, the general level of rates—an average rate for any given territory—might be widely different, yet both be justified. For example, all other factors being equal, if any state, or city, had five times as many fire-resistive buildings as another state or city, the average rate in the former would be lower. They would not be comparable, yet both average rates over the whole territory might be justified.

**Element of Time**—Experience has shown that loss-cost varies from year to year as well as from place to place. The fire loss is not constant from year to year; some years more insurance is written than in others, so this variance is to be expected. To attempt to adjust rates in accord with the constantly changing ratio of losses to premiums, would impose additional expense which would ultimately mean increased premiums from the assured. Rates are therefore based on the average experience of a number of years. It is generally conceded that a period of less than five years is of little value as a basis.

From the foregoing general theory of rating, it is at once evident how the theatre class is discriminated against.

Instead of having its rates based on the class record, it is obliged to bear the penalty of having its rates based on a general average of all classes of risks. That is, instead of basing rates on the class experience, the rating schedules are made up to produce a rate that is adequate in the opinion of the rating board, which means that the general insurance cost is distributed over all classes as judgment dictates. There are some classes that are practically immune—from this method of rating—that is, their class record is kept separately so the rates more accurately measure the class experience. This is what the motion picture industry merits—a separate classification on which its rates will be predicated.

**Under the present system**, the industry is paying dearly for poor underwriting judgment of the fire companies that write poor grade business which keeps the general level of rates up. It is a well-known fact that the profit-producing risk is rated higher than it should be, while the unprofitable risk is rated too low. This discrimination can be overcome largely by insisting on class experience rating.

Prejudice, no doubt, is responsible in a considerable part for the high theatre rates existing today. As an illustration of this, up to the time of the fire at the Iroquois theatre in Chicago, where so many lives were lost, the theatre almost from the beginning had been regarded as a risk that naturally carried a heavy loss record. The rates were high and the losses, when they occurred, generally were severe. The Iroquois theatre was a fireproof theatre and the property loss was insignificant compared with the loss of life. But because of the loss of life, an intensive study was made of theatre construction for the purpose of developing standards which would be as safe as possible for life and property.

The result was, and is, that the theatre today represents a risk in planning, construction, and maintenance wholly unknown twenty years ago. Yet the word "theatre" is apt to bring up in the mind of the underwriters a picture of the older type, the "opera house" which, of course, has not wholly passed away. It has taken some years to change the picture which the word "theatre" brings up and to develop a picture which the modern theatre, from the standpoint of fire insurance, ought to show. Along this same line, a prejudice exists in case of the motion picture house due to the use of nitrocellulose film, which underwriters in the early days of picture film regarded as very dangerous to handle and exacted high rates wherever film was used. As a result of such prejudices, theatre rates have remained much higher than the class record has justified in late years.

The question of rates brings us to the consideration of the rating schedules used for rating theatre properties. For the sake of clarity, it should be explained that a rating schedule is a yard-stick by which all risks of a given class are measured so that equity may prevail. In the schedule itself the only factor is the key rate which usually is different for each city or town, according to fire department efficiency, water supply and other local factors. The base rate in some schedules is produced from the key rate but usually the base rate is an arbitrary figure or judgment rate used as a starting point from which to compute the schedule of charges and credits and arrive at the final net charge or rate. Then a standard building of the class is taken and charges made for any sub-standard features, while credits are allowed for any improvements to standard. This, briefly, with certain arbitrary charges for faults of management, completes the modern rating schedule. The schedule is a long step in the right direction, but so far, the improvement is practically confined to this, it gives equality of rates to a class when the same schedule is used, but there it stops. Its outstanding defect is that the charges in the schedule are based on judgment rather than on class experience. And the further objection that many rating boards use entirely different schedules and rules for the same class, thus producing different rates for property of the same grade. This means that in the theatre class, for instance, those theatres located under the same rating board have
the same schedules applied to them, but as the rating boards are so great in number in nearly every state, and sometimes in the same state, different schedules and rules are applied for rating theatre property.

The remedy for the present rating situation is most obviously the adoption of uniform schedules for rating properties of the industry. Such schedules carefully made and based on the class experience record for the past five or ten years would doubtless bring a reduction of at least fifty per cent of the present scale of rates, and would be fair to the underwriters as well as to the industry because the schedules would be based on fact and not guess work. Moreover, any additional improvement in the industry’s loss record would be reflected in further rate concessions. The loss experience record together with uniform schedules that would apply the same measurement to property throughout the country, and the uniformity of rating rules will eliminate such outstanding variation in rates as the following tables show. The theatres taken for this illustration are of the same type but are located in different rating territories, therefore, rated under different schedules.

**Brick Constructed Theatres Occupied for Motion Pictures Only**

<table>
<thead>
<tr>
<th>City</th>
<th>Base Building Contents</th>
<th>Rate</th>
<th>Rate</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cleveland, O.</td>
<td></td>
<td>0.184</td>
<td>0.90</td>
<td>1.326</td>
</tr>
<tr>
<td>Albany, N. Y.</td>
<td></td>
<td>0.17</td>
<td>0.75</td>
<td>1.57</td>
</tr>
<tr>
<td>Sheboygan, Wis.</td>
<td></td>
<td>0.315</td>
<td>1.35</td>
<td></td>
</tr>
<tr>
<td>Manchester, Conn.</td>
<td></td>
<td>0.99</td>
<td>1.35</td>
<td></td>
</tr>
<tr>
<td>Camden, N. J.</td>
<td></td>
<td>0.942</td>
<td>2.13</td>
<td></td>
</tr>
</tbody>
</table>

**Fire-Resistive Constructed Theatres Occupied for Motion Pictures Only**

<table>
<thead>
<tr>
<th>City</th>
<th>Base Building Contents</th>
<th>Rate</th>
<th>Rate</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hackensack, N. J.</td>
<td></td>
<td>0.5075</td>
<td>0.779</td>
<td>0.971</td>
</tr>
<tr>
<td>Albany, N. Y.</td>
<td></td>
<td>0.25</td>
<td>0.82</td>
<td></td>
</tr>
<tr>
<td>New York, N. Y.</td>
<td></td>
<td>0.235</td>
<td>1.58</td>
<td></td>
</tr>
<tr>
<td>Massillon, O.</td>
<td></td>
<td>0.46</td>
<td>0.914</td>
<td></td>
</tr>
</tbody>
</table>

**Fire-Resistive Constructed Sprinklered Theatres Occupied for Motion Pictures Only**

<table>
<thead>
<tr>
<th>City</th>
<th>Base Building Contents</th>
<th>Rate</th>
<th>Rate</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ansonia, Conn.</td>
<td></td>
<td>0.5075</td>
<td>1.766</td>
<td>1.953</td>
</tr>
<tr>
<td>Dover, N. J.</td>
<td></td>
<td>0.32</td>
<td>0.61</td>
<td></td>
</tr>
</tbody>
</table>

**Fire-Resistive Constructed Sprinklered Theatres Occupied for Motion Pictures and Vaudeville**

<table>
<thead>
<tr>
<th>City</th>
<th>Base Building Contents</th>
<th>Rate</th>
<th>Rate</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York, N. Y.</td>
<td></td>
<td>0.55</td>
<td>1.176</td>
<td>1.175</td>
</tr>
<tr>
<td>Philadelphia, Pa.</td>
<td></td>
<td>0.32</td>
<td>0.61</td>
<td></td>
</tr>
</tbody>
</table>

**Fire-Resistive Constructed Theatres Occupied for Motion Pictures Only**

<table>
<thead>
<tr>
<th>City</th>
<th>Base Building Contents</th>
<th>Rate</th>
<th>Rate</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Middletown, Conn.</td>
<td></td>
<td>0.10</td>
<td>0.67</td>
<td>1.21</td>
</tr>
<tr>
<td>Newark, N. J.</td>
<td></td>
<td>0.12</td>
<td>0.82</td>
<td>1.306</td>
</tr>
<tr>
<td>Milwaukee, Wis.</td>
<td></td>
<td>0.10</td>
<td>0.837</td>
<td></td>
</tr>
</tbody>
</table>

The wide variation in the rates illustrated above are not due to community differentials or differences in territorial loss experience, but can be attributed clearly to difference in schedules used and peculiarities in local rules under which schedules are applied. That present schedules leave much to judgment of the rater which makes for wide variation under the same schedule is illustrated by the following typical theatres in the same territory.

**Brick Constructed Theatres Occupied for Motion Pictures Only**

<table>
<thead>
<tr>
<th>City</th>
<th>Base Building Contents</th>
<th>Rate</th>
<th>Rate</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cleveland, O.</td>
<td></td>
<td>0.184</td>
<td>0.90</td>
<td>1.326</td>
</tr>
<tr>
<td>Elyria, O.</td>
<td></td>
<td>0.184</td>
<td>0.713</td>
<td>1.003</td>
</tr>
<tr>
<td>Albany, N. Y.</td>
<td></td>
<td>01.17</td>
<td>1.72</td>
<td></td>
</tr>
<tr>
<td>Batavia, N. Y.</td>
<td></td>
<td>0.30</td>
<td>2.74</td>
<td>3.24</td>
</tr>
</tbody>
</table>

**Fire-Resistive Constructed Theatres Occupied for Motion Pictures Only**

<table>
<thead>
<tr>
<th>City</th>
<th>Base Building Contents</th>
<th>Rate</th>
<th>Rate</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hackensack, N. J.</td>
<td></td>
<td>0.5075</td>
<td>0.779</td>
<td>0.971</td>
</tr>
<tr>
<td>Paterson, N. J.</td>
<td></td>
<td>0.725</td>
<td>1.755</td>
<td></td>
</tr>
<tr>
<td>Albany, N. Y.</td>
<td></td>
<td>0.25</td>
<td>0.82</td>
<td></td>
</tr>
<tr>
<td>Albany, N. Y.</td>
<td></td>
<td>0.39</td>
<td>1.00</td>
<td></td>
</tr>
</tbody>
</table>

The popular conception is that rating schedules, such as used in rating theatre properties, produce actual measurements of the fire risk involved. They are believed to measure the fire cost of a property, which is the expected loss, plus expenses, plus a reasonable profit to the insurance company. This is far from the fact. It is true, however, that rates produced by schedule rating places one risk relatively on a fair basis with other risks in its own class, but no proof can be brought forward that will establish the accuracy of the rates which the schedules produce on a given risk in a class as compared to any risk in another class.

For instance, church property rates are a great deal lower than rates on theatre property, church schedules, where used, are much simpler than theatre schedules. Yet the loss ratio on churches has been extremely high and cannot be compared in a favorable light at all with the theatre class. This also can be said in the case of public school property. At their best, rates are estimated; the general level for the class is decided upon and a schedule devised to produce the predetermined rate. That the predetermined rate for the class is correct, cannot be proven by the actual loss-cost experience, because the rating bodies do not know themselves. The basis for these predetermined rates are insurance company estimates, but figures are not available to verify them. In other words, it is comparatively easy to prove that in the aggregate and over a long period, insurance companies do not receive exorbitant prices for the indemnity they sell, but the companies collectively, have not established the equity of class rates.

For any practical use in rating work and fire prevention work, it is necessary to compile complete loss records of the various types of theatres to learn just what the loss experience of each is.
and furthermore, what is the particular cause of fires, internal or external hazards, and when they occur. Without such information, the industry never will get very far in correcting its excessive insurance cost or intelligently combating its fire waste. At present there is no systematic study made of fires as they occur, so that the lessons that may be drawn from them may be applied to preventing the start of other fires or of lessening fire damage from those that start in spite of fire prevention work.

It is in the insurance field that practically all of the best present day fire protection and fire prevention technique has been developed, and it is high time that agencies like fire departments and industrial classes put this available knowledge to use.

Fire inspection work today is largely confined to fire underwriters boards for the purpose of fire insurance rating and inspections of installations of automatic sprinklers. In some cases there are underwriters inspection bureaus which inspect and make reports for underwriting purposes for the insurance companies in the bureau. Fire prevention engineers of insurance agents and brokers, and also special agents of insurance companies, make inspections of particular properties. In some

Recent Decisions of the Courts in Theatre Cases

By LEO T. PARKER

[Because of the length of Mr. Parker's discussion of sound equipment leases, requiring space in this issue, in which it is concluded, as well as in that of April 8, his regular column of the late decisions in cases pertinent to theatre operation, is presented below lest further postponement lessen its value.—The Editor.]

It is well established that a valid contract may exist between a theatre owner and seller of equipment or supplies although the contract is not written in accordance with hearsay legal knowledge.

For instance, a valid contract may be made orally or in writing, and it is not necessary that the signature of either the buyer or seller appears at any particular location on the contract, if the evidence shows that the two parties intended that the written agreement should be binding. This point of the law was discussed in the recent case of Tynan Company v. W. A. Hoix Company (12 P. 2d 845).

In this case it was shown that a buyer and a seller entered into a contract by the terms of which the purchaser agreed to buy a stipulated quantity of supplies. After the purchaser had signed the contract he observed that beneath his signature were certain written stipulations.

Later litigation developed over the validity of the contract and it was contended by the purchaser that the written notations which appeared after his signature were not binding. However, the court held otherwise, and said:

"The point that respondent (purchaser) is not bound by the stipulation in the order contract excluding other agreements because respondent's signature appears above that portion of the contract is not sound. The order was plainly printed on a single sheet of paper; the clause at the end was not hidden or disguised in any manner."

Incorrect Initials Not Fatal

Contrary to the belief of the majority of persons the fact that a suit is filed against a person whose name is incorrectly spelled in papers presented to the court does not entitle the other party to a favorable verdict.

For illustration, in International Projector Corporation v. Maricella (144 So. 278), it was disclosed that a person named R. J. Maricella purchased an Acme motion picture projector, with equipment, for the price of $411.85, on which $102.96 was paid in cash and the balance of $308.89 was evidenced by the promissory notes of the buyer. Litigation developed over the payment for the equipment and the seller filed suit against A. J. Maricella. It was contended by the counsel for the purchaser that the fact that suit was filed against A. J. Maricella instead of R. J. Maricella resulted in the suit being invalid. However, the higher court held otherwise, and said:

"In this case, not only has plaintiff (seller) alleged that he erroneously stated the initials of the defendant (buyer), but it is clear that the defendant (buyer) has not been prejudiced by virtue of plaintiff's allegations incorrectly stating his initials. Unless these allegations as to the improper initials of defendants gave rise to, or formed the basis of, some advantage to plaintiff, to the prejudice of A. J. Maricella, then such erroneous allegations cannot give rise to an estoppel preventing a change to meet the facts in due respect upon an allegation of error."

Receipts and Contracts

Generally speaking, it has been consistently held by higher courts that a contract is an agreement between two or more parties by the terms of which both parties agree to perform some definite act. On the other hand, a receipt is a written acknowledgment by a seller who has received from a purchaser a specified sum of money made in payment for a stipulated article. In some instances a written document may be a legal and valid combination contract and receipt.

For instance, in Citizens v. Arrowhead (14 P. 2d 821), it was disclosed that a person named Fink purchased a certain amount of stock in a company. When the stock was delivered the purchaser received a document in the following form:

"Received of Annie W. Stimson....152 shares....for which I agree to deliver to her 3,040 shares of the preferred stock and 700 shares of the common stock....or I agree to return the stock received."

Litigation arose subsequently over the validity of the receipt. The same contained
a notation by which the seller of the stock agreed either to deliver the stock purchased or return the money made in payment thereof. Therefore, the court held the agreement to be a combination to purchase and contract, and said:

"The document is both a receipt and a contract because, in addition to acknowledging receipt of the stock, the agent agrees to deliver specified stock therefor or to return the stock so received."

**Unsatisfactory Merchandise**

**The Law** is well settled that a theatre owner who purchases merchandise or equipment is entitled to rescind the contract and refuse payment, where it is shown that he has in any manner breached the contract of sale, practiced fraud or misrepresentation to induce the theatre owner to sign the contract, or failed to fulfill the terms of the contract, or if the contract is illegal and in violation to state laws or city ordinances.

Moreover, it is interesting to observe that the courts have held that where a theatre owner purchases an article and makes a down payment, he may retain the article as security to recover the down payment from the seller, where it is proved that the seller breached the contract.

For example, in Mallow v. Hall (245 N. W. 90), it was disclosed that a purchaser entered into a contract with a seller for the purchase of certain oil burning equipment. The purchaser was not satisfied with the equipment and notified the seller that he intended to rescind the contract because the seller had not furnished the kind of equipment specified in the contract of sale. The purchaser refused to redeliver the equipment to the seller until the down payment was refunded. Litigation arose over this point of the law. This court said:

"If there had been a rescission, the defendant (purchaser) would have had the right to retain the property as security for the repayment to him of the down payment. That, however, does not confer upon him the right to use the property in the meantime as his own."**

**Paintings Not Real Property**

An important point of the law is that a theatre building contract of sale does not include valuable accessories within the theatre building, unless the contract clearly specifies this to be the intention of the parties. This point of the law was decided in the recent case of Rodenbour v. Quaschnick (245 N. W. 255).

The facts of this case are that a buyer and a seller entered into a contract of sale for the purchase of a building. No bill of sale or any other writing was signed containing any description of the personal property or accessories which was being sold. It was shown that the parties went together to the office of a lawyer and there entered into a contract which described the lots upon which the building was located. The contract provided that the purchaser was to pay "as the purchase price of said real estate above described (and certain personal property contained therein and about said premises) which has this day been sold and transferred to said second party" the sum of $23,000. Later the seller, to secure a balance due from the purchaser, had the latter sign a chattel mortgage whereby the purchaser mortgaged to the seller all the furniture, fixtures, and equipment.

Afterwards controversy arose between the buyer and seller whether or not the paintings which were hanging on the walls were included in the sale. The seller contended that it was not intended that the paintings should be included, whereas the purchaser pointed to the mortgage which indicated that if the seller had not intended to include all of the accessories, paintings, and the like, he would not have required the purchaser to give a mortgage thereon to secure a balance due on the purchase price. Notwithstanding these arguments, since the contract of sale did not specifically stipulate that the paintings on the walls were included in the contract price, the higher court held the ownership to the paintings remained in the seller of the building, and said:

"Concededly, in the only writing signed by respondent, being the bilateral contract above mentioned, there was no statement or necessary implication that these paintings were being sold or transferred to appellant. As a matter of fact, that contract did not purport to transfer or pass title to any personality whatsoever, but merely recited that the consideration for the $23,000 to be paid by appellant was the real estate therein described 'and certain personal property contained therein and about said premises,' which is about as indefinite a statement concerning the personality as could well be made."

**Duty to Keep Aisles Clear**

Many courts have held that when a theatre owner invites or induces, expressly or by implication, another to come upon his premises, whether for business or for any other purpose, it is his duty to be reasonably sure that he is not inviting him into danger, and he must use ordinary care and prudence to render the premises reasonably safe.

Therefore, irrespective of the nature or purpose of a visit by any person who is lawfully in the theatre building, the theatre owner is bound to exercise ordinary care to prevent injury.

For illustration, in the late case of Champlin v. Clevinger (12 P. 245) 683, it was shown that a patron was seriously injured as a result of an accident which occurred while walking down an aisle. He filed suit to recover damages. The court held the injured patron entitled to a recovery, and stated the following important law:

"You are further instructed that the owner or occupant in charge of property owes a duty to an invitee to the exercise of reasonable and ordinary care for his safety, and such owner or occupant is liable for injury resulting to another from a breach of his legal duty; and in this connection, you are instructed that it was the

**Words pilfered from Harold B. Franklin because they're True!**

"... There never was a time when show business wasn't loaded to the brim with trouble. There never was a time when show business didn't present perplexing problems of many natures, but the present time is the most acute of all and those who are swimming against the tide have and are revealing a great strength and skill. It is no trick to float, for people who can't swim can do that. But it is a trick to buffet adverse currents and reach the opposite shore safely."

—from an editorial by Mr. Franklin, addressed to RKO managers in the circuit's house organ, Now.

and Better Theatres takes this occasion to add that what is true for Mr. Franklin's managers is true for all showmen everywhere—and for those who serve showmen—including BETTER THEATRES

---

**FREE SAMPLE**

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Useful by all leading film exchanges and laboratories. Recommended by exhibitors and distributors throughout the world. Recommended by theatres all over the country. Works under all atmospheric conditions. Send for a free sample.

ROSCO LABORATORIES

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duty of the defendant, Champlin, to use reasonable and ordinary care to protect the plaintiff, George Clevinger (patron), from any injury which he was in the building occupied by the defendant on business in said building, and to use ordinary care and prudence to protect the said plaintiff from injury, and it was the duty of said defendant to use reasonable and ordinary care and prudence to keep the aisles and passageways of the premises, in and through which persons were accustomed to pass, in a reasonably safe condition, so as not unecessarily to expose the plaintiff to danger or accident."

VIOLATION OF ORDINANCE DOES NOT RESULT IN LIABILITY

Considerable discussion has arisen from time to time whether or not a theatre owner is liable in damages for an injury sustained by a pedestrian as a result of failure of the theatre owner to conform with city ordinances with respect to repairs made to sidewalks, cleaning streets, cutting weeds, and the like.

Generally speaking, the fact that a theatre owner fails to abide by the terms of an ordinance of this nature does not result in his liability for an injury to a pedestrian or other person, if it is shown that the injury was not a proximate result of failure of the theatre owner to conform with the ordinance.

For instance, in Vuckis v. Terry (183 N. E. 104), it was shown that a city ordinance provided: "It shall be the duty of every owner of real estate, within the corporate limits of said city . . . to cut and haul away all weeds or other rank vegetation growing upon his premises, or to cause same to be done."

A property owner failed to cut the weeds between the sidewalk and the curb in front of his property and a pedestrian stumbled over a water pipe and was seriously injured. He sued the property owner to recover damages contending that violation of the ordinance resulted in the liability of the property owner. However, the higher court held the property owner not liable, and said:

"We believe the ordinance clearly shows that it was passed for the protection of public health, decency, and for aesthetic purposes. We therefore hold that the injury suffered by appellant was not proximately within the purpose or protection of the ordinance, and neither did the injury complained of fall within the category of those injuries against which the ordinance sought to guard."

EMPLOYEE INJURED RETURNING FROM WORK

The general rule followed by the courts in construing the Workmen's Compensation Act is that an employee is not "in employment" until he reaches the theatre where he is to work. Moreover, the employment does not continue after he has left the theatre.

On the other hand, various courts have held that if a theatre employee is injured while going to or from his special work, by means of a vehicle furnished by his employer, or if the employment contract contemplates utilization of a special means of transportation, the injury arises "out of and in the course of employment" within the meaning of the Workmen's Compensation Act and the employee, or his beneficiary in the event of his death, is entitled to compensation for the injury.

For instance, in the late case of Schafer v. Industrial Commission (175 N. E. 789), it was shown that an employee was injured when an automobile in which he was riding was struck by a train when he was returning from his work. The dependents of the employee filed suit to recover compensation under the Workmen's Compensation Law. It was contended by the employer that the dependents were not entitled to recover compensation because the accident occurred while the employee was returning from work.

However, since testimony was introduced proving that at the time of the employment it was known by the employer that the employee necessarily would utilize no transportation but an automobile to come and go from his work, the higher court held the employee entitled to receive payment of compensation, and said:

"The controlling factor in determining whether the accidental injury arose out of and in the course of the employment is whether the employee was in the orbit, area, or sphere of his duty when the accident occurred . . . There must be present a causal relation between the work or what is done incidental to it and the injury which occurs."

MURDER IN ARSON CASE

Generally speaking, a person who commits a crime is liable for all consequences resulting therefrom. Therefore, a person who sets fire to a building, or is implicated therein, may be guilty of murder if a person is burned to death.

For example, in the recent case of State v. Meadows (51 S. W. [2d] 1033), it was shown that a person by setting fire to a theatre and hotel. The building was completely burned down and a person in the building was burned to death. A charge of murder in the first degree was filed against Meadows who attempted to avoid conviction by testifying that he did not intend to injure any one and that his only reason for setting the fire was because he was paid $5,000 to do so by another person.

However, notwithstanding this plea, the lower court held Meadows guilty of murder in the fire degree and the higher court upheld the verdict, saying:

"Neither did the proof show that defendant or his co-indictees intended to destroy human life in burning the building. It was not necessary for the court to find a charge or to prove. There need not be a design to take human life in order to make a homicide committed in the perpetration of arson murder in the first degree."

PIECETING HELD LAWFUL

When deciding whether picketing a theatre is lawful or unlawful the court considers all facts and circumstances of the case. Generally speaking, where it is shown that the purpose of picketing is to prevent the members of the union then such picketing is unlawful.

For illustration, in Blumauer v. Portland Moving Picture Machine Operators' Protective Union Local (17 P. [2d] 1115), it was disclosed that trouble arose between a theatre operator and a union as a result of the motion picture operators having had their wages reduced below the scale fixed by the union. The regular union operators refused to work or the reduced salary and their jobs were filled by non-union employees. Members of the union picketed the theatre with the usual signs and the theatre operator, as a direct result thereof, got into financial difficulties and was unable to pay the rent to the owner of the building who finally was obliged to take over the theatre. He continued to employ non-union employees.

The owner of the building filed suit to enjoin members of the union from picketing the theatre. Said the court:

"This court, as well as the public policy of the state, recognizes the right of employees to organize for the purpose of improving the conditions of their employment in respect to hours of labor, amount of pay, the sanitary conditions under which the work is performed, or for any lawful purpose . . . This right would be of little value if they were deprived of the means of making the purpose of their organization effective. Therefore, organized labor has a right to lawfully use all lawful means to bring about reasonably desirable terms and conditions in the way of hours, pay, or other conditions of employment. Organized labor has the right to present its side of a controversy to the public by all lawful means if such means may be, and are, used in a lawful manner without violence, or threats, or intimidation of the employer, his employees, or the patrons of the employer's business."

SELLER LIABLE ON EXRESSED WARRANTY

Generally speaking, a theatre owner may rescind a contract of sale and refuse to pay the purchase price, if the seller fails to fulfill either an expressed or implied guarantee. This point of the law was decided in the recent case of Sales Company v. Mitchell (142 So. 119).

The facts of this case are that a purchaser consulted a seller's representatives and relied upon their superior skill and knowledge to supply equipment for his purpose. After making the purchase the buyer discovered that the subject of the sale would not function as it was guaranteed, and he was required to pay the seller to return the cash paid on account. The seller refused to return the cash paid on account and filed suit against the purchaser to recover the balance due. However, the higher court held the seller not entitled to a recovery, and said:

"The record satisfies us that the equipment sold and installed by plaintiff (seller) failed at all times to do its work."

Better Theatres Section

May 6, 1933
The Question:

WE ARE DESIGNING A motion picture theatre to be erected at Fort Clayton, Canal Zone, in the near future. Would you kindly give me some assistance in the design of a stage for this theatre? The theatre will be primarily for motion pictures, but this time we wish to provide some facilities for putting on vaudeville or stage productions. The size of the stage will probably be 40 feet by 25 feet. What I really would like to have are some suggestions as to the general arrangements of the dressing rooms, exits, storage space, etc., for a stage of this size. I have been a reader of your magazine, Better Theatres, for some time and have picked up many valuable ideas from it, but I have been unable to find exactly the information I am now requesting. Thanking you in advance for any suggestions you may be able to give me.—J. E. S.

The Answer:

ACCORDING to your inquiry I presume that the stage is 40 feet wide and 25 feet deep, but do not know whether this dimension is inside the prosценium arch or between the walls. If it is between the walls the stage will be rather small, and therefore I suggest that the dressing rooms should be placed under the stage.

The arrangement of the dressing rooms should be so that there are at least two distinct and separate means of egress connecting directly with the outside.

I think four small dressing rooms about 7 x 10 feet, and two larger ones of about 10 x 15 will suffice. The usual practice would be to place the dressing rooms along the rear and side walls with a 5-foot corridor separating them from the orchestra room, on each side of this corridor provide a stairway leading to stage and outside. You also will have to provide space for property room, lamp room, music closet, separate toilet rooms for men and women and if possible provide a shower in each toilet room, as the actors certainly will appreciate this accommodation.

All walls separating the dressing rooms from stage or other parts of the building should be fire division walls, and all floors, ceilings and partitions should be of fireproof construction. The above rooms should be separated from the other parts of the building by standard self-closing fire doors. All dressing rooms should be well ventilated by windows opening into area- ways, street, alleys or open courts.

At your right facing auditorium you must provide for pinrail or rigging device, also space for switchboard. The height of the prosценium wall, over the prosценium opening should not be less than twice the greatest height of the prosценium opening, plus 6 feet.

The curtain wall under the prosценium opening should be located under the center of the fire curtain and should be a fire division wall.

If you do not care to go into the expenses of building a rigging loft you can place the iron beams required for forming slots for rigging just the same as if you would build the loft, but place them directly under the roof construction and use them also for support. By using underslung pulleys you will be able to take care of the rigging.

The stage should be provided with an automatic ventilator of an area equal to not less than one-eight of the area of the stage floor, such ventilator to be located near the center and above the highest point of the stage roof. The openings in such ventilator should be closed by valves, louvers or dampers, so counterbalanced as to open automatically. All valves, louvers or dampers should be held closed by hemp or cotton cords, connecting with the stage floor close to each stage exit door. Fusable links should be inserted in these cords.

NOTE: IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsen, who is a practical architect and a member of the American Institute of Architects.

The Question:

SINCE BEER has been legalized, and as I own a theatre in a town having a large majority of people of German and foreign descent who always have been very strongly against the prohibition laws and as I have been assured of a license to dispense the good old beer under the classification of beer garden, I am thinking of remodeling the front of my house for such purposes.

My theatre has a frontage of 70 feet with one store room on each side of the lobby. These stores extend about 20 feet. The rentals of these stores do not amount to very much, and I can easily sacrifice this revenue. I may use this space just as well for a beer garden.—H. E. L.

The Answer:

I ALWAYS thought this was a department of information for theatre building and remodeling, but since you are sincere enough to state the purposes of your remodeling and want to go European I will gladly give you the information required. However, I am still a theatre architect, not a designer of beer gardens.

By all means remove the store rooms. This will give you a space of 60 x 70 feet to use for your purpose. I presume that you still have a foyer between the back of the stores and the auditorium. I advise that you build a front lobby about 10 feet deep, leave the remainder of the floor space open for tables, but provide at least a center space of 15 feet between the tables for means of ingress and egress. This space should be governed by the amount of seats in the auditorium. You can take from each side of the front lobby enough space for service bar and storage. A small sandwich counter may add considerably to your revenues.

Have the interior of this room designed as attractively as possible. An atmospheric treatment such as a garden effect, with statuary, fountains and evergreens, would be very appropriate. A slate, terrazzo or tile floor would answer the purpose. Be sure to provide for plenty of ventilation, and I deem an air conditioning plant necessary. There should be doors between this refreshment room and foyer and between foyer and auditorium to keep out noises should you operate the beer garden independently of the theatre.

The shows in most of the European theatres are run with a half-hour intermission to enable the audience to partake of refreshments.
Following is a list of theatre projects involving new construction, remodeling and re-equipping. This list has been compiled from the latest reports available on May 2. The listing is arranged alphabetically by states.

**California**

LONG BEACH—Mrs. Geo. M. LaShell, c/o George E. Bartlett, general contractor, 2132 Chestnut Avenue. Will repair theatre at 5384 Long Beach Boulevard.


Oxnard—Strand Theatre, C. A. Spaeath, Manager. Contemplate remodeling, providing 750 seating capacity, new entrances, electric signs, etc. Cost $10,000.

**Illinois**


CHICAGO—State Amusement Corporation, Howard M. Lubliner, president, 11 N. Clark Street. Adelphi Theatre being remodelled.

**Iowa**


MELOHER—Casino Theatre. Owner, Peter Cerretti. Population 1,600. Will remodel theatre building, including cooling system, sound equipment and upholstered seats.

**Georgia**

ATLANTA—R. F. Wynne & Louis F. Back, 782 Highland Avenue, N. E. Leased stores and will remodel for a theatre building. Cost $10,000. Louis F. Back is operator of Buckhead Theatre at 28 Roswell Road.

**Louisiana**

NEW ORLEANS—Eugene J. Gilbert, 4031 Delgado Avenue. Will remodel and erect addition to motion picture theatre.

**Minnesota**

MINNEAPOLIS—Nathan Fisher, 1308 4th Street, South. Will make alterations to cost $800. Architect, Perry Crosier, 1017 Phoenix Building.


**New Jersey**


CAMDEN—Parkin Theatre, R. M. Hollingshead, Jr. 413 Cooper Street. Erection of open air theatre. Architect, Howard E. Hall, 544 Federal St., Camden, N. J.


**New York**

NEW YORK—Haring & Blumenthal Realty Corporation, 1440 Broadway. Erecting theatre building on Mott Avenue, Far Rockaway.


**Ohio**

COLUMBUS—Empress Theatre Company, J. A. Jackson, Manager, 768 E. Long Street. Will remodel front of theatre. Cost, $6,000.


**Washington**

SEATTLE—Fifth Avenue Theatre. 1308 Fifth Street. Manager, Jim Leman, Alterations to building, new carpets, seats and stage changes.

YAKIMA—First National Theatre Corporation will install new sound equipment and new seats. Population 22,000.
**ALPHABETICAL LIST OF ADVERTISERS**

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**Among Contributors to This Issue:**

- **C. H. Gray** (15 Millions Too Much for Insurance) recently completed a comprehensive survey of the insurance practices and costs prevailing in the motion picture industry, an investigation prompted by industry interests and indications that insurance rating methods have not kept pace with the industry's own efforts to eradicate fire hazards, nor with the conditions created by modern codes, which call for a theatre in which one could build a bonfire without incurring much damage. Mr. Gray first made an elaborate survey of his investigations, and from this he has prepared his article for Better Theatres. He is associated with the New York insurance brokerage organization of Robert F. Coleman, Inc.

- **Francis M. Falge** (Color in the Lighting of Theatres) is an illumination engineer whom readers will recognize as having contributed several times previously to Better Theatres on theatre lighting. He has made a special study of illumination of motion picture theatres, and is now planning extensive experiments in this field. Mr. Falge is on the staff of the engineering department of the General Electric Company in Nela Park, Cleveland.

- **Leo T. Parker** (Sound Equipment Leases) is a regular contributor to Better Theatres on legal aspects of theatre operation. He is an attorney-at-law in Cincinnati.

- **Aaron Nedell** (Sound Equipment Today—and Its Market) is a sound engineer, the author of numerous articles in Better Theatres and elsewhere, and of a book on sound. He has been connected with each of the several activities in the field of sound—with the reproducer and recorder manufacturer, with the maker of supplies, and with the theatre.
"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.

Gentlemen: I should like to receive reliable information on the following items:

(Refer to Items by Number)


Remarks:

Name: Theatre: City:

State: Seating Capacity:  

[4-6-33]

May 6, 1933

Motion Picture Herald
New Inventions . . . Illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.


1,873,654. AUTOMATIC CAMERA. Andrew M. Mannich, Havertown, Pa. Filed Nov. 24, 1931. Serial No. 577,153. 7 Claims. (Cl. 95—51.)

1,873,909. SYNCHRONOUS SIGNALING SYSTEM. George A. Locke, Glenwood, N. Y., assignor to Bell Telephone Laboratories, Incorporated, New York, N. Y., a Corporation of New York. Filed Sept. 23, 1930. Serial No. 483,796. 8 Claims. (Cl. 172—205.)

1,873,999. DIAPHRAGM FOR SOUND RECEIVING, REPRODUCING, AMPLIFYING, AND TRANSMITTING INSTRUMENTS. Hans Schmidt, Jena, Germany. Filed Sept. 10, 1930. Serial No. 181,631. and in Germany Oct. 13, 1929. 5 Claims. (Cl. 384—32.)


1. In a talking-machine, the combination of a plurality of record-supporting means, reproducer-means for cooperation with the records, and means for presenting different records in position to cooperate with said second-named means and comprising a drive member and a pneumatically controlled clutch controlling the driving of said first-named means by said drive member.

2. A synchronous driving system comprising a source of alternating current waves of a certain frequency, a motor and a pair of unidirectionally conducting devices interconnecting said source and said motor characterized in that a plurality of magnetic fields of said motor are successively energized by the output of said devices respectively to drive said motor.

3. An acoustic diaphragm consisting of a thin sheet and flattened straw-stalks stuck side by side to said sheet, the fibers of the stalks extending substantially in the direction in which the vibration is to be transmitted.
Projection provides the industry's closest contact with the public whose continued patronage is dependent largely upon the quality of the projected picture and reproduced sound—the finished product which embodies the work of all other branches of the industry.

Acceptance of the foregoing leads naturally to consideration of the means available for maintaining at all times a high standard of quality.

The committee feels that every facility which even remotely aids in maintaining a high standard of projection work should willingly be provided.

HARRY RUBIN, Chairman

T. C. Barrows  C. Greene  J. J. Hopkins  F. H. Richardson
J. O. Baker  H. Griffin  W. C. Kunzmann  P. A. McGuire
C. Flanagan  J. J. Finn  R. H. McCullough  L. M. Townsend
G. C. Edwards  S. Glauber  Rudolph Miehling  V. Welman

Simplex
THE INTERNATIONAL PROJECTOR

HAS CREATED AND MAINTAINED PROJECTION STANDARDS FOR OVER A QUARTER OF A CENTURY

INTERNATIONAL PROJECTOR CORPORATION
90-96 GOLD STREET
WHY KEEP ON DOING IT THE OLD COSTLY WAY?

MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT
which includes
Two Motion Picture Projectors
With Sound Units Built In
can be purchased

ON TIME PAYMENTS
WITH NOT ONE CENT FOR WEEKLY SERVICE CHARGES!

Just Think of It!
YOU GET COMPLETE SOUND EQUIPMENT OF HIGHEST QUALITY AND WIDE RANGE—WITH TWO OF THE FINEST PROJECTORS THROWN IN—AT A COST OF NO MORE THAN SOME OTHER SOUND ATTACHMENTS!

Hundreds of Our Users Have Made this Saving—Why Not You?

MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT
IS SOLD DIRECT FROM FACTORY TO USER—AT FACTORY PRICES

WRITE US FOR THE "BLUE BOOK" AND BLANK SURVEY SHEET FOR LOWEST QUOTATIONS

THE ENTERPRISE OPTICAL MANUFACTURING Co.
4431-41 West Lake Street Chicago, Ill.
INDUSTRY SPEEDS UP AS BUSINESS IMPROVES

Growing confidence inspired by Washington's program is reflected by a quickened gait in industry

HALF MILLION SAVING FOR SMALL THEATRES

Reduction of 50 per cent in express rates on all return shipments of film becomes effective on June 15

STORY PURCHASES SET A NEW RECORD

Fifty-four books and plays purchased for 1933-34 release schedules; 150 bought since beginning of the year

HIS WEEK: SPECIAL SHORT FEATURE SECTION
GIVE THEM "HELL BELOW" in smashing showmanship ads!

M-G-M ABLAZE ON BROADWAY WITH TWO $2 HITS!

"Doing nicely, thank you!"
JOE E. BROWN in "ELMER THE GREAT"

A batty comedy of baseball and blondes. With Frank McHugh, Patricia Ellis, Claire Dodd. From the famous play by Ring Lardner and George M. Cohan. Directed by Mervyn LeRoy. A First National Picture

IN KANSAS CITY
“Getting away to a great start at the Uptown.”—Variety

IN CINCINNATI
“Top money at Keith’s.”—Variety

IN LINCOLN, NEB.
“A wow in this spot.”—Variety

AT RADIO CITY MUSIC HALL (Soon)

"FILM DAILY" SUGGESTS:
“Films are getting too serious... the demand for wholesome comedy never was so great. Theatres need a few good orders of laughter to lighten up the over-serious content of the current cinema bill-of-fare.”

GET 5 BIG-STAR COMEDIES NOW FROM WARNER BROS.
Come on, you trade Ad-Visers! Here's one more big job to do and we'll be all set for the Campaign of the Century on the Show of the Century!

Hundreds of you have rushed to help us decide on Girls and Songs and Star Billing in these national “Gold Diggers” campaign conferences we’ve been holding every week. Now this fourth session gives you a chance to tell us the kind of ADS you want.

No. 1
480 lines

No. 2
420 lines

No. 3
354 lines

No. 4
560 lines

No. 5
264 lines
Look over the varied layout styles submitted here. Decide whether you prefer those that feature the Spectacle, the Girls, or the Stars — or those that sell the whole show. Do you want “sock” or class ads—large or small—simple or tricky layouts?

Tell us on the coupon below—and we’ll follow the wishes of the majority. But hurry please—because “Gold Diggers” prints will soon be on the way to the 1217 houses which have already signed for it!

USE THIS COUPON TO GET MADE-TO-ORDER ADS —the kind you think will get you the most dough from “Gold Diggers of 1933.”

Warner Bros., Advertising Dept.
321 W. 44th St., N. Y. C.

I think ads like the following will pull best in my town. (Vote for 4 of the above layout styles, by number).

No. ... No. ...
No. ... No. ...

Remarks

Name

Theatre

City... State...

WARNING!

To the hundreds of opposition houses which used art and copy from the “42nd Street” press book to advertise other attractions, we make the urgent request not to use “Gold Diggers” art until after the picture has completed its local run!
FOX provides a veritable torrent of talent for this box office celebration... every name with a definite draw. Something to sing about ... to shout about. Worth a special photographic lobby display! They'll make May your biggest month in years.

In these pictures:

- **Zoo in Budapest** with Loretta Young. Jesse L. Lasky hit that reviewer Jimmy Starr nominates: "THE picture of the year!"
- Janet Gaynor and Henry Garat in **Adorable**. With the happy, tuneful romance of "Sunny Side Up."
- James Dunn and Sally Eilers in **Hold Me Tight**. It will boost them to a new popularity high.
- Jesse L. Lasky's **The Warrior's Husband** with Elissa Landi. Booked into Radio City Music Hall ... just watch it.
- **Sc a Glass** with Buddy Rogers, Marian Nixon. A picture and a title showmen dream about.
- **State Fair**. Biggest repeat-booking clean-up in industry history.
- **Cavalcade**. Nationwide mop-up at popular prices.
WRITERS AND RE-WRITERS

It has long been a commonplace to read in West Coast tidings that such-and-such a studio has fifty-one writers engaged, another has thirty or another a mere dozen and a half. Writers, it would appear, are had and handled by job lots. One might expect to see them quoted on a Hollywood market at a daily price per hundredweight, like butter on the Elgin board, wheat in Duluth and beef in Chicago. There might be futures and writing crop forecasts by the government. The truth is that Hollywood often has and still does buy futures on the writers market, and rarely to the delivery up to the anticipations. It would be better if there were a market in which to sell fiction and scripts short.

All of this just picturesquely bears on another of the whimsies of a forest of strange growths that has been created in that remote sunshine land, sheltered from the rigors of commercial necessity, and irritated these many years by a river of box office gold.

When words and sounds came to the motion picture, Hollywood with that curious naivete so characteristic of the region, gathered in haste makers of sounds and jugglers of words. The sound makers, the song writers and composers have long since flown, hungry, from the land of tickle promise, but the writers linger on, not to write, but to re-write. The affective writers of Hollywood, and they have them, are not writers in the broadly accepted sense of the word. Rather, these Hollywood writers take the material of writers and recast it into the pabulum that makes a motion picture. They are constructors and re-constructors, not creators; carpenters and builders, not architects.

This is not at all without appreciation of the very important work of these Hollywood re-writers, constructors of screen drama, but rather a definition of their labors, which someway their employers do not seem to have been able to make. The extreme folly of the frequent employment as a Hollywood "writer" of novelists and other creative writers of note, merely because they are of note, has been more than obvious. The reason that so many able writers have emerged from Hollywood cursing and making faces and telling ironic tales of dumbbell confusion is because the creative writer is not often a very facile re-writer. Good writers of fiction, whether of page or stage, are of a great deal more value to the motion picture industry at home or wherever they best produce. The Hollywood activity is fabrication, assembly, rather than creation. The creative processes of no art are ever tied to any office, any locale or any special environment whatsoever. In addition, there is evidence that the worst place to try to write anything would be that region of the United States south of Santa Barbara and west of the Sierras. That soil is great for citrus fruits, but the rock-bound coast of New England, the sands of Cape Cod, the canyons of New York and the prairies of Indiana are, as proven by their crops, more productive of good copy.

Now, despite the growing rosters of writers in Hollywood, it is the usual observation that in every studio the real work resulting in pictures on the screen is done by an inner guild of a half a dozen hardworking re-writers of special fitness for the work. The rest are decorations for the kudos of the boss, like the King's Guards, and as valuable to screen drama as two little Evas and three Uncle Toms to Uncle Tom's Cabin.

THE NATURE FAKERS

Once again it seems that the motion picture industry has factors that can be aligned with the purposes of common honesty and decency of purpose only by a bust in the nose. After a variously packmarked career on the map of the screen, "Ingagi," production of some seasons past, had been made the subject of a "cease misrepresentation" order from the Federal Trade Commission.

The Commission has found, as most motion picture men knew, and as any intelligent layman could tell by looking at the screen, that the expedition on which the picture was alleged to be taken was never made and that the "natives" were employed in Hollywood and variously bedecked with feathers, scales and skins to produce animals "new to science." The ugly truth of the story is that the picture took its major punch from a sequence implying the ravishing of a girl by a gorilla.

"Ingagi" with its flashes of prurient success has brought in sequel sunry imitative if less daring endeavours and the screen is these days being accused with a bastard technique covering productions which range from expeditionary pictures with Hollywood inserts to Hollywood pictures with expeditionary inserts, all offered with the implication or the hope that they will claim the public's attention as records of fact.

There is no reasonable objection to devices of make-believe in the avowed drama. There is every objection to be made to motion pictures which purport to present fact and which resort to misrepresentation in word and picture to achieve their appeal. The whole important and valuable field of the expeditionary picture is being invaded and impaired by the ridiculous, studio-assembled, makeshift productions concocted out of film libraries and threaded together on a re-write man's nightmare of a narrative. With lecherous eyes on the dramatic screen, the makers of most of these pictures make their climax and big moment some form of rape in some far wild place, with the assistance of property trees, Spanish moss and half lights.

If only the producer of such pictures reaped the consequences, it would not matter. But it so chances that the repute of the whole motion picture industry and its theatre is still in some degree at stake in every picture.
ISLAND TONIC

Pep medicine for the world of today is being poured into the Philippine Islands, if the assertion of L. DePride, Fox Film manager there, be any criterion. In San Francisco last week for a six-months' holiday, from manager DePride came the cheery statement that in his bailiwick all theatres are doing excellent business, especially in Manila, with the lately much-abused Western leading the field, Tom Mix and George O'Brien being the favorite stars. To American exhibitors the secret of Philippine success would doubtless be welcome.

TALENT-SPLITTING

"Liable to raise Hell in this town" (Hollywood) is Columbia's Harry Cohn's plan for gross-splitting on three features planned with Lewis Milestone directing. 50-50 occurs to President Cohn as the most equitable splitting basis, though, he indicates, results may alter that proportion. On "Twentieth Century" he will also experiment with the new talent remuneration. The Hell he sees possibly popping will develop from a smart thought: to keep separate books on talent borrowed from other lots, paying them regular salaries but checking to see whether they might have made more on percentage. If they would, Experimentor Cohn visualizes, their refusal to sign "old-style" salary contracts. Frankly an experiment, Mr. Cohn wisely says, "We'll all know more after we make and release the first one."

MOTOR MURDER

For an hour's motoring pleasure Monday night Floyd M. Brockell, head of important Midwest Theatre Corporation, left his Chicago suburban home, at Winnetka, Ill., accompanied by his wife. On the outskirts of Chicago, heedlessly rushing from a side street, came another car, crashing into Mr. Brockell's. From the former leaped its driver, dashed away, abandoning his machine, to be later sought by police. The 44-year-old film pioneer paid in full for the other's carelessness: Mrs. Brockell was severely bruised, twenty-five years of films, including head of First National distribution during its days as a national circuit, led Mr. Brockell through various companies, to his own booking organization serving 50 theatres, and leadership in exhibitor circles.

PRODUCTION ARM

Hitting the mark where the ammunition is nearest at hand, MGM plans establishment of a studio at Barcelona, Spain, there to handle dubbing of Hollywood product to meet Spanish requirements. With similar plans in Paris, Rome, will the Barce-

lonian studio take its place, being yet another finger on the hand of the outstretched foreign arm of Metro-Goldwyn-Mayer. Another finger, planned for Berlin, must still remain an "if and when" while Hitler holds his aggressive sway.

INGENUOUS CENSOR

Ingenious is Kansas Censor Secretary Hallie Tucker in her money-saving device for designing approved films. Displacing the "sunflower" tag, which appeared on the screen, and for which the inspector watched carefully, Miss Tucker's method stamps the celluloid itself with a mark invisible to the audience and requiring the inspector to see for himself, in the projection booth. Not displeased are major distributors by the shift, seeing better identification, less "bootlegging". From film-actively Kansas Attorney-General Roland Boynton has come approval to delight Miss Tucker.

VERSATILE MAESTRO

Versatile, unusually scientifically-minded is famed Leopold Stokowski, often-publicized, able conductor of the Philadelphia Orchestra. To European Conductor Stokowski last week sailed, during his three-month stay planning participation in French research designed to improve motion picture photographic technique. In mind are third dimensional vision, use of the full range of color, full range of sound. The maestro occupies his spare time with many an avocation.

SHARK BAIT

Idle Havana vacationers last week were Ann Harding, Alexander Kirkland and Marie Lombard, Miss Harding's secretary, when, on a bright afternoon, they boarded the small sailboat of one Magin Alvarez Piedra. A sudden squall, an overturned boat and the four were clinging to the upturned keel, far from shore. Tired of waiting, seeking aid, boatman Piedra set out, swimming easily, until a fin clipped the surface. Piedra threw up his hands, disappeared to be shark bait. Nearly four hours passed before George Andrews, assistant secretary of the American Embassy, glimpsed the weary mariners, hauled them to safety. Said Miss Harding: "It was a terrible experience."

GUM CHEWING CHARITY

No practitioner is Will Rogers, drawing, onetime cowboy and humorist extraordinary, of the old saw: "The more one has, the more one wants." Recently the gum chewing (for effect) film star turned to the air under sponsorship of Gulf Refining for seven Sunday monologues. To Salvation Army and Red Cross he last week addressed identical wires, indicating that NBC broadcast remuneration is to be divided equally between the two organizations. Sez he: "I got nothing to lose in the transaction but my voice and I never lost it yet."

AIRMEN'S CLOCK

Not alone motion picture equipment occupies the attention of research engineers of Western Electric's subsidiary, Electrical Research Products. Proudly last week Erpl engineers learned their Precision Timer had been approved by the Federation Aeronautics International, world governing body of airmen's neck-ripping speed attempts. Photographing both finish and time of finish in incomprehensible fractions of one-hundredth of one second, the device won its spurs at last year's Cleveland air meet, sold itself to air officials with indisputable proficiency.

BONE CONDUCTION

Faces brightened, lips moved, crude vocalizations issued forth one day last week in a schoolroom on New York's upper Riverside Drive. There, for the first time in their short lives a group of children, pupils of the New York school for the Deaf, heard a radio program, by grace of a new electro-mechanical instrument which transmits sound vibrations through the head bones. The invention's principle is "bone conduction," and is the work of Dr. Hugo Lieber of New York. At least possible is future motion picture application of the device.
GAI T OF INDUSTRY IS QUICKENED
BY IMPROVEMENT OF BUSINESS

Motion Picture Trade Stands
To Sharpen in Definite Upturn
Now Marked in Business Activity and in Prices

"In the present spirit of mutual con-

BALLYHOOS AND MOTION PICTURES
President Roosevelt's inspiring message of reassurance to the nation last Sunday evening gave light in the fact that—officially—things are look-

Rehabilitation of Worker and
Comprehensive Reconstruction
Program at Washington
Point Way to Box Office Gains

index of commodity prices listed the rise
in the average during April at 4½ per
cent, which was said to be the highest
monthly average in a dozen years. Wheat
has risen 30½ cents a bushel from the year's
low, and cotton about $43 a bale.

Stock "Averages" Up 26 Points
The New York Times' stock market "av-

Even though but a few days have passed
since President Roosevelt outlined over a
radio hookup his plans for recovery, and
gave to the people an accounting of the first
weeks of his Administration's stewardship,
there can be no dispute that the turn for the better in trade and prices
already has gained reassuring headway.

The events at Washington during the week were replete with interest, and of vital
concern to the motion picture industry. With rehabilitation of the American worker
definitely on the way, and the passage of in-

President Roosevelt gave assurance in his
radio message last Sunday night that no
dictatorship and no unbridled inflation is
contemplated in his emergency legislative
program, explaining that all the measures
asked for Congress are for the purpose of
putting the government into partnership with industry, agriculture and the railroads,
with all profits to go, as in the past, to the
private owners. The Chief Executive said the power granted to be given him by Con-
gress for this "will be used when and as it may be necessary" to accomplish the
end.

Providing Amusement Funds

The financial legislation under which in-

Burlington, Ont., tied the fastest mile for a two-year-old in one-minute, 20-3/5 seconds, with G.B._world's

replacing the $220,000 new-house.*


conection with a million-dollar sale

the same kind of dollar which they bor-

From the standpoint of the motion picture
theatre, this means that the exhibitor could
raise his admission prices in line with the
raised prices of commodities, without an-

national stock receipts rose $6,000,000 in

recovered from the "two months' depression"

was encouraged the "stock of doing business to

the British currency is at a premium of $2.5

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end.
SMALL HOUSES TO SAVE $450,000 ANNUALLY BY LOWER EXPRESS RATE

Reduction by Railway Express Agency Will Approximate 26.6 Cents on Each of 12,000,000 Film Shipments a Year

The expense burden of many motion picture theatre owners will be alleviated to some extent beginning June 15, when Railway Express Agency, Inc., will make effective an order decreasing express charges five per cent on all return shipments of film from theatres to exchanges.

Savings to exhibitors will approximate $450,000 yearly, or about 26.6 cents on each of the 12,000,000 film shipments made annually by the Railway Express Agency, which holds a virtual monopoly in railway express transportation throughout the country. The savings will principally affect exhibitors in the rural sections. Operators with the present system, when the centers receive prints to a major extent by daily motor truck service, or, to a lesser degree, by United States Mail. Daily motor deliveries usually are made to houses within a radius of 25 to 150 miles of the exchange.

Negotiations for the reduction had been conducted over a long period by special representatives of the Motion Picture Producers and Distributors of America, and early in 1932 Mr. M. A. Lightman, as president of the MP TOA, in conjunction with state leaders of exhibitors in some territories, launched an active campaign. Mr. George S. Lees, vice-president of the Railway Express Agency, represented that corporation in a comprehensive survey to ascertain justification of the exhibitors' claims. On Oct. 8, 1932, Motion Picture Herald first reported details of the negotiations.

Reduction Authorized

Originally, the negotiators were considering two plans: A reduction of slightly more than 25 per cent on all express film shipments, or a reduction of 50 per cent only on return shipments. The REA could not arbitrarily lower its rates, and permission of the Interstate Commerce Commission was sought. Authorization for the reduction is contained in Supplement No. 22 to J. C. C. No. 150, a special order.

Most express shipments of motion picture film are charged both ways to exhibitors, likely as upward freight. However, costs of the motor dolly deliveries are applicable only one way, and it was this competition that influenced the Railway Agency to adopt the reduction.

The reduction in express rates on lot shipments will continue in effect. In addition, the reduction of 50 per cent will apply to lot shipments as well as to single case shipments. Any shipment of a lot is returned to the point of origin as a round-trip shipment.

One of Largest Users

Because of the obligations assumed by the exhibitor in the standard exhibition contracts—also in individual company agreements—for loss or damage to prints in transit. Mr. Lightman's association holds that the REA's responsibility in handling prints, 'and the case with which shipments can be traced in emergencies,' is an important item in selecting a carrier for motion picture films, frequently overlooked until a settlement is demanded by a distributor for a lost print. "Lost prints," incidentally, are usually stolen by "film pirates," who later duplicate negatives for foreign countries, although attempts to market such films in this country are on record.

The 12,000,000 shipments made annually through the REA express service in the United States do not include thousands of shipments of advertising accessories, trailers and the like. The motion picture industry is one of the largest users of transportation facilities, both passenger and freight.

The reduction in tariff for return film shipments was made in line with other REA cuts demanded by different industries.

Private investigation reveals that shipments by motor delivery service amounted to approximately 90 per cent of all possible shipments. Totaled post 25 per cent, and parcel post 15 per cent. Air mail service frequently is used in dispatching "rushes." First prints, from studios in Hollywood to home offices in New York, are flown by a special plane in the field to the studio in Hollywood.

New York, followed by Chicago, leads in express poundage. Los Angeles is third and San Francisco fourth.

Industry Quicksen As Business Rises

(Continued from preceding page)

Presidential Roosevelt's proposal for obtaining authority to decrease or increase foreign tariffs by GATT in foreign governments was completed Tuesday. It will be sent to Congress as soon as the tariff truce is assured. Duty imprints on motion pictures and film equipment and cameras may be changed by the signatories to the pact.

The President also outlined the Administration's plans for the control of industry, including an amendment of the anti-trust laws. Amendment of the anti-trust laws will not be in the line of permitting any steps toward monopoly. It will be directed toward eliminating "cut-throat" competition.

The draft of the industry recovery program was completed last Sunday. It was reviewed by viceroys and returned to the White House Wednesday. It provides for a national board, consisting of the secretaries of commerce, labor, agriculture, and to be named by the President, to act on codes of trade practices for the various industries of the United States, covering competition, labor standards, sale and purchase of stocks and bonds. It will permit independently competing persons or groups to make agreements tending toward improvement of the industry. It also is contemplated that loans be made to employers by the Reconstruction Finance Corporation.

The industry-control measure is described by its Congressional sponsors as giving a long stride from selfish individualism to cooperative effort on the part of industry.

A concerted movement would be provided against unemployment, conclusions being granted to industry in return for the employment of additional working forces.

The program for calling upon industry volunters to get all hands back to work, while not an integral part of this legislation, is intended as a supplementary attack on present economic conditions. The plan has received favorable interest from a steering committee representing the Association of National Manufacturers.

The effect of the bill upon the film industry cannot yet be gauged. However, trade associations have agreed to make appropriate effect upon the film industry, as well as all other important industries, may be authorized. A three-year suspension of the anti-trust laws so that trade groups will be able to fix prices and enter into other contracts considered necessary for the stimulation of trade, but not have an important influence on film operations.

If made effective, possible legal barriers to physical distribution merrgers in the picture business would be removed, with the possible opening for other inter-company economies. During the recent conferences on the coast, however, Hays has stated that industry-wide action was being hampered by fear for possible anti-trust law violations and the Clayton Act.

The industry-control bill also contains a broad program for reviving business through a $3,000,000,000 public building program by the federal government, states, municipalities and private interests, by which administrator would have power to supervise the entire construction program. The Treasury would provide $1,000,000,000 in the Reconstruction Finance Corporation the remainder.

Aid for Rural Box Offices

Box offices in the rural districts are expected to benefit directly from the agricultural relief legislation, now in its final stages, which will improve the position of the farmer and, through higher prices for his products, make him again an important factor in the country's business.

With this, there will be legislation to ease the burdens facing the farmers and also among the home owners, measures for the provision of a half-billion dollars to help these, states, counties and municipalities in their relief work and relief work in the Tennessee Valley, including operation of the long-ideal Muscle Shoals plant.

Of outstanding importance was the passage by the Senate Monday of the securities-control bill, previously passed by the House, under which all new issues of stocks and bonds will have to obtain the approval of the Federal Trade Commission before being offered for public sale. This, of course, will apply to the stocks of film companies and theatre organizations, as well as to concerns in other business.

Six Maynards Raise U's Feature Schedule to 42

Adding six Ken Maynard westerns brings the Universal feature schedule up to 42 for next season in addition to the short product.

"Zest," by Charles Norris and "The Return of Mrs. Crane" are definitely set for 1933-34 production. "S. O. Iceberg," if not completed in time, will go over to next season's release. The company may also have "The Ghoul," made in England by British Gaumont with Boris Karloff.
Activities during the week in legislative matters concerning the film business considerably widened the extent of the industry's victory in the battle which it has been waging against unfair legislation, and on behalf of helpful measures.

Anti-industry legislators in Congress—particularly Representatives Sirovich (D.), New York—made no further progress in their attempts to investigate the business, and, although the Sirovich bill is on the House calendar, there is little likelihood of its being brought to a vote before the end of the session next month. Allied continued to urge members to request support of local legislators for the measure.

In the state legislative situation, the industry was nearing the end of a record-breaking fight against adverse measures. By the end of May, the law-making season will be over except in a few northern states, including California, Massachusetts, Michigan, New York, and West Virginia. California and New York will still suffer some trouble for exhibitors.

Maine's new censors, Bernard B. Gough, took the job, and, completely reversing the policy of his predecessor, declared that there will be no department in his censorship under his administration. Obviously, this was pleasant news for Maryland exhibitors. On June 1, a new state law will take from the board jurisdiction over home projectors and portable machines which use non-inflammable film non-professionally.

Missouri legislators finally adjourned without taking action on any of the many bills affecting motion pictures. A "preference" tax of 5 per cent, a levy of 2 per cent and a proposal to tax new machines were killed. Exhibitor associations from St. Louis and Kansas City are chiefly given credit for preventing final votes on the following measures: Authorizing towns and villages to tax theaters and advertising; taxing rentals one-tenth of a mill per foot of film, to be paid by exhibitors; a bill prohibiting standing room.

New York's sales tax of one cent per roll became effective. Theater equipment is tax-exempt when sold outright. Motion pictures will be taxed only when it is sold by the manufacturer to the producer, unless the completed picture is sold later. There will be no tax on film or any other commodity when it is sold in interstate commerce.

Ohio's ten per cent admission tax proposal was killed when P. J. Wood of Ohio's exhibitor organization, agreed to support Governor White's 2 per cent sales tax program, which will include admissions at the same rate as tangible articles. The agreement was made at a conference with Chairman Goodwin of the state joint taxation committee.

Wisconsin exhibitors are protected against vandalism by a proposal to penalize "stencil bombing." Fines and jail terms are provided for.

**Warner Theatres Zone Managers Convene**

Eight Warner Theatre zone managers participated in a birthday party Sunday night for Joseph Bernhard, general manager of Warner Theatres, while attending conferences on operation. The zone leaders are James Costo, Chicago; Sol Hanks, Milwaukee; B. E. Hoffman, New Haven; Don Jacocks, New Jersey; Harry Kalmin, Pittsburgh; Lou Lazar, Albany; John Payne, Washington, and Nat Wolf, Cleveland. Sixty others, from the home office, attended.

**The Paramount Case**

The Paramount Case is hindering the return of the motion picture industry to sound and healthy operating conditions.

Instead of fair and constructive procedure there has appeared an orgy of legalistic maneuver and scheming delay which is rolling up a huge cost not only to the Paramount company but also to the entire industry, because the Paramount company is, in the business of motion pictures, such an important unit that the adverse conditions now confronting it cannot but similarly affect the whole business.

In any accounting of the assets of the motion picture business the Paramount enterprises represent a substantial part of the total. This company, operating virtually throughout the whole lifetime of the industry as now constituted, has had a distinguished record. It has brought to the screen many of its finest productions. Its trade-mark and its reputation are respected throughout the civilized world. It is a great and vital institution of the motion picture industry.

It is true that almost overwhelming financial difficulties crowded into its pathway during the deflationary period through which business generally has passed. But even this—if there is to be any fair play and justice accorded to it and to the industry of which it is an important part—should not permit or make possible any seemingly studied course calculated to drain its life-blood through red-tape, delay, attack and counter attack, leaving it in the long run a dissipated estate having contributed no profit or return to anyone except those who control the System of dragging a corporation through the courts.

While a capable and industrious organization has been straining at the straitjacket into which it has been thrust, this corporation since January 26th, on which date it consented to a receivership, has been kicked, like a football in a punting match, from one end of the field to the other. On March 15th came the petition in bankruptcy which offered promise of being able to whistle away the red-tape and get down to business. But still there has been little or no progress. The hawks, seeking to prey on the remains of the estate, continue to hover about menacingly at all times and, as occasions present themselves, dash in to disrupt anything that looks like a constructive development.

Of course, there is nothing unique in this record. Such an experience traditionally has been the penalty for a business which gets into the courts. But the motion picture industry stands at a critical crossroads. Business generally stands at a critical crossroads—and this is one time at least when it should be possible to get something constructive done and done in time.

A great business institution which was once a big profit-maker—and may again be a big profit-maker—is being permitted to linger haphazardly at a time when it should be encouraged to drive ahead with all of the energy and resourcefulness at its command. The harm being done to the Paramount estate in itself is bad enough; but multiplied many times over is the harm which is being done to the industry at large in keeping this great institution bogged in a morass of legalistic maneuver.

Those persons who are in a position to influence the course of the Paramount case should realize that present times are not normal times. A great industry of which the Paramount company is an important part is fighting a desperate battle looking toward reconstruction. Of course, the struggle will eventually succeed. But not one moment of needless delay should be permitted—to the end that the motion picture industry will be able at the earliest possible moment to contribute its proportionate share to the return of prosperity to American business.

—MARTIN QUIGLEY
"INDIA SPEAKS" IS RARE FILM OF HALLIBURTON'S ADVENTURES

"...A fascinating film record of the eternal Mother India and her multitudes of children provides unusual entertainment on the screen of the Radio City Roxy.

Indeed to catalogue all the fascinating happenings would take volumes... but rest assured that you'll applaud the offering as did the first audiences."

_N. Y. American_

"INDIA SPEAKS" is packed with hair raising jungle scenes, majestic settings—"The picture holds your interest and is thrilling."

_Daily News_

"Exciting, interesting and thrilling adventure film with unusually fine narrative."

_Film Daily_

"He has been truly and almost terrifyingly industrious in tracking down whatever romance is to be found in this depression-ridden universe."

_N. Y. Evening Post_

PRODUCED BY WALTER FUTTER
MAKER OF "AFRICA SPEAKS"
DISTRIBUTED BY RKO-RADIO PICTURES

WITH
RICHARD HALLIBURTON

AUTHOR OF "THE ROYAL ROAD TO ROMANCE"
"THE GLORIOUS ADVENTURE"
"THE FLYING CARPET"
There hasn’t been a picture in months that has hit the woman angle like “The SILVER CORD” . . . they’re eating it up this week at Radio City Music Hall

“It’s a woman’s picture, a picture for mothers who hate their daughters-in-law, and wives who hate their mothers-in-law, for it dramatizes the possessive mother-love problem with violence.”

Bland Johanson, Daily Mirror

“. . . one of the best films of the season . . . RKO is to be commended for doing the film . . . and doubly commended for doing it so well. What with that company’s production of the equally lasting “Our Betters” and now this Sidney Howard work, it deserves to win a few Pulitzer prizes itself . . . as close to a first-rate play, or a “great” play as the modern theatre ever shoves forward.”

John S. Cohen, Jr., N. Y. Sun

“Silver Cord” is marvelously done . . . a picture worthy to take its place alongside of RKO-Radio’s “The Great Jasper” and “Topaze” . . . it is something that deserves your immediate attention. Brilliantly directed and marvelously acted . . .

William Boehnel, World-Telegram

“. . . an interesting and absorbing story . . . the conflict is dramatic and extremely interesting.”

Kate Cameron, Daily News

“Silver Cord is impressive drama . . . the film is alive with drama and offers excellent entertainment . . .”

Regina Crewe, N. Y. American
The old adage that great bodies move slowly was again demonstrated to be true when the Federal Trade Commission on Friday announced it finally had got around to the point where it had issued a "cease and desist" order against Congo Pictures, Limited. The order was both belated and which several years ago challenged the credulity of scientists.

Charges of "nature faking," particularly with respect to scenes showing animals which never had been photographed by zoologists, were but one phase of the complaint against the picture, in which, it is said by the commission, an expedition which never took place is portrayed, headed by men who never existed. "Pygmies who were made Los Angeles Negroes made up for Holloween, gorillas with the amorous instincts of human beings, and sacrificial rites of mythical tribes, were among the ingenious devices used in making up a rather interesting if not entirely authentic picture.

Even the title of the film was "faked," the commission asserted, and the best scenes were taken in a Los Angeles zoo.

The storm call upon Congo Producers to cease representation of the film as a true and authentic record of an expedition in Africa, "or any other country," unless all the scenes of the film were actually made in Africa or such other country, or that the film is a true representation of habits and customs of races, tribes or communities of human beings, when in fact such picture is entirely fictitious.

Some of the high spots of the film are touched upon by the commission in its order, in which it declared:

'The commission found that 'Sir Hubert Winsten, P.A.S.F.R.G.S.,' who was represented as having led the expedition into Africa, and 'Capt. Daniel Swayne,' billed as an American hunter and collector of museum specimens, who accompanied were held by the commission to be persons not existing in fact. No expedition headed by such persons on which pictures were made ever took place.

'Among other representations ordered disavowed and pictures of goats are shown in a motion picture film when this is not true; that human beings dressed in animal skins are the actual animals they are made to portray; that a fictitious animal is the final result of a new species never before discovered.

'An animal proclaimed to be 'new to science' and designated in the film as 'Tortuillo,' because of its resemblance to a tortoise and an armadillo, was a turtle with wings, scales and a long tail glued to on it, while the so-called 'pygmies' said to be shown in their native environment were not pygmies at all, but colored children of from five to ten years of age, living in Los Angeles.

'The native woman represented as being sacrificed by her tribe to the gorillas was a Los Angeles colored woman, while the people represented as 'strange creatures apparentely half-human and half-ape' were actually colored people living in Los Angeles and made up for the purpose of the picture.

'A lion shown in the film as attacking a cameron and being killed was a trained lion in Hollywood, often used in moving pictures. Many jungle scenes of the film were taken in a Los Angeles zoo.

'While the word 'Ingagi' was represented as meaning gorilla in the African language, it was found that there was no such word in any dictionary of any African language, the word for 'gorilla' as given in such dictionary being entirely different from the word 'Ingagi.'

Which closes the incident.

AMPAs Awards For Ads, Publicity

The Associated Motion Picture Advertisers, New York, is planning five annual awards along the lines of the Pulitizer prizes. The plan, with details to be made known by the board of directors in a month or so, tentatively provides for trophies or cash awards for the following:

- The theatre man turning out the best advertisement;
- Best trade paper advertisement on a picture;
- Best exploitation of a picture;
- Best United Press or Associated Press story;
- Best publicity story.

New Nick Carter Series

Nick Carter, ace detectives of thrillers and created by the late Colonel Frederick Van Rensselaer Dey, is returning to the screen in six reel features adapted from the series Street and Smith stories.mored Charlton, who in 1920 through Broadwell Productions produced 12 Nick Carter silent pictures in the Fellows Studio, Medford, Mass., is preparing for the new series, in which the detective will talk.

S.O.S. Corporation Opens Branch

S. O. S. Corporation is opening a branch office and sales room at 358 West 44th street, New York. The second floor will be occupied by S. O. S. in conjunction with Allied Scating Company. The used equipment clearing house established some months ago by J. T. A. Corporation will be placed in operation. Main offices and sales rooms remain at 1600 Broadway.

Lee Ochs To Open Airdomes

Lee Ochs, New York circuit operator, is to open on May 13 six airdomes he recently took over from the New York Projectionists' Local 306. The theatres are in the Bronx.
54 STORIES AND PLAYS PURCHASED DURING APRIL FOR 1933-34 RELEASE

Sets Record in Story Acquisitions for One Month and Increases to 150 the Total Purchased Since January 1

Motion picture producers added further strength to the foundation for 1933-34 releases, bringing 54 new stories and plays in April. This is a record in story acquisitions for any one month, and raises the total since January 1 to 150. Numerous successful vehicles are included.

In addition to industry leaders to effect production economies by retraining from purchasing highly expensive plays, activities during April were concentrated chiefly on published and unpublished stories, plays were purchased, as against only eight plays.

Charles Furthman, Paramount's pioneer scenario writer, and Trem Carr, Monogram's production executive, voiced the opinion both of large producers and independent when they emphasized the superior value of original stories to stage plays for motion pictures.

"Stage plays are the backbone of the industry," said Mr. Carr, who predicted that more than 75 per cent of Monogram's releases next season would be made from original stories.

Mr. Furthman said if Hollywood would forget there is such a place as Broadway, the film industry would benefit greatly. He attributes the success of most film stars to the fact that they infrequently have appeared in actual Broadway plays. "With Chaplin, Fairbanks or Lloyd never bought a stage play?" Furthman asks. "Because they have appeared on the screen in film-adapted stage plays, but in original stories conceived, written and designed for motion picture technique.

"Certainly some plays have been filmed, and very successfully, but without exception the play script was completely forgotten, the dialogue is rewritten and a completely new screen play was built around the title and the central situation. Film producers who have attempted stage plays without great change invariably have met with disappointment."

To build a screen play around a successful stage character is a different matter, Mr. Furthman pointed out. He cited Mae West's "She Done Him Wrong," as an example. The vehicle, he said, was written for the screen around the personality in which Miss West won stage fame, but without retaining a single line of the play itself.

Lasky Talks About Plays, Too

That there is a temptation in the screening of successful plays to adhere too closely to the technique of the theatre with the result that the finished product is neither a play nor picture, but a poor imitation of each, was pointed out by Jesse L. Lasky, who now is producing for Fox Film Corporation.

"This tendency to copy," said Mr. Lasky, "tends to increase in ratio to the importance of the stage production, evidently on the theory that it is best to leave alone a property that has proved its worth" on the stage. "However sound that principle may appear, its application is more often disastrous than beneficial, as so many of our film makers have discovered. What producers have failed to realize," he continued, "in this almost slavish copying of and adapting to the stage is that the motion picture is a medium dependent upon fluidity, changing tableau and a minimum of dialogue in keeping with the wider appeal of films. Act one of the stage presentation contained 549 speeches; Act two, 373, and Act three, 269 speeches—a total of 1,182. The film version contains 305 speeches up to the end of Act one in the play; 186 speeches up to the end of Act two, and 153 to the fadeout—a total of 644 speeches, in the film story, or a reduction of almost one-half from the play.

Radio Leads in Story Purchases

RKO was the largest purchaser of new stories for plays during April, acquiring 18, with Metro in second place, buying ten. Five bought six; Paramount and Universal, three each; Columbia and Warners, four each, and Allied and RKO included.

A recapitulation of properties acquired since January 1, follows:

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Books and Plays Purchased

A detailed record of books and plays purchased by the producing companies during April follows. It embraces titles of properties acquired together with names of authors and other information. Most of the acquisitions are scheduled for release in the 1933-34 season, although a few will be marketed late this season. Stage plays are so indicated.

Original picture, by Kurt Kempter; for list of Holt Publishing series.

COLUMBIA

Bustro, by Travers Ingram; assigned to Jules Furthman, scenario, director, N. K. by A. J. Cronin.

PARTY'S OVER, stage play by Daniel Kessel. TWENTIETH CENTURY, stage comedy by Ben Hecht and Charles MacArthur, based on a play by Charles Hecht.

DRESSMAKER, adapted from play, "Dressmaker," by Frey; directed by Broderick Crawford, for Elisa Landi; director, William Dieterle.

GORE DICE, by Robert Sherwood; directed by Wellyn Reels. SARI, by Kenneth Macgowan; director, Charles MacArthur. TELL ME THE STORY, by Philip MacDonald; director, Robert Thalberg. KING KO, starring Robert Armstrong, Helen Mack, Franxie Faye. by Kenneth Macgowan; director, Kenneth Macgowan. Studs Tulip, by Elmer Kelton; director, Kenneth Macgowan. PAY ME TO LOVE, by Ralph Block; for Ang; director, Robert Todd; producer, Robert Loewy. JUDY, by Agnes Christie Johnson; for Dorothy Willson. YIN AND YANG, by John Van Druten; director, Kenneth Macgowan. MILLION DOLLAR BABY, by Don DeFore; director, Kenneth Macgowan. SHORT CUTS, by Agnes Christie Johnson; for Dorothy Willson. JUDY, by John Van Druten; director, Kenneth Macgowan. MILLION DOLLAR BABY, by Don DeFore; director, Kenneth Macgowan. SHORT CUTS, by Agnes Christie Johnson; for Dorothy Willson.}

ORIGINAL LITERS, by Zoe Akins.

UNIVERSAL

LIITLE THINGS, by bent, for Gimble; director, Ernest B. Schoedsick. LOVE STORY, by Robert Young; for Gimble; director, Kenneth Macgowan. THE LITTLE HOUSE, by Robert Young; for Gimble; director, Kenneth Macgowan. THIS IS MY AFFAIR, by Robert Young; for Gimble; director, Kenneth Macgowan. HOW THE WEST WAS WON, by Robert Young; for Gimble; director, Kenneth Macgowan. THE LITTLE HOUSE, by Robert Young; for Gimble; director, Kenneth Macgowan. THIS IS MY AFFAIR, by Robert Young; for Gimble; director, Kenneth Macgowan. HOW THE WEST WAS WON, by Robert Young; for Gimble; director, Kenneth Macgowan. THE LITTLE HOUSE, by Robert Young; for Gimble; director, Kenneth Macgowan. THIS IS MY AFFAIR, by Robert Young; for Gimble; director, Kenneth Macgowan. HOW THE WEST WAS WON, by Robert Young; for Gimble; director, Kenneth Macgowan. THE LITTLE HOUSE, by Robert Young; for Gimble; director, Kenneth Macgowan. THIS IS MY AFFAIR, by Robert Young; for Gimble; director, Kenneth Macgowan. HOW THE WEST WAS WON, by Robert Young; for Gimble; director, Kenneth Macgowan. THE LITTLE HOUSE, by Robert Young; for Gimble; director, Kenneth Macgowan. THIS IS MY AFFAIR, by Robert Young; for Gimble; director, Kenneth Macgowan. HOW THE WEST WAS WON, by Robert Young; for Gimble; director, Kenneth Macgowan. THE LITTLE HOUSE, by Robert Young; for Gimble; director, Kenneth Macgowan. THIS IS MY AFFAIR, by Robert Young; for Gimble; director, Kenneth Macgowan. HOW THE WEST WAS WON, by Robert Young; for Gimble; director, Kenneth Macgowan. THE LITTLE HOUSE, by Robert Young; for Gimble; director, Kenneth Macgowan. THIS IS MY AFFAIR, by Robert Young; for Gimble; director, Kenneth Macgowan. HOW THE WEST WAS WON, by Robert Young; for Gimble; director, Kenneth Macgowan. THE LITTLE HOUSE, by Robert Young; for Gimble; director, Kenneth Macgowan. THIS IS MY AFFAIR, by Robert Young; for Gimble; director, Kenneth Macgowan. HOW THE WEST WAS WON, by Robert Young; for Gimble; director, Kenneth Macgowan. THE LITTLE HOUSE, by Robert Young; for Gimble; director, Kenneth Macgowan. THIS IS MY AFFAIR, by Robert Young; for Gimble; director, Kenneth Macgowan. HOW THE WEST WAS WON, by Robert Young; for Gimble; director, Kenneth Macgowan. THE LITT
the lion's share of

... will go to

maurice chevalier

in "A Bedtime Story" with Helen Twelvetrees, Adrienne Ames, Edward Everett Horton and Monsieur Baby Le Roy... directed by Norman Taurog

i love that man

with Edmund Lowe, Nancy Carroll, Robert Armstrong and Lew Cody... directed by Harry Joe Brown

a Charles R. Rogers production

Sylvia Sidney in

jennie gerhardt

by Theodore Dreiser with Donald Cook, Mary Astor, H. B. Warner and Edward Arnold... directed by Marion Gering

a B. P. Schulberg production.

climb on the bandwagon

30 motion picture contracts for as many perfect men and women to be selected from all the English-speaking countries of the world (16 from the United States alone) to appear in the forthcoming Paramount production "the search for beauty"

International in scope — local in box office opportunity. Wire Paramount's Hollywood Studio to learn how you can cash in.

Theatre registrations close May 19

if it's a Paramount picture
Eagle House

the business
these nine Paramount Pictures

"song of the eagle"
("the passing of the beer baron")

with Charles Bickford, Richard Arlen, Mary Brian, Jean Hersholt, Louise Dresser, Andy Devine and George E. Stone... directed by Ralph Murphy
a Charles R. Rogers production

"the story of temple drake"

with Miriam Hopkins, Jack La Rue, Wm. Gargan and Wm. Collier, jr.
... directed by Stephen Roberts from William Faulkner's famous novel.

"the eagle and the hawk"

with Fredric March, Cary Grant, Carole Lombard and Jack Oakie.
Story by the author of "Wings"
directed by Stuart Walker

"international house"

with Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, George Burns & Gracie Allen, Sari Maritza, Col. Stoopnagle & Budd, Cab Calloway and his Orchestra, Baby Rose Marie and the Girls in Cellophane... directed by Edward Sutherland.

"the girl in 419"

with James Dunn, Gloria Stuart, David Manners and Jack La Rue... directed by George Somnes and Alexander Hall
a B. P. Schulberg production

"college humor"

with Bing Crosby, Richard Arlen, Mary Carlisle, Jack Oakie, George Burns and Gracie Allen and the "ox-road" co-eds... directed by Wesley Ruggles

it's the best show in town!
RCA LINKS TELEVISION AND FILMS; HOLLYWOOD PLAYERS WILL BE USED

54 Stories and Plays Purchased

(Continued from page 15)

busily on new assignments for immediate production.

At Columbia, Irving Briskin, supervisor of the Tim McCoy westerns, signed Robert Quigley, Horace McCoy and Lambert Hilyer to write originals. Ben Orkow and Lee Freeman, noted playwrights, were added to the regular studio staff.

Du Bose Heyward, author, arrived in New York to start work on the scenario of "The Emancipation," which will be produced in the East by Film Choice, under direction of Dudley Murphy.

Realignment of duties in the story department at Associated-Europe City was completed. Executive responsibilities will henceforth be divided between Julian Johnson and Philip Klein, who will become story editor of charge of preparation of screen plays, while Mr. Johnson will take charge of the purchase of all new material.

Mr. Metcalf signed Oliver H. P. Garrett on a one-year writing contract.

With the signing of Tristram Tupper to prepare four original stories on the Monogram program "1933-4," company officials decided to continue the "triple play" unit system initiated this year by W. T. Lackey, associate producer. A new feature, directed by Al St. John, was expected to be the basis of a successful picture. Miss "Klondike" "Selene-Defence" and "Phantom Broadcast." Paramount's writing organization was quite active. Signed were Barton MacLane, young Broadway stage star and playwright; Ralph Spence, who will collaborate with Francis Martin and Frank Partos on "Her Bodyguard;" Laurence Stallings, who will adapt an untitled story which Playwrights' Guild will produce; and Ruth Ridenour, New York magazine and newspaper feature writer, who will first adapt "All of Me."

Principal activity at Radio's studio was the elevation of Alexander McKaig, former story editor, to the staff of associate producers. Radio also signed Eugene Thackeray, formerly a technical advisor, to the writing staff, also Byron Morgan and John Monk Saunders, who will do the script of his original story, "Birds of Prey.

David Hays, who was assigned to "Just Off Fifth Avenue." Howard Smith resigned as scenario head at Warners, which post he held for five years, to join Darryl Zanuck, who will produce for United Artists. Mr. Smith immediately left Hollywood for New York in search of story material for the new company, 20th Century Pictures.

Al Woods was signed to work on shorts at Warner's Vitaphone studio in Brooklyn.

Warner's Reopening Studio in Early June

The Warner studio reopening in Hollywood has been set ahead until early in June. Mr. Sam Warner, who was summoned back to the Coast from New York by Jack L. Warner, production executive, two days before his intended departure. Mr. Arnow had been lining up new material.

Merian Cooper to Be Placed in Charge of New Television Laboratory; Radio Players to Be Heard But Not Seen

The Radio Corporation of America has now officially joined together television and the motion picture. Radio will play a secondary part in the triumvirate.

Merlin Hall Aylesworth, president of RCA's various motion picture subsidiaries, and of its National Broadcasting Company, has outlined to RKO studio executives preliminary details of immediate television plans.

Mr. Aylesworth, before departing from the studio, announced that the world's largest radio broadcasting station is to be erected within three months on the RKO lot at Hollywood, and, in connection with the broadcasting station, there will be a laboratory built for experiments toward perfection of television.

The NBC studios in New York will be moved to their new quarters in Radio City in four months, but Hollywood will be the home of all future television chain broadcasts to the entire country. The corporation has so decided because Hollywood is the talent center of the country, and its executives believe this artistic seat should be given fuller expression by the use of radio.

The picture business and radio must be coordinated, Mr. Aylesworth said, with radio utilized as a means to exploit motion pictures—not only the screen product of RKO studios, but of other producing organizations as well. Experimental broadcasts along these lines already have been conducted successfully by NBC's nationwide red and blue networks.

Merian C. Cooper, vice-president in charge of radio Production, was assigned by Mr. Aylesworth to be in charge of all television exploitation at the new Hollywood laboratory.

Facilities for Other Companies

"Television, in its present stage of development,'" said the RKO president, "can cover a radius of only between 15 and 30 miles. The wires are not capable of carrying any chain television broadcasts at this time. Television will be fully developed when there is a demand for it"—when the public's purse is ready for it. "The first development of television will be to carry motion pictures into the homes.

"Television artists," he continued, "will be motion picture players rather than radio artists. The public would rather hear radio entertainers than see them."

Facilities of the new radio broadcasting organization at the Radio studio will be available to other companies. This is a "broad gesture to help the industry, and I hope it will be taken advantage of," declared Mr. Aylesworth, adding: "We will go ahead anyway, and it is up to Hollywood to develop programs of sufficient entertainment to make it useful." Programs will be keyed to the slogan, "Go to the Theatre." This automatically raises the old question of radio as a competitor of motion pictures.

Franklin's RKO Contract Is Set

Official assurance of the continuance of Harold B. Franklin as president of the RKO circuit subsidiaries was met with the drawing of a new contract for one year. Mr. Franklin said that the agreement was in the hands of the corporation's legal department, "which insured publicity." At the expiration of Mr. Franklin's contract in mid-April, Merlin Hall Aylesworth, president of the parent corporation, indicated that Mr. Franklin would continue in charge of the theatres, currently headed by Herschel Stuart, who is executive assistant to Mr. Franklin, likewise remains unchanged.

RKO theatre and home office executives in New York were formulating plans for another drive to effect economies in operation. The circuit will attempt to save $250,000 during 16 weeks of the summer. Weekly savings will approximate $19,000, to which all houses will contribute something in the line of reduced charges.

Economies in home office administration expense have also been ordered for the summer, with this division contributing about $4,000 weekly. Walter L. Brown is chairman of the control committee consisting of Herschel Stuart, Philip Stern, Paul Shulcker and O. R. McMahon, which will follow through on the home office economy program.

RKO operates say that $10,000,000 in economies were effected last year, and that more than $1,000,000 has been saved so far this year.

Means Quits Board of Kansas-Missouri MPTA

Jay Means, president of the Independent Theatre Owners of Greater Kansas City, has resigned from the board of directors of the Motion Pictures Theatres Association of Kansas and Missouri, following frequent clashes of the two organizations over policy. Mr. Means said that as a result Allied States now has a "good chance" of entering the Kansas City territory. Reconciliation a year ago when Mr. Means was elected to the MPTA board was short-lived, when the independents conducted an active campaign for the bill of Smith Wildman, Brookhart for federal regulation of the industry.

Grainger and Fox Film Amicably Settle Contract

James R. Grainger and Fox Film officials have amicably settled his contract, which is understood to have been a five-year agreement to run until Dec. 1, 1935. Mr. Grainger was for several years general sales manager. During the five months he has been on general leave of absence, John D. Clark has been in charge of Fox sales, but Mr. Grainger's title as vice-president in charge of domestic distribution had remained with him by virtue of his contract. He now has severed all relations with the company.
THE CAMERA REPORTS

CLIMAX. To Monogram's convention in Atlantic City — a banquet for officials, franchise holders and their guests. On the dais is shown the executive committee, consisting of Irving Mandel, Herman Rifkin, Ralph Poucher, W. Ray Johnston (president), Louis Nizer (toastmaster), Trem Carr (producer), Harry Thomas, Floyd St. John, Eddie Golden (sales chief).

TWO WEEKS OFF. Irene Dunne, RKO Radio star, arriving in New York for a vacation prior to her next production wherein she'll contribute a song or two. Her latest, "The Silver Cord," is at Radio City this week.

BUSY. Hilda Moreno, who has added to stage and radio activities the starring role in the Fox Spanish release, "The Last Man on Earth."

PLANNING NEW ONE. Maurice Chevalier, Paramount star, greeting Norman Taurog, director, and Benjamin Glazer, producer of his next picture, as they arrived in New York from California, by boat. Also shown is Mrs. Taurog.

ENGLAND BOUND. Thelma Todd, Hal Roach-MGM comedy star, as she reached New York from Hollywood to sail for Britain, where she is to appear in a production at the Elstree studio of British International Pictures.

AID THEATRE'S EXPLOITATION. As Carl Laemmle added his name to a scroll intended for President Roosevelt in exploitation of Universal's "The Fighting President" by the Hillstreet theatre in Los Angeles. Besides Mr. Laemmle are shown Carl Laemmle, Jr., production chief; L. J. Schaefer, general sales manager; Mannie Lowenstein, Dr. Edwin Piness, Maurice Fleckles, Jack Ross, Harry H. Zehner, Alfred A. Cohen, William Heineman, Harry Ford, Sam Behrendt, Tom Brown, C. W. Cadman and M. Freedman.

INSPECTION TRIP. (Below) Robert W. Horn and Bert Sanford, Jr., of the Erpi home office, on the new U. S. Lines ship Washington, on which latest type Western Electric sound equipment was installed.

FLEX APPEAL. (Left) A new study of Marian Shockey suggesting she goes well armed for the defense of her position as one of the screen's most fetching comedians. She has the feminine leads in Educational's Torchy series.
Distribution Leaders Agree to Policy to Safeguard Producer and Exhibitor Product; Aim To Function from Receipts

A policy of more flat rentals and fewer percentage deals on 1933-34 contracts was agreed upon by Paramount sales leaders at a three-day convention of district and divisional managers at Atlantic City which ended Monday. This policy will be adhered to during the forthcoming season because, it is understood, the company's sales executives believe that exhibitors must safeguard their sales by Philip at the same time as well as the steady flow of film.

George J. Schaefer, general sales manager, announced at the end of the first day's session, Friday, that Paramount anticipates carrying through its 1933-34 program without resorting to banks for new financing. Through exploitation ability to function from receipts, the company would thus be self-contained and free from financial obligations and loans for the first time in many years, provided plans work out.

Test of Machinery

The Paramount sales head discussed new series sales at the convention with district and divisional managers. The branch managers will convene at a series of territorial conferences during the summer. Mr. Schaefer told the field executives that elimination of automatic selling and booking, prevalent until now under circuit operation, plus consequent renewed opportunity for individualism in selling endeavor, will prove the test of all distribution machinery in the field.

In addition to the features, which will number between 60 and 65 in 1933-34, Paramount will have 125 short subjects, 101 single reeers, 24 two-reelers, and in addition 104 issues of permanent revolution. It is further understood that B. P. Schulberg may make an additional eight features for Paramount release.

22 Managers Attend

Among the highlights of the new season's product are a series of features starring Burns and Allen, radio comedians. One of these is "Cloudy With Showers." The titles for the others are not yet set. Mae West is tentatively set for three, the first two being "I'm No Angel" and "It Ain't No Sin." Maurice Chevalier will do "The Way to Love," with two more planned; "Funny Face," for which Paramount bought the comedy strips sold through King Features Syndicate, and "White Woman," Dorothy W音n's new picture.

A production of "Alice in Wonderland" is also contemplated, with Charlie Ruggles and Alison Skipworth starring.

There were 22 divisional and district managers present at the convention, in addition to Robert Gillham, advertising director of the company, Stanley Waite, J. J. Unger and Neil F. Agnew, divisional managers. District managers in attendance were Milton Russel, in charge of New York, Buffalo, Albany, Brooklyn and Jersey; F. A. Bloch, who handles Philadelphia and Washington; J. E. Fontaine, Cleveland, Cincinnati, Pittsburgh and Columbus; William Erbb, Boston, New Haven and Maine; Oscar Morgan, Atlanta, Memphis, Charlotte, Jackson ville and New Orleans; Jack Dugger, Dallas, San Antonio and Oklahoma City; Charles Reagan, Chicago, Detroit, Milwaukee and Indianapolis; R. C. Leo, Kansas City, St. Louis, Omaha and Des Moines; H. H. Lake and Butte; M. H. Lewis, San Francisco, Portland, Seattle and Los Angeles, and Ben Blotcky, Minneapolis and Sioux Falls.

According to "Motion Picture Daily," Paramount anticipates taking out from each title, or stories in next season's contracts. Tentative plans which were announced in Atlantic City will not be made known to salesmen, but maintenance of plans or the code would take place late in June or early July, when regional conventions are to be held. Mr. Schaefer will attend the regional meetings with divisional and district managers. All branch managers, salesmen and bookers will be on hand for all individual territorial sessions.

It is understood that the schedule for the first six months of the new season is set, with release dates, and while tentative attractions for the closing six months are also decided upon in many cases, the company is holding space open for changes in market demands which may develop early in 1934.

William Goetz, Ray, Griffith Join Schenck-Zanuck Company

William Goetz, now an RKO producer, will be executive assistant to Darryl Zanuck, vice president in charge of production, of the newly-formed Twentieth Century Pictures, Inc., of which Joseph M. Schenck is president. Raymond Griffith, former Warner production official, will be production supervisor. The company has not been incorporated under the laws of New York State.

Howard Smith, scenario editor, and William Doer, personnel manager, are now in charge of the Howard Paltz offices on the United Artists lot in Hollywood, taken over by Twentieth Century.

Mr. Zanuck is on a month's hunting expedition in the Canadian Rockies of British Columbia, accompanied by Lloyd Bacon, Ray Griffith, Michael Curtiz, Ray Enright, John Adolph and Sam Engel.

New Independent Exchange

Russell C. Borg is president and manager of Associated Film Distributors, Inc., new independent exchange formed at Kansas City. Offices are in the former quarters of Educational-World Wide at 130 West 18th street. Deals for Tiffany and Pathe re issues have been closed, as well as several First Division pictures.

Protests Forced Shorts Dating

Allied Theatres of New Jersey voted Tuesday to appeal to the Department of Justice, if necessary, to terminate so-called forced dating of short subjects in order to get features.
The Story of Temple Drake

(Paramount)

Drama

Paramount, with grave courage, undertook to translate into terms of motion picture and, designed for the general public which attends, the much discussed, often malodorous novel by William Faulkner, "Sanctuary," which treated of Southern depravity, bootlegging and the difficulties into which an aristocratic but extremely flighty young girl was thrown when she accidentally came into contact with "poor white trash" and an unscrupulous gunman.

Paramount has done remarkably well by the material at hand, contriving, with care and intelligence, to disregard the numerous inherently objectionable features of the Faulkner novel, to avoid the motion picture pitfalls with which the original was crowded, and at the same time to turn out a motion picture of definitely strong dramatic power, containing much which should be found popularly appealing. The resulting "Story of Temple Drake" is entertainment of the highly dramatic type, received by little comedy, yet it is entertainment.

The motion picture is in a sense depressing, yet it engages and holds the attention extremely well, maintains its high peak of interest throughout, and has been constructed in such fashion that it moves, rapidly, convincingly, pushing forward to its conclusion with definite force. The depressing aspects are in measure relieved by a conclusion at once happy and satisfactory.

The cast is extremely capable, featuring Miriam Hopkins, as Temple Drake; William Gargan, Jack La Rue, William Collier, Jr., Irving Pichel, all fairly good box office names. Miss Hopkins is sincere and convincing in the title role.

Temple, wealthy daughter of the South, rushes to marry the urgent and upstanding young attorney, Gargan, because she fears her "second self," which cannot stay hitched, is apt to make her do unseemly things. A wild night motor ride with Collier ends in a crash and practical incarceration in the ruined house where dwelt Pichel, La Rue, bootlegging guman, assorted sad characters, and a feeble minded boy played well by James Eagles.

La Rue forces himself upon Miss Hopkins and after Collier is taken out of the way, and Miss Hopkins goes with him to the city. Gargan finds them, and she, after claiming she is there of her own will, kills La Rue. La Rue had killed Eagles, trying to protect Temple at the old house. Pichel is tried for the murder, and in a dramatic court scene, Gargan, against his will, persuades Miss Hopkins to do the right thing, tell her story, and save Pichel from the gallows.

If there is danger of the original Faulkner novel being ill-repute in the community, too much should not be made of it in the selling. Concentrate, in that case, rather on the story itself, its dramatic elements, and the performances. Miss Hopkins, particularly La Rue and Gargan. The story is one of moving, always active and makes reasonably strong entertainment, of course only for adults.—AUBURN, New York.


CAST

Temple Drake...Miriam Drake
Trigger...Jack La Rue
Stephen Beaven...William Gargan
Miss Hopkins...Reba Winters
Ed Collier...Irving Pichel
Lee Goodwin...James Murray
Ann Jennie...Elizabeth Patterson
Tommy, The Feeb...Florence Ryder
Miss Mary Van...Jenny Shotwell
James Mason...James B. Collier
Miss Helen...Olive Hargrave
James Eagles...J. L. Howard
Heavy Hall...Henry Hall
First Jellybean...Kent Taylor
Second Jellybean...Ralph Weyman
Wharton...Arthur Relasco
Nurse打...Joyce Cotton
Doctor...George Pearce
Minnie...Hattie McDaniels

The Silver Cord

(Radio)

Melodrama

"The Silver Cord" is a powerful domestic melodrama which, under skilful showmanship, may be developed into an attraction that will reach into the hearts of both sexes. Essentially, however, it is a woman's picture. Always emotionally dramatic, it takes for its theme a delicate and much discussed subject, the age-old question: to whom does a man's life and love belong—his wife or his mother? Dialogue dominates, action is almost entirely absent. Naturally there is romance, but it serves only to develop the dramatic situations. Its occasional comedy is only of that type which dramatically reacts precipitately. Frankly, it is that kind of show that will interest mainly the class which appreciates thought-stimulating screen fare. It is apt to be a bit boring for all but the more mature adolescents and certainly is too deep for juveniles.

Establishing Christina and David as happy newlyweds, the story moves into the Phelps' homestead. David has been absent for some years. His bride is a stranger to his mother. David's reception is heart-warming, but it is evident that Mrs. Phelps is jealous, loving only for David and Robert. Mrs. Phelps plays upon the youthful Robert until he breaks his engagement with Hester. Following Elizabeth's hysterically dramatic accusation of Mrs. Phelps, Christina realizes that she is sitting on a keg of dynamite. The situation becomes more abhorrent as Chris announces that she plans to have a baby. Vainly she pleads with her husband to put his mother aside, but David feels he owes a duty to his mother, who works every angle.

Breaking under her tragedy, Hester runs away only to fall through a hole in an ice-covered pond from where she is rescued by David and Robert. Despite the unhappiness that she can see growing every minute, the mother does it in a way that makes the most of it with Hester. But she gives David one more chance. Graphically she analyzes the mother-wife question, but David sits immovable as Mrs. Phelps presents her side of the story. Chris leaves. David follows her. In the widow seat, Robert sees him catching up with her, going around with her as if she were a picture.

Where the title is most irrelevant is the big selling point. With the idea that the picture is dramatic, human and strikes deep, that the story is built upon the best taste, and still carry the suggestion of dramatic punch. Hint at the theme, but don't try to tell everything. Remember women probably will be your great audience for this picture and they like to use their imagination. In making trips with women's clubs, etc., treat the show with the same class and delicacy that has been used by the producers. This is the kind of show that calls for a personally written letter to your women patrons. Tell them the kind of story it is; that it is frankly and well-mounted, well-developed and interesting. Don't attempt any weird exploitation. Sell the show as a prestige builder, one that no one should miss.


CAST

Christina Phelps...Greta Nissen
Robert Phelps...Robert Young
Robert...William Farnum
Mother...Frances Dee
Hester...Evelyn Brent
Doctor...Gertrude Mackenzie

Hello, Sister

(Fox)

Drama

Taken from a play by Dawn Powell, which for some reason, was probably meant comparatively little in the selling, this slight dramatic effort becomes fairly presentable min-run program material, adaptable chiefly for the smaller situation in the smaller community. It is a big city story of boys and girls, meeting, loving, with complications entering, running their course and fading away as they were originally for the expected and happy conclusion. The picture is of major quality neither in its specific aspects nor taken as a whole, but it is slightly entertaining of its kind.

In general, the picture reminds of Fox's "Me and My Gal," though without that film's snappy dialogue and sparkling lively performance. The names here are good, and reliable, headed by those of James Dunn, who has achieved for himself a rapid, rather dependable popularity, and Boots Mallory, the comparative newcomer, who is highly attractive physically, and who possesses a definite appeal, though he is a trifle sacharine, heavily sentimental. The few players in support contribute a bit of liveliness, handle themselves well, and include Minna Gombell, Zasu Pitts, Will Stanton and Terrance Ray.

Dunn and Ray "pick up" Miss Mallory and Miss Pitts, boarding house roommates, though the method of acquaintance is foreign to the sensibilities of Dunn and Miss Mallory, neither habitual city dwellers. The two fall in love, while the pathetic Miss Pitts sheds secret tears, as Dunn has stored his famous "stomach" ironing board, when she hears the news plan to be married. Ray, seeking Dunn's hard-earned money for some scheme of his own, by implication indicates that Miss Mallory is not all that she might be.

When Miss Mallory is kept waiting at the
Tomorrow at Seven

(Radio)

Comedy Mystery

Effectively combining Holmes mystery, melodrama and farce, "Tomorrow at Seven" looks to have all the elements that make for unusual audience entertainment. A genuinely constructed detective mystery story. Yet the farcical antics of the two ultra-dumb "dicks" so completely dominate everything else that it really is a straight play. While the drama and romance intrigue the preview audience, it was the foolish McHugh-Jenkins comedy which created greatest interest. Well acted, the yarn has the rare quality of being continually interesting and exciting. Probably its most intriguing feature is the audience never knows what kind of mystery show it is. They know that people are killed. They know there is a killer. But, as menacing clues are brought to light and ad lib they never know who that killer is. Even then they never find out just why he killed.

Opening night, the story puts a comic turn on the usual murder scene. Van der Broeck, writer of mystery novels, and Martha Winters. She pens his books until he tells her he is leaving for a vacation. To Dr. Broderick meets Drake, sworn enemy of the "Black Ace," identifying mark of the killer. With Drake's life threatened by the receipt of a black ace of spades and the two dicks, Clancy and Dugan, brought in to start their careers of kicking everything logical to pieces, the whole moves down to a Louisiana plantation via airplanes. In course, Winters is killed and the Clancy Dugan duo get hot. After much foolishness they lock all the principals in separate rooms only to have the two dicks enter and make a hole found. A mysterious, menacing character, Simon, who introduces himself as the corer, escapes, only to have the speechless Mrs. Quincy and the very black Pompy further complicate the situation.

After much side-splitting hodge podge, during which the two cops are frightfully effective and the two detectives are found. A mysterious, menacing character, Simon, who introduces himself as the corer, escapes, only to have the speechless Mrs. Quincy and the very black Pompy further complicate the situation.

The rt will be rather stretching the point too widely to designate this a mystery of murder and detection with a method of apprehension of a dangerous criminal as the unraveling of a deep mystery. There is, of course, the excellent opportunity for titters and there is, of course, the excellent opportunity for titters and amusing remarks. There is, of course, the excellent opportunity for titters and amusing remarks. There is, of course, the excellent opportunity for titters and amusing remarks. There is, of course, the excellent opportunity for titters and amusing remarks. There is, of course, the excellent opportunity for titters and amusing remarks. There is, of course, the excellent opportunity for titters and amusing remarks. There is, of course, the excellent opportunity for titters and amusing remarks.
Something new in theatre advertising ... to catch the uproarious spirit of this Jesse L. Lasky Production. Ads that will stand out on your newspaper page like a sunflower in a bed of pansies ... with the dash and originality that will enable you to get the most out of this sure-fire comedy.* And they'll make swell blow-ups for lobby display.

*The drawings on this page are illustrations from the FOX Press Book ads. Ask your exchange for a copy.
THE WARRIOR'S HUSBAND

with
ELISSA LANDI
MARJORIE RAMBEAU
ERNEST TRUEx
DAVID MANNERS

From the play by Julian Thompson
Directed by Walter Lang
JESSE L. LASKY Production
India Speaks (RKO Radio) 

Travelogue 

Despite the fact that the extremely well known author-venturer-lecturer Richard Halliburton participates to the extent of rendering the accompanying explanatory dialogue as this picture progresses, and despite the fact that there is an earnest effort to inject drama and construct continuity, the film still remains merely a travelogue, in net feature length, and must necessarily be handled as such.

Mr. Halliburton, according to his own admission, gave preference to the service of the radio City Roxy in New York, was hired by Walter Futter, producer of the picture, to render the dialogue, appear to be the central character, in the series of new travelogue clips, although, he says, he was not concerned in the editing of the picture or the script, and was not actually in front of the film camera. He is one of the scenes of the "India Speaks." Mr. Futter, in a screen foreword, also is at great pains to make clear the origin of the feature.

However, if Mr. Halliburton is at all well known to the community, and he should be, since thousands have read and heard his adventures, his name in its connection with the picture should be a selling point not to be overlooked. At the same time it would not be advisable to have his name in that connection affect the feature contains. There is a certain amount of dramatic here and there. There is not enough of the Indian costume, the Alain Canada, the manner in which the drama may be found in newreels. Also, the material is interesting and appealing in the fashion of the travelogue which dwells on length on the customs, habits, ceremonies of a foreign scene. It is a "united" one of the lowest of all the innumerable Indian castes.

The self-deprivation of Mahatma Gandhi, practiced in an effort to free the "untouchables," is the scene of the day, and, in the daily press, offers a possible selling point.

The camera wanders from one section to another, through the mountainous, cold plateau of Asia, where dwell the Lamas, priests who wield an oppressive power over the people of the land. The tide of the feature is the supposed attempt of Halliburton to rescue a half-caste white girl, about to be sacrificed by the Lamas as the mother of the new "living god," the monastery's self-constituted, self-styled god. The attempt is only mildly successful, the whole appearing rather obviously staged. A fight between a trapped lion and a tiger provides a moment of excitement which leads to the death of a number of Mohammedans worshipping in a great court, bending their heads to the ground, is impressive. Those sequences with a traveling circus escape, and the life of the world after some adventure were awesomely made in Hollywood.

The movie was completed in India over a period of eighteen months by three men, Percy Reel, Robert Connolly, and H. T. Cowling. Narrator is Edward Halliburton, President of RKO Radio, and the release date is April 26, 1933. Running time, 75 minutes.

The Movie

This is a novel dog drama. Buster is the hero. The humans are the background against which his story is told. It runs the gamut of emotions from comedy to tragedy. For its point it stresses the affection that exists between man and his most faithful friend. It should have an appeal for the whole family, and is a natural for a juvenile audience. Still, it is novel and entertaining enough to hold the attention of the everyday theatre-goer.

In the story the Buster is the happy pal of lovely "Chic" Sale. Everything is rosy, with Buster making friends with a little mutt, until Sale is jailed for embezzling his firm's funds. Wondering what has become of his master, Buster waits days for him to return. Falling into the hands of a vivisectionist, he escapes as he sees Sale in the distance. But the detective is taking him away. Buster never catches up then he becomes a wandering stray. Poverty replaces comfort. In the slums, he meets his little master friend again. For stealing sausages to feed the hungry Buster, the mutt is treated with kindness as with him as he died. The sequence is heavy with pathos.

Meanwhile, Sale, out on parole, searches all the pounds for Buster. Jobless, he, too, descends to the slums. Stealing something to eat, he is chased by the pound owner. Buster, picking up the old scent, follows to where the proprietor has Sale cornered. As the man breaks the door, Sales rushes in only to be struck by Sale with a heavy wrench. Too late he realizes who Buster is. Picking him up he rushes him to hospital. Buster is fixed up. Finally is Sale and Buster out in the country, the old comradeship renewed.

To stimulate adult audience capitalize on the intrigue power of the story's title and "different." Tell them exactly the kind of story it is. Concentrate on the established affection existing between man and dog. For the younger audience, show everything from the old pet parade and dog show up. In all cases play up the dog angle, his drama and tragedy, over the human elements.


Joan Armstrong .................. Helen Chandler
John Thomas Haywood .................. Joel Mason
Edward Earle .................. Blanche Friderici
Mrs. Van .................. Mary
Alberta Vaughn

Thrown Out of Joint (RKO Radio) Has Its Moments

Harry Sweet, Harry Grabill and Tom Kennedy succeed in delivering portions of fan though it is sporadic and comes essentially out of the index, bits of byplay such as balancing stunts that lead into comedy situations, and the effective mixture of Fifth Avenue and Bowery in the dialogue. It's about two slickers who sail a goodly share of the seven seas to dodge their victim, only to wind up in his drinking establishment in the Fiji Islands.

Running time, 21 minutes.

Fifi (Vitaphone) Fine Musical

Expertly woven for the maximum effectiveness, this subject contrives to combine real interest and musical melodiousness to a marked degree. At the wrecking of an old theatre a musical comedy star of former days returns to New York. He is the Jo-Jo Herbert, retrieves for his niece the story of the famed "Mlle. Modiste," which is reproduced briefly in flashback. Aby it is done with some of the famed music numbers of the operas in the story, there remains to test will and ability, if exhibitors are looking for musical flavor in their short subjects, here is one which should fill any bill. Running time, 21 minutes.

Mister Mugg (Universal) Good Comedy

Chiefly is Jimmy Gleason, of the ready tongue and ready fists, responsible for bringing this number above the average comedy standard. As a professional "protector," he accidentally gets the job of protecting Dorothy Christy, who is angry with her lover. In a rough dive, the fighting starts, and a grand and general brawl is interrupted by the police, during which Jimmy saves the girl—for himself, apparently. It is a story in comedy stuff—Running time, 21 minutes.

Bosko in Person (Vitaphone) Amusing

Lightly amusing in rather the accepted cartoon style, this animated number finds Oswald the Rabbit and his best girl in plenty of water when the small animated brother gets into mischief with the water supply. Sardines go swimming and a swordfish on the wall jumps the fray. Lively and has a bit of originality—Running time, 7 minutes.

The Plumber (Universal) Amusing

A bit of clowning in a wax museum. Landor, fleeing from a fat park cop, finds refuge among the dummies. A man and woman, crooks, seek to steal a fabulously priced jewel. Laughs come through the museum jabbing pins and welding
A Pair of Socks (Educational)
Good Comedy
Morgan, blackface cook in a colored folks’ boardroom, has a job to do, and curiosity, what a great fighter he is. Shooting the flying flapjacks is first laugh provoker. Colored heavyweight champion comes to boarding house and tries to talk to wartime girl. Mack can’t see why they should waste a natural bout in the kitchen, so he stages a regular ring battle. Fight is a sparring match, and Moran causes his foe to collapse. Little colored boy adds zip to the picture, which is a far better than average short. Running time, 20 minutes.—McCarthy, Hollywood.

Strange As It Seems (Universal)
Good
One of the usually interesting John Hix series of oddities the world over, filmed most appropriately in Magnascope, this number is highlighted by the pictures of Captain William Banning, son of the founder of California’s first stage line and who still runs the stage daily for the sum of it, though the line has not carried a paying passenger for 40 years. Scenes in Morocco, salmon leaping to their spawning ground and other subjects provide additional interesting material in a series always entertaining.—Running time, 9 minutes.

Voodoo (Principal)
Travel Subject
The general excellence of the lengthy travel-adventure short subjects of Principal Pictures is hardly maintained to the same degree in this instance. The attempted inclusion of elements of drama rather reacts against the complete effectiveness of the subject as a whole. It deals basically with a highly interesting condition of civilization, the voodooism which is so prominent a part of the daily life and the religious activity of the natives of Haiti, the black West Indian republic. Something of the daily life, the mode of worship of the inhabitants of the island of La Gonave, small island of Haiti, is recounted by Faustin Wirkus, U. S. Marine stationed there, and sometimes called the white king of La Gonave. Interesting is the pictorial record of the frenzoi ritual of the blacks, but when the planned sacrifice of a girl is frustrated by the efforts of Wirkus, the picture works so much like a record that it cannot be highly effective.—Running time, 36 minutes.

Towed in a Hole (MGM)
Musical Standard
This number falls somewhat below the standard of short comedy previously set by the usually highly amusing team of Laurel and Hardy. In this instance the pair are fishmongers, and apparently successful, until Laurel conceives an idea. That idea, involving the catching by the two of their own fish, brings considerable, and occasionally amusing trouble to their owners. Of course, goes the way of most Laurel and Hardy enterprises.—Running time, 21 minutes.

Let’s Dance (Paramount)
Amusing
The comedy of Burns and Allen, the comics of the air whose forte is the absurd, and who have attained a wide popular popularity, is reasonably amusing. The line of the feminine member of the team are rendered in the usual style, with a cheap dance hall throughed with sailors and hostesses as the background. The etherized success of the pair makes the subject worthy of billing.—Running time, 10 minutes.

The Hold Up (Universal)
Musically Fair
One of the series produced by Rowland-Brace for Universal release, this subject presents various of the popular radio voices of the day, including Morton Downey, John Young, Joe Young, composer: the Do-Re-Mi-Trio and Freddie Martin and his Orchestra. An inconsequential yarn is the excuse for the appearance of the vocalists. Entertaining for those who like their radio singers.—Running time, 21 minutes.
NEW ACADEMY PLAN UP FOR VOTE IN WEEK

Program Would Bring Employees' Branches to Even Strength with Producers; Membership Already Increased by Campaigns

The Academy's so-called "new deal" for governing the studio workers of Hollywood will be voted upon within a week. The new program, if adopted, will set up a more democratic form of government for the creative branches of the studio colony, bringing the employee classes up to even strength with the producers. As the workers greatly out-number the employees, the Adoption of the program is deemed a certainty in Hollywood.

The situation is a direct outgrowth of the producers' recent activities concerning contract terms, and also promises "reform" in production, including a central bureau for all talent.

Reorganization under a new and liberalized constitution has been formally acted on by the academy, the eighty members of which, it was reported Friday, elected a special committee of ten, which has written a new basic law to govern all branches of the Academy, membership of which is as follows: actors, 272; directors, 101; assistant directors, 52; writers, 120; special classes, 27; producers, 246.

Individual section campaigns have already resulted in raising the membership of several classes, while producers of all branches had recently written to the Academy, indicating their intention of submitting new applications.

There had been threats of producers withdrawing from membership in the Academy, but invitations to producers to become a member were taken in notices in Academy papers for the last week, including AJ Albro, William Cloutier, Charles Hansen, Louis J. Marlowe, Richard Blaydon and Ansel Friedberger.

Mr. Louis J. Horowitz as one of the three recently elected trustees in bankruptcy for a branch of Publix was re-appointed Monday by Referee Henry K. Davis at a meeting of Paramount creditors in New York. A successor to Mr. Horowitz will be appointed at a creditors' meeting May 19. Mr. Horowitz' resignation is said to have been due to a threat of legal action against him by the board of directors of Paramount Pictures, Inc.

At the same meeting, Ralph Kohn, treasurer and a director of the company, told the creditors that the bank's refusal to lend the company credit had to be reported to all banks with whom Paramount had established lines of credit when negotiations for new loans or renewals were started. The credit, according to Mr. Kohn, was provided by Sir William Wiseman, a Paramount director and member of the bank, Loebl & Co., who arranged for National City to take a demand note when the $1,000,000 obligation came due. With this temporary relief, Paramount made its last attempt to put its financial house in order. John Hertz, then chairman of the board, had announced to the creditors that the board of directors would meet on Monday, and that the company would have to announce its financial condition at the meeting of creditors, the results of which had not been described at the close of Monday's meeting.

Describes Loan Procedure

Testifying earlier, Mr. Kohn described processes by which the company's loans, aggregating $9,600,000 in 1932, were made; all of these were secured on mortgage by prime credit notes of the company. He also described the establishment of company credit lines which placed $16,560,000 in 1932, and stated that none of this would have been used to meet all obligations which had been renewed for the second three months period, had the receiver's report not been precipitated.

A further examination of Mr. Kohn will be made by Ethan Aleya, of the firm of Root, Clark & Buechner, attorneys for Paramount trustees, next Monday.

An action seeking new financing for Paramount is now in preparation. The action will call for the courts to direct the banks to be set aside and will ask for title to 23 film negatives, pledged as security, to be returned to Paramount. A $1,000,000 suit was completed on Monday and filed within the next week. It is based on the assumption that the transaction between the banks and Film Productions Corp., Paramount subsidiary, resulted in giving the 12 banks involved a preference over other Paramount creditors. Under the plan, if Paramount regained control, it would pay an additional $250,000 as security for new financing. Additional security may be given by pledging anticipated distribution receipts. Action is being prepared by Root, Clark & Buechner.

Sam Dembow Testifies

Other developments in the Paramount Public ish bankruptcy situation include the testimony of Sam Dembow, Jr., at a meeting of Publix Enterprises creditors before Referee Davis Tuesday. Mr. Dembow claimed that Southern Enterprises became Publix Enterprises, Inc., by reason of the loan from Paramount, and that Paramount security function was "keeping books." Mr. Dembow is president of the bankrupt Publix subsidiary. He testified further that Publix Theatres Corp. would have to be wound up and, as far as he could remember, made no profit. He said that Publix was organized only to manage theaters and not to make profit.

Publix Theatres Corp. will oppose the application for a receiver brought by Charles M. Fox, a former employee, at a hearing scheduled for the next week before Supreme Court Justice Gavegan. Fox's application came as a result of an unsatisfied judgment of $4,722 obtained by Publix-Ohio Corp. against Publix Laboratories.

Basing its decision on a technicality, the circuit court of appeals on Monday denied a motion vacating the Paramount Publix voluntary receivership, appointed by the court, for a total of 335 theaters. Many of these are in the process of being turned back to their original owners, but it is impossible to determine at the present time just what profit is being made. Mr. Topliff's office said on Wednesday, "Many of the subsidiaries are in the process of being turned back to the original owners, with the question to say how many have reverted to their original owners, a member of the staff said.

Topliff Seeking Reorganization

George Topliff, of the Irving Trust Co., as trustee for Publix Enterprises, is making his headquarters in the Publix offices, trying to effect general reorganization of Publix Enterprises and its 76 subsidiary companies, totaling approximately 350 theaters. Many of these are in the process of being turned back to their original owners, but it is impossible to determine at the present time just what profit is being made. Mr. Topliff's office said on Wednesday, "Many of the subsidiaries are in the process of being turned back to the original owners, with the question to say how many have reverted to their original owners, a member of the staff said.

Five Publix houses in Boston have been turned back to George A. Giles. Pittsburgh headquarters of the Publix-Skouras Theatres have been closed and only the downtown townships of Johnstown, Ambridge and Butler, are left.

Eastern Theatres, Ltd., a subsidiary of Fa moi Pictures, Corp., showed a net profit of $97,194 for the year ending 1932 for its group of theaters in Ontario, it was learned this week. Earnings equaled $19,44 per share against $20 per share in the past calendar year and dividends were paid. Current assets increased for the year from $171,000 to $235,000

Publix-Ohio Corp. this week filed a petition for a discharge from bankruptcy. The petition has been assigned for a hearing before Judge George P. Hahn in Toledo district court on June 24.
Rockefellers Oust Rivera, Muralist

Diego Rivera, noted Mexican artist, was halted at work Tuesday night on his scaffolding in the Great Hall of the 70-story RCA Building in New York's Rockefeller Center and informed that the fresco on which he was working was not acceptable to the Rockefeller family. He had previously refused the request of Nelson A. Rockefeller, son of John D., Jr., to remove a head of Lenin from one of the panels. Mr. Rivera, whose Communist leanings have frequently drawn him into controversy, was handed a check for $14,000, completing payment on his $21,000 contract for the work. The Lenin panel had been completed a week ago.

A letter, included with the check, expressed regret that the artist had been unable to compromise with Mr. Rockefeller in the matter and said that the check was to be regarded as terminating his employment, although none of the three murals for which Rivera had been engaged had been finished.

The large fresco mural occupied the place of honor in the front hall of the building and was set to an exhibit of paintings on entering. Mr. Rivera said Tuesday he had been told that Mr. Rockefeller and his advisers did not find the mural as "highly imaginative" as they had expected, and that his work was "soon to cease." Mr. Rivera's attorney, Philip Wittenberg, said Wednesday, no action is planned unless the mural is to be destroyed, in which case an injunction will be sought.

**New Processing**

*For Photography*

A new system of composite or process photography, announced by Dr. L. M. Dietrich, Hollywood optical engineer, is described by Hollywood Herald as follows:

"Dr. Dietrich says that no new optical equipment beyond that now used in the present process systems is required. In the Dietrich method the camera is threaded with three films. In front is an orthochromatic film with red backing, the (Duplo) with the emulsion to the rear. Behind this is a positive print of background scene, with emulsion to rear. Back of this is a standard panochromatic film with emulsion to front. All three films are in contact with each other."

A standard Mitchell shuttle will pass these three films, Dr. Dietrich claims, without adjustment in proper contact and tension. The finder ground glass adjustments are the same as for single color photography. In a Bell & Howell camera the same finder ground glass adjustment is made, and the shuttle adjusted to the required thickness of the three films.

"As far as stage setup is concerned, the foreground is illuminated with a blue light which is absorbed by the red backing of the orthochromatic film. The background can be a plain drop, illuminated with a red light, containing no blue or green."

Hal Roach Forms Company

Hal Roach Productions, Ltd., has been formed in London with a nominal capital of £5,000, which is to cover production in England in the event Mr. Roach, now in England, decides to produce there, according to Henry Ginsberg, Roach general manager, in New York.

Loew's Earned $2,186,531 in 28 Weeks; $478,163 RCA Deficit in First Quarter

Net profit $2,186,531 was earned by the Loew-Metro companies during the 28 weeks ended March 16, 1933, and net loss of $478,163 for the first quarter of 1933, was reported by RCA, according to reports to stockholders which were issued early this week. Comparative earning statement of Loew's, Inc., follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>28 Weeks Ended</th>
<th>28 Weeks Ended</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Profit</td>
<td>$4,602,494</td>
<td>$7,965,424</td>
</tr>
<tr>
<td>Depreciation and Taxes</td>
<td>2,413,963</td>
<td>2,700,695</td>
</tr>
<tr>
<td><strong>NET PROFIT</strong></td>
<td><strong>$2,186,531</strong></td>
<td><strong>$5,264,729</strong></td>
</tr>
</tbody>
</table>

(*Equivalent for the period to $1.04 per share on the common stock as compared with $3.13 for the corresponding period in 1932.*

David Sarnoff, president of the Radio Corporation, made public the RCA statement of income and surplus for the first quarter of 1933. The net loss of $478,164, after all charges, compared with a net income of $303,223, for the corresponding period of 1932.

Gross income from operations was $12,981,054, against $20,322,408 in the first quarter of 1932, and total income was $13,222,054, compared with $20,585,222. Net earnings after costs and expenses were $556,747, against $2,250,318.

Surplus at the end of March was $9,373,020, against $9,851,184 at the close of 1932. In the first quarter last year there was a surplus of $160,204 after $343,019 Class A preferred dividends. No dividends were paid in the first quarter this year.

The income account in detail follows:

**Gross Income:**

- From Operations: $12,981,058.63
- Other Income: 240,995.04

**Total Gross Income from all Sources:** $13,222,053.67

**Less:**

- Cost of Sales, General Operating, Development, Selling and Administrative Expenses: 12,665,306.78

**Net Income for the Period (Before Interest, Depreciation and Amortization of Patents):** $556,746.89

**Deduct:**

- Interest: $57,819.67
- Depreciation: $37,091.07
- Amortization of Patents: 150,000.00

**Total Deductions:** 1,034,910.74

**Net Loss for the Period Transferred to Surplus:** $478,163.85

**Surplus at December 31, 1932:** 9,851,184.18

**Surplus at March 31, 1933:** $9,373,020.33

Shearer Forms Theatre Circuit in Alaska

B. F. Shearer, head of B. F. Shearer Theatre Equipment Company of Seattle, has formed a new independent theatre organization named Alaska Greater Theatres, Inc. The two first houses are the Coliseum and Redilla in Ketchikan, with others in Juneau and other southwestern Alaska cities to follow.

Worldkino To Expand

Worldkino Corporation, of 1501 Broadway, New York, sponsor of "The Return of Nathan Becker," Yiddish talking picture from Russia, which now is in its fourth week at the Europa theatre, is planning additional releases. Joseph Burstyn is president and general manager.

Warner Adds Branches In Three Countries

Warner Brothers has opened new branches in Italy, Uruguay and Java. Mario Zamo is manager for Italy, with offices at Via Palestro 68, Rome. N. E. Bertolini has charge in Uruguay, with the branch in Montevideo. Nat Liebeskind has opened an office in Batavia, Java, and will operate that as well as the exchange in Singapore.

Rialto Books "Forgotten Men"

Arthur L. Mayer, managing director of the Rialto theatre, New York, booked "Forgotten Men," official war picture, from Samuel Cummins of Jewel Productions, Inc. Joe Lee was engaged to handle the exploitation and advertising of the premiere Friday.
The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION No. 172.—(A) To what should authorities pay close attention in the matter of removing possibility of fright in the event of fire? (B) Does limiting size of projection room ports, protected with properly fitted fire shutters, serve any good purpose? (Note: The words "limiting size" are expected to be construed along reasonably simple lines. No object in making ports larger than is necessary to expedite the work of projection.) (C) Give us your own idea of effectively fusing port shutters, remembering that to insure prevention of fright, shutters must fall within a period not to exceed two seconds of the start of an aperture fire.

I believe, taking everything into consideration, G. E. Doe has made the answer to Section A most suitable for publication. He says, "As a matter of safety it is essential that the projectionist at least make such personal examination of films after receipt from an exchange, or from another theatre, as will satisfy him they may be projected with safety. What more should be done is not easy to say, since there is more than one perfectly legitimate way of regarding the matter."

"It cannot possibly be disputed that it is not the business of projectionists to do work free of charge which the exchange is paid to do, and very naturally exhibitors object to any extra charge on the part of the projectionist for film inspection. On the other hand, the average exhibitor or manager just will not make the fight necessary to compel some exchanges to inspect and repair prints thoroughly. So there you are. My own view is that, answering the question as asked, it is up to the projectionist to see to it that all films are in safe condition to project, and to make every possible effort to expedite the exchange to inspect and repair all prints sent to the theatre for use thoroughly, including removal of any oil thercon.

"On the whole, after rereading some of the answers I have concluded to print that of our old friends Rau and Evans. They say, "It is the duty of the projectionist to inspect the film before projecting it. If there are any badly damaged portions, such as badly strained sprocket-holes, scratches, sprocket-teeth indentations, etc., he should report this to the manager of the theatre and have the manager personally view the damage before the film is run, so that the theatre will not be held liable for the damage. If the projectionist deems the film unsafe for projection, he should notify the manager to that effect and request him to endeavor to get another print. Also, if there is a government department in charge of theatres, this department should be immediately notified, in which case the responsibility will be taken off the projectionist's shoulders."

(C) Arlen Spencer and Howe say, "There should be none, except to the projectionist, the manager and the exchange, for the projectionist should refuse to stand responsible for any trouble caused by the condition the prints were received in. The projectionist should look them over, make careful note of all damage found, particularly such that will make their use unsafe. He should make detailed report to the manager immediately, asking that the matter be at once taken up with the exchange and proper protest made."

Dale Danielson answers Section C thus: "Do you want the effects upon the film and projector mechanism and the resultant effect on reproduced sound and screen image, or the effects upon the audience, manager, projectionist and box office? I'll attempt to include some of each. Mechanical defects might be further increased. The screen image might be streaked with rain, jumply, larger lateral and vertical movements interspersed with flashes of white or black, a regular Fourth of July as the cues start to run through; the image blurred from oil or buckled film; sound crackly; frequent pops; motor-boating; noisy. We all know or can be told of these effects. If not, try and run a perfect show with film mechanically bad. The manager, perhaps, can hide from the audience. The audience, disgruntled, restless, dissatisfied with the entertainment, tired, with strained eyes, vows never to return. The box office suffers greatly. Customers don't come back. There is a bad whispering campaign against the theatre. The result—intake lower, expenses must be reduced, cheaper projectionists, poorer state of equipment repair, projection poorer, box office further hit, further economies, with probable failure in the end."

(D) Kenneth Dowling says, "When film is received in bad condition I at once call the manager and show him to him. If it is very bad we try to secure another print before show time. If the condition be not too bad I make the necessary repairs, leaving it to the manager to deal with the exchange. When packing the reels for shipment I slip a note under the band of reel No. 1, describing the condition in which the films were received, enquiring, not too politely, as to what the large idea may happen to be."
D I S C O V E R E D: A flaw in an otherwise technically flawless motion picture, Fox’s “Cavalcade.” A closeup of the Titanic shows life preserver on which appears the inscrip- tion: “S. S. Titanic—Southampton.” The steamer, which went down in the North Atlantic on April 14, 1912, was out of Livert- pool, not Southampton. The person who discovered the error is a well known New York attorney who handled many of the 2,227 cases against the White Star Line by survivors of the 1,517 persons who died in the collision with an iceberg.

Omigosh! Someone in Hollywood said “no” to Mr. DeMille. Paramount makes formal an- nouncement of the bombshell, as follows: “Charles Bickford was the first man to say ‘No’ to Cecil Blount DeMille and live.” It seems that C. B. asked Bickford what he thought of “Dynamite.”


Aside to B. B. Kahane, Radio Studio, Holly- wood: Charlie Ruggles, temporarily working for your company, isParamount commissary every noon for his lunch.

The publicity and promotional department of the combined RKO companies spends $4,000,000 a year. Film rentals for the cor- poration’s circuits costs $6,000,000. A bill for union labor at its three totals million; overtime alone costing nearly a million an- nually. Not a nickel should be wasted. Her- schel Sturges is telephoned any house managers in another economy mes- sage. If each manager made only a $5 mistake a day, or wasted $5 a day, “that wouldn’t be a $5 mistake, but a $200,000-per-annum mista- ke,” he said. “To make a single comparison for all of us” continued Sturges, “a thousand dollar bill wasted would buy the services for one week of 10 stenographers, twenty ushers, one cashier, the telephone operator, two first-class house managers, in ad- dition to a tank of fuel oil, a hundred car- tons of paper towels and two cases of toilet tissue.”

Aaron Saperstein’s Allied Theatres organ- ization in Chicago asks why the censors there permit a complete picture to be shown in Loop theatres and later apply their scissors and do some fancy carving so that the same pictures cannot be recognized when they reach houses half a mile from the Loop.

Cowboy Rex Bell doesn’t ever hope to be- come as famous in motion pictures as his wife, Clara Bow. But he will be immortalized in sculpture, which Clara isn’t. Alex Rosano is now modeling a half life-size statue of Ray Johnston’s western star. Other Hollywood luminaries probably would insist upon full life- size or nothing, Mr. Bell is no snob.

N. E. Ek, manager of RKO’s Cameo, near Times Square in New York, has the shortest name in the business.

The Atlanta Journal said that “more than anything else right now the country needs the services of optimists.” We suggest that the government officials at Washington draft some motion picture press agents, adwriters and film salemen.

And from Frisco comes the report that “One-eyed” Connolly was almost drowned the other day trying to crash the Golden Gate.

He shot news hokum in the air. It fell to earth he knew not where.

But when the guys on whom it fell Shot it back; he yelled like hell! (With apologies to Cinema Digest)

M R. WALTER WINCHELL published the following in his Daily Mirror column last Friday morning:

“An actual talkie of ‘Lady Chatterley’s Lover’ (no blue-pencilling) is being pri- vately shown in Hollywood these nights. Made in Czecho-Slovakia under the name of ‘Ekstazy’ (Ekstas?), . . . The climax of the flicker is the same as the book’s . . . none of the details being omitted! Para- mount owns it! The leading lady of it will soon be starred in Hollywood . . .

Twenty Mr. Howard’s confidenti.al advisor in Hollywood was mistaken.

First—An actual talkie of ‘Lady Chatterley’s Lover’ (no blue-pencilling) is being privately shown in Hollywood these nights. The film “Ekstazy” was sent to Hollywood by the Paris agent of Paramount in order that the studio’s casting director might see an actress who was in it. This is not unusual in the search for new talent.

Second—“The climax of the flicker is the same as the book.” The photoplay “Ekstazy” bears no resemblance to Lawrence’s book, “Lady Chatterley’s Lover.” It is not the same story. “Ekstazy” as shown throughout Europe, and has not been criticized on account of being salacious.

Third—“Paramount owns it! Paramount derelict in the ownership of it!” The film was merely sent to Hollywood for reasons stated above. It was returned to Paris last February after having been shown privately but once in the studio projection room.

Fourth—“The leading lady of it will soon be starred in Hollywood.” If the leading lady of it will be starred in Hollywood, it will not be in a Paramount picture. Paramount quickly decided when the picture was screened in the private projection room that the young lady was not desired by that company.

Apropos of George Bernard Shaw’s recent visit to New York was lawyer David Wark Griffith told us of the time when Shaw and the noted writer, Sir James Barrie, used to live in the same building in London’s Adelphi. “I was a lodger,” Griffith said, “and didn’t cross the court from the Shaw apartment, and Sir James spent the greater portion of his time, while he was living out of his, windows across the court, beyond Shaw’s abode and onto the Thames. One day Shaw moved elsewhere. A few months later the two authors met at a tea, Sir James looked pale and wan, Shaw was feeling quite facetious. Finally, he turned to a companion, and, half addressing him, half speak- ing to Barrie, said, ‘Poor Jamie. Ever since I moved he hasn’t been able to see anything of life. He used to watch my every move, but now I’ve gone, he’s no more hum- an interest around the place for story material Poor Jamie.’

Imagine the embarrassment of Metro sales- men when they call on exhibitors to sell the company’s latest feature, “Never Give a Sucker a Break.”

Paramount has a squeak tester at the coast studio. Henry Barton, a 250-pounder, walks systematically over sets looking for floor squeaks. If Henry was a squeak tester he might get some place.

N O T even Seattle’s fishing boats are safe from the influence of Hollywood. Metro sent north the cast and crew of “Tugboat Annie” to film a number of scenes in which three small vessels of the northern Pacific waters were used. The names of the tugs were very suitable names being used. “Walla Walla” was changed to “Narcissus”; the mighty “Sea King” became a subdued “Fire- fly” and strong “General Gorgas” was born and named “Glacier Queen.”

United States Custom inspectors, however, took exception to the changes because they have already been given the names in the direction of Washington and fixed things up.

How to remain heavily veiled and still view motion pictures is a problem which has long bothered the women of Trebizond, who still shroud their faces in public. When the theatre is darkened, they now push aside their veils, slightly, just enough to bare one eye. When that eye gets tired, they switch to the other.

Bette Davis, blonde and pretty Warner star, recently told us a few of her experiences about working on “42nd Street Special.” One of the many personal appearances made by the stars was at an elaborate and quite proper supper place, noted for its dance floor, in Pittsburgh. Tom Mix led his horse, King, onto the floor. “And I just couldn’t help hopping,” Miss Davis said, “that he would perform.” I mentioned this to Mrs. Mix, who fixed me with a glassy stare and frigidly said, “That’s not possible, young lady, King knows how to behave in public.”

Henry Warren, who wrote “42nd Street” music, says that Sam Goldwyn has asked him to write a snappy tune similar to “42nd Street,” for the new Eddie Cantor picture. The fact that Cantor’s next picture is based on Androcles and the Lion makes no dif- ference.

Grace Empey is the executive secretary in the important office of Tammany’s Mayor O’Brien, who, on account of the depression, has only two cars, Jimmie Walker’s and Joe Mc- Kee’s one. Both cars have 12 cylinders, and each displays egotistical license plates marked “O.B.—1.” All of which is beside the point. Mrs. Empey is the former wife of Arthur Guy Empey, who was quite well known in motion picture circles many years ago. Besides others, he authored and appeared in “Over the Top” for Vitagraph, back in 18, after having been discharged honorably from the British Army with wounds received in battle.

The Internal Revenue Bureau has re- turned $40,000 to John Gilbert, a credit from his 1930 payment. Which is another reason why John is not worried about continuing his career in Hollywood.

Philip Duffield Stong, young son of pioneer Indians, who lives in Chicago, informed us that he said him for writing “State Fair,” to buy back the old family homestead, known as Duffield Place, in Van Buren County. Mrs. Sloan Therme, operating the Wampus Hotel for Mrs. W. G. King, Iowa, writes about Phil and his forebears in the Van Buren Record. She said his great- great grandfather was the first white man from the Des Moines River in Iowa. His grand- father, George Crawford Duffield, bought the Duffield place with money earned as a “forty miner.” Old George knew Black Hawk, Keokuk and other famous Indian chiefs personally.
Labor Negotiates  
New Studio Pacts

Negotiations for a new basic studio agreement covering union craft labor in Hollywood will get under way in New York late this week. Meetings, proposed to effect such negotiations, have been deferred many times during the past two months.

The current basic agreement expired as the time the 25-50 per cent salary cut went into effect. At that time heads of the so-called “Big Four” union group agreed to go along, pending the striking of a new solution for problems which this week’s conferences will attempt to solve.

The “Big Four” groups will be represented by their four presidents: William C. Elliott, president of the IATSE; Edward Berlin, president of the International Brotherhood of Electrical Workers; Joseph N. Weber, president of the American Federation of Musicians, and Abe Muir, president of the Brotherhood of Carpenters. Pat Casey, labor contact man for the producers, will represent the industry. Executives of several major organizations may attend the meetings.

Owen D. Young Resigns  
From Board of RCA

Owen D. Young has resigned as member of the board and chairman of the executive committee of Radio Corporation of America, in compliance with the federal court consent decree of Nov. 21, 1932, requiring complete separation of the interests of RCA and General Electric Company, of which Mr. Young is chairman.

On Friday the board of RCA accepted Mr. Young’s resignation as chairman and director, also as director of RCA subsidiaries, and re-elected the following officers: James G. Harold, chairman of the board of directors; David Sarnoff, president; J. R. McDougall, executive vice-president; Manton Davis, vice-president and general attorney; Otto S. Schaefer, vice-president in charge of the patent department; George S. Desouza, treasurer; Henry A. Sullivan, comptroller; Lewis MacConnach, secretary; Robert C. Propper, assistant secretary.

First Division To Open  
Five New Film Exchanges

First Division will open four new exchanges in West Coast and New England key cities, and a fifth elsewhere, to handle distribution of the four pictures a year which First Division will itself produce. The new exchanges will supplement the present nine of the company.

Production on the first feature will begin on the coast in about two months, with Al Friedlander, sales manager, and Dario L. Faralla, former Educational treasurer, supervising. They will leave for the Coast about June 15. Production details will be announced later.

Columbia Declares Dividend

The Board of Directors of Columbia Pictures Corporation this week declared a quarterly dividend of seventy-five cents per share on the company’s preferred stock, payable June 1 to holders of record at the close of business May 17.

Best Sellers  
During 1932

Here is a list of the best selling books of 1932, as compiled by the Retail Book-seller, organ of The Baker & Taylor Company, New York. Best seller sales were off about 10 per cent since 1931, because of the times, but were ahead of 1930 sales. "The Fountain," which was purchased for screen purposes by MGM, heads the 1932 list. Number nine is "Peking Picnic," a future Fox release, and bought for production by Jesse Lasky. "The Magnificent Obsession" was reported to be the year’s record-maker; after three years on the market it has outsold its newer rival. The best sellers of 1932:

Fiction


General

SHORTS ARE IN SEASON

by TERRY RAMSAYE

THIS IS THE SEASON for asparagus and shorts. Nature is responsible for the asparagus, but it is the habit of sales managers which makes this the custom established time for the buying and selling of shorts.

This is the period when Hollywood and the sales management are trying to make up their minds about the titles of the product which is to be announced for the coming season. While the sales managers are thinking about that, they think up a job for the sales force, which always consists in seeing what can be done about the shorts. It is not entirely complimentary to where shorts stand in the sales manager’s mind, but it has, all in all, worked out in a rather practical way for the industry as a whole, including that newly discovered person, the exhibitor. For, by reason of the fact that he is not being high-pressured on the subject of “longs”, which is to say features, super-features and near-features, he does have time to give some attention to that very important component of his show, the “short”.

A vast service could be done to the art of the motion picture, the industry and the public, if shorts could be taken more seriously. The preponderating concern about the dramatic feature is warranted enough but to the great majority of exhibitors who depend on the process of making their theatre a neighborhood institution with repeat business the short element of the program can do a deal more toward building the repute of the house than is appreciated in practice.

Generally speaking, the better shorts contain more intelligence and more production enthusiasm per foot than a large proportion of the dramatic offerings. No producer in Hollywood ever was able to buy more white-heat devotion to doing a good job by a three-thousand-dollar-a-week director than a newsreel editor can get by the mere beckoning to a good average $125-a-week news cameraman ($125 if he gets it). And a large fraction of the shorts, the good ones, are really by-products of newsreel organizations.

Despite the development of the expeditionary pictures that has been observable in the last two years, the short has also the special merit of being the principal avenue of fact to the screen. Features are 99 per cent fiction. The exhibitor’s only real opportunity to deal with the vast field of interesting fact on his screen is among intelligently selected shorts, novelty reels, travelogues, scenic and adventure pictures, newsreel and newsreel specials. Non-fiction is a great component of the public interest as served by the printed page of book, newspaper and magazine. The screen, it seems, has always been devoted much more to make-believe than the older forms of publication. Yet there is no showman of the screen in America of note who has not been a conspicuously careful buyer of shorts.

It is a fair assertion that not less than half of the whole status and repute of the motion picture is based on what an intelligent public thinks of newsreels and topical shorts. It is clear enough that an intelligent, careful short buy can go at least half way in making the good name of the average theatre.

And generally speaking, the human race being what it is, the film salesman who thinks of shorts mostly once a year when the short selling season is on, seldom knows the whole story and is more likely to undersell than oversell the product. The careful exhibitor will screen the samples and make up his mind on what he sees. What he needs to know will never be told by any typical sales formula. Buying by the bushel does not serve a market sold a seat at a time.
Total of 954 Already Planned for 1933-34 Compares with 818 During Current Season; Serials Are Gaining Ground

[Timely exploitation material on short subjects appears in Manager's Round Table, page 63]

With increased demand from patrons, as well as with the collapse of double featuring in many theatres, producers and distributors see a greatly increased market for short subjects during the 1933-34 season. General increase in short product schedules, both by major producers and independents, is planned for next season. Already there has been a tentatively announced total from both which is considerably in excess of the total promised for the present season. To date, a total of 954 shorts has been announced for next season—760 from major companies and 194 from independents—as against 818 currently. Many producers have not yet definitely decided upon the number of short subjects for 1933-34. Basing an estimate of their output on previous performances, the exhibitor may expect upward of 1,000 shorts in the new season.

The motion-picture-going public of the nation is, on the whole, opposed to double featuring, investigation has shown. Producers have taken the stand that such a practice cheapens the output of product and for double featuring, thirty per cent of all more short subjects on a program would be the logical means toward the elimination of double billing. In the March 25 issue of Motion Picture Herald this question was asked in detail. A questionnaire was sent out to between 5,000,000 and 6,000,000 theatre patrons by the Motion Picture Producers and Distributors of America, asking whether or not they were in favor of double featuring and if not, what might be done to correct the situation; whether patrons preferred more diversified programs than they had been getting and what specific objections they had to the double featuring. Ninety per cent of all replies were against double billings and were equally as strong in favor of a single attraction and a diversified program of short subjects. (Excerpts of replies on page 50)

Serials Gaining Ground

Serials are seen to be gaining ground as a means to bring patrons back to theatres. Universal, Mascot, Principal, are among those contemplating heavy concentration on this form of short subject entertainment. They believe that the public not only enjoys serials but that they serve to keep stars and players continuously in the public eye and stimulate interest.

The increase in production of short subjects is seen not only as a result of the release of the double bill but more particularly because of a marked increase in demand from picture patrons. This has been definitely shown recently by exhibitors realizing the widening scope of the short picture and are contemplating their production on a more elaborate scale than heretofore. In line with the desire expressed by exhibitors there will be many musical shorts and much effort will be concentrated upon the use and effective use of color in short productions.

April 27 marked the passing of double feature billings in theatres on the West Coast. Practically every theatre there is back on a single feature and short subject basis. The results were apparent immediately. Short bookings spurted 100 per cent overnight. Theatres there are staging campaigns in the newspaper emphasizing the single feature and short subject programs. Fox West Coast houses have a series of trailers explaining the advantages of the combination novelty program and the double bill. Some of the points advanced are:

Greater diversification of shows.
More opportunity to select the best features.
Allowing more exact scheduling of running time, so patrons can figure accordingly.

Giving patrons greater opportunity to select shows they like without having to take a chance of seeing in one house pictures they have seen in another.

Opportunity to build up well-balanced unit shows, properly divided as: comedy, drama, travel, education.

The response is said to have been gratifying to most theatres, business in a great majority of cases having shown material increase in patronage and unanimous approval of the new policy.

Norman H. Moray, Vitaphone sales manager, said last week that next year’s production of Vitaphone shorts will emphasize technicolor musicals and a new series of Broadway musicals, which the current season has proved highly successful.

Approximately 120 from Vitaphone

“The new season will offer the greatest opportunity to short subject producers they have ever known,” Mr. Moray said. “With double featuring virtually ended in many parts of the country, the market for shorts is increasing in leaps and bounds, not because they act as fillers for a program but because the public is demanding them as never before.

“Nobody here knows definitely how many we will produce, but it is safe to say that it will be somewhere in the neighborhood of 120,” he said. Previous reports had it that Vitaphone would release 112 shorts.

Independent producers, including Leon Schlesinger, Bryan Foy, Joe Rock, Robert Bruce, Elmer Clifton, Larry Darmour, Walter Futter, Jack Hays, Sol Lesser, Jack Nelson and others have increased their schedules and are making a sharp drive into independent distribution. Mack Sennett, who is making good on his current Paramount release contract, is completing negotiations for a new distribution set-up and is planning to make 40 two-reelers next season.

A further impetus to the market for shorts is shown in the wide decentralization of theatres throughout the country. Distribution company sales heads will tell salesmen in conventions this summer that last year’s looking of shorts must be doubled at least for the coming season.

Increasing diversification of newsreels is also looked for. Circuit houses which heretofore have been supplied with newsreels each week are now classified as definite possibilities for individual sales. The same situation is on the cards for radio stations. Educational is planning to have for next season 156 short subjects, of which a minimum of 38 will be musical. Of these, at least two series will be 100 per cent musical with a group of five two-reelers which will be screen adaptations of some of the more popular musical comedies. These will be elaborately produced, with large casts, dances and specially written music to supplement the major interest in Broadway musical comedies. A one-reel musical series planned by Educational will be screen dramatizations of current popular song hits.

Universal is reported, in a current issue of Hollywood, to be considering the adoption of a policy to increase audiences with serials. This is said to be the prime motive behind the signing of Buck Jones recently for the highest salary ever paid a serial star.

Universal Turns to Serials

“We are doing this,” Carl Laemmle said, “because we believe audiences can be brought back to the theatre with serials. This goes for all houses. Universal and Pathe made most of their money in serials and, now that double features are out, there is no reason why we should not do it again. We intend to make serials with feature casts and feature production value. Therefore, if any of those beautiful, big houses are not getting the people with their features and in active production and a number of others to them and will be of such a quality as to take their place in the most respectable feature program they can set up.”

Universal has just completed “Phantom of the Air,” featuring Tom Tyler, Gloria Shea and Bill Desmond. Henry MacRea was in charge of production. Mr. MacRea, long a master of serial making, thinks the picture business is ready to go back to first principles.

“In the old days serials made stars and they graduated from the ‘continents’ into features,” he says. “Now we hope to turn the thing around and have stars make serials. Serials keep people currents almost continually before the public.”

Columbia, with 104 shorts on its current program, has not yet set its plans for short subject production in 1933-34. It is considered hardly likely, however, that the number will be smaller. The current season's program of shorts rapidly is nearing completion with a score of new subjects now in active production and a number of others completed and awaiting release. The complete short subject program comprises a

(Continued on page 50)
And we make the best Shorts too

RKO Radio Pictures
MICKEY MCMURRY
6 kid comedies with the original Mickey of the screen. Based on the funny page cartoons by Fontaine Fox. Larry Darmour Productions

CLARK and McCULLOUGH in six
Mysteries guaranteed

CHARLIE CHAPLIN
The screen's best loved funny man in his 6 best yellers... Funnier now with music and sound.

RKO-VAN BEUREN Corporation

TWO REEL

RKO Radio Pictures

The MASQUERS
Big time...Big name casts in six whooping mellerdramas
HARRY SWEET
and
EDDIE GRIBBON

the sure fire convolutioners, in six.

EDGAR KENNEDY

in six
“Mr. Average Man” comedies with Florence Lake.

COMEDIES

6 HEADLINERS

Personalities in the spotlight of the world in six rousing little shows.

"SO THIS IS HARRIS"

Phil Harris with Walter Catlett and a load of lovely girls in a new idea in musical comedy.

JUST ONE 3 REELER

A LOUIS BROOK PRODUCTION
Directed by MARK SANDRICH
ONE REEL PRODUCTIONS

26 "ÆSOP'S FABLES"
A laugh record of 13 years!

6 VAGABOND ADVENTURES
Thrilling camera adventures under far skies.

WHAT TIME DOES THE FEATURE GO ON?
Patrons never ask this question when they know your show is good all the way through!

Make ’em say, “The whole show was good!”

PATHÉ REVIEW
The Magazine at the screen.
SEVEN ISSUES

13 TOM and JERRY animated cartoons
Funnier than any comedians that ever lived!

PATHÉ NEWS
104 ISSUES

NOW YOU CAN RUN THE WORLD’S BEST NEWSREEL... FIRST IN THE FIELD
SHORT PRODUCT FOR THE SHOWMAN

Principal

Principal Pictures will produce a serial in the same way that six and the 1932-33 Hal Roach, "Krazy Kat," was a sequel to the old Tarzan series, entitled "Tarzan and the Fearless." Basil Dickey, who wrote "The Wilder Pennant," will handle the script. James L. Adams, "Jumbo" Pierce, son-in-law of Edgar Rice Burroughs, creator of Tarzan, will play the lead.

RKO Radio

Ninety-four short subjects, including 52 cartoons, and 42 comedies, have been announced for Radio for 1933-34. The same number, plus three serials, was planned for current release. Radio has signed three new comedy units with contracts for the coming year. A deal has been closed with Clark & McCullough for another series of eight two-reelers. Harry Grisbon and Harry Sweet will co-star in another series of six, and Edgar Kennedy will make a series of six. George Stevens, director, has been assigned to direct the next "Average Man" comedy, featuring Kennedy and Florence Lake. Lou Brock, who produced "So This Is Harris," and several other shorts, is expected to continue producing the series from 24 to 30 two-reelers. There will be 104 Pathe newsreels.

Regent

Regent planned 12 short subjects for the present season and probably will set the same number for 1933-34.

Standard

Standard Motion Pictures Corp. has completed its first two short subjects and is getting production on two more under way. The two completed are "Nearly Naked," a nudist subject, and "Beer Is Here," with Weber and Field.

Synchro-Art

Six short subjects will be released by Synchro-Art Pictures during 1933-34. None was set for the current season.

United Artists

Eugene Micky Mouse shorts and 11 Silly Symphonies were planned currently and the same number will be delivered in 1933-34.

Universal

Universal's short subject release in 1933-34, while definitely set, will probably present the same number as in 1932-33. It will include five serials, 26 two-reel comedies, 22 Radio reel subjects, 13 Oswald cartoons, 13 Pooh cartoons, 13 Popeye cartoons, 12 Betty Boop cartoons, 12 Koko cartoons, 12 comic opera shorts, and 14 newsreels. The number of shorts and serials was on the present schedule. Universal's newspaper newsreel will be issued twice a week.

Waltfilms

Twenty-six short subjects are on Waltfilms' 1933-34 schedule. The same number was set currently.

Warner

Warner planned 120 shorts for this season and will make as many and possibly more in 1933-34. Leon Schlesinger recently signed contracts for release of the new series of "Looney Tunes" and "Merrie Melodies," animated cartoons, for 1933-34 release. Stories definitely set so far include eight shorts, starring Fatty Arbuckle, and six others. Six cartoons, including five serials, two-reel comedies, and 22 radio reels, will be released. Six musicals will be made in black and white and several will be made in Technicolor. Orchestras engaged for short musicals are Paul Whitman, Ted Weems, Abe Lyman and others. Stars appearing in short product will include Jans and Whalen, Everett Marshall, Sylva Koscina, Tom Polio and Gus Shy.

World International

Twelve short subjects have been announced by L. A. Carson, president of World International Distributing Corp.

Allied Exchanges

Six short subjects planned for release this season will actually be delivered. Arrangements not completed for 1933-34.

Amino

Six shorts were planned for current season release. Five will be delivered. Twelve short subjects have been set for 1933-34, including a series of colored cartoons.

Auten

Carl and Harold Auten will release six shorts in 1933-34 as against two currently.

Beverly

Beverly Hills Pictures, a newly formed company, is planning 12 Walter Reade comedies, with the same number currently. Release through the Stanley Hatch organization.

Borden

Ramon Nazarro has been signed by Borden Pictures Corp. to write and direct 12 shorts.

Bray

Thirty-six shorts will be released by Bray through Educational next season, as against 26 currently.

Brook

Lou Brock, RKO Radio associate producer in charge of short subjects, will produce from 25 to 30 two-reelers. A Radio next season, it was stated at the office this week. He probably will produce a series of musical comedies of either two or three reels each, on the same lines as "So This Is Harris."

Columbia

With 104 short subjects currently, Columbia's 1933-34 short program is not yet set. There will be a series of single features and cartoon subjects and two groups of two-reelers comprise the current line-up which includes, for one-reelers, "Sea Biscuit," "Wonderbaby," "The Bungling Band," "迄一间," and "Travelaughs," of "World of Sport," "Krazy Kat," and "Scrapy." The two-reelers are "Lamb's Gamboles" and "Sunrise Comedies."

In production are "Fifty Million Dollars Can't Be Wrong," a two-reel comedy featuring Eddie Quillen and the "Scrapy" cartoons; "Tementcrak," "The Match Kid" and "The World's Affair;" the "Krazy Kat" subjects, "Amigo Antics" and "House Cleaning;" "Good Old Winter Time," a new "World of Sport" issue, "Screen Snapshots," No. 10, and a new production in the "Sunrise Comedies" series. On the release schedule are the following: new shorts; "Poor Fish," latest of the "Lamb's Gamboles," featuring Leon Errol, with Louie Gara, Lou Overman, Harry Tyler, Lou Short, and Stanley Shannon; "Broadway Malady" and "Russian Dressing," which were produced for the "Krazy Kat" series; a new subject, "False Alarm: All's Wet That Ends Wet," an aquatic sports reel in the "World of Sport" series, and a number of new releases of "Screen Snapshots," "Travelaughs" and "Curiosities."

Educational

Educational planned 145 short subjects for the current season and is increasing its quota to approximately 150. All subjects will be distributed by Fox. Andy Clyde has just been re-signed for a new series of starring comedies, according to an announcement made this week. This makes Clyde's fourth consecutive year under the Educational banner and the third in which he is to make a starring series released under the brand name of "Andy Clyde Comedies."

With six two-reel comedies in various stages of production, Educational's current program is nearing completion, and initial studio plans are being made for next year's schedule. The Harry Langdon comedy, "All Aboard," is now in the final stages of cutting and editing, while currently shooting is the last Langdon comedy in the Mermaid series has just been completed. "She Dunked Him Wrong," the seventh Clyde comedy, is the final subject in the series. "The Big Squal," is ready for immediate production. Stories have been finished on the two concluding subjects in the Munch and Mack series. The first to go into production will be "Farewell to Farming," and the second will be "Strange Birds." Stacey Educational's three-reel special, has been bought by the Harry Arthur circuit for its first-run situations in Connecticut. Unusual sales activity is reported on this picture since last week's eruption of the volcano, Krakatoa, so that, in addition to the unique and spectacular nature of the subject, it has lost much of its screen timeliness.

Film Exchange

Fourteen short subjects have been tentatively set by this company for 1933-34. The same number was planned for the current season.

Fox

Fox plans 52 short subjects for the new season, exclusive of newsreels. There are two series of 13 each and six "Magic Carpet of Moviote" series. Fifty-two subjects were announced for the current season. There will be 104 released as currently.

Imperial

Twenty-six short subjects were planned for release this season and have been tentatively set at 114. The new series will be called "Imperial." Thirty-two subjects have been set for release.

Kinematrade

Kinematrade may release a few foreign shorts next season, although nothing definite has been decided upon. None was planned for the current season.

Mascot

Mascot planned four serials for its 1933-33 schedule and sets the same number for 1933-34. The current series, "Out of the Mo-hicans," "Hurricane Express," "The Devil Horse," and "The Whispering Shadow," have been delivered.

Metro-Goldwyn-Mayer

Eighty-nine short subjects, exclusive of newsreels, were set for 1933-33 and the same number will be released in 1933-34. Laurel and Hardy, hitherto chiefly concerned with shorts, will make only features next season. Hal Roach will contribute 40 shorts, but will eliminate the "Take Care Baby" and "Eating Charlie Chase."

All eight Our Gang comedies have already been set for 1933-34 by Mr. Roach. The remainder has not yet been decided. Ub Iwerks, who arrived in New York from the East last week, plans to produce an additional series of animated cartoons for the coming season. Iwerks is the creator of the "Flip the Frog" cartoons, now being released by Metro. There will be 104 issues of Hearst Metrotone News.

Paramount

Approximately 125 shorts will be produced by Paramount next season, a slight decrease from the 131 set currently. There will be from 24 two-reel comedies, and 13 Paramount Pictorial) "Screen Songs," 12 Betty Boop cartoons, "Bimbo and Ko- ko" series, 13 Hollywood on Parade, 13 Grant- land Rice Sportlight and 13 Paramount Headlight short subjects. There are two-reelers, six with Bing Crosby and six with Harry Langdon, will be produced by Arvid E. Gillstrom, Phil L. Ryan and Walter Catlett, and six single-reel under the direction of Del Lord. As usual, there will be 104 issues of Paramount newsreel.
GLORIFYING THE FARMER

To the Editor of the Herald:

Why is it that the setting for about 98 out of every 100 shows is laid either in the Far East (U.S.) or in the West. Might this few pictures represent the great mid-section of our nation. Why not produce a lot of shows laid in the great hog-cattle-grain belt? Pictures glorifying the American farmer would be a welcome change. I am sure that there are a lot of exhibitors that could write the synopsis for a mighty entertaining picture dealing with the life and problems of our hard pressed agriculturist. A contest of this kind would undoubtedly create a lot of interest and cause the producers to wake up to the unlimited possibilities in story material that could be found in this hitherto almost untoucheed field. Wouldn't an experiment of this kind be worthwhile?—J. V. Bragido, Manager, Opera House, Kasson, Minn.

DESTROYING ILLUSIONS

To the Editor of the Herald:

What, if anything, do they use for brains in Hollywood? This is not a new thought, and I'm not voicing an original complaint, but I would like herewith to register a protest against a current repetition of an old, old offense.

In a recent Saturday Evening Post issue is an apparently authoritative article exposing “The Voice of the Film,” and explaining in detail the technique of the production of sound effects used with motion pictures. In Modern Mechanics and Inventions, for April, appeared a two-page spread telling all the secrets of the sound effects in “King Kong,” and exposing the mechanics of the illusion of the big ape who scales skyscrapers, battles airplanes, carries Fay Wray in one hand.

If Thurston the magician, before playing an engagement, came out in the papers with a detailed explanation of all his marvelous illusions, he'd be dethroned to the crazy house by a unanimous vote. Yet the gentlemen who control the sources of publicity in Hollywood persist in cheapening their art by stripping it of its chief charm—the veil of illusion.

“Go to the theater,” said one of my patrons recently, “to be entertained, to forget you and your troubles, to project myself for a time into someone else’s life story. Of course just now I can't see anything on the screen but a horror story or a sordid tale of illicit love with a tragic ending, but even that, if it’s well done, will take me out of myself while I watch it.

“I see a man and woman scaling the rocks, in flight from a crazed manhunter. I might be with them in fancy, trying to outwit the brute and win to safety, but no—I have read that this was a studio shot, that the great waterfall which bars their way was photographed hundreds of miles away and superimposed on the film—I should fret about their troubles, they're just a couple of movie actors doing a day's work, and I'm going home and add up my debts awhile to pass the time away.”

Hollywood is in the business of creating caused excitement of children and adult interest of the other end of the rainbow have got to peddle that illusion to the populace at a profit or lose our jobs. How in the name of the god Kokum can we do it when this Jim is exposed in the funny papers before it is released to us?—Roy W. Adams, Mason Theatre, Mason, Mich.

NO CREDIT EXTENDED HIM

To the Editor of the Herald:

In your issue of March 11 we note a heading, “Credit Helps Theatres Operate,” and subhead says, “Distributors Aiding Exhibitors.” Now I wonder who handed out this honey.

I have been a small town exhibitor for about twenty years. You know and I know that in the old days an exhibitor was sent an invoice for a week's service after he had used it. But the last ten years an exhibitor could not get even a one-sheet unless he sent the 15 cents for same, or it would be sent C. O. D. During the bank holiday, so far as I am concerned, no exchange has helped in any way. I, like thousands of other exhibitors, sent checks for service, and the checks were returned and my service sent C. O. D. I am not a rich man, but my credit is good. I am listed with Bradstreet and Dun. I do not owe anyone, and still no exchange would trust me or any other exhibitor so far as I know of, the price of one program. Only yesterday the Chicago office of RKO returned my check and requested a money order sent in its stead but this morning (before I had time to remit with a money order) the films arrived C. O. D.

Yes, it is a lot of bunk about the distributors extending credit to the exhibitors.—A. B. Woolley, Princess Theatre, Saybrook, Ill.

AS TO THE ADMISSION PRICE

To the Editor of the Herald:

Who's going to fill those first few front row seats? Today as never before comes the great question of all theatre men and managers, as to age limit for the children. As long as the child is in high school or of that age, I believe that an admission price of half way to that of an adult price is fair to both the child and the children's parents. When a man has a wife and two children to take to a theatre for an evening it is quite an item for him to pay four adult admissions when we know that the children are alone about 16 to 18 years of age. And then there is the thrifty parent whose child is in an age who is always pleased to sit down in the front row, where adults always put up a kick as being too near the screen with such a large picture. In these days of tough business for the theatre trying to keep out of the red, I think that if a manager just makes up his mind to go after this kiddie business it can be done in this way:

We will say that a house has an admission scale as follows: matinee, adults 35c, children 15c; evening, adults 50c, children 15c. Why not change this in this way and never mind about the grown boy being too old to be allowed a child's ticket: matinee, adult 35c, children 15c; evenings, adult 50c, children 15c. I'm sure that any manager will know that a large size child or a small size child, regardless of his or her real age, will be paying at least the matinee adult price in the evening and still the child will be more contented and without the fear that the doorman is going to stop them and send them back to the box office for another ticket.

For all, a boy is a boy and a girl is a girl, and they both are children, and what is the difference whether they are four feet three inches or six feet one inch and whether they are 13 years old or 18 years old. They all in the end help fill up the front row seats and keep the box office from going too far in the red. The show must go on the screen whether there are 50 people in the house or the house is loaded to capacity. The more a manager forgets and stops worrying about that kid who is so big he looks like 20 years but is really only 14 years, the sooner all theatres are coming to their own. This boy of today is our adult in the very near future, so why make him sorr over a few dimes when you are really bidding now for his future business and the business of his future family.

According to the above example, if followed out, you have raised the child's matinee price 5c and you have raised the child's evening price 20c. You are now getting a 25c increase. You have done only one thing. You have forgotten the age limit for the shows. You're ahead all the way round, no matter how you or your boss looks at it. And when your boss looks at the books they will carry the real story of the real results (more paid admissions) and that's what he wants to see!—Myron Van Buren, Groversville, N. Y.

WOMEN AND ATTENDANCE

How women in civic and educational organizations could be of definite service to the industry in promoting pictures which have won the approval of the tenor of a newspaper clipping forwarded to the Herald by S. H. Stern, of Capitol Theatres Corporation at Omaha, Neb.

Writing in the column, "The Woman's Side of It" in the World-Herald of Omaha, one "E. M." said:

"One hears much about motion picture censorship. The only effective censorship weapon is already in the hands of sincere crusaders. There are 200,000 public and teacher associations and educational organizations. They can inform themselves about motion pictures and promote such films as 'Explorers of the World.'"

"The local theatre manager distributed 10,000 tickets admitting children to this film for 10 cents. He had 34 returns."

May 13, 1933
CHAMPIONS!

NEW VITAPHONE 1-REEL SERIES OF 6

"HOW TO BREAK 90"

Doubling the feature draw in hundreds of houses... When you sell one ticket you've sold 6 — because they all come back to LAUGH AND LEARN from Bobby Jones

AND THESE GREAT STARS
(Two or more in every episode)

Joe E. Brown Sheila Terry
Guy Kibbee W. C. Fields
Glenda Farrell Warner Oland
George Olsen Otis Harlan
Ruth Donnelly Regis Toomey
Solve your booking problem now for the next 10 weeks! Balance your budget with these balanced programs! Only Vitaphone has enough talent resources to build up ever bill with big star names and me.
today's tremendous demand for Music! ... You can't top these 10 ready-made shows, specially planned by experts for variety and sustained audience interest ... File them in your date book!

"Gold Diggers of 1933" (Approx. 92 Min.)
AND
E. M. Newman's World Adventures "Workers of the World" (2 Reels)

"The Silk Express" With 6-Star Cast (Approx. 60 Min.)
AND
Fatty Arbuckle in "How've You Bean" (2 Reels)

"Sky Symphony" With Col. Stoopnagle & Budd Lanny Ross—Abbott Girls—Loomis Twins (2 Reels)

William Powell in "Private Detective 62"* (Approx. 75 Min.)
AND
"The Double-Crossing of Columbus" With Charles Judels and The Rollickers (2 Reels)

Leon Belasco's Band Famous Columbia Network Feature (1 Reel)

Richard Barthelmess in "Heroes for Sale"† (Approx. 75 Min.)
AND
"20,000 Cheers for a Chain Gang" Sumptuous Musical Burlesque (2 Reels)

"Fisherman's Holiday" Corking Novelty Deep-Sea Thriller, with Dialogue by Frank McHugh (1 Reel)

Doug. Fairbanks, Jr. and Loretta Young in "The Life of Jimmy Dolan"* (89 Min.)
AND
"Rambling 'Round Radio Row"—No. 6 With Pickens Sisters—Paul Whiteman's Rhythm Boys—Ann Leaf—Tito Guizar—Frank Hazard (1 Reel)

James Cagney in "The Mayor of Hell"* (Approx. 75 Min.)
AND
Ruth Etting in "Crashing The Gate" With Roy Atwell (2 Reels)

Phil Emerton's Band With Hannah Williams (1 Reel)

H O N E
THE SHORT ROAD TO PROSPERITY
EAST

MAY

11—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York. President, Hal Horn; Secretary, Al Sherman.

Motion Picture Club and Associated Motion Picture Advertisers: Annual bridge tournament, at Motion Picture Club, 1560 Broadway, New York. AMPA President, Hal Horn; M. P. Club President, Lee A. Ochs.

14—Film Forum, Inc.: Regular meeting, at 66 West 12th Street, New York. President, Sidney Howard; Secretary, Margaret Larkin.

16—Allied Theatres of Michigan: Directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; General Manager, H. M. Richley.

17—Allied Theatres of Illinois: Weekly directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

18—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York. President, Hal Horn; Secretary, Al Sherman.

The Lamb's: Monthly meeting of the council, at 130 West 44th Street, New York. Shephard, Frank Crumit.

24—Allied Theatres of Illinois: Weekly directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

25—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York. President, Hal Horn; Secretary, Al Sherman.

31—Allied Theatres of Illinois: Weekly directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

JUNE

2—Actors' Equity Association: Annual meeting, two p.m., at Hotel Astor, New York.

3—Cincinnati Film Board of Trade: Annualouting for relief fund, at Stricker's Grove, Cincinnati.


6—MFTA of Kansas and Missouri: Annual convention, at Kansas City, Mo. President, E. Van Hyting.

14—Motion Picture Producers and Distributors of America: Quarterly meeting, at 28 West 44th Street, New York. President, Will H. Hayes; Secretary, Carl Milliken.


WEST

MAY

1—International Alliance of Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Lew C. G. Blix, business representative.

Motion Picture Make-up Artists Association: Weekly meeting of membership, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

2—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. L'Estrange; Secretary, Adabelle Driver.

The Wamps: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.

Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, James Gordon; Secretary, Adabelle Driver.

Assistant Directors and Script Clerks Association: Semi-monthly meeting of executive committee, at 1600 North Casuanga Boulevard, Hollywood. President, Howard Carl; Secretary, Margaret Larkin.

10—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles, President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Keams; Secretary, W. E. Sparks.

13—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. L'Estrange; Secretary, Adabelle Driver.

The Wamps: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.

Assistant League: Board of directors' meeting, at 5604 DeLongpre Avenue, Hollywood. Managing director, Mrs. Lee Wray Turner.


18—United Scenic Artists of America, Local 235: Monthly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lassing; Vice-president, William B. Cullen.

22—Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

23—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. L'Estrange; Secretary, Adabelle Driver.

The Wamps: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.


Assistant League: Board of directors' meeting, at 5604 DeLongpre Avenue, Hollywood. Managing director, Mrs. Lee Wray Turner.


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Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Keams; Secretary, W. E. Sparks.

4—Independent Motion Picture Producers Association: Monthly meeting, at 6001 Santa Monica Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

8—Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Masquers' Club: Semi-monthly meeting, at 1765 North Sycamore Avenue, Hollywood. President, Sam Hardy.

9—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. L'Estrange; Secretary, Richard L'Estrange.

The Wamps: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.


23 Club: Semi-monthly meeting, at 6375 Yucca Street, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

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<tr>
<td>FOX</td>
<td>Story by James O. Spearing. Director: Clyde E. Elliott.</td>
<td>Marion Burns, Harry Woods, Kane Richmond.</td>
<td>Shooting</td>
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<tr>
<td>“The Power and the Glory”</td>
<td>From the play by John Balderston. Director: Frank Lloyd.</td>
<td>Leslie Howard, Heather Angel, Irene Browne, Valerie Taylor, Juliette Compton, David Torrence.</td>
<td>Shooting</td>
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<td>“Berkeley Square”</td>
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**MASCOT**

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**METRO-GOLDWYN-MAYER**

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<tr>
<td>“Night Flight”</td>
<td>Story by Antoine de Saint Exupery. Director: Clarence Brown.</td>
<td>Clark Gable, Jean Harlow, Dorothy Burgess, Stuart Erwin.</td>
<td>Shooting</td>
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<tr>
<td>“He Was Her Man”</td>
<td>Story by Anita Loos and Howard Emmett Rogers. Director: Sam Wood.</td>
<td>Loretta Young, Ricardo Cortez, Franchot Tone, Warren Haymer, John Miljan, Una Merkel, Harold Huber, Robert Greig, Ivan Simpson, Sandy Roth, Martha Sleeper, Andy Devine.</td>
<td>Shooting</td>
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<tr>
<td>“Lady of the Night”</td>
<td>Story by Anita Loos and John Emerson. Director: William Wellman.</td>
<td>Marie Dressler, Wallace Beery, Robert Young, Maureen O’Sullivan.</td>
<td>Shooting</td>
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<tr>
<td>“Strange Rhapsody”</td>
<td>Story by Alexander Hnyady. Director: Richard Boleslavsky.</td>
<td>Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone, tall Alexander.</td>
<td>Shooting</td>
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<tr>
<td>“Stranger’s Return”</td>
<td>Story by Phil Strong. Director: King Vidor.</td>
<td>Rex Bell, Betty Mack, Luanne Walters.</td>
<td>Shooting</td>
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**MONOGRAM**

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**PARAMOUNT**

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<tr>
<td>“College Humor”</td>
<td>Story by Dean Felix. Director: Wesley Ruggles.</td>
<td>Bing Crosby, Jack Oakie, Mary Carlisle, Burns &amp; Allen.</td>
<td>Shooting</td>
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<tr>
<td>“Disgraced”</td>
<td>Story by Alice D. G. Miller.</td>
<td>Helen Twelvetrees, Adrienne Ames, Bruce Cabot, Ken Murray.</td>
<td>Shooting</td>
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**RKO-RADIO**

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<tr>
<td>“Flying Circus” (Tent.)</td>
<td>Story by Byron Morgan. Director: Russell Birdwell.</td>
<td>Arline Judge, Bruce Cabot, Eric Linden, Ralph Bellamy, Cliff Edwards, Mary Carr, Eddie Borden.</td>
<td>Shooting</td>
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<tr>
<td>“Morning Glory”</td>
<td>Screen play by Howard Green.</td>
<td>Katharine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou, Mary Duncan, C. Aubrey Smith.</td>
<td>Shooting</td>
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**WARNER BROS.**

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<tr>
<td>“Mary Stevens, M.D.”</td>
<td>Story by Virginia Kellogg. Director: Lloyd Bacon.</td>
<td>Kay Francis, George Brent.</td>
<td>Shooting</td>
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Roaring planes plunging through the skies... A fearless 'flying fool' marked for death by the mystery men of the clouds... Thrill piled upon thrill as a baffling drama unfolds... Excitement every minute, with a SUPER SHIVER at the end of every episode, in this worthy successor to that other smash air serial given you by Universal — "The Airmail Mystery."

TOM TYLER in
HANTOM OF THE AIR
DEAR HERALD:
Since traveling Wisconsin we learn that Uncle Carl Laemmle was right when he said that the return of beer would have its effect on us, as he has just returned to the United States. We are happy that his policy was right.

La Crosse, Wis.

MOTION PICTURE HERALD

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MOTION PICTURE HERALD

La Crosse, Wis.

DEAR HERALD:
Since traveling Wisconsin we learn that Uncle Carl Laemmle was right when he said that the return of beer would have its effect on us, as he has just returned to the United States. We are happy that his policy was right.

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La Crosse, Wis.
Consistently, year after year, Educational Pictures have delivered the cream of the short subjects crop. Through long experience, thousands of exhibitors are relying on Educational for the best entertainment — now, and for the next season, too.

ANDY CLYDE COMEDIES
MERMAID COMEDIES
MORAN & MACK COMEDIES
TORCHY COMEDIES
VANITY COMEDIES

TERRY-TOONS
BABY BURLESKS
TOM HOWARD COMEDIES
SPIRIT OF THE CAMPUS
with Reinald Werrenrath
BATTLE FOR LIFE
CAMERA ADVENTURES
BRAY’S NATURGRAPHS
Lyman H. Howe’s
HODGE-PODGE
Kendall-deVally
OPERALOGUES
DO YOU REMEMBER?
KRKAKTOA
3-reel special
BROADWAY GOSSIP

DISTRIBUTED IN U. S. A. BY FOX FILM CORPORATION
How Public Leaders View Double Feature Showings

Here are nineteen typical replies from leaders of the public to the Motion Picture Producers and Distributors of America questionnaire on single bills versus doubles. They were selected at random from replies forwarded from thirty states and Canada, and indicate how widespread the public opinion is against double bills.

I favor one good feature supplemented by news reels, scientific reels, exploration, etc. High school students would vote "yes" on this.
—J. W. Hanzon, Principal, Roseville Union High School, Roseville, Cal.

With a double feature, it is tiring.
—Mrs. H. R. Zurch, Red Wing, Minn.

Double features are exhausting. Both pictures seldom please the same person.
—Mrs. Blake D. Mills, Seattle, Wash.

With two pictures the mind is not refreshed, it is cluttered.
—Elizabeth Watson, Columbus, Ohio.

It is not wise to see two major productions at once. It leaves a confused impression.
—Harry S. Myers, New York.

I would rather see one or two good pictures a week than to five program pictures.
—H. E. Rehfield, Bloomfield, Iowa.

Seeing two things is trying to read two books at once, you fail to enjoy either one.
—Beatrice Swallow, Cambridge City, Ind.

Double features are objectionable to families who try to pick a "family picture."

I do not like to sit through a picture that bores me in order to see one I want to see.

A double bill is too much of a strain and most undesirable.
—J. W. Gerretson, Green Bay, Wis.

It is very hard to find two double features where you have not seen one picture already.
—Mrs. Chas. Olson, Rogers Park, Ill.

I have spoken to several club women and each one has said double features are not relaxing.

One good feature picture, a short comedy, a short travel or educational film and the newscast gives me the way of thinking of a properly balanced program.
—Grace Morrison Pool, president, General Federation of Women's Clubs, Washington, D.C.

The policy of one feature picture would eliminate those pictures which never should have been made in the first place.

Too long a performance spoils the object for which it was intended.
—M. Dalema Draper, Millford, Del.

It is too great a strain on the spectator to enter fully into two pictures.
—M. Edwards, Kingston, Canada.

One feature picture with clean short fillers is all they want at one time.
—Mrs. Mode A. Love, Quincy, Florida.

A program not over two hours in length is what our people want.
—Mrs. Carl Judge, state chairman for Better Films, Denver, Colorado.

One good feature with newsreel and a good short is the program generally preferred here.
—Mrs. W. H. Richardson, Brattleboro, Vermont.

FOX MOVITONE NEWS—No. 65—New York: welcomes sea queen—Autar daredevils risk necks at Reading, Pa.—Mrs. Roosevelt marks Child Health Day—Roosevelt praised by foreign envoys—Howard, Roosevelt secretaries travel, president’s aims.

FOX MOVITONE NEWS—No. 66—Storm again hits South—Apple blossoms blow in Dixie—Woman directs money making—Mothers sends envelopes —News of Art in Chinese war—King George honors regiment.


HEARST METROBONE NEWS—No. 265—Roosevelt addresses nation on economy—Yale beats Penn at Derby regatta, split second—Desert riders give Riviera a thrill—Kidnappers caught: child and $600,000 ransom recovered—Brother’s Tip wins Kentucky Derby.

PARAMOUNT NEWS—No. 79—King George honors ancient regiment—Attorney general worries rackets over mail—Producers of McMath child face 2 years—Young English singer cheers aged London artists.

PATHE NEWS—Newspaper readers of Western farm revolt—New sea queen welcomed to New York—Heron bills U. S. good- bye—New device permits motors to burn fuel oil—Track stars shine at Penn Relay.

PATHE NEWS—No. 81—Demonstrates how to escape from southern submarine—Turk strikes at Sheperton—La.—Greta Garbo arrives at San Diego, Cal.—New speed boat tested at Portland, Ore.—Young newsmen print own newspaper in Homeville, Pa.—College crews in practice on Lake hose, Mass.


UNIVERSAL NEWSREEL—No. 143—President speaks at reception—ER group visitors in Derby, Conn., regatta—Lindy forced down by storm—McMath killed kidnaping—Police plane amazes experts in London—Outsider wins Kentucky Derby.

1,000 Shorts for The New Season

(Continued from page 34)

diversified lineup of eight series of single features and cartoon subjects and two groups of two-reel productions.

Paramount will produce approximately 125 short subjects in 1933-34, exclusive of newsreels.

Fox plans 52 shorts: two new series of 13 each and 26 "Magic Carpet of Movietone."

Eighteen Mickey Mouses and 11 Silly Symphonies were planned by United Artists for current release and probably the same number will prevail in 1933-34.

Universal is delivering 99 shorts currently and plans the same number for the new season, exclusive of newsreels. This number is said to include the serial program, not yet definitely set.

RKO Radio planned 94 shorts, including 42 comedies and 52 single reels, currently, plus three serials, and will produce the same number, with the exception of the serials, in 1933-34. This is exclusive of newsreels.

Warner planned 120 for this season and probably will produce as many, if not more, next year.

Metro-Goldwyn-Mayer planned 89 short subjects for 1932-33 and will release the same number in the new season, in addition to release of Hearst Metrotone News.

An alphabetical listing of all distributors of short subjects, on page 39, shows in specific detail, as far as possible, the exact status of subject productions and distribution, currently and for 1933-34.
"TREMENDOUS SENSATION"

The big short subject hit of the year!

World Telegram

Sleeping Volcano Stirs

Picture at the Translux Thrills with Interest in Great Natural Phenomena.

By WILLIAM BOHNER

If you are in search of a really thrilling and fascinating little picture, then I advise you to hasten over to the Translux Theatre, on Broadway, between 49th and 50th Sts., where a short subject called "Krakatoa" is now on display. Every now and then one of these little pictures steals quietly and unobtrusively into town—mostly into smaller theatres, where you would never expect to see it—and there it goes entertainingly on its way with little or no ballyhoo except some word-of-mouth praise—and which, in the long run, is the only real praise—would give it the credit it deserves, while countless so-called features are publicized to the sky.

Fortunately, in these rare cases the word-of-mouth praise is so persistent and so effective that sooner or later you get around to seeing these films and then you begin to wonder why the world didn't have the sense to catch them sooner.

Just such a picture is this "Krakatoa," which takes its name from a famous volcano situated on a little island—the island is one of four which at one time were one—in the Sunda Strait, between Sumatra and Java.

Away back in 1883, during the month of August, Krakatoa, one of the volcanoes on this island, began to growl threateningly, and before the day had ended had erupted four times, making out of one small island four smaller ones. So terrific were the explosions that they were heard as far away as Ceylon and the Philippines Islands. The atmospheric conditions around the eruption were affected by them so strongly that when the eruption was over, the whole of Krakatoa had disappeared below the surface.

Packs Minutes with Interest.

The government of Holland sent skilled scientists to observe conditions on the islands recently, and they were fortunate in getting the pictures of this subterranean catastrophe. Once again began to growl, in action and when made up in this picture, called "Krakatoa." The picture does not run at very great length, lasting not more than twenty minutes, but it is packed from beginning to end with interesting material, interestingly presented.

N. Y. Eve. Journal, Chicago American, Nation-Wide Syndicate

Distributed in U.S.A. by FOX FILM CORPORATION

"THE SPICE OF THE PROGRAM"

"Krakatoa." The smart and sophisticated people may still be running to obscure night clubs, or even more obscure theatres, for their entertainment, but word is getting around that one of the grandest shows in the world is to be seen in the neighborhood movie houses. It is called "Krakatoa," and the wise exhibitors are putting its name in electric lights, no matter what feature film they are showing.

Berner Rybak, Manager
Trans-Lux Theatre, N.Y.
PAT GARY is due in New York from Florida and Washington.

MARGARET SULLIVAN, stage player, left New York for Universal City to appear in "Only Yesterday."

MARTIN BECK, RKO vaudeville head, was due in New York from Europe.

HENRIETTE CROMAN, Fox player, arrived in New York from Movietone City.

DUDLEY MURPHY, director, arrived in Georgia to discuss treatment of "Emperor Jones" with Eugene O'Neil.

ALBERTINA RASCH left New York for Hollywood to stage dances for MGM's "Hollywood Revue."

TOM BAILEY, Hollywood publicity director for Paramount, is expected in New York.

GEORGE ELLISON was due in New York from Warner studio.

HOWARD HUGHES returned to Hollywood from New York.

HOWARD DYEZ, Metro's advertising director, left New York for Culver City.

WILL ROGERS returned to Hollywood from New York.

CLAUDE DODD, Warner player, was due in New York, en route to Europe.

THOMAS A. BARR, producer of Elizabethtown Film, Atlanta; JERRY ARMS, of Abrams Exchange, Chicago; NATH LEFTON, Monogram Exchange, Cleveland, returned from New York after conferences with JOHN FEDLER, who later left New York for Hollywood.

WILLIAM D. SHAPIRO, HERMAN GLOECKNER and ARTHUR A. LEE returned to New York from Maine.

EDWARD G. ROBINSON, Warners' star, returned to Hollywood from New York.

SINDEY FRANKELIN, MGM director, arrived in New York from Culver City.

JOHN HAMRICK, Seattle theatre owner, returned from New York.

SALLY BLANE arrived in New York from the coast and left immediately for Europe.

MAURICE CHEVALIER and LEO BRENNER traveled to Hollywood from New York.

GEORGE THOMAS, studio publicity chief for Warners, and MAX ARNOW, casting director, left New York for coast.

PETER MILNE, scenarist, left New York to join Warner staff in Hollywood.

DICK POWELL arrived in New York from coast and left for New Orleans for personal appearances.

MARIE COTRELLE left New York to join Paramount writing staff on coast.

HOWARD SMITH, scenario editor for 20th Century Pictures, arrived in New York from coast to buy material.

STEVE LARUE, Metro star, left New York for fishing.

BILL SCULLY, Metro sales executive, returned to New York from southern exchange tour.

BOB WOLF, RKO sales manager in New York, returned from Bermuda.

JAMES R. GRAINGER sailed for Europe after settling his contract as Fox distribution office.

AL LEWIS, Paramount producer, left Hollywood for Honolulu.

DOUGLAS FARRAGANS left New York for Hollywood.

JACK CURTIS, of Curtis and Allen, returned to New York from coast.

BETTE DAVIS, Warner star, returned to New York from Massachusetts.

JOAN BLONDELL arrived in Washington from Hollywood for stage appearance.

ROY DUL RUTH arrived in Hollywood from New York to direct for Columbia.


BENJAMIN GLAZER, associate producer for Paramount, arrived in New York by plane from Havana and leaves for Coast Sunday.

GENE POWERS, Paramount writer, and NORMAN TAYLOR, director, arrived in New York from Los Angeles. Mr. Taylor returns Sunday.

J. H. SKABBELL, Educational sales manager, was on a tour of key cities.

CHARLES DELAG, French producer, returned to France after conferences with Will H. Hays.

EDMUND GOULDING returned to coast from New York.

RICHARD BARFIELDMESS and his wife will arrive in New York May 16 from California, aboard the Santa Clara of the Grace Line.

JACK CONWAY, director, arrived in Hollywood from New York.

Handling Jewish Film Series

William Goldberg, onetime exhibitor and producer of "Yiskor," Jewish feature picture, has organized William Goldberg Productions for the making of a series of features on Jewish stories for state rights releases. Offices will be in the Film Center Building, 630 Ninth Avenue, New York. The first picture, with dialogue in English, is "Victims of Persecution," with Mitchell Harris, Betty Hamilton, Shirlong Oliver, John Willard.

American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums

General Offices: Grand Rapids, Michigan

Branches in All Principal Cities

Are you driving away the trade you want to bring in?

Ask us, "How can I reseat my theatre economically?"

- Community patronage can be regained and retained by many theatres if owners will provide comfort and ease for audiences while seated.
COWBOY COUNSELLOR: Hoot Gibson—A yarn of a cowboy traveling salesman with Hoot Gibson behind the book and with film, his favorite game, and coming through in grand style. Forced to act as a counselor for an unfortunite girl, Hoot plays a part never before attempted by another actor, and has nothing to do but to sell the book he is selling contain- tions. Hoot wins the case after some tense comedy situations, complications, and minor twists. The book, bags and pictures is a trifle slow compared with the adventures of the hero, but it is in line with the usual case of dialogue at the expense of action. Situations produce a number of laughs but the audience's good humor value lost by lack of action back to standard level. Hoot has a lot to play for, but the audience will not complain. “Nuff said” on this one. Played Apr. 21-22, running time, 63 minutes.

BOILING POINT: Hoot Gibson—About an average western. This has some kind of a plot, a picturesque with a sound track about 1/33rd inch wide. Sound is not natural and poor, but the story is well told. Named after Chicago. H. & S. Theatre, Chandler, Okla. Small town patronage.

FORBIDDEN COMPANY: Sally Blake, John Dar- rington—Tells the story of a family, a fancy found in the picture emanates as a pleasing and entertaining drama. The first scene shows a man receiving his girl with the medium of an accident, with Sally Blake as the heroine. This first scene gives the necessary require- ments, and the situation is well developed by the Sidney Stedman in the symphonic stage. The setting is a typical small town, and the usual small towns folk. And well-to-do family, with several small towns folk. It is a fine picture, and will get you plenty big. Go after it.—L. A. Merrier, Electric Theatre, Perryville, Mo. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—If you can get one of these pictures, this is one. Played Apr. 19-20, of the best nights we have had in a long time. The public will be astounded, and it will get you plenty big. Go after it.—L. A. Merrier, Electric Theatre, Perryville, Mo. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—if your patrons like them they will like this one. I'm not a prude, but this was just too raw. I didn't like it one bit. But remember, this has been a den of profanity, and it will get you plenty big. Go after it.—Edith Edith, Lyric Theatre, Carnegie, Okla. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—This is a picture of the theatre, Harrington, Neb. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—Very funny and rather hot. It gets the crowd, and it should never have been made.—R. V. Fletcher, Lyric Theatre, Harrington, Neb. General patronage.


ELMER THE GREAT: Joe E. Brown, Patricia Ellis—A sparkling and hilarious funny baseball yarn with that sensitive, wide open mouth Joe E. Brown amidst the battery delivering home run entertainment and handing out laughs that literally knocked the audience in the aisles with his funny antics. Some observers laughed so hard that most of the gasps were blown out. Brown was over the place getting laughs at every turn and guaranteed to bring down the house. He had to do was to step into the picture, make a face and the audience went into hysterics. Meanwhile the film contains nonsensical comedy at which even a sophisticated audience will giggle, and for the kids, it's right down their alley. Patricia Ellis, a new recruit to the screen talking, vivacious and as pretty as a picture, plays a remarkable piece of work for her initial screen ap- pearance. Joe E. Brown is certain to make his mark in the future. Claire Dodd again proves that she is one of the foremost feminine performers of her type described by the critic very much as a male impersonation and an exceptionally fine supporting cast including 35 big names. Special attention of the director, Mervyn Le Roy, makes laughter the final word of this picture, a very pic- ture of the capable direction of Arthur Todd. With Brown's name plus sparkling comedy this picture is plenty attraction for exhibitors. First National has made a picture that just can't help clicking and if kept at this pace will leave all opposition behind. Play it and see Joe E. Brown's mouth swallowing the grimacing of old man depression from view. Business good. Played Apr. 21-22, running time, 65 minutes.


WHEN THEY CALL IT SIE: Loretta Young—Excellent picture. It drew well to the trailer advertising, and pleased almost 100%. Played Apr. 4-5—Mrs. Edith Fordyce, Princess Theatre, Selma, La. General patronage.

TAKE 20 YEARS IN SING SING: Bette Davis, Spen- cer Tracy—This is a good picture, but has nothing like the J. C.'s nor entertainment value. Made by Fugitive From a Cham Gang has. Fact that the picture is well advertised is the only appeal to the heart the picture as in the former case—N. E. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Very good, and the public will do their best to make it pay.—L. A. Merrier, Electric Theatre, Perryville, Mo. Small town patronage.

BROADWAY BAD: Joan Blondell, Ricardo Cortez—Just another picture. Not bad, not good. Blondell is OK in small parts, but when she stars it is just too bad. However, she does do better than she does in the big pictures, and she gets the cheers to write.—Edith Edith, Lyric Theatre, Perryville, Mo. Small town patronage.

BROADWAY BAD: Joan Blondell, Ricardo Cortez—This is little better than the last and won't bring them out. Played Apr. 20-21—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

CALL HER SAVAGE: Clara Bow—Seemed to pull its weight and average very well—L. A. Merrier, Electric Theatre, Julesburg, Colo. General patronage.

CAVALCADE: Clive Brook, Diana Wynward—In what is quite a worthwhile picture this picture has no box office. Like "Journey's End," it is a true picture, and entirely too serious to appeal to the slightest interest to the ordinary American. The picture is a creditable one, but the box office demand and the recording seems extremely poor. We paid a big price for this and advertised it heavily, but I can say it did not please a single person and business was way off. If your patrons like lots of English talk that they can't understand and a story that has absolutely no plot, simply the life of a family and not a very happy one, buy it. If they like red- blooded, everyday romance this will be poison to you.—E. N. Collins, Star Theatre, Humble, Texas. General patronage.


CONGORILLA: (Taken by Mr. and Mrs. Martin Johnson)—Best picture of its kind we have run. Better than the last which had a lot of action but with a lot of singing. Played Apr. 30-30, running time, 79 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

FACE IN THE SKY: Spencer Tracy, Marion Nixon, Stuart Erwin—This turned out to be a better picture than the last. Played Apr. 13-14, Running time, 77 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo. General patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe, Lupe Velez—Too hot for small towns. We got by with it because the area is so good. Played Apr. 20-21, Running time, 71 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo. General patronage.

HUMANITY: All star—This is a great entertain-
Springfield, Ill., for the opening of the House, and they have not been at all sympathetic. The picture gave running time, 80 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

STATE FAIR: Will Rogers, James Gaynor.—Good picture, with some fine comedy, and a lot of drama. Will won't show his hands, but he is very clever.—W. A. Jordan, Geneseo Theatre, Geneseo, Ill. Small town patronage.

STATE FAIR: Will Rogers, James Gaynor.—One of the finest pictures Rogers ever made and did justice to this material. Will Rogers does a beautiful job of direction in this picture and only one scene, where Sally Eilers takes off her coat and goes into a room, is anything but a success. Will and Gaynor give something "comedy," a beautiful negligee, and then pull a gun. Everybody laughs and divin for a few moments. Next scene the negligee is hanging across the foot of the bed post and you can hear Sally and her boy friend must had a few too many endear- ing toasts. You can't see them, but the whole scene is a complete success. Will and Gaynor give a serviceable performance with the help of a scene that appeals to the baser instincts of the men of the world. I know of no literary people who are responsible for making the pictures that go to the good people of this town. Played Thursday, 7-8.—Thomas E. Orr, Liberty Theatre, Atalanta, Ala. Small town patronage.

TOO BUSY TO WORK: Will Rogers—Rogers fans will like this picture but not enough to attend regularly. Played Mar. 13-14. Running time, 70 minutes.—Elaine S. Furong, Star Theatre, Hepper, Ore. Small town patronage.

JUGLE BRIDE: Myrna Loy, Charles Starrett.—This is really a splendid picture if you play it away from anything resembling stage. Sound above the average, but clothes and make-up poor. They used to keep you coming. Played Apr. 11-12.—Elaine S. Furong, Star Theatre, Hepper, Ore. Small town patronage.

THE WHITE SISTER: Helen Hayes, Clark Gable, Robert Warwick.—A very good picture. Played 4-7-8.—Mrs. Margaret F. Foster, Lyric Theatre, Huntington, N. B. General patronage.
"POE" DIBLE CALLS IT A DAY

"Poe" Dibble—John Pierce Dibble to no one—who gave his first motion picture show in 1896 in Connecticut, 20 years after he had gained the name of "Poe" Dibble, was the subject of a recent article in the Evening Press at Muncie, Ind., where at 517 West Adams street, he has made his home since last winter when he moved from Bradford, Conn.

Silver mounted harness adorned the platform, and he spoke freely about the countryside, from Richmond to northern Maine and southern Canada. He purchased his Kinetoscope from the late Thomas A. Edison for $110, also a copy of each film he could get from Edison. The films cost approximately $1 a reel and up to $200, but he loaned them over and over as long as the applause continued. After the use of captions began, and the elderly ladies asked him to stop the film so that they could read them, Mr. Dibble had to explain that if he did that the film would catch fire.

Dibble, now 79, retired recently after many years of film operation.

THE CONQUERORS: Richard Dix, Ann Harding—One of the most pleasant of theatty pictures that we have shown for some time. We had a little extra business because of it being Easter Sunday. Had many favorable comments from our patrons. Recommended for the average program picture. Played April 15-20.—M. B. Rychtel, Paramount Theatre, Wyoming, Ill. Rural patronage.

THE GREAT JASPER: Richard Dix, Edna May Oliver—One of the handsomest of pictures that we have shown for a while. It is not a little snappy, but the name and advertising indicates such and therefore it draws that type of customer and pleases them. "Sign of the Cross" drew the ministers and then put them on the shelf. This drew the boppers and tells them snapety stories. It's good. Recommended by Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

THE HALF NAKED TRUTH: Lee Tracy, Lupe Velez—This is a good entertainment picture, Story good, just fair and both stars great. General satisfaction. Played April 21-24.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOLD 'EM JAILER: Wheeler and Woolsey—Business somewhat above average. Patrons seemed to enjoy this picture very much and called for an encore. This is the only fair. The voice of Edna May Oliver does not return. Recommended by Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.


MANS HUNT: Junior Durkin, Mrs. Wallace Reid—Not good.—R. V. Fletcher, Lyric Theatre, Harrison, Neb. General patronage.

NO OTHER WOMAN: Irene Dunne, Charles Bickford—Picture is too talky. Picture is very good, but if you need not be ashamed of it. Irene does her stuff and is wonderful, and one of the best paid films they could have ever bought. Played April 8.—Thomas E. Orr, Liberty Theatre, Atchison, Kan. General patronage.

PENGUIN POOL MURDER: Edna May Oliver—A good comedy feature. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ROCKABY: Constance Bennett—Very disappointing. Not a good one from this star since "Star Spangled Babies" played. Played April 27.—Thomas E. Orr, Princess Theatre, Albertville, Al. General patronage.


THE SPORT PARADE: Joel McCrea—Just a fair programmer which will get by on a Saturday with a good bunch of shorts. The background and setting is the whole show. Running time: 60 minutes.—I. W. Rawley,  Wad Theatre, Pismo Beach, Cal. General patronage.

SWEEPINGS: Lionel Barrymore—This is a dandy show, rather heavy, but beautifully directed and acted. Played April 12-15.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Tower


KID FROM SPANISH: Eddie Cauhle—It was a good picture, with beautiful chorus girls, and a fair comedian, still it lack action, except in the last reel when there is a good fight. Presented by Sunshine Theatre, Greenville, Mich. Small town patronage.

ALL QUACKS OF THE WESTERN FRONT: Lew Ayres and star—One of the most interesting pictures that I have ever shown. We had never shown this picture before, and really was surprised at the results. Business was a trifle better than usual and every one was more than satisfied. If you have never played this picture, do so at once. It is good for any size theatre. It is for those who like the pictures that are written about the picture, and all you have to do is let them know about it. Presented by M. F. Bowdell, Paramount Theatre, Wyoming, Ill. Rural patronage.

THE COHENS AND THE KELLYS IN TROUBLE: Charles Alden, Bruce Cabot—Best picture has ever made—J. J. Hoffman, Plainview Theatre, Plainview, Neb.

DOOMED BATTALION: All star—A great long war story that was tiresome. Fine scenery. Would have been more interesting if they had not exaggerated some of the battle scenes. Would have done better with less art. Presented by M. F. Bowdell, Paramount Theatre, Wyoming, Ill. Rural patronage.


THE MUMMY: Boris Karloff—One of the poorest pictures of the season. I don't know what town entertainment whatever. Imagine bringing a mummy back to life after centuries with an incantation. It was ridiculous. They certainly did pad this one, and for one don't blame them. Played March 18-19—M. F. Bowdell, Paramount Theatre, Wyoming, Ill. Rural patronage.

MY PAL THE KING: Tom Mix—If you can't get them in with this one, better shut up and quit. It is definitely a picture that should be on our screen, and made us money. Little Mickey Rooney outshone Tom—Amurru Theatre, Annan, S. C. General patronage.

NAGANA: Tala Birell, Mylyn Douglas—Pretty good. The animal fights were as good as anything that has been seen. A very successful first run. Presented by the Stanley Theatre, Humble, Texas. General patronage.

OUT ALL NIGHT: Zazu Pitts, Slim Summerville—Very good. One of the better shows for a laugh, but Laura Hope Crews, as the mother of Slim, steals the show. Presented by the Plainview Theatre, Plainview, Neb. General patronage.

PRIVATE JONES: Lee Tracy—A good picture comedy. If your public is not fed up on war pictures, play it. Very good cast, and the small part Frank D. Daniel does as a nurse, is most enjoyable. Presented on a Sunday night—L. A. Mercer, Electric Theatre, Perryville, Mo. Small town patronage.

PRIVATE JONES: Lee Tracy—A good picture and one that most people will like. Unlike "Cavalcade," this pictures holds its own, although it is mostly a character study. —E. N. Collier, Star Theatre, Barrie, Ont. Small town patronage.

PRIVATE JONES: Lee Tracy—The most human role Tracy has appeared. It while some parts are illogical, this film was well received. Universal isn't making many, but they are all good. Running time: 84 minutes—L. W. Rowe, Ward Theatre, Pismo Beach, Calif. General patronage.

ROMO EXPRESS: Esther Ralston—Every one expected this to be good. A nice crowd came and then a notice was put on it. Out here, when one walks out, we notice it, but with such a picture for April 17-18—Elaine S. Furlong, Star Theatre, Hopper, Okla. Small town patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Inez Cushing—This picture is like "Her Name Is Woman," and "Fast Life" it won't be long until we will be back to the same again. With this kind of entertainment we depress animal looks; in fact, forget that there ever was one. Presented by Jack Greene, Geneo Theatre, Geneo, Ill. Small town patronage.

WARNER

FORTY-SECOND STREET: Warner Baxter, George Brent, Helen Twelvetrees—Real business my house has ever done, so I can give it no higher grade. The picture has the biggest average check I have written in my new theatre, so that should cinch the argument. It has everything from slapstick to the most serious drama, and believe it will repeat every year as long as the Warners make pictures. It is a good example of the modern comedy entertainment with a little plot and a lot of fun and music—Charles Lee Hyde, Grand Theatre, Perd, S. D. General patronage.


THE KING'S VACATION: George Arliss at his worst and at that he is better than 95 per cent of the actors in the world. He is out of his element, and does not seem to be below the entertaining value of his preceding pictures. Presented by Charles Lee Hyde, Grand Theatre, Perre, S. D. General patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck—The best thing in the picture is the nice performance given by Stanwyck. It is indeed a pleasure to watch this girl and not be maddened by a pair of clowns on your nose. This type of "Big House" picture has been shown plenty, and the new one is not very good. Presented April 20-21—M. F. Bowdell, Paramount Theatre, Wyoming, Ill. Rural patronage.


Short Features

Capital


TORCHY'S KITTY Coup: Ray Cooke—Very good.—Mrs. J. Zorn, Hippodrome Theatre, Julesburg, Colo. General patronage.


NOW WE'LL TELL ONE: Charles Chase—Average Gang comedy.—Bert Silver, Silver Family Theatre, Plainview, Neb. General patronage.


TWINCE TWO: Laurel and Hardy—A very funny two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount


IS MY PAL READ: Betty Boop—Presto cats. May the entire family will enjoy. Sing very good. One reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SCREEN SONGS: These cartoons with the bouncing ball are excellent and get better with each issue.—Challis Theatre, Challis, Idaho. Small town patronage.

TIME ON MY HANDS: Ethel Merman—Fair. Cartoon good. Mervyn Merwin bad, but the song not much. She is entitled to a song that has some melody. This was lacking in "Time On My Hands."—D. E.
San Salvador Exhibitor Sends in New Reports  

The alert Mr. O. Beer, manager of the Madison circuit in Diodora, Indiana, Central America, continues his brief comment on pictures that come his way:


ALWAYS GOODBYE: Fox, with Lewis Stone and Phyllis Haver, in a new picture, *Goodbye*. This picture is so slow and title without any interest, they say, not even worth a review.

WORLD NIGHT: Universal, with Mae Clarke, Bob Morgan and Lewis Ayres—*Clip*. Universal, with Lewis Ayres and Frank McHugh is a good picture. Ayers is fine. This picture will be a hit and every one will go out for it. Good music, romance, action, fighting, drama and some humorous touches.

MARIPOY Y MUJER: Fox, all Spanish talking, with Lupita Tovar, Carlos Cortez and Estela Millan. Universal, with Carlos Cortez and Sylvia Sidney—*Mariano*. An outstanding picture among westerns. It has fine opening songs and is the best of the class. Many good business.

NEW YORKER: Columbia, with Victor McLaglen and Eleanor Boardman, under the name of Erpi Film. *Man o' War*. The picture has all the elements of a good picture, with good acting, good direction and good photography. Business above average.

FRANKENSTEIN: Universal, with Boris Karloff, Bela Lugosi, Marie Antoinette and Lionel Atwill. *The House of Frankenstein*. This picture was not well received by the critics and the public, but the business has been good. The picture is not a success, but the business has been very good. Business above average.

HERALD: Universal, with Fredric March and Joseph Schildkraut. *The Man in the Gray Flannel Suit*. This picture was not well received by the critics, but the business has been good. The picture is not a success, but the business has been very good. Business above average.

SILENCE THE ROYAL GRANDE: Universal, with Dorothy Gish and John Gilbert. *The Royal Grande*. This picture was a failure at the box office and the business has been very poor. The picture is not a success, but the business has been very poor. Business below average.

STRAND: Universal, with Walter Pidgeon and Jean Arthur. *The Old Miss*. This picture was not well received by the critics, but the business has been very good. The picture is not a success, but the business has been very good. Business above average.

HOLLYWOOD ON PARADE: Paramount, with Fredric March and Joseph Schildkraut. *The Man in the Gray Flannel Suit*. This picture was not well received by the critics, but the business has been good. The picture is not a success, but the business has been very good. Business above average.

MAYFAIR: Screen Snapshots—*Columbia* War Debts—*Paramount*. 

PARAMOUNT: Screen Snapshots—*Paramount* Song Shopping—*Paramount*. 

RITALO: Ain't She Sweet?—Paramount. 

Dream Stuff—*Paramount*. 

Hollywood on Parade—*Paramount*. 

Screen Snapshots—*Paramount*. 

Universal: 

Radio Murder Mystery. 

RKO MUSIC HALL: Bubbles and Troubles—*RKO* Radio. 

The Druggy's Dilemma—*RKO* Radio. 

RKO ROXY: False Alarm.—*Columbia*. 

My Pal the Prince—*Universal*. 

ROX: Flame of the Pacific—*Beverly Hills* Pictures. 

Flowers and Trees—*United Artists*. 

Tongue Twisters—*Master Art*. 

Walpi—*Principal*. 

STRAND: The Grip.—*Vilaphone*. 

Poor Little Rich Boy—*Vilaphone*. 

Rambing Round Radio Row—*Vilaphone*. 

No. 4. 

BROADCASTING: MGM, with Jean Crawford, Robert Montgomery and Anita Page—Good business, had a good draw especially with women, due to fashion review in this picture. 

Erpi Club Holds Fifth Annual Banquet in N. Y. 

The staffs of Electrical Research Products' various New York divisions who are members of the Erpi Club, attended the association's fifth annual banquet last Thursday night at the Waldorf-Astoria. Conducted by the club's bowling league, the affair was featured by the awarding of prizes to winners in the regular bowling tournament. Tom Craig, of the communications division, George Friedlich, research engineer, is president of the Erpi Club.

First place in the tournament was won by a team of the sound receivers' department, composed of Frank Kelley, Frank Ungro, Charles Olajos, Ed Wagner and Bob Hoar. Individual high gross and net was won by Charles Schaumberg; Frank Mudra won the individual high gross series, and Frank Mudra won the individual high gross and high net games.

MGM Wins Contract Suit in Minnesota 

MGM is winner of a suit tried in Minnesota district court against Walter S. Bell and E. R. Johnson, operators of the Princess theatre at Roseau, Minn., charging breach of contract. MGM alleged that Bell and Johnson had failed to fulfill the terms of their contract for features and short subjects for the defendants played and paid for half of them. The court granted judgment for the full amount of the contract prices. MGM, according to its attorney, has filed a cross-complaint for a general judgment of turnover of trade and unreasonable contracts.
### Theatre Receipts

Theatre receipts for the calendar week ended May 6, 1933, aggregated $1,108,511 from 116 houses in 20 key cities of the country, a gain of $46,030 over the previous calendar week, ended April 29, when 116 theatres in 20 cities grossed a total of $1,154,541. No new high individual theatre record figures, and four new low record figures were established during the more recent period, which compares with no new "highs" and three new "lows" for the preceding week.

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#### High and Low Gross

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>Tabulation covers period from January, 1931</th>
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<td></td>
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<tr>
<td>Fenway</td>
<td>1,800</td>
<td>&quot;Central Airport&quot; (F. N.) and &quot;Hello, Sister!&quot; (Fox)</td>
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<td>Keith's</td>
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<td>&quot;The White Sister&quot; (MGM)</td>
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<td>&quot;Mystery of the Wax Museum&quot; (W.B.) and &quot;A Lady's Profession&quot;</td>
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<td>Metropolitan</td>
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<tr>
<td>Buffalo</td>
<td>1,500</td>
<td>&quot;Sailor's Luck&quot; (Fox) and &quot;Secrets of Wn Sin&quot; (Chesterfield)</td>
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<td>3,000</td>
<td>&quot;Central Airport&quot; (F. N.)</td>
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<td>Hippodrome</td>
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<td>Lafayette</td>
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<td>&quot;Dancing Daughters&quot; (Tower) and &quot;Soldiers of the Storm&quot; (Col.)</td>
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<td>McVickers</td>
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<td>&quot;Mussoini Speaks&quot; (Col.)</td>
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<td>&quot;Kong Kong&quot; (Radio) (2nd week)</td>
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<td>&quot;Secrets of Wn Sin&quot; (Chesterfield)</td>
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<td>Cleveland</td>
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<td>&quot;Reform Express&quot; (U.) and &quot;Hymnotized&quot; (World Wide)</td>
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<td>Denver</td>
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<td>&quot;Elmer the Great&quot; (F. N.)</td>
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<td>Aladdin</td>
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<td>&quot;King Kong&quot; (Radio)</td>
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<td>Denham</td>
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<td>&quot;The Death Kiss&quot; (World Wide)</td>
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<td>&quot;The White Sister&quot; (MGM)</td>
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<td>&quot;Cavalade&quot; (Fox) (2nd week)</td>
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<tr>
<td>State</td>
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<td>&quot;A Bedtime Story&quot; (Para) (2nd week)</td>
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<td>United Artists</td>
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<td>&quot;A Lady's Profession&quot;</td>
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<td>&quot;When the Stranger&quot;</td>
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<td>&quot;Steady Company&quot;</td>
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<td>&quot;Sailor's Luck&quot; (Fox)</td>
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<td></td>
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<td>&quot;Sin of Madeon Claudet&quot;</td>
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<td>&quot;Parachute Jumper&quot;</td>
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<td>&quot;Free Love&quot;</td>
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<td>&quot;New Morals for Old&quot;</td>
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<td>&quot;Tenting a Dance&quot;</td>
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<td>&quot;Hypnotized&quot; and &quot;Trailing the Killer&quot;</td>
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<td>&quot;Hello, Everybody&quot;</td>
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<td></td>
<td>&quot;Hats Off My Past&quot;</td>
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<td>&quot;Laugh and Get Rich&quot;</td>
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<tr>
<td></td>
<td></td>
<td>&quot;Big Business Girl&quot;</td>
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### Theatres

- Boston
- Buffalo
- Chicago
- Cleveland
- Denver
- Detroit
- Fishers
- Michigan
- State
- United Artists
THEATRE RECEIPTS--CONT'D

[Tabulation covers period from January, 1933 to date]

Theatres

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<tr>
<td>W. B. Hollywood</td>
<td>3,000 9-10-33</td>
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<tr>
<td>Indianapolis</td>
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<tr>
<td>Apollo</td>
<td>1,100 25c-40c</td>
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<td>Circle</td>
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<td>Indiana</td>
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<td>2,800 25c-50c</td>
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<td>Kansas City</td>
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<td>Minneapolis</td>
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Theatres

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<td>&quot;Elmer the Great&quot; (F. N.)</td>
<td>9,800</td>
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<td>&quot;Central Airport&quot; (F. N.)</td>
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<td>&quot;King Kong&quot; (Radio)</td>
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High and Low Gross

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May 13, 1933

MOTION PICTURE HERALD

59
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[THEATRE RECEIPTS--CONT'D]
KNOW YOUR PRODUCT!

By FRANK M. BOUCHER
Manager, Maryland Theatre, Hagerstown, Md.

Wide experience in the exhibition and distribution phases of this industry gives weight to the views set forth by Frank M. Boucher, the Club's Guest Editor this week. He sees the need of more exhibitor representation and foresight in the planning of pictures in the studios and, coincidentally, a recent report from Hollywood indicates that this policy is being broadened by at least one producing organization. To all members of the Round Table Club the standing invitation to expression is again conveyed. Additional Guest Editors signed this week include: ANDY ANDERSON, Philadelphia; HARRY CRULL, London, England; FREDDIE SCHADER, Detroit; ERNIE SCHMIDT, Peekskill, N. Y.; SONNY SHEPHERD, Miami; HAL SHERIDAN, Des Moines.

One of the first requisites of any theatre manager is a thorough knowledge of the product which is being produced and that which he is going to show in his particular theatre. I doubt if there is a better informed person on pictures today than the theatre manager—he sees every picture that is made, he feels the audience reaction and he judges the value of pictures by his box office receipts. By the same token, I wonder how many of our Hollywood producers—how many of the sales executives in the distribution department have such knowledge.

It is true that with economic conditions as they are today plus our bank holidays, which still exist in certain localities, good pictures make money. Outstanding pictures make considerable money. One of the greatest faults in our own business today is the lack of good product. By an outstanding picture I do not necessarily mean one that it has cost seven hundred and fifty thousand to one million dollars to produce. Some of the most appealing and successful pictures at the box office have been those whose production cost has not gone beyond two hundred and fifty thousand dollars. I am, perhaps, a little more fortunate than a good many of my brother managers, having spent considerable time in the distribution end of our business and in that capacity have some insight as to production values.

The majority of our pictures so far this season have been produced either for art's sake or merely to fill out a production schedule. Certainly a limited number has been produced with the box office in mind. It is my personal opinion that every studio should have a board comprised of a theatre executive, a sales executive and a producer. Certainly out of this combination, a new and finer understanding of what theatre patrons desire should come.

With times as they are, we are in greater need of box office attractions than ever before. When times were good, and naturally with the advent of sound there were created innumerable potential patrons who came to our theatres almost regardless of the attraction. That feeling, however, has now worn off—they are shopping for their entertainment and shopping carefully. If our producers and distributors would take the time to study the product which they are contemplating or have made for general release, in the same spirit and with the same amount of time that a theatre manager does, then I feel sure that a great portion of our troubles would be over.

Another trouble that I find with our producing organizations is their tendency to follow cycles. If such a condition does not cease, the theatre managers, in time, will have to run a "gang week" during which all "gang" pictures will be shown and a "war week" during which all "war" pictures will be shown. I would almost feel inclined to recommend such a procedure to break the cycle policy.

The motion picture theatre of today is still the nation's favorite center of entertainment. A little more intelligent planning and foresight on the part of producers will aid considerably toward relieving the theatre manager of one of his greatest worries. Consistently good pictures will certainly bring the theatre back to a much better financial standing. Don't blame all the bad business on theatre managers or present economic conditions or bank holidays. Let Hollywood and New York take a little of the blame for their lack of good product and their lack of knowledge as to what the theatre-going public really desires in entertainment. Let Hollywood use a little more of judgment in the selection of stories, directors and stars. Let them be a little more human and intelligent in the selection of supporting casts. After all, 95 per cent of the American theatre-going public do not expect miracles—they merely want to be entertained. Correct these conditions and you will solve the theatre manager's greatest difficulties. At least one producing organization has been turning out consistently good product. Let us hope for more.
QUICK SERVICE IDEAS THAT WORKED

WILLIAM T. [BILL] BURNS is proving himself a credit to the amusement business. That is proven by the write-up given him recently by the local newspaper following the clipping, from the showman’s activities at the Rialto Theatre, Roslindale, Mass. The clipping was forwarded by Tom Morrissey, acting assistant manager of the house and a great Burns' booster.

RAMON COLLINS, of the Avalon Theatre, Montgomery, Ala., continues to utilize his desired flair for straight heads and "sock" copy in his poster advertising. It works wonders for Ray.

JAMES F. LUNSFOORD, assistant manager of the Palace Theatre, Phoenix City, Ariz., continues to aid his chief on show selling and one of his recent activities was the "Word Game" advertised by means of heralds in which free tickets were offered to persons building up the most five-letter words from the sentence "Freaks Are Not All Born." The stunt was in advance of "Freaks" and clicked well.

MORRIS ROSENTHAL, managing Arcadia Theatre, Wilmington, Del., is an ace when it comes to promotions, so it is no surprise to find him tying up national publications and obtaining permission to stuff circulars in the periodicals plugging his film attractions.

JOSEPH KINSKY, city manager for Public Theatres in Sioux City, Iowa, featured a lobby display on "They Just Had To Get Married" by cutting in half an old Essex car and dressing the back portion up in the fashion colors are operated for newsworthy. A cut-out of the two featured players showed through the rear window. The car was painted with appropriate copy and a circular cut-out beaverboard, placed on the tire rack, plugged the picture. Another interesting angles was the invitation to the wedding herald, made up in formal style. Incidentally, for "Wax Museum," Kinsky used a technicolor herald designed by C. W. Peterson, manager of the Princess. The multi-colored effect was produced through the delicate blending of printer's inks on the press plate, at no extra cost. You'd like one of these heralds, why not drop Kinsky a note?

RICHARD MOSS of the RKO Theatre, Los Angeles, Calif., keeps the ball rolling by turning out complete campaigns on every picture he offers the public. Letters; teaser trailers; local adendorments; soda fountain tie-ups; special sandwiches, etc. — the sex and many other showman angles are but routine work for Dick. But, then, for all of us, too. Right?

IRVING WATERSTREET, manager of the Victory Theatre, Salt Lake City, is reported doing nicely with a new series of revival nights.

PICK UP THIS ONE!

Duke Wellington, premier artist for the New York Paramount and a number of other Broadway houses, weekly effects some excellent displays, and we are passing along this White Way front in the event you might want to use it on some picture. As is easily adaptable.

A long beaver board background under the marquee furnished the setting for cut-outs of Sidney and Reft. To the left of the player’s heads their cut-out names were nailed. Note the copy atop the center cut-out plugging the picture. Equally interesting is the stage show plug, constructed on the front of the box office. The colors were exceedingly attractive.

EDWARD (EDDIE) SELETTE, live-wire showman of the Broadway Theatre in Chelsea, Mass., accomplished, in one week, the following: "Free Beer tie-up in connection with "Fleeb"; a toy automobile six feet long to be given youngsters having largest amount of votes (given with each Saturday matinee ticket); five institutional heralds; free living room suite promoted from a local furniture dealer; and a unique card, signed "The Girl in the Box Office" in which she expressed amazement at the wonderful policy being planned for the theatre.

orestes MACRIS, of the Temple Theatre, Wellesville, N. Y., didn’t let the recent bank holiday knock the house for a loop. He staged a minstrel show in which all participants were kiddies between six and 12 years old. An added inducement was given the youngsters in the form of free tickets for canvassing neighbors, handing out heralds and obtaining friends’ promises to be on hand. It was a sell-out both nights of the show.

ELY E. SEFF, managing Rialto Theatre, Sioux City, Iowa, received some fine publicity on "Air Hostess" by effecting a tie-up with the local United Air Lines representative and the pair crashed the newspapers as well as creating an effective window display.

A. MASSON, manager of the Oakwood Theatre, Toronto, Ontario, Canada, adopted a novel herald to publicize his picture, theatre and free parking space. The herald, done in black and white, carried effective copy and was enclosed in an envelope which carried a scare-head, "Let’s Stay Native."

TOM KANE, manager of the Fox Sequoia Theatre, Redwood City, Calif., promoted successfully a "Merchant’s Better Times Week." Had full-page ad, free displays, and even gave away merchandise. All at no cost.

H. E. WILTON, who for 13 years has managed the Strand Theatre in Hamilton, Canada, mails out invitation cards to kid members of the Mickey Mouse Club on their birthday. The card entitles the youngster to bring both his father and mother as guests.

FLOYD MAXWELL delivered an interesting talk on the motion picture industry in Portland, Oregon, to members of the Junior Chamber of Commerce. Mr. Maxwell is manager of the local Orpheum.

WALLY CALDWELL, manager of Loew’s Valentine Theatre, Toledo, Ohio, obtained a front page editorial from Paul Bluck on "The White Sister" in the Toledo "Blade." This, plus an editorial by Grove Patterson, editor-in-chief, helped sell the picture.

JOHN C. BLACK, handling the Garden Theatre, Davenport, Iowa, employed two effective little stunts to help sell "What, No Beer?" One idea was attaching a pretzel to a small card carrying copy on the picture. The other stunt was a card made up in the form of a beer drinking permit, plugging picture and theatre. Both cards were distributed on the streets. Black relates that few of them found their way to the sidewalk.

STANLEY W. LAWTON, managing director of the George M. Cohan Theatre in New York City, inaugurated a price innovation for the White Way by offering two features, one a hit of past years, the other a current film, at nominal matinee and evening prices—fifteen and a quarter.

AL ZIMBALIST continues as the Little Bo Peep and Tell columnist for the New Jersey Dough Getters of the Warner Jersey Division. Al says the Englishmen say, "I sye, old deah, but can you spae two nickels without undue embarrass-ment?"
TREND AWAY FROM DUAL FEATURE AGAIN STRESSES IMPORTANCE OF SHORTS; ARE BUSINESS BUILDERS IF PROPERLY GROUPED AND SOLD

By G. B. ODLUM

The growing tendency toward devaluing the Double Feature idea brings back to the spotlight with increasing vigor the usefulness and flexibility of the short feature program, particularly since bookers have come to realize the double feature idea as a dump (or sluff) for weak sisters of the screen.

The Short Feature well selected and announced in ad copy should and does enhance the program feature and can and will build business if properly grouped and built into a coherent entertainment.

The "Shorts" program selected with care and built into a theme of entertainment similar to the method with which vaudeville programs were arranged in the dim days of "Flesh," and selecting from this program a second headline for your ad copy, has just as much selling power as a two feature show with no shorts for a buildup.

For instance—a red hot item from the News Reel of the Moment—A Big Name from Your Comedy or Featurette Special—Say Little Jack Little-Morton Downey or Laurel and Hardy is just as eye-arresting as a comparatively unknown European star in some imported feature contrasted against the big spread of principal feature displayed in your copy and the buyers' reaction is just the same; for showgoers of today are supreme show shoppers, and the writer has noted that relatively few inquiries are made for Mickey Mouse, or any other cartoon and many other shorts, than for any obscure feature added as "Extra" to the program or any other selling line being used at the moment.

And not to be overlooked in program of the short subject as against the double feature is the immeasurably in favor of the shorts and any programmer will verify the difficulty of satisfactorily programming the two length features for B. O. value and overtime hazards.

This writer, listening consistently to customers' comments, has found that the one program feature which is asked for more than any other, including the feature, is the cartoon, and the asker is invariably not a child. The middle aged, the school girl, the mature lady, the working man with the family, the school boy, and all give in the chorus of applause for the "short" through their continuous questionnaire relative to cartoon or News, or what have you, indicates definitely that a small screen item of value and is a factor in the build up of patronage.

The Mayor of a certain city recently told me his boys came to all the westerns—his wife to the serious subjects and he to the cheaper show to see the cartoons and the News.

A recent addition to the short subjects has included many famous radio celebrities and without boasting for any particular brand of film, many productions this writing cannot be complete without mentioning the value of these popular names. These are worthy of big type in any ad copy to the standard city theatre patronage these subjects' comments have been clamorous of their praise of the advent of the radio star to the screen. Some of the continuity has not been so good, but the individual celebrities will forever perform the role of your favorite characters has and will be an asset to the program of shorts.

A recent buildup on the kiddie club idea, which certainly helped cartoons articles their pinnacle of popularity with the younger element, was developed by one manager into a radio tieup sponsored by the association of commerce and presented on the air by the Karel-Kiddie Club with Mickey Mouse pins as the official badge of the Club. The tieup was clinched by the Safety League in connection with the annual "Safety Week." Many of the frivolous devices for boosting the "short subject" can be utilized and the care and sincerity with which these odds and ends of screen entertainment are assembled and presented can certainly lend to the shorts' offshore weak second feature on the lengthy, unwieldy double feature program. The average payee at the box office comes to see either one or the other of these feature length stories, with the direct result that should the paying guest have to sit throughout the feature they did not wish to see, it is done with a yawn. The result is not satisfactory; whereas the same screen time used for a

QUALITY AND PROGRAM BALANCE

HIGHLY IMPORTANT PHASES OF SHORT SUBJECT BOOKING: GOOD "COOK" CAN BLEND PROPERLY

By S. SOLOMON

First, last, and foremost let's not forget that we are still in the show business; and whatever the policies or wherever the theatre, it is our conscientious responsibility to serve entertainment one hundred percent.

Much too often does the average manager say to himself, "Well, now—my feature is seventy minutes and we must have a two-hour show; therefore I'll book in enough shorts to make up the difference in time." How many of us are guilty of placing just film and footage on the screen without regard to quality or program balance?

True enough, in this age of double featuring, abnormally long and short features, presentations, combination policies, and what-not, the box-office value of the one and two-reelers is practically negligible. Taking it for granted that the showgoer will not bring in an appreciable amount of money at the box-office, isn't it just as true that a manager's problem is not only to bring the patrons to the box-office, but also to keep them there?

I believe the best method to pursue in selecting the shorts or any one program is to try to place one's self in the mind and attitude of mister, misses, or miss average. I have always attempted to blend talking picture entertainment similar to that of vaudeville performances and building around the feature to yield the proper amount of blending and contrast which can only be accomplished by a mixture of showmanship and appreciation of the clientele you are trying to interest.

To attempt to set-up a definite system for the booking of short subjects would not be unwise, but would be a definite task for all palates with the same kinds and amount of seasoning products.

Truly, the short subject is the spice of the program, and only a conscientious and individual "cook" can mold a properly blended program.

While we agree that the women-folk are the backbone of screen entertainment, we must not neglect the men and children. If the feature is a western, let the addition of a domestic two-reel comedy and possibly a pictorial and cartoon. If we have a sex-feature, give the boys a sport-reel or a fast-action comedy with the same program. Naturally, if your feature is catering to all kinds of films, it would be suicide to force any short subject on them that would yield very little entertainment. As an illustration, if any manager would spot a fashion reel on the same program with "The Big Drive" he should be... well, you name the punishment.

The merchandising of shorts—to my mind—should be essentially institutional. Institutionalizing serving as to short subject entertainment that is a distinct asset or liability. I can very definitely tell you of a theatre in this very city that many would-be

PUZZLE CRAZE

DEPT. AND MYSTERY NOVEL DOOR CHAIN STORE PRIZE FOR 25c SELLER PATRONS REGISTERED $10 per C—$90 per M net

with Theatre imprint $2.50 Extra

Limited supply on hand. First come, first served. Orders will not be guaranteed to be filled after May 26, Greatest Game since the Jig-Saw and Cross-Word Puzzle. More entertaining and varied variety of themes. Fine tie-up for Schools, Clubs and Kiddie Matinees. Backed by National Newspaper Advertising. Money Order or Check must accompany order

GENERAL THEATRE EXCHANGE 551 FIFTH AVENUE NEW YORK CITY

(Continued on page 67)
DISPLAY OF UNIQUE COINS HELPED BILL BROWN SELL PICTURE

Unique displays continue to be made by William Brown, manager of the Marboro Theatre, Brooklyn, and a member of the Randforce Circuit of that city.

This time we present for your inspection the results of a tie-up Bill made with a numismatist over in New York City and the idea came with knowledge that Chase National had a window display of rare old coins. Not to be outdone by Chase when "Silver Dollar" came along the display shown in the accompanying photo was arranged and the coins from all over the world attracted plenty of attention. The piece at lower left is a 22K NEW YORK, "FIVE Thousand Years of Money," published by the local bank.

We've had the privilege of publishing photos and accounts of a number of Brown's displays and this one is right in line with his usual efforts to create something outstanding. Bill probably has another one up his sleeve by this time and we'll do our best by it when it arrives.

Down in Virginia

Charles S. Roth, formerly of Staunton, Va., has been assigned management of the Warner-Virginia Theatre, Harrisburg, Va., Charles H. McKinney, former manager of the Harrisburg house, is now in charge of the Strand Theatre in Staunton.

The Newmarket Theatre, New Market, Va., which recently showed "Grand Hotel" to large audiences at advanced admission rates, is now working on a 15 and 25 cent scale. General reduction in rates among other Virginia houses are reported under way.

AMAT MAT SERVICE

COMPLETE NEWSPAPER CAMPAIGNS
(10 Ads) on all nationally released feature pictures sent from one source.

Also

A MONTHLY GENERAL SERVICE
of seasonal and attention-getting borders, ads, miscellaneous slugs, etc.

Centralized Service insures Brevity and Efficiency....New low service charges to meet reduced budgets.

Write to

UNITED THEATRE ADVERTISERS, Inc.
330 West 42nd Street, NEW YORK CITY

MOTION PICTURE HERALD

May 13, 1933

BEAVERBOARD 'PLANE

The display shown above was created by Herbert Morgan of the RKO Proctor's Theatre, Schenectady, for "Air Mail" and was not just an ordinary, painted affair but a giant beaverboard 'plane with wings extending out into the lobby. When the windows were lighted, the effect was striking against a black background.

CARROLL SENT OUT LETTER OF CHEER DURING THE PANIC

Among the first batch of "Bank Holiday" gags to reach this office was a letter sent out to patrons by Chas. P. Carroll, managing director of the Academy of Music, New York City.

He called upon the public to have faith in the new administration at Washington, saw the country-wide condition as one to test the fibre and patriotism of all citizens and announced that the Academy would accept legal script should that form of currency be put into circulation. It was further pointed out that in times of stress a few hours spent in a theatre would provide the diversion so necessary to worn nerve forces. Carroll coined a slogan "You Can't Stop America" and featured it at the close of the letter, stating further: "We Preach It, Practice It, And Reverently Hope To Preach It In This Theatre." Carroll's letter was nicely timed and written and we sincerely believe it was read to a finish by many persons in the neighborhood of his theatre. After all, a theatre is a most important institution in any community and a message of good cheer from the management is certainly not amiss.

L. SCHNITZER MADE EFFECTIVE DISPLAY FOR "NIGHT MAYOR"

A display made for "Night Mayor" by Louis Schnitzer, manager of the Benson Theatre, Brooklyn, N.Y., recently attracted a plenty of attention and effectively helped sell the attraction.

It consisted of six 8 x 10 photos of former mayors of New York City and a centre 11 x 14 of former Mayor Walker dispersing himself on a pair of skis. The main copy read: "Were Any of These Former Mayors 'Night Mayors'?" Copy below read: "I'll Match My Private Life With Any Man's!— Says Liza Tracy in 'The Night Mayor.'"

We received the above through the courtesy of assistant manager Walter Goldstein and we have his word for it that the display was effective exploitation. Regards to your Chief, Walter.

LOBBY "SPEAKEASY" HAD TOWN TALKING ABOUT BEER PICTURE

Promoting more than 200 cases of soft drinks from a local bottling company, Herman C. Bamberger, manager of the Paramount Theatre, Middletown, Ohio, effected a corring lobby display for "What, No Beer?"

In fact, we think Herman's gag was so well done that we are showing a photo of it: re-creation of a regular bar, and placed in the lobby of the theatre. Free drinks were advertised several days in advance, both in the newspapers and on the screen. A large poster in a number of important windows also heralded the stunt.

The poster carried copy: "Free Drinks in Middletown's Newest Speakeasy—In the Lobby of the Paramount Theatre—Come in and Have One on the House!"

Perhaps you have a spot for this stunt on a future campaign, and if you don't happen to have one right now, then file the gag away for use when you need it, as the bar can be constructed at little or no cost. Herman, incidentally, secured the services of a bartender from the bottling company.

ROUND TABLE BIOGRAPHIES

Sammy Siegel, whose application for membership accompanied this information, enjoys the enviable distinction of having started the theatre business as a protege of the "one and only" Eddie Hitchcock. Sam's own sworn statement reveals that he was a salesman for a corset manufacturing company prior to that time. He originally served with Hitchcock in the publicity department of Fox West Coast Theatres in Seattle, later was publicity director for John Danz's Sterling Chain Theatres in the same city, also handled publicity for the Seattle division of Universal Chain Theatres, and publicized grand opera with Hitchcock for the American Broadcasting Company in Seattle.

Sam is now handling publicity material and exploitation for the John Hamrick circuit, comprising nine theatres in Seattle, Tacoma and Portland. He lists his birthplace as Little Falls, Minnesota, with the approximate date of birth November 11, 1902. He modestly admits that he is single, and encloses his photo "in hopes..."
BOX OFFICE

VERSUS HOT WEATHER!

Now's the Time To Plan Your Summer Campaign and Knock "Old Sol" For the Count of Nine During the Hot Months

At this season it is to be taken for granted that the preliminary steps in your plans for the summer, are the overhauling and cooling system, changing the general scheme of lighting, checking up in general, etc., have been made. If you are part of a chain theatre organization, you have undoubtedly been in touch with headquarters and made the necessary arrangements; if you are an independent operator you have probably mapped out your campaign in your own way. If you haven't given this matter the proper attention it would be well to do so at once. Summer has a habit of bursting upon us all of a sudden.

Propaganda!

Who made your cooling plant? If you don't know, find out and write for photos and literature on refrigeration. Last season a host of managers succeeded in getting their local newspapers to run stories and cuts explaining how theatres are cooled. The subject is interesting to the layman.

Don't Freeze The Audience

Managers have found to their dismay that the over-stressed the word "Refrigeration" in all mediums of advertising; in fact, patrons began to shiver every time they saw the word associated with a theatre. This, combined with a deluge of national advertising on home refrigeration, led them to think of ice-boxes instead of a "Comfortably Cool" auditorium. Be reasonable in your claims. We believe it will pay in the long run. If you haven't a cooling system, forget that old line of "Twenty Degrees Cooler Inside," for a long suffering public is altogether wise-dup to that one. Try green lights, silent fans, draperies in keeping with the season and attractive window displays; or else, get that cooling system installed at once. Competition is too keen today to resort to artifice. Still Shivering!

Fronts can also be overdone in the matter of icicles, scenes from Labrador and other North, creating the impression that one is about to enter an igloo. Here again it is well to strike a happy medium. Small cutouts of Eskimos, Polar bears and fringes of icicles will serve to carry out the idea, just as well as an overabundance of this sort of thing. It is also well to confine lobby posters to blues, greens, yellows and whites. Reds suggest warmth. As to lamps, use frosted bulbs instead of plain ones.

Tie-up With a Florist

Fern baskets, palms and various other cool looking plants lend a particularly inviting appearance to any man's theatre. You can save yourself a piece of change by trying your brand of salesmanship on the leading florist. See if you can sell him the idea of supplying foyer and lounge rooms with flowers and greenery. A neat credit card of program mention will generally turn the trick.

Importance of Trailers

Trailers are important, especially during the advance campaign. Start plugging the "Comfortably Cool" idea before the hot weather arrives, so that when the sun does blaze forth they'll have your theatre in mind. Possibly a series of trailers, changed weekly, is less monotonous than the same old copy week after week. The cost is trivial compared to the amount of good this sort of propaganda can accomplish. If you can't write copy that carries a punch, get in touch with the company that made your cooling system and have them work out a campaign. If you make the attempt yourself it is suggested that short, snappy copy pointing out highlights of the system be used, together with appropriate catchlines such as, "Why Go Away to Escape Heat?" "How to Keep Cool This Summer"; "How Cool Is A Cucumber?"; "Cool, Not Cold"; "Invigorating and Refreshing"; "Healthfully Cool."

Newspaper Ads

As to newspaper ads, also use judgment in the matter of icicles, snow, etc. Too much of this sort of stuff will clutter up an ad and make it unreadable. In other words, don't think of the blizzard of '88 when you are preparing copy—just an ordinary snow-squall. A change of type-style is also in keeping with the general scheme to plug your idea, and this same thought can be applied to lobby signs and frames. Create some good catchlines and use them sensibly.

Business Stimulators

Many business stimulators for use throughout the summer months have been set down in this department from time to time. Some of these stunts have been frowned upon by certain of the larger circuits but the fact remains that they've garnered business in the past and we'll venture the opinion that they'll again work for those managers who put them over in the right way. Look over the following assortment:

Bathing Revues

Every retailer of bathing suits in your community will be interested. Begin to contact them now, arranging for a bathing revue on your stage one, two or three nights. In the bigger towns the revue can run one full week.

The Jantzen Bathing Suit dealers had a national tie-up on pictures in which Loretta Young, Joan Blondell or Douglas Fairbanks, Jr., are starred. The national distributor of these suits had window display material and other sales media that was given to the dealer for the asking. Watch your bookings and capitalize again on this tie-up.

Soft Drink Tie-ups

Reference to your files will bring to light detailed campaigns that were worked successfully in many of the theatres last year. It's time to do this again. Contact your bottling works at once, being sure to get the very utmost in cooperation. If you have misplaced the detailed plans call on some managers who operated this scheme successfully last year.

Gold Nights

Gold Nights proved themselves as being real revenue getters in every operation that went in for this type of activity. It is more than a year since this effort was engaged in most of the theatres. It's good for a repeat—go after it.

Graduation Parties

Between June 1 and June 16 several hundreds of students will complete their studies. (Continued on following page)
Every class is anxious to celebrate in some manner. By starting to contact school principals and class leaders at once, you can influence these celebrations to be held at your theatre. Do the job thoroughly—contact every grade and high school; parochial schools; private institutions, not only in your town, but in those towns immediately surrounding it.

Ice Cream Tie-ups

Smaller ice cream makers and retailers can be contacted for the give-away of ice cream cones, small portions of brick cream, etc., in the lobby of your theatre either on one day a week or as a regular summer advertising activity. The dealer will supply the girls attendant and the ice and is getting a marvelous break in being privileged to distribute samples to the select patronage of your theatre.

Ice cream give-aways for kiddie matinees are marvelous business stimulators—go after them.

Pony, Puppy Giveaways, etc.

Two theatres recently engaged in this activity with two to 20 merchants cooperating, guaranteeing herald coverage, window display and newspaper advertising over a four-week period plus the price of the pony and dogs at no cost to the theatre whatever.

Kid Business

Keep it alive by all means. Go into pet matinee give-aways for the best dogs and best cats. Go in for eating contests, ice-cream eating contests, kid games and other things of interest to the youngsters that will make them think of your theatre first when seeking amusement and then go home and tell the grown folks what a wonderful time they had. Work all the old kiddie stunts you ever did and generate some new ones.

Bicycle Giveaways

Every youngster in your territory is anxious to own a bicycle and every bicycle dealer is anxious to get the kind of advertising in back of his product that will mean real sales effort.

Garden Week

This also offers an opportunity for newspaper cooperation. The world is in love with flowers! Enter into the spirit of the times. Tie in with your newspaper, offering prizes of admissions to your theatre for the best examples of home grown flowers and plants. In addition, to the advertising and goodwill you will receive, the flowers and plants entered in the contest will make a very attractive lobby display. All patrons will invite their friends. This idea is as big as you make it. Elaborate upon it, but, get it under way.

Lobbies

Begin at once to inaugurate a series of activities that will live the lobby of your theatre. The give-away of ice cream; soft drinks; iced tea; cake; the exhibition of rowing machines with girl demonstrators, reducing machines with girl demonstrators and many other ideas offer possibilities of cost free tie-ups that will live your lobby and provide additional interest and entertainment for your patrons.

Other Stunts

If you feel an urge to break out in a ballyhoo dash during the warm weather you might try mounting a large, stuffed polar bear on a float. Blocks of jagged paper mache help out the general scheme. Arnold Gates, Round Tabler out at the Granada, Cleveland, suggests a "Keep Cool Club." Here's an idea you can play around with as regards the kiddie end of your patronage.

Last summer, Bill Saxton, Loew man down at Baltimore, obtained a nice story in local papers by offering to let patrons sleep all night in their theatre chairs during the extremely hot weather. So if you want to get a lowdown on the hot business you might try Bill's stunt. It was good publicity, anyway.

Last but not least, there's the practice of dressing employees in palm beach suits, which brings up the laundry bills a bit, it's true, but certainly lends tone to a house.

From the foregoing it is possible to build up a rapid-fire campaign throughout June, July and August. Map your plans now and keep plugging along until Old Sol cases up on the heat throttle. The business is there if you'll go after it.

A Few Don'ts

Here are a few "Don'ts" which appeared in "Howdy," Warner-New Jersey house organ: Don't Sell the idea of Coolness and Comfort alone; remember your screen, stage and other attractions.

Don't let performers, if any, mop their brows or refer in any way to the heat.

Don't let music of pictures or music that rises in thunderous crescendo. People become restless.

Don't neglect seat covers; keep them spick and span.

Don't neglect the drapes; are they covered with cooling effects?

Don't let "crocheted" colors on stage cards if you play acts.

And don't forget that brevity is the soul of comedy; whether in announcements, ads, trailers, lobby or newspapers.
Here's a Couple of Gags Recently Used by Anna Bell Ward

Just to let the whole show-world know that Anna Bell Ward, executive and publicity expert of the Phoenix Amusement Company, Lexington, Ky., is still very much alive and still very much on the job of exploiting pictures, we're reproducing a couple of photos showing a portion of the campaign this versatile showwoman waged in behalf of "Bitter Tea.

For one thing, the good old sound truck (which, as you will readily agree, is quite an elaborate affair) was routed through all sections of the city. Music, announcing and stops at all strategic points to hand out (one at a time) tickets, beyond the shadow of a doubt impressed the natives with the fact that "Bitter Tea" was playing the Ben Ali. Note that the sound truck is in reality a large trailer and can be hitched to any kind of automotive vehicle. Banners are tacked on as the occasion demands.

The other photo shows one of Miss Anna's methods of advertising vaudeville. She tied-up with a dealer in a popular priced automobile and then secured the services of a stilt-walker to accompany the demonstrator on a tour of the downtown section of the city. The stilt-walker attracted plenty of attention by riding on top of the car and dusting off second-story windows. Naturally, the demonstrator, also managed to get in a plug now and then for his car. Note that the stilt-walker carried a large sign on his back to advertise "Ben Ali Vodvil!"

Several weeks ago we ran an article about a robot which had been used to excellent advantage by Miss Ward at the several theatres under her supervision. Unaware that the mechanical man created by Morgan Elliott was such a complicated contrivance, we innocently suggested that Miss Anna Bell would, without doubt, gladly furnish particulars as to construction. However, she advises us that this robot cost about $900 to rig up and that he's Some Man! And we can well believe that when we are told that Elliott gets $150 per week when renting his mechanical wonder. Not many theatre men will want to go overboard that much to build a robot, hence it will not be of much avail to seek further information from Miss Ward on robots unless interested to the extent of making the investment. On the other hand, as most showmen know, a fake robot can be built and rigged with speaker and mike at a fairly reasonable outlay.

New Jersey Co-Geters!

by Al Zimalist

Let's roam about New Jersey for a few paragraphs and learn all about showmanship from . . . Sam Goldman planted one of the neatest and most comprehensive campaigns on M. in Uniform. . . . "Hard to Handle" is crocking them in the necks. . . . Louis Stein of the Ritz-Newark is taking a flyer into exploitation what with a scheduled car giveaway, stage wedding and recently completed recording contest. . . . Karmitz is now performing wonders (yeh, they still hear of them here) at the Central, J. C., with his I Map tie-ups. . . .

Mistah Powers, formerly of RKO 86th Street Theatre and now knocking them dead at the RKO Proctor's, is billing his stage attractions over features . . . and even this couldn't find his pants. . . . Ray Cohn of the Capitol, Belleville, is giving plenty of headaches to depression. He's leading in the Warner Rainbow Handicap Drive. . . . James Fawns is heading for hand, and with a little more results . . . it shouldn't be long . . . you should taste the meals his missus (former Marion Roberts) cooks!!! If I can keep from getting these meals. . . . Mr. Wehner of the U-U Hoboken has signed for the Karmitz lamp giveaway.

Mr. Norman is now the new manager of the Roosevelt-Union City replacing Frank Holler, who left. . . . Bill Weiss packs 'em in at the Capitol-Newark with card stunts. . . . Sam Mutterpearl is on the verge of announcing one of the biggest benefit tie-ups ever heard of in these yere parts. . . . Flex, of the Capitol-Newark, recently returned with a wallet full of dough to a patron and received plenty of thanks. He's Saul Ullman's ass't. . . . Larry Conley of the Stanley-Jersey City is doing a lot with exploitation tricks and seat promotions. Bob Deitch, one of his assistants, helps a lot. . . .

If I don't call a halt here we may find our "special department" cut down considerably. 60% until the next outburst. . . . Long . . . And so to printer's bed with column number three with a request that you watch this corner for more news from New Jersey—"Of thee I sing." "Al"

Tie up your Coming Films with Spring; Prager's Was a Hit

A seasonal stunt in his "April Shower or Hits" aided N. T. Prager, manager of the Calvin Theatre, Northampton, Mass., to get in some very effective plugs for his coming attractions.

As a result of this, we are showing a photo of the display he used in the lobby, acting on the thought that perhaps you, too, might care to use it to plug your May or June pictures, as the copy can be easily adapted to fit both months, such as "May's March of Meritorious Pictures" or "June Brings the Roses and These Hits to the (local theatre)."

Prager is very active selling his show value. Shouldn't, if ever, miss an opportunity for an exploitation stunt and so, on "The Mummy," he dressed an usher up in gauze, masked the boy's face with beauty clay and stood the youngster alongside a lobby frame plugging the picture.

Short Subjects Are Vital to Programs

(Continued from page 63, column 2)

Patrons keep away from, because the manager has no appreciation or valuation of his short subject—although he has plenty of good product but shows little showmanship in his booking.

Another very vital essential is to arrange the shorts either as a build-up for the feature or in contrast to it. It is just as much poor taste to have two musical acts or two comedy acts together on the screen as it would be "in the flesh."

In conclusion, let me suggest that we all give much more consideration to our short subjects—both on program and in merchandising—and give our patron the consistent kind of performance he anticipates and is entitled to.

Boosting the Short

(Continued from page 63, column 2)

Variety program, has small chance of becoming boresome, and being properly selected and assembled for entertainment—which invariably lend the zest of a patent sauce to an already appetizing diet of entertainment presumably purchased by your theatregoer in the feature attraction.
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

### ALLIED PICTURES

<table>
<thead>
<tr>
<th>Feature</th>
<th>Title</th>
<th>Star</th>
<th>Run Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cowper's Councillor</td>
<td>Host Gibson-Henry Manse</td>
<td>Dec. 25</td>
<td>37 mins.</td>
<td>1 Jan. 27</td>
</tr>
<tr>
<td>Great Dad</td>
<td>Mr. Hadley-Helen Shannon</td>
<td>May 28</td>
<td>32 mins.</td>
<td>15 Jan. 27</td>
</tr>
<tr>
<td>Eleventh Commandment</td>
<td>Martin Marconi-Tom Van Dey</td>
<td>March 34</td>
<td>28 mins.</td>
<td>9 May 27</td>
</tr>
<tr>
<td>Man's Master</td>
<td>L.S. Peters-Elma Selmer</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>5 May 27</td>
</tr>
<tr>
<td>Other Man</td>
<td>H. Clements-Helen Dynes</td>
<td>Nov. 24</td>
<td>25 mins.</td>
<td>25 May 27</td>
</tr>
<tr>
<td>Shirk in the Night</td>
<td>A. Gilman-Ginger Rogers</td>
<td>April 7</td>
<td>19 mins.</td>
<td>15 May 27</td>
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</table>

### CHESTERFIELD

<table>
<thead>
<tr>
<th>Feature</th>
<th>Title</th>
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<th>Run Length</th>
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</thead>
<tbody>
<tr>
<td>Beyond the Law</td>
<td>B. Halsey-John Barry</td>
<td>July 15</td>
<td>20 mins.</td>
<td>20 Jan. 27</td>
</tr>
<tr>
<td>Cheaters</td>
<td>P. J. Dill-Bette Davis</td>
<td>May 28</td>
<td>38 mins.</td>
<td>25 Jan. 27</td>
</tr>
<tr>
<td>Midnight Alarm</td>
<td>J. Clerk-Mildred Davis</td>
<td>Dec. 25</td>
<td>34 mins.</td>
<td>28 Jan. 27</td>
</tr>
<tr>
<td>Man for Inspector</td>
<td>E. Whelan-Anita Sharp</td>
<td>Feb. 15</td>
<td>36 mins.</td>
<td>2 Feb. 27</td>
</tr>
<tr>
<td>Red Kist</td>
<td>J. King-Betty Callahan</td>
<td>May 7</td>
<td>37 mins.</td>
<td>10 Feb. 27</td>
</tr>
<tr>
<td>Silk Thrilled</td>
<td>B. Sharpe-Glenda Farrell</td>
<td>Jan. 28</td>
<td>37 mins.</td>
<td>27 Feb. 27</td>
</tr>
<tr>
<td>Strange People</td>
<td>J. Craven-John Barry</td>
<td>Jan. 15</td>
<td>23 mins.</td>
<td>15 Mar. 27</td>
</tr>
<tr>
<td>Woman Won't Tell</td>
<td>S. Padden-Glen Ritscher</td>
<td>Nov. 7</td>
<td>19 mins.</td>
<td>9 Mar. 27</td>
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### COLUMBIA

<table>
<thead>
<tr>
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<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Air Hostess</td>
<td>E. Kaye-James Murray</td>
<td>Jan. 25</td>
<td>27 mins.</td>
<td>14 Jan. 27</td>
</tr>
<tr>
<td>As the Devil Commands</td>
<td>B. Hard-Evelyn Keyes</td>
<td>Dec. 28</td>
<td>27 mins.</td>
<td>30 Jan. 27</td>
</tr>
<tr>
<td>Bitter World</td>
<td>R. Blaine-Helen Twelvetrees</td>
<td>Nov. 15</td>
<td>30 mins.</td>
<td>30 Jan. 27</td>
</tr>
<tr>
<td>Cold Hearted Philadelphia</td>
<td>C. Babcock-Helen Twelvetrees</td>
<td>Dec. 28</td>
<td>28 mins.</td>
<td>30 Jan. 27</td>
</tr>
<tr>
<td>Decoartes</td>
<td>L. Nolte-William Lodge</td>
<td>Feb. 15</td>
<td>37 mins.</td>
<td>15 Feb. 27</td>
</tr>
<tr>
<td>End of the Trail, The</td>
<td>J. Daws-Johnson</td>
<td>Dec. 24</td>
<td>27 mins.</td>
<td>14 Jan. 27</td>
</tr>
<tr>
<td>Forbidden Truth</td>
<td>B. Mapes-Walter Gillem</td>
<td>Nov. 28</td>
<td>28 mins.</td>
<td>10 Feb. 27</td>
</tr>
<tr>
<td>Man of Art</td>
<td>J. C. Smith-Tim McCoy</td>
<td>Dec. 24</td>
<td>31 mins.</td>
<td>10 Feb. 27</td>
</tr>
<tr>
<td>Night of Terror</td>
<td>B. Luba-John Lodge</td>
<td>Dec. 24</td>
<td>33 mins.</td>
<td>10 Feb. 27</td>
</tr>
<tr>
<td>Obey the Law</td>
<td>M. Downey-Gale Storm</td>
<td>Nov. 30</td>
<td>29 mins.</td>
<td>15 Feb. 27</td>
</tr>
<tr>
<td>Paris Grill, The</td>
<td>R. Pritchard-Kay Johns</td>
<td>April 6</td>
<td>20 mins.</td>
<td>8 Apr. 27</td>
</tr>
<tr>
<td>Silent Nan</td>
<td>K. Calhoun-Jane Darwell</td>
<td>March 16</td>
<td>31 mins.</td>
<td>2 Apr. 27</td>
</tr>
<tr>
<td>Soldiers of the Storm</td>
<td>R. W. Connolly-Roy Quaid</td>
<td>March 30</td>
<td>26 mins.</td>
<td>24 Apr. 27</td>
</tr>
<tr>
<td>State Trooper</td>
<td>W. Keeler-John Lodge</td>
<td>April 6</td>
<td>20 mins.</td>
<td>8 Apr. 27</td>
</tr>
<tr>
<td>Unknown Valley</td>
<td>G. Blaine-Tom Keene</td>
<td>April 6</td>
<td>20 mins.</td>
<td>8 Apr. 27</td>
</tr>
<tr>
<td>Virtue</td>
<td>J. Ownson-Alphonse Slidell</td>
<td>May 15</td>
<td>25 mins.</td>
<td>3 May 27</td>
</tr>
<tr>
<td>Whirlwind, The</td>
<td>A. Laffin-John Lodge</td>
<td>April 6</td>
<td>20 mins.</td>
<td>8 Apr. 27</td>
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### EQUITABLE PICTURES

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</thead>
<tbody>
<tr>
<td>Cheating Blendee</td>
<td>T. Todd-Elisabeth Harland</td>
<td>March 4</td>
<td>22 mins.</td>
<td>28 Mar. 27</td>
</tr>
<tr>
<td>What Price Decency?</td>
<td>D. Brough-Alma Hale</td>
<td>March 4</td>
<td>22 mins.</td>
<td>28 Mar. 27</td>
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### FIRST DIVISION

<table>
<thead>
<tr>
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<th>Title</th>
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<tbody>
<tr>
<td>Big Drive, The</td>
<td>B. Reynolds-Busby Berkeley</td>
<td>April 10</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Guis Groos</td>
<td>H. Crane-Bob Beatty</td>
<td>Feb. 28</td>
<td>24 mins.</td>
<td>1 May 27</td>
</tr>
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</table>

### FIRST NATIONAL

<table>
<thead>
<tr>
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<th>Title</th>
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</tr>
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<tbody>
<tr>
<td>Blind Date</td>
<td>J. Bendell-Chester Morris</td>
<td>Feb. 22</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Central Airport</td>
<td>R. Bartelmes</td>
<td>April 10</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Central Park</td>
<td>J. Jones-John Inglis</td>
<td>April 10</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Employees Enticed</td>
<td>W. Luluppi-Anna Anderon</td>
<td>Feb. 28</td>
<td>24 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>First Love</td>
<td>M. Marsh-Paul Lukas</td>
<td>March 3</td>
<td>13 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Matlin's Ring</td>
<td>J. W. Lillig-T. Dema</td>
<td>April 10</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Silver Dollar</td>
<td>E. G. Robins</td>
<td>Dec. 28</td>
<td>27 mins.</td>
<td>1 May 27</td>
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<tr>
<td>Two Can Wave</td>
<td>B. Peterson-Betty Lake</td>
<td>April 10</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>You Shall Not Be Sinned</td>
<td>B. Peterson-Betty Lake</td>
<td>April 10</td>
<td>27 mins.</td>
<td>1 May 27</td>
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### FOX FILMS

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<tr>
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<th>Run Length</th>
<th>Reviewed</th>
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</thead>
<tbody>
<tr>
<td>After the Ball</td>
<td>E. Reitman-Ray O'Hara</td>
<td>March 10</td>
<td>26 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Broadway Boy</td>
<td>J. Bendell-Ginger Rogers</td>
<td>Feb. 24</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Call Her Savage</td>
<td>B. Capulay-Maxwell Reed</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Dangerous Years</td>
<td>J. J. Johnson-Walter Bowers</td>
<td>Feb. 24</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Fast in the Sky</td>
<td>F. Tracy-Marian-Thomas Hume</td>
<td>Feb. 24</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Golden West</td>
<td>R. D'Arcy-John Chancellor</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Handle With Care</td>
<td>B. B. Harris-Johnnie Walker</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Hell Peep</td>
<td>L. Halsey-Johnnie Walker</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Honeymoon</td>
<td>V. McAllister-Johnnie Walker</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Man of the Year</td>
<td>R. D'Arcy-Johnnie Walker</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Pleasure Cruise</td>
<td>R. D'Arcy-Johnnie Walker</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Robbers Nest</td>
<td>E. Dwyer-William Marshall</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Sailor's Luck</td>
<td>L. Halsey-Johnnie Walker</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
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<tr>
<td>Sealed Hand Wives</td>
<td>E. H. Steven-Bette Davis</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Square to Square</td>
<td>B. Capulay-Maxwell Reed</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>State Fair</td>
<td>H. G. McGuire-Will Rogers-Lane</td>
<td>Dec. 31</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Trains of the Storm Country</td>
<td>J. Lynn-Glen Doherty</td>
<td>Oct. 1</td>
<td>20 mins.</td>
<td>15 Feb. 27</td>
</tr>
<tr>
<td>The Burying Place</td>
<td>W. Robins-Marian Nixon</td>
<td>Oct. 1</td>
<td>20 mins.</td>
<td>15 Feb. 27</td>
</tr>
<tr>
<td>Trick for Trick</td>
<td>B. Peterson-Betty Lake</td>
<td>Oct. 1</td>
<td>20 mins.</td>
<td>15 Feb. 27</td>
</tr>
<tr>
<td>Warrior's Husband</td>
<td>E. F. Jackson-Katharine Wright</td>
<td>Oct. 1</td>
<td>20 mins.</td>
<td>15 Feb. 27</td>
</tr>
<tr>
<td>Zen in Budapest</td>
<td>L. Halsey-Johnnie Walker</td>
<td>Oct. 1</td>
<td>20 mins.</td>
<td>15 Feb. 27</td>
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### FREULER FILM ASSOCIATES

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<thead>
<tr>
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<th>Run Length</th>
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<tbody>
<tr>
<td>Deadwood Pass</td>
<td>T. Tyler-Betty Fields</td>
<td>Jan. 20</td>
<td>26 mins.</td>
<td>15 Feb. 27</td>
</tr>
<tr>
<td>Evasive Action</td>
<td>J. Wendt-Gayne Morgan</td>
<td>Jan. 20</td>
<td>26 mins.</td>
<td>15 Feb. 27</td>
</tr>
<tr>
<td>Fighting Gentleman, The</td>
<td>J. Wendt-Gayne Morgan</td>
<td>Jan. 20</td>
<td>26 mins.</td>
<td>15 Feb. 27</td>
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<tr>
<td>Forty-Niners, The</td>
<td>J. Wendt-Gayne Morgan</td>
<td>Jan. 20</td>
<td>26 mins.</td>
<td>15 Feb. 27</td>
</tr>
<tr>
<td>In the Shadow of the Old Mill</td>
<td>J. Wendt-Gayne Morgan</td>
<td>Jan. 20</td>
<td>26 mins.</td>
<td>15 Feb. 27</td>
</tr>
<tr>
<td>Killer of Arabia</td>
<td>M. Alaf-Walter Bowers</td>
<td>April 10</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Pansy Code, The</td>
<td>T. Peterson-Debbie Dye</td>
<td>April 10</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>Savages Girl, The</td>
<td>B. Peterson-Debbie Dye</td>
<td>April 10</td>
<td>27 mins.</td>
<td>1 May 27</td>
</tr>
<tr>
<td>When a Man Dies Alone</td>
<td>T. Tyler-Betty Fields</td>
<td>Jan. 20</td>
<td>26 mins.</td>
<td>15 Feb. 27</td>
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### STATE THEATRE FEATURES

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<thead>
<tr>
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<tbody>
<tr>
<td>Being Mother</td>
<td>Mar. 15</td>
<td>Elzbieta</td>
</tr>
<tr>
<td>The Lady's Man</td>
<td>Feb. 25</td>
<td>Leo Welch</td>
</tr>
<tr>
<td>The Long, Long Nightmare</td>
<td>Apr. 16</td>
<td>Jack Hambuch</td>
</tr>
<tr>
<td>The Promised Land</td>
<td>Mar. 26</td>
<td>Jack Hambuch</td>
</tr>
<tr>
<td>The Beauty of Women</td>
<td>Apr. 17</td>
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### WORLD WIDE FEATURES

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<tbody>
<tr>
<td>Big Sur</td>
<td>Nov. 22</td>
<td>Jack Hambuch</td>
</tr>
<tr>
<td>The Big Parade</td>
<td>Nov. 22</td>
<td>Jack Hambuch</td>
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### GERMAN FEATURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Reviewer</th>
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<tbody>
<tr>
<td>Der Herbsttag</td>
<td>Oct. 17</td>
<td>Jack Hambuch</td>
</tr>
<tr>
<td>Der Herbsttag</td>
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<td>Jack Hambuch</td>
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<tr>
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<tr>
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### WARNER BROS. FEATURES

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Black Gold</td>
<td>Apr. 16</td>
<td>Jack Hambuch</td>
</tr>
<tr>
<td>Black Gold</td>
<td>Apr. 16</td>
<td>Jack Hambuch</td>
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### THE RELEASE CHART—CONT'D

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
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### COMING FEATURE ATTRACTIONS

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Dog of War</td>
<td>Jack Hambuch</td>
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<tr>
<td>Dog of War</td>
<td>Jack Hambuch</td>
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<tr>
<td>Dog of War</td>
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<td>Jack Hambuch</td>
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<td>Jack Hambuch</td>
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### OTHER PRODUCT FEATURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Reviewer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other Product</td>
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<tr>
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<tr>
<td>Other Product</td>
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</table>

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The Release Chart continued from May 6, 1933, shows a variety of films including documentaries, features, and foreign releases. The chart highlights upcoming attractions at the State Theatre, featuring a range of genres from comedies to dramas. The German section showcases local productions, while the WARNER BROS. features highlight notable releases. The Coming Feature Attractions section lists upcoming films to be screened at the State Theatre, including a Dog of War. The Other Product section includes other releases not detailed in the main feature list.
THE RELEASE CHART—CONT'D

SHORT FILMS
[All dates are 1932 unless otherwise stated]

COLUMBIA

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>C 237</td>
<td>7 3/4 min</td>
<td>Sept. 1...</td>
</tr>
<tr>
<td>KRAZY KAT CARTOONS</td>
<td>7 3/4 min</td>
<td>Sept. 1...</td>
</tr>
<tr>
<td>Broadway Melody</td>
<td>Apr. 18, '33</td>
<td></td>
</tr>
<tr>
<td>The Hunting Game</td>
<td>Apr. 18, '33</td>
<td></td>
</tr>
<tr>
<td>Crystal Gazelle</td>
<td>Apr. 18, '33</td>
<td></td>
</tr>
<tr>
<td>Minstrel Show, The</td>
<td>Apr. 18, '33</td>
<td></td>
</tr>
<tr>
<td>Russian Dressing</td>
<td>Apr. 18, '33</td>
<td></td>
</tr>
</tbody>
</table>

| LAMB'S GAMBOLS       | 7 3/4 min    | Dec. 20... |
|                     |              | 21/2 min   |
|                     |              | Dec. 20... |
|                     |              | 21/2 min   |
|                     |              | Dec. 20... |
|                     |              | 21/2 min   |

| MEDUBERY SERIES      | 1 min        | Nov. 1...  |
|                     |              | Dec. 16... |
|                     |              | Nov. 1...  |
|                     |              | Dec. 16... |
|                     |              | Nov. 1...  |
|                     |              | Dec. 16... |

| SCRAPPA CARTOONS     | 20 sec       | Dec... 1   |
|                     |              | Mar... 4   |
|                     |              | Apr... 7   |
|                     |              | May... 21  |
|                     |              | Jun... 28  |
|                     |              | Jul... 28  |
|                     |              | Aug... 15  |
|                     |              | Sep... 14  |
|                     |              | Oct... 29  |
|                     |              | Nov... 2  |
|                     |              | Dec... 20  |

| BURLESQUES           | 20 sec       | Dec... 3   |
|                     |              | Mar... 10  |
|                     |              | Apr... 18  |
|                     |              | May... 8   |
|                     |              | Jun... 20  |
|                     |              | Jul... 20  |
|                     |              | Aug... 28  |
|                     |              | Sep... 21  |
|                     |              | Oct... 29  |

| MAMED COOKIES        | 20 sec       | Mar... 1   |
|                     |              | Apr... 9   |
|                     |              | May... 11  |
|                     |              | Jun... 10  |
|                     |              | Jul... 9   |
|                     |              | Aug... 18  |
|                     |              | Sep... 26  |
|                     |              | Oct... 29  |

| WORLD OF SPORT       | 20 sec       | Apr... 30  |
|                     |              | May... 10  |
|                     |              | Jun... 20  |
|                     |              | Jul... 20  |
|                     |              | Aug... 25  |
|                     |              | Sep... 21  |
|                     |              | Oct... 29  |

| EDUCATIONAL          | 20 sec       | Apr... 23  |
|                     |              | May... 20  |
|                     |              | Jun... 18  |
|                     |              | Jul... 17  |
|                     |              | Aug... 24  |
|                     |              | Sep... 20  |
|                     |              | Oct... 28  |

| ORLEANS COLE MANJIS  | 20 sec       | Mar... 14  |
|                     |              | Apr... 7   |
|                     |              | May... 19  |
|                     |              | Jun... 19  |
|                     |              | Jul... 17  |
|                     |              | Aug... 20  |
|                     |              | Sep... 25  |
|                     |              | Oct... 28  |

METRO-GOLDWYN-MAYER

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHARLEY CHASE</td>
<td>11 min</td>
<td>Feb... 24</td>
</tr>
<tr>
<td>FALLEN ANGELS</td>
<td>5 min</td>
<td>Feb... 24</td>
</tr>
<tr>
<td>MR. BRIDE</td>
<td>21 min</td>
<td>Feb... 24</td>
</tr>
<tr>
<td>TERRA IN THE WIND</td>
<td>6 min</td>
<td>Feb... 24</td>
</tr>
<tr>
<td>THE LADY OF THE SEA</td>
<td>42 min</td>
<td>Feb... 24</td>
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</tbody>
</table>

| TRAVEL TALKS        | 20 sec       | Feb... 1   |
|                     |              | Mar... 25  |
|                     |              | Apr... 20  |
|                     |              | May... 18  |
|                     |              | Jun... 16  |
|                     |              | Jul... 14  |
|                     |              | Aug... 11  |
|                     |              | Sep... 7   |
|                     |              | Oct... 4   |
|                     |              | Nov... 1   |
|                     |              | Dec... 1   |

| WORLD OF SPORT       | 20 sec       | Apr... 15  |
|                     |              | May... 20  |
|                     |              | Jun... 26  |
|                     |              | Jul... 23  |
|                     |              | Aug... 28  |
|                     |              | Sep... 25  |
|                     |              | Oct... 28  |

| SPECIAL              | 20 sec       | Apr... 23  |
|                     |              | May... 18  |
|                     |              | Jun... 14  |
|                     |              | Jul... 10  |
|                     |              | Aug... 6   |
|                     |              | Sep... 2   |
|                     |              | Oct... 1   |
|                     |              | Nov... 1   |
|                     |              | Dec... 1   |

| PARAMOUNT PUBLIX     | 20 sec       | Apr... 23  |
|                     |              | May... 18  |
|                     |              | Jun... 14  |
|                     |              | Jul... 10  |
|                     |              | Aug... 6   |
|                     |              | Sep... 2   |
|                     |              | Oct... 1   |
|                     |              | Nov... 1   |
|                     |              | Dec... 1   |

| BOX OFFICE           | 20 sec       | Apr... 23  |
|                     |              | May... 18  |
|                     |              | Jun... 14  |
|                     |              | Jul... 10  |
|                     |              | Aug... 6   |
|                     |              | Sep... 2   |
|                     |              | Oct... 1   |
|                     |              | Nov... 1   |
|                     |              | Dec... 1   |
**THE RELEASE CHART**

**MOTION PICTURE HERALD**

**May 13, 1933**

### RKO-RADIO PICTURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Ret. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td><strong>RKO-RADIO PICTURES</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>Title</strong></td>
<td><strong>Ret. Date</strong></td>
<td><strong>Running Time</strong></td>
</tr>
<tr>
<td>Eau Street</td>
<td>Sept. 30</td>
<td>1933</td>
</tr>
<tr>
<td>The Flowers Run</td>
<td>Dec. 17</td>
<td>1933</td>
</tr>
<tr>
<td>The Parkway</td>
<td>Mar. 17</td>
<td>1933</td>
</tr>
<tr>
<td>The Vagabond</td>
<td>Feb. 18</td>
<td>1933</td>
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### CHARLIE CHAPLIN SERIES (Re-Issue)

<table>
<thead>
<tr>
<th>Title</th>
<th>Ret. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Eau Street</strong></td>
<td>Sept. 30</td>
<td>1933</td>
</tr>
<tr>
<td><strong>The Flowers Run</strong></td>
<td>Dec. 17</td>
<td>1933</td>
</tr>
<tr>
<td><strong>The Parkway</strong></td>
<td>Mar. 17</td>
<td>1933</td>
</tr>
<tr>
<td><strong>The Vagabond</strong></td>
<td>Feb. 18</td>
<td>1933</td>
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### CLARK & MULLCUGHLASS SERIES

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td><strong>Droopy and Thelma</strong></td>
<td>May 21</td>
<td>1933-17</td>
</tr>
<tr>
<td><strong>Home Front</strong></td>
<td>Mar. 25</td>
<td>1935-17</td>
</tr>
<tr>
<td><strong>Hillbilly Millionaire Cat.</strong></td>
<td>Oct. 21</td>
<td>1921</td>
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### LEXURY SWEET COMEDIES

<table>
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<tr>
<th>Title</th>
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<tbody>
<tr>
<td><strong>Firehouse Number One</strong></td>
<td>Oct. 21</td>
<td>1933</td>
</tr>
<tr>
<td><strong>Reefer Madness</strong></td>
<td>Nov. 16</td>
<td>1929</td>
</tr>
<tr>
<td><strong>Shakespeare W/TV Eyes</strong></td>
<td>June 18</td>
<td>1925</td>
</tr>
<tr>
<td><strong>Thirteen Days</strong></td>
<td>Mar. 19</td>
<td>1928</td>
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### MURPHY SERIES

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<tr>
<th>Title</th>
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<th>Running Time</th>
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<tbody>
<tr>
<td><strong>Shanghai Blues</strong></td>
<td>Nov. 25</td>
<td>1927</td>
</tr>
<tr>
<td><strong>MAD DOCTOR</strong></td>
<td>Jan. 25</td>
<td>1933</td>
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### MASCUGHLASS COMEDIES

<table>
<thead>
<tr>
<th>Title</th>
<th>Ret. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td><strong>Abroad in Old Kentucky</strong></td>
<td>Nov. 16</td>
<td>1926</td>
</tr>
<tr>
<td><strong>Boisterous Commotion</strong></td>
<td>Mar. 17</td>
<td>1936</td>
</tr>
<tr>
<td><strong>Let in the Limbo</strong></td>
<td>Aug. 7</td>
<td>1932</td>
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### UNITED ARTISTS

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<tr>
<th>Title</th>
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<th>Running Time</th>
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<tbody>
<tr>
<td><strong>Mickey Mouse</strong></td>
<td>Aug. 8</td>
<td>1928-18</td>
</tr>
<tr>
<td><strong>The Fat Duck</strong></td>
<td>Nov. 12</td>
<td>1928</td>
</tr>
<tr>
<td><strong>The Great Train Robbery</strong></td>
<td>Oct. 15</td>
<td>1928-18</td>
</tr>
<tr>
<td><strong>The Road to Nowhere</strong></td>
<td>Oct. 25</td>
<td>1928-18</td>
</tr>
<tr>
<td><strong>The Seven加 Days</strong></td>
<td>Sept. 20</td>
<td>1931</td>
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### PATHE NEWS

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td><strong>The Bells of St. Mary</strong></td>
<td>Oct. 26</td>
<td>1933</td>
</tr>
<tr>
<td><strong>The Churchmen</strong></td>
<td>Oct. 26</td>
<td>1933</td>
</tr>
<tr>
<td><strong>The Good Soldier</strong></td>
<td>Oct. 26</td>
<td>1933</td>
</tr>
<tr>
<td><strong>The Home of the Brave</strong></td>
<td>Oct. 26</td>
<td>1933</td>
</tr>
<tr>
<td><strong>The Lure of the Sea</strong></td>
<td>Oct. 26</td>
<td>1933</td>
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### STATE RIGHTS

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<tr>
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<th>Ret. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td><strong>Our Gang</strong></td>
<td>June</td>
<td>1933</td>
</tr>
<tr>
<td><strong>The Big Parade</strong></td>
<td>Dec. 2</td>
<td>1932</td>
</tr>
<tr>
<td><strong>The Big Fight</strong></td>
<td>Sept. 20</td>
<td>1933</td>
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### CAESAR FILMS

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<tr>
<th>Title</th>
<th>Ret. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td><strong>Vocational Training</strong></td>
<td>Feb. 20</td>
<td>1933</td>
</tr>
<tr>
<td><strong>A Pilgrimage Through Palestine</strong></td>
<td>Feb. 20</td>
<td>1933</td>
</tr>
<tr>
<td><strong>Babe Ruth</strong></td>
<td>July 25</td>
<td>1933</td>
</tr>
<tr>
<td><strong>Old New Orleans</strong></td>
<td>May 21</td>
<td>1933</td>
</tr>
<tr>
<td><strong>Flame of the South</strong></td>
<td>July 25</td>
<td>1933</td>
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### IDEAL

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<tr>
<th>Title</th>
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<th>Running Time</th>
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<tbody>
<tr>
<td><strong>The Silent Camera</strong></td>
<td>Sept. 21</td>
<td>1933</td>
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### MARY WARNER

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td><strong>Berlin: Its Sports and Recreation</strong></td>
<td>Sept. 21</td>
<td>1933</td>
</tr>
<tr>
<td><strong>Dancing with a Betrayal</strong></td>
<td>Sept. 21</td>
<td>1933</td>
</tr>
<tr>
<td><strong>The Milkman, the Gypsy, and the Broom</strong></td>
<td>Sept. 21</td>
<td>1933</td>
</tr>
<tr>
<td><strong>The Man</strong></td>
<td>Oct. 16</td>
<td>1933</td>
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<tr>
<td><strong>The Tip of the Tongue</strong></td>
<td>Oct. 16</td>
<td>1933</td>
</tr>
<tr>
<td><strong>Vokswagen Festival in the Palatinate</strong></td>
<td>Oct. 16</td>
<td>1933</td>
</tr>
<tr>
<td><strong>Young German Girl Sold-Out</strong></td>
<td>Oct. 16</td>
<td>1933</td>
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### MASCUGHLASS

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<tr>
<th>Title</th>
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<th>Running Time</th>
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</thead>
<tbody>
<tr>
<td><strong>The Technocracy</strong></td>
<td>Nov. 28</td>
<td>1933</td>
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### MASTER ART PRODUCTS

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td><strong>The Everlasting Man</strong></td>
<td>Dec. 24</td>
<td>1933</td>
</tr>
<tr>
<td><strong>The Mad Doctor</strong></td>
<td>Jan. 25</td>
<td>1933</td>
</tr>
<tr>
<td><strong>To the Middle</strong></td>
<td>Dec. 24</td>
<td>1933</td>
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### WARD PRODUCTIONS

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<thead>
<tr>
<th>Title</th>
<th>Ret. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td><strong>Your Technocracy and Mine</strong></td>
<td>Feb. 11</td>
<td>1933</td>
</tr>
</tbody>
</table>
REPAIR SERVICE

BEST GRADE REPAIR WORK. PRICES RIGHT. FREE ESTIMATES. PROMPT SERVICE. GUERCIO AND BARTHEL, 1018 South Wabash Avenue, Chicago, Ill.

PROJECTORS, TICKET MACHINES AND OTHER theatre and sound equipment requiring parts and repairs can now be given prompt attention at reasonable cost. BOX 121A, MOTION PICTURE HERALD.

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA Chairs, Sound Equipment, Moving Picture Machines, Screens, Spotlights, Stereopticons, etc. Projection Machines—New & Reconditioned. Send for catalogue H. MOVIE SUPPLY COMPANY, 844 So. Wabash Ave., Chicago.

BARGAINS RECONDITIONED ARTIC-N-AIR blowers, noiseless drives. Write for prices. SOUTH-ERN FAN CO., Box 440, Atlanta, Ga.

SACRIFICING COMPLETE RECORDING studio—Mitchell, Bell Howell Cameras; Amplifiers; Mikes; Recording Heads; Gloves, etc. BETTER EQUIPMENT, 269, MOTION PICTURE HERALD.


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SOUND TRAILERS—OUR PRICE OF $25 FT., IS a saving over 8c ft. 50c card. MISSOURI FILM LABORATORIES, 704 Baltimore, Kansas City, Mo.

PROJECTIONISTS UNIONS

THE NEW NATIONAL PROJECTIONISTS’ UNION—Independent Motion Picture Operators’ Union, National Executive Office, 3546 Vincent North, Minneapolis, Minn.

PRINTING SERVICE

EXHIBITORS CAN SAVE MONEY ON STA- tionery, window cards and advertising paper by ordering through the mail. Let us know you want. BOX 133-A, MOTION PICTURE HERALD.

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NEW & USED SCENERY DRAPE, TRACKS, etc. KINGSLEY STUDIO, Alton, Ill.

A FEW BARGAINS AT CROWN—FOREST receiver $9, $25.00 each; 15 amplifier rec. $25.00; Simplex mechanism, $135.00; Powers, $40.00. All merchandise guaranteed. Write us your needs and let us quote you. Special prices on Sanitary supplies. Write for list. CROWN MOTION PICTURE SUPPLIES CORP., 311 West 44th St., New York City.

DEBBIE CAMERA AND OTHER EQUIP- ment. Mrs. CLARENCE E. RUNEY, Palace Hotel, Cincinnati.

FILM EXCHANGES

INDEPENDENT EXCHANGES ALL OVER THE country wanted to act as local representative for independent productions handled on state right basis. State number of theatres servicing in territory together with list of producers you are now representing. BOX 135-A, MOTION PICTURE HERALD.

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 information. EQUIP-MENT EXCHANGE, c/o MOTION PICTURE HERALD, 1790 Broadway, New York City.

POSITIONS WANTED

OPERATOR—ELECTRICIAN WANTS JOB. WALTER INGALLS, Ionia, Iowa.

THEATRE POSTER ARTIST—NOW EM- ployed, thoroughly experienced in displays, cutouts, hand lettered full posters, painting likenesses. Some equipment. Go anywhere. References. BOX 276, MOTION PICTURE HERALD.

TECHNICAL BOOKS


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In Washington a young President with zeal and a belief in America is doing things. There is the cheer of constructive work and a hum of energy in the air around the White House.

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HELL BELOW ASTOR

REUNION IN VIENNA GAIETY

"MAY THE NIGHT LAST FOREVER—"

Was she to blame? Her husband forced her to go to the gay reunion party! She didn't want to make old memories... but they played vaudeville and champagne flowed...

JOHN BARRYMORE DIANA WNYARD

Already it is being talked about as the choice for the YEAR'S BEST PICTURE. The stage play that kept New York laughing with slightly embarrassing enjoyment for months! You'll want to see it over again, to catch all the situations, to enjoy each heart-rending death of its romance!

LEO AND THE BOYS GOING STRONG!

In their 4th Week at $2 on the M-G-M Gay White Way!

LOVE's most dangerous EXPERIMENT!

Was she to blame? The husband forced her to go to the gay reunion party! She didn't want to make old memories... but they played vaudeville and champagne flowed...

JOHN BARRYMORE DIANA WNYARD

It's a joy to watch her laugh and play the role of a woman in the first stage play at the Astor.
She took her HUSBAND’s ADVICE and had a ROMANCE!

You can’t trifile with emotions! She knew that her former lover would be at the gay reunion party. Her husband insisted that she go! What an evening... night... and dawn!

Reunion in Vienna

JOHN BARRYMORE DIANA WYNYARD

Enchantment awaits you on the screen. Of course it was a magnificent opportunity for M-G-M. This famed Theatre Guild romance by Robert E. Sherwood, a carnival hit for months on Broadway... a record-breaking success on the road... M-G-M has met the challenge of a great play with a great picture. Directed by Sidney Franklin. The high hilarity, the daring of its love scenes, the heart-stabbing ending of its romance will completely captivate you!

A Metro-Goldwyn-Mayer Picture

EXTRA!

As we go to press! “HELL BELOW” openings at popular prices in Boston, Baltimore, Atlanta, Harrisburg, Houston, Kansas City— and points North, East, South, West REGISTER TERRIFIC SUCCESS. Watch the headlines!

(SPEED ON TO PAGE 19)
Today Broadway will see "RED" at his rough-and-rowdy best at the Strand . . . .

CAGNEY

hugs 'em and slugs 'em all over the screen in

"PICTURE SNATCHER"

and here's how they love it, in Oklahoma City ("topping the town"—M.P.Daily)—in Los Angeles ("big business at the Hollywood, boosting gross at Downtown"—Variety)—in New Haven ("strong at the Roger Sherman"—Variety)—in Minneapolis ("quite a draw at the Lyric"—Variety)—and in Baltimore ("fine gross in sight for the Century"—Variety) . . . Which all goes to prove that the public wants Comedies for a change—and that WARNER BROS. have outsmarted the field again by bringing in 5 Big-Star Comedies Now!

With Ralph Bellamy, Alice White, Patricia Ellis. Directed by Lloyd Bacon.

WARNER BROS.
YOU’LL PLAY IT SOON... START SELLING IT NOW!

6 of these life-size, full-color cut-outs of “Gold Diggers” girls, each with special lighting attachment, are ready for immediate use. Put one or more of them in your lobby right away. Only $4.95 each. Write or wire today to Warner Bros., Advt. Department, 321 West 44th St., N.Y. C. Or order direct from American Display Co., 475 Tenth Ave., N.Y. C.
ADORABLE STARS
A new Janet Gaynor in breath-taking gowns...
Henry Garat destined to win America’s heart.

ADORABLE ROMANCE
A pert and saucy miss who completely conquers a boudoir veteran.

ADORABLE MUSIC
Catchy song hits they’re already humming...joyous with the spirit of spring.

Another HIT IN THE FOX MAY FESTIVAL

JANET GAYNOR
HENRY GARAT

in

ADORABLE

Story by Paul Frank and Billie Wilder.
Music by Werner Richard Heymann.
Directed by WILHELM DIETERLE.
MOTION PICTURE HERALD

Vol. III, No. 8
May 20, 1933

MYSTERIOUS MADNESS

Not since Cheaps went to expressing his vanity in piles of rock has the world enjoyed such a continuous and magnificent display of utter damned foolishness in such a big way as is afforded these days in that fantastic region known as Rockefeller Center, alias Radio City. If it is not one thing it is sure to be another. This week it is Señor Diego Rivera, who is first a radical, second a Mexican, third a mural decorator, held by some to be also an artist.

For reasons that are clear to no one, on provocation that does not appear and can not even be conjectured, Señor Rivera, who sings the “Internationale” in Spanish, French and English, after numerous and conspicuous art escapades and issues in various parts of the world, was retained to do a mural in the Great Hall of the RCA Building of Rockefeller Center. It is Rockefeller money, Rockefeller credit, Rockefeller management and Rockefeller administration in art, architecture and taste which create and dominate this amazing super-city within a city. It was therefore Rockefeller influence which brought this Mexican propagandist with his brushes and paint pots to write his message of a world turned upside down for the enrichment of the proletariat on the Rockefeller walls.

Wish the merry Mexican proceeded to embellish his sixty foot panel with a portrait of Lenin and other pictorial thoughts variously related. Señor Rivera and his helpers raced against time to get the job done, but Rockefeller interests stopped the work and covered the mural with black paper.

So all the week there has been a great potter in the daily press. There have been meetings in Union Square and excitement running through all the big and little groups of Reds, Finks and punks, to say nothing of party minorities merely looking for publicity.

There is a certain very old man, the old man of Pocentico Hills, who built the fortune upon which all this strange, mad city within a city is being built now. He was a hard, shrewd master executive. He kept his mouth shut for many years and became the world’s richest man. Then came Ivy Lee, righteousness and publicity. It is but an idle Maytime fancy, but one could wish that that same stern old man of Pocantico were in his prime again for a day, that he might take Rockefeller Center in hand and give appropriate orders, phrased in the appropriate words.

The world to date is somewhat less than perfect. But it is the product of hardworking, relentless, self-disciplined genius of the order which made the name of Rockefeller great among the leaders of industry. What mysterious influence now comes which can even contemplate delivery of its structures to be twenty-four sheets for the exponents of revolution and surrender of our world to the experimentalists of the school of Lenin?

THE LAST MAN

Ready approval will greet the suggestion of Dr. Alfred N. Goldsmith before the New York section of the Society of Motion Picture Engineers that the projectionists responsible for the show might well share in the credits published in theatre programs. It does seem there might properly be a line for the man who puts it on the screen, along with the attentions now given to such persons as stage managers, scene painters, shoe vendors and piano manufacturers, orchestra conductors and piccolo players in general.

The projectionist is the most entitled to the honor of program publicity mention in that the better he does his work the less the audience is conscious of his existence.

It is not to be forgotten that the projectionist is the last in a long sequence of skilled workers who get the picture off the stage in Hollywood and deliver it to the ultimate consumer. As Dr. Goldsmith has so concisely pointed out, the special skill and dexterity of the projectionist would matter little if failures and delays affect only a small number of persons, but a projectionist’s mistake or failure hits an audience of hundreds or mayhap thousands right in the eye. He is responsible for the end result, the hour of glamour and illusion for which author, actor, director, cameraman, recorder, and all the array of factors from producer to property man, have striven. The projectionist has to be good, all the time.

It is pleasant to remark that Motion Picture Herald has a very large reader circulation among projectionists, presenting to them articles from many specialties and continuing the enthralling efforts in their behalf of our esteemed Mr. F. H. Richardson, who has been at it these twenty and more years.

YE ANCIENT METHOD

Is there not just a possibility that in these days of the reconstruction of the industry something might be done about the ancient rite of the sales convention? It has been too long the custom to call a couple of hundred salesmen together to tell them a story that ultimately has to go to some twelve thousand exhibitors. But what with this and that and the Boardwalk and the crap shooting and the headaches the net result has all too often been a week converging, a week lost convalescing and a fifty-thousand-dollar item on the home office books. Like all selling, the sales convention idea was great when it was new. It isn’t now.

An unregenerate editorial writer on the Times-West Virginian of Fairmount, enjoying the technique rather than the content of “King Kong,” ventures to suggest a fairy story cycle, and then spoils everything by saying: “If any one does try it we’ll bet our shirt that he will want to change the title of ‘Little Red Riding Hood’ to ‘Her Mistake in the Woods’.”

MOTION PICTURE HERALD

Incorporating Exhibitor’s Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Metaphotography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 73-108. Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Terry Ramsey, Editor; Ernest A. Rovestad, Managing Editor; Chicago office, 407 South Dearborn street, Edwin S. Clifford, manager; Hollywood office, Pacific Center Life Building, W направлен manager, London office, 41 Redhill Drive, Edgware, London, England, W. H. Moore, managing; Berlin office, Kuhlerstrasse 3, Berlin-Halensee, Germany, Hans Titter, representative; Paris office, 1, Rue de la Coudre-des-Nioux, Paris 10, France, Pierre Austré, representative; Sydney office, 102 Sussex street, Sydney, Australia, Cliff Holt, representative; Mexico City office, James Lockhart, Apartado 240, Mexico City, Mexico, Member Audit Bureau of Circulations. All contents copyright 1933 by Quigley Publishing Company. All correspondence should be addressed to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, published annually, and the Chicagoan.
SUMMER SLACK

No fear now troubles the minds of the operators of major circuits, and hence first
run houses, that insufficient product will
make their usual summer selling difficulties
more poignant. In its place stands a growing
anticipation that the product to be of-
ered will fall short in quality, the tail-end of the season’s output, while sub-
sequent runs will reap the harvest, combat the heat with better product already
played by first runs before the warm weather sets in. Now discussed are circuit
policy changes to meet the expected sum-
mer-slipper box office grosses. . . .

HALED TO COURT

"Illegal!" is the cry with which one James
N. Cleary and one Fannie Lurie carry to
New York’s supreme court an indictment of the manner in which Fox acquired its
interest in Loew’s, there demanding, as
stockholders of the Fox Film, an account-
ing and such damages as the court’s in
grace and judgment may designate as fit-
ting and proper. Attacked in particular
is the stock transaction by which the ac-
quisition was brought about. Named as
defendants: directors of Fox Film, Fox
theatres and General Theatres Equipment, a condition in which they have found
themselves before. . . .

OPERA MADE EASY

Novel is the new use of pictures, rather
more nearly "still" than "motion," invented
by Albert E. Wier, musical editor of D.
Appleton & Company and Charles Scrib-
nner’s Sons. The device, a home projector, is
designed worthy to make usually ob-
tuse opera understandable to the common
denominator. Film and phonograph are
synchronized; as music resounds, still pic-
tures flash on a screen depicting the opera
and explanatory titles, translations, even biographies of the composers. Thus
must the screen aid in appreciation of an-
other, older art form. . . .

PROTECTION TROUBLE

Thrashed out, bootlegged for many a
long day and night was the Cleveland pro-
tection situation, until at long last was
signed an agreement between members of
the Cleveland Motion Picture Exhibitors
Association and members of the
MPPDA. But now has cropped out flaws in
the supposed complete structure: in-
ability to cope with exhibitor-victors, not
members of the association; rigidity of the
agreement which fails to provide for con-
tingencies arising since January 1, effec-
tive date. The agreement concerned
Loew’s, RKO, Warner and thus the first
run situation was thought covered. But
decentralization has taken toll, indepen-
dents are now handling some first-runs, and
the protection agreement is in trouble. . . .

THE SCREEN’S "BEST"

Prominent in the list of chapters in
newspaper Edwin C. Hill’s recent best-selling
book, "The American Scene," is that on
the motion picture. Therein are included
no less than 37 motion pictures of the
season just ending, apparently of repre-
sentative excellence, falling into the al-
ways deatable "best" classification. Among
them are Paramount’s "A Farewell to
Arms," MGM’s "Grand Hotel," War-
nier’s "I Am a Fugitive," Radio’s "A Bill
of Divorcement," the foreign "Maedchen
in Uniform." Totals: Paramount—11, MGM
—9, Warner Bros., Universal—2, Radio-3,
United Artists—1, Fox—1, Columbia—1,
Foreign—3. . . .

CONVICTION’S COURAGE

Completely having the courage of his
convictions, challenging the omnipotence
of Colorado’s State Industrial Commission,
Harry Huffman, Denver theatre operator,
last week refused its order to re-employ
union employees whom he had locked out,
on the basis of "beating the union to the
gun," believing they planned to strike.
Thirty-days notice is a commission require-
ment, ignored by exhibitor Huffman, who
claimed in turn that his employees were
week-to-week workers, that the law applies
only where public interest is involved.
Practically certain is a court test case to de-
temine the commission’s power, Mr. Huff-
man’s position. . . .

AT THE BAR

Famed, familiar to Havana-goers is
"Sloppy Joe’s" bar, but apparently are
many careful of broadcasting their pres-
ence against its glossy length. Last New
Year’s Eve, in gala celebration, were
many in Sloppy Joe’s, among them one Mrs.
Frances Spence and her husband. Un-
known to them a motion picture camera
was present, recording indelibly. When
MGM’s subject, "Cuba—Land of the
Rumba" appeared on the screen, Sloppy
Joe’s was a party. Mrs. Spence was in
Sloppy Joe’s. Seeking an injunction she
went to New York supreme court. MGM
promptly promised deletion of Mrs. Spence
in deference to her wishes. Not only did the
plaintiff claim her picture was used with
out her consent, but particularly irked
she was that the film did not show her
husband with her at the bar. . . .

CELLULOID TEACHER

To the lists last week came another
winner of the cause of motion pictures
in the classroom, this time Dr. Raymond S.
Jewett, past president of New York’s
School Boards Association, speaking be-
to multitudinous teachers in New
York convention assembled. New, however, was
Dr. Jewett’s reason for advocacy. Noting
"obviously desirable" changes which
are ignored in education, he called for films
as an economy move. . . .

MICKEY’S HOLIDAY

From Hollywood to Worcester, Mass.,
last weekend traveled Mr. Walter Disney’s
remarkable progeny, Mickey Mouse, whose
name is instantly better known the world
over than Mr. Disney’s, there to be guest of
honor at the New England city’s annual
Prosperity Festival. Mickey Mouse Mall, a
specially constructed street, ran before the
City Hall, school children, merchants,
police and unemployed rallied about a
mythical pencil line which somehow has be-
come vitally symbolic the country over
for children, young and old, Boston dailies
were enthusiastic, and United Artists,
which releases the short subject series, was
not at all perturbed. . . .

FLYING FILMERS

Flying filmers, all proud of their winged
prowess, will have their day in court on
July 5 when, as part of the 1933 National
Air Races (July 1-4) at Los Angeles, they
will take the air on Motion Picture Day,
a special addition unique in Air Races
history. Match speed races, stunts, for-
mation flying will keep spectators’ necks
craned, as Wallace Beery, Ben Lyon, Paul
Lucas, Howard Hughes and many of the
unsung who provide thrills in flying films
tast their craft, skill and nerve—for the
glory of—themselves. . . .
May 20, 1933

MOTION PICTURE HERALD

84 FEATURES WITH MUSIC AVAILABLE FOR BOOKING IN NEXT FEW MONTHS

Subjects with Songs and Music Are Aiding Box-Offices; Nearly All Firms Have Musical Features and Shorts on Schedules

Motion picture theatre owners and distributors are concertedly prying box-office dollars from the pocketbooks of the nation's picture goers with songs and music. Eighty-four features and several hundred short subjects with music, scheduled for release during the last half of this season and the beginning of next, is the means being used to accomplish this.

Practically every large company in the industry is currently participating in the veritable deluge of screen musicals, thereby creating the second important musical movement since the electrification gave voice to motion pictures some five years ago. The new trend, however, differs favorably from the first cycle in that the producers of Hollywood have found a new and better way of utilizing the musicals. Music, in virtually all instances, now has a direct bearing on the plot.

Box-office records have in recent weeks been shattered by the first group of musical motion pictures. While the majority of releases now available and scheduled for summer and fall, only contain musical interludes with some songs, about two dozen of the all-musical comedy revue type of subject have proven the most successful to date. It was the similarity of this type of musical feature in practically all releases in the musical cycle of 1929-1930, that caused the movement to end so abruptly at that time.

Feeling that there has been a decided renewal of interest on the part of the public in pictures with musical sequences, Hollywood producers have been busy for weeks signing up the best available Broadway and vaudeville stars, and most outstanding musical directors and signing talent from the opera, the stage and radio land.

Jack Warner, with "42nd Street" and Samuel Goldwyn, with Eddie Cantor's "Kid From Spain," led the others to market. The success of both proved conclusively to other studio executives all they wanted to know about bringing the lyric and musical score again into the limelight.

"42nd Street" Started Trend

The reason for this sudden spurt of interest in musicals is generally accredited to "42nd Street." Other studios, of course, protest that the Warner musical-revue is not entirely responsible for the addition of musicals on their own schedules, pointing out the fact that they had announced musicals on their respective programs before "42nd Street" was announced by the Warner interests. But the fact that musicals have become more definitely a part of this and next season's product since the appearance of "42nd Street" cannot be denied. Briefly, the musical situation currently stands as tabulated elsewhere on this page.

The number of musical reels available to exhibitors is swelled considerably by the dozens of series of short subjects containing music and song which are on the schedules of the large companies. Then, too, importations from abroad, embrace music in features to no little extent. England is currently on top of the list of foreign countries shipping prints of musical films to our shores. While Hollywood was busy with "The Kid from Spain," "42nd Street," and "Gold Diggers of 1933," England was busily producing an unusually large number of musicals. Gaumont-British Pictures, one of the kingdom's most important producers, has already completed 10 features of the musical type. Nearly all have arrived in New York.

The general opinion in the field of exhibition and at home offices in New York and studios in Hollywood is that the current musical movement stands better chances of prospering than did its predecessor of 1929-30, because the music and songs now being injected into the new features are not spotted without regard for its value to the dramatic situation involved in the sequence.

Besides the Goldwyn musical and the two Warner subjects already mentioned, distributors have scheduled the following all-musical revues: "From Arizona to Broadway" and "Movie Follies of 1933," Fox; several musicals are included in the Gaumont group; "Dancing Lady," "Peg o' My Heart," "Hollywood Party of 1933," united Jack Pearl-himself Durante features, united Brown and Henderson musical and united Ed Wynn comedy, from Metro-Goldwyn-Mayer; "Wine, Woman and Song," Monogram; "Colleen Humor," "International House," "Cloudy With Showers," and "Too

On the following page appears a record, itemized by companies, of features and shorts with music now available or in preparation for early release.

55 Features Available for Showing, 29 Others in Preparation in Hollywood; First Musical Serial Will Appear in the Fall


National Music Week, an annual event, held from May 7th to May 13th, appeared to spur the sales of feature and short subject musicals. This event was under the auspices of special broadcasts over both national networks. Exhibitors made tins.

Some independent producers are not prominently identified with the musical movement, because they feel they cannot afford the "production" that is necessary to make a successful all-musical. However, independents are releasing numerous subjects which have musical background, or musical sequences.

Radio Used for Exploitation

Approximately 2,000 individual radio hook-ups throughout the nation have "plugged" songs of pictures since March 1. All companies were taking advantage of the situation in their merchandising plans. Publishers of this type of radio spot had forecast that the exploitation of radio would rocket their earnings. Warners sold 500,000 sheets of "42nd Street" music, at 40 cents per copy, grossing $200,000. Sales of records, too, improved considerably. "42nd Street" record sales have totaled 100,000 to date, at 75 cents each, representing a gross of $75,000. The average high mark for sheet music sales is said to approximate 150,000 copies. Obviously, the Warner activities more than tripled this total, with sales more than five times greater.

Exploitation and advertising campaigns for the first group of musicals set a new pace. Home offices reacted accordingly. Warners' "42nd Street" train is the highlight of billowing to date.

Typical of the success of the movement were the "Pardon My English" and "42nd Street" at the New York Strand on Broadway, where the picture grossed $225,000 in nine weeks, playing to 450,000 admissions. The length of the run exceeded by two weeks the run of any popular priced picture. Holdovers for two, three and four weeks were common throughout the country. Universal is currently having the same experience with its "Be Mine Tonight," a musical imported from London, while Chevalier's Paramount musical, "Bedtime Story," broke records elsewhere.

Warners' home office officials were setting dates for 1,500 bookings on "Gold Diggers of 1933," even before the picture is released. Goodwell Sears and Andy Smith, Warner sales executives, said the demand for play dates is heavier than for any picture ever released by their company.

Most "Gold Diggers," play dates already set are for indefinite runs, in order to assure getting maximum amount of business from each engagement. No play dates are being allotted at present to other than "A" houses. The picture will open simultaneously on May 25th in leading centers.

Warners' Brothers deal with exhibitors on "42nd Street" and on "Gold Diggers" are for rentals totaling 50 per cent of the gross. This is said to be a record.

(Continued on page 28)
PICTURES TO BE RELEASED WITH MUSIC

Following is a complete record of all features and short subjects with music, or music and songs, which are now available to theatre owners for immediate booking, also musical pictures now in preparation for release early in the fall, on 1933-34 programs:

COLUMBIA

"So This Is Africa," starring Bert Wheeler, Robert Woolsey, released February 24, now playing. Wheeler and Woolsey sang a few songs, which they have written themselves. The picture is a "Lamb's Gambols," on the current schedule, which brought to the screen many star stages, were musical from the start. The "Sunrise," starring Genevieves, will have a large number of melodies. The various cartoons, including animated "Scrappy," "Krazy Kats," and "Silly Symphonies," are now in production. The release, "Mickey Mouse" releases, perform much of the hilarious antics to music, "Travelogues," "Curiosities," and "Screen Snapshots" include songs and orchestrations among their subjects.

EDUCATIONAL-WORLD WIDE

There are no musical features scheduled; all such activities are concentrated in short subjects and current series releases:

"SPIRIT OF THE CAMPUS," six one-reelers, featuring Reinahd Weerennath and his glee club in some of the college highlights. The final two subjects will be marketed in May and June.

"Terry Toons," containing music throughout songs and orchestrations. Twenty-six one-reel cartoons of the Terry-Toon group will be released every two weeks. Many are based on well known operettas. Producers Paul Terry and Frank Mosher have within recent months expanded the use of music to conform with the trend.

The company plans a heavy musical short subject schedule in 1933-34. There will be at least 38 one and two-reel subjects of musicals and dance, within scheduled, in which music will be highlighted, including:

"Terry Toons," 26 one-reel subjects, following the style of the current group, with a maximum amount of singing and musical orchestrations, using voices of well-known singers.

Screen Adaptations of Musical Comedies, a new group of six two-reelers, based on stage productions, such as "Irene," "Chocolate Soldier." Subjects will feature the original version, with songs and dances featured.

Dramatizations of Popular Songs, also in two-reel length. Six subjects in the series, each dramatizing a popular song.

FOX FILM


"After the Ball," made in London by Gaumont, with musical interludes, released March 17 and now showing. Featured are Basil Rathbone and Brian Aherne.


"From Arizona to Broadway," now in preparation for late current season's release. The only picture to date in which the Fox group which has stage background. Songs and musical interludes, starring James Dunn and Joan Bennett, with Sammy Cohen and Herbert Mundin. Director, James Tingley. Supervised, Sol Wurtzel.


"Zoo in Utopia," a Lasky-Fox production, released April 28, now showing. While not a musical picture in the strictest sense, the Fox scriptwriters are betting on a musical, running through 80 per cent of the action. The music sometimes extends to the most important dialogue sequences. In such cases it was muted and delicate, having been used for emphasis only. Mr. Lasky's first as an independent producer. Musical director, Louis De Francisco. Featuring Loretta Young and Gene Raymond.

While Fox's 1932-33 musical productions—except "From Arizona to Broadway"—are not of the same quality musically or otherwise, the company took advantage of the trend toward musicals by launching "Adorable" last week with a nationwide campaign stressing the musical factor. Branch managers and salesmen in the field were enlisted in the exploitation activities to make the public "Adorable" tune-consumers. The picture will be released in local radio broadcasts and the company followed through with numerous similar tieups. Broadcasting orchestras. Similar activities for others.

Sam Fox, of Fox's music publishing subsidiary, ordered the following staff members to work entirely in the field on songs and the picture: Bill Jacobs, east and midwest; "Hi" Polson, Pittsburgh, Cleveland, Cincinnati, Buffalo; Leonard Greenberger, Philadelphia, Baltimore, Washington; Tony Garcia, Pacific Coast; Frank Palma, Jr., Chicago, Detroit, St. Louis, Minneapolis, Omaha, Kansas City.

Numerically, Fox leads the field in musicals. Besides eight for the current season, already mentioned, the company has in preparation four which with to start off 1933-34. At least one will be an annual revue. Next season's group already includes:


"De Folies of 1933" will probably be the title of an all-musical revue. In preparation.


"My Weakness," with songs and musical interludes. Music and lyrics by Richard Whiting and Leo Robin. Produced, Budly De Sylvia, from an original written by Mr. De Sylvia. Directed by Ray Enright. Starring Lilian Harvey. Mr. Sylvia, who has somewhat of a reputation as a musical producer and song writer, was given a contract last month by Fox. This picture will be his first. Supporting Miss Harvey will be Sid Silvers.

Fox's only short subject releases, the "Magic Caravan," and "Two Weeks," will contain scoring and background music in keeping with the locale of the subjects, which are principally foreign. In 1933-34, the company is expected to again release 52 of these reels.

FREULER FILM

"Kiss of Araby," release, has musical numbers, to be released this week. "Mr. Smith Tonight," released.

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GAUMONT-BRITISH


"King of the Katz," musical interludes, current release. Prints arrived from London last week.


"Marry Me," current release, musical sequences. Featuring Harry Green, Rene Mulder, George Robey, Billy Caryl.


"Waltz Time," with musical interludes, partly this week. Also scheduled for release during the current season are two semi-musicals, starring Lilian Harvey, who has since arrived in Hollywood to work for Fox.

The Gaumont-British group of pictures in which musical interludes and some songs are included, were made in London. The group is being exported to this country for possible distribution through large distributors. After the Ball will be released during the season. The company will distribute the remaining group in this country, including those pictures mentioned above. The exhibition deals with national companies are not consummated.

GOLDSCHMIDT PRODUCTIONS (Manny)


"Getting Gertie's Garter," partially musical; released currently.


"Night Like This," current release, musical. Features Jack Buchanan and Victoria Skye.

"Say It With Music," musical, released currently. Produced by B.P.

Several English-made feature pictures will be released by the recently-formed corporation (Continued on page 41)
Theatres Make Further Progress In Campaign For Lower Ad Rates

Publishers Show Disposition to Adjust Charges When Consistently Approached; Commercial Scale Extended

Progress toward more equitable newspaper rates for motion picture advertising is being reported from various cities through- out the country. The growing protest of theatre men against paying high premium rates, as compared to commercial rates, is finding some response from the publishers. In many key cities and smaller towns newspapers, realizing the numerous difficulties besetting the theatre man, independent and circuit alike, have cut the concessionaire rates. But commonly publishers still balk at lowering rates for theatre ads.

Recently, newspapers in Memphis have taken an interesting stand in the amusement rate situation. The publishers of the Mem phis Commercial Appeal, evening and Sunday, announced themselves as being "fed up" with the constant wrangle over publicity space and accepted the suggestion that the theatres go on a commercial rate basis, whereby the rates remaining content with any publicity the newspapers choose to give them. It was agreed to continue a daily "movie gossip column," reviews and Sunday layouts, and the Appeal rates decreased from $4.40 to $2 per inch in the daily papers and from $3 to $2.40 on Sundays. A few days later the Scripps-Howard Press-Scribner told the theatres that its rates would remain unchanged for the average weekly space now being used, but that if extra space were used it would be charged on a graduating scale, depending upon the amount of space. This extra space scales down to $1.40 per inch as compared with $2.13 to $2.50 previously charged. In other words, the lower rate is to encourage extra space and the extra space needed to get the lower rates is within easy range of the theatres—100 to 500 inches per year.

Commercial Rate In Yonkers

In Yonkers, N. Y., theatres have been advertising on commercial rates and, after several months' trial, the experiment is reported to be satisfactory. It has given the theatres more space in which to merchandise their products and more space to the newspapers. In Richmond, Va., the News-Leader has granted theatres a 10 per cent reduction—from $2.52 to $1.89 per inch.

In Washington, where amusement rates are said to be way out of line with circulation value, the Post has reduced rates approximately 20 per cent. The Washington Star is allowing a 5 per cent discount.

The New Orleans Item, following previous rate reductions, has cut its 9-cent-a-line daily to 8 cents.

The Repository, the only newspaper in Canton, Ohio, has allowed a 10 per cent rate readjustment.

In Chicago, while the morning and evening Tennesseean is offering rate inducements on contract, bringing the rate down from the present $1.85 per inch to $1.55.

In Chicago, some adjustments have been made. The morning papers, namely the Tribune and the Herald-Examiner, have established a line or time discount which extra for the advertising space. The afternoon papers have cut their rates from 10 to 20 per cent, depending upon the space or number of insertions used. The evening papers, however, have made no readjustments. Chicago papers, generally, are said to regard the advertising men as the only men to whom news that they feel the public is considerably interested in the people and happenings of the theatre world.

The Los Angeles Daily News, however, has taken a different viewpoint. The operators of the Low's theatre circuit, have long been an ardent advocate of the "lower rate and less stress on publicity" idea. It is his contention that if the theatre man go to the publishers with but one thought in mind—that of obtaining a low rate, even a commercial rate if possible—he will ultimately get what he is after.

"Unfortunately, the theatre man so far has not been able to divorce his discussions of advertising rates and publicity," Mr. Doob says, "and in many instances, newspapers, after being approached by theatres for revisions have countered by giving extra publicity space, starting new movie pages or columns.

Present Rates Unjustified

Charles Skouras, trustee for Fox West Coast theatres, says that there never was and probably never will be any justification for the excessive rates charged motion picture theatres by the newspapers.

"As far as we know, the high rate is a throw-back to the early days of the motion picture theatre, when the owners had no credit standing and when theatre advertising was more or less of a nuisance to the newspaper. We did not particularly want the business and they felt the credit risk was no good and for that reason they put a premium on the space.

"In later years, having once established a precedent, they have attempted to justify the rate because of free publicity which, as everyone knows, is ridiculous. Every real newspaper refuses to print the publicity unless it has, in its editorial columns, public interest and news value.

"Many, many times we have told the newspapers to forget publicity and give us an opportunity to buy space on the same terms we pay the newspapers for running advertisements. Mr. Skouras declares. "If a theatre circuit can earn a rate comparable to that of a department store by entering into a big lineagc contract, is there any just reason in the world why they should not be permitted to do so?"

Robert Gillham, director of advertising and publicity for Paramount, said this week that generally speaking the advertising rate situation in the various sections of the country is perfectly satisfactory.

"There are only two places that I know of, New York and Los Angeles, where rates are drastically unfair," he said. "Rates in Los Angeles are way out of proportion to those of the commercial advertiser, and in New York the Times and Herald-Tribune are the worst offenders."

William Goldman, general manager of Higher Price for Amusement Space Declared Based on Old Ideas of Show Business; Leaders Now See Encouragement

Warner Bros.' Philadelphia theatres, comes to the fore with very definite and specific facts and opinions regarding this situation. "I see no valid reason," he says, "why the daily newspapers should continue to discriminate, those newspapers, especially the motion picture theatres, by charging a higher rate for advertising space than they do other industries and commercial enterprises.

"Today the newspapers are—and have been for a long time—maintaining special editors and staffs to handle so-called publicity material, not, by a long shot, to publish it because of the higher space charge they would probably make, but as part of any agreement or contract existing between the exhibitor and the newspaper based on such rate, but for the one good reason that was once looked upon as public service, has become the very best of news features, which have tremendous circulation value, are demanded by readers."

Motion picture theatres, as an advertising classification, were the last to cut advertising budgets, but they were ultimately forced to do so by the depression. Their big space advertisements did not bring in the business expected and their budgets climbed to 20 or even 30 per cent of their gross business. Therefore, because of the unwillingness of the newspapers in the majority of cases to cooperate, the theatre man has been forced to cut his lineage. Competing theatres fell into line and the unit of space soon became 25 to 50 per cent smaller.

Old Viewpoint Governs

An example of what encouragement will do is found in the advertising policy of one of the large companies. Because its national picture advertising receives a national commercial rate in the majority of newspapers, those papers get large campaigns running into thousands of lines on most of the company's pictures. This advertising is over and above the theatre budgets and would never be placed if the national commercial rate did not make it possible.

Publishers, entirely naturally, fight desperately against any downward revision of rates. They are, paradoxically, governed by the very enterprise, not by the advertisers, but by other advertisers. Because they were able to levy 50 to 100 per cent, or more, excess rates on theatres in more prosperous days they feel the tradition should continue. They feel that if they must reduce rates to merchants and others, a reduction in the same proportion is sufficient for the theatres. But such reductions nearly always leave the theatres still paying a much higher rate than other advertisers.

Nevertheless, the fact that definite concessions are being made to the theatre man at last, is cause for encouragement on his part, industry leaders believe.
BUSINESS AIDED BY ROOSEVELT BILLS; SIROVICH MEASURE HAS A SUCCESSOR

Further Increases Reported in Industrial Activities; Balance of Roosevelt Program Due Soon in Congress

by FRANCIS L. BURT
Washington Correspondent

With further gains in commercial activity registered during the past week, following the progress of President Roosevelt's program, business and industry now are awaiting the submission to Congress of the President's detailed plans for industrial restoration and tariff amendment, probably the last major proposals to be presented before adjournment of the special session next month.

President Roosevelt Wednesday asked Congress for legislation to permit the launching of a $3,500,000,000 public works program and at the same time allow industry under government supervision to enter into agreements designed to prevent unfair competition and disastrous over-production. The president reported in a special message that at least $220,000,000 of additional revenue would be needed to undertake the program. Through enactment of the public works plan-industry partnership bill, the president told Congress he hoped "to order in without re-employment, to shorten the working week, to pay a decent wage for the shorter week and to prevent unfair competition and disastrous over-production."

To the film industry, the industrial restoration bill, with which will be linked the Administration's public works program, is of outstanding importance, because of the possible aid to theatre business. However, the threat of new taxes which it carries to raise revenue of some $220,000,000 a year to service bond issues to finance the various public works which are to be undertaken, may bring additional amusement levies.

Congress To Determine Method

Determination of the actual manner in which the money is to be raised will be left to Congress, where it is believed only a general manufacturers' sales tax will provide the necessary funds. The tax, if adopted, will be known as a "re-employment tax"; it will be slightly in excess of one per cent, with no exemptions, it is indicated, and in the case of the motion picture industry to be applied to leases and sales as was done in the war revenue measures 15 years ago.

On the other hand, institution of the $3,500,000,000 public works program now proposed, should have a definite and large increase in employment and increased currency circulation, with the theatres in all sections of the country sharing in the increase in business.

The tariff legislation which the President soon will outline also has a definite importance to the industry, because of the importance of the foreign trade in motion picture films. The tariff truce proposed by President Roosevelt, to continue until after the world economic conference which opens next month, protects only against further establishment of barriers to trade with other countries. Definite agreements, proposed by the President to be negotiated on a "give-and-take" basis, will be necessary before any of the present handicaps to export trade can be removed.

With the signing by the President of the farm-relief bill last week, the way was opened for a currency expansion of more than $8,200,000,000 under powers granted the President which, however, he has assured the country will be used only sparingly.

The measure authorizes the President to increase the Federal reserve credit by $3,000,000,000, to issue another $3,000,000,000, and, with which to meet maturing Government obligations, this currency to be retired over a period of 25 years at the rate of four per cent a year; to reduce the gold content of the dollar by as much as 50 per cent, and then accept from foreign governments in payments on their war debts up to $200,000,000 in silver at a maximum price of 50 cents an ounce, against which currency may be issued.

Bank Reopenings Release Money

The effect of inflationary activities upon the box office will depend, of course, upon the extent of expansion. In any event, the increased confidence derived from increased currency circulation will be, for some time to come, at least, a beneficial factor.

Congress is now seeking to amend the railroad control bill to save the jobs of 100,000 men said to be threatened by the economies proposed—an important matter to industries in railroad communities.

Meanwhile the reopening of banks continues, with its attendant release of money tied up by institutions undergoing rehabilitation.

It will be seen from the foregoing that the major desire of the Administration is to speed up currency circulation. The quicker a dollar travels, the greater the prosperity. Further definite evidence of an upturn in business was forthcoming from American industry at large. Improvement, with gains in wages and advancing prices for commodities, is revealed in news dispatches from various sections of the country.

Meanwhile, there were two new developments in the industry's own legislative situation at Washington. Investigation of the motion picture business by the Department of Commerce was brought in line of the Congressional investigation desired by Representative Sirovich of New York.

Sirovich Measure Defeated

Defeating, by the overwhelming vote of 227 to 115, a special rule providing for immediate consideration of the Sirovich resolution, the House of Representatives, usually agreeable to any sort of investigation, on May 12 gave notice that under the new Administration it will no longer sponsor so-called "fishing" expeditions into industry and was informed almost immediately thereafter by Representative Patman of Texas that he will sponsor a measure calling upon the Attorney General to study conditions in the financial phase of the film industry.

Ridicule and satire killed the attempt to join the Sirovich measure through the House vaudeville bill, with the expressed opposition coming from members of Representative Sirovich's own Democratic party.

Deriding the Sirovich resolution as enabling the proposed committee to carry its investigations "over the world, and employ 'as many high-priced New York lawyers as it saw fit," Representative Blanton of Texas, expressed approval of attempts to break up "monopolies" but declared the resolution would not do it.

The Actors' Equity Union and the Federation of Labor were asserted by Representative Conney of Massachusetts to be in favor of the probe.

Following defeat of the rule, Representative Patman explained that he voted against it because such an investigation would be too slow, and announced that he would seek to have the inquiry conducted by the Department of Justice.

Vaudeville for Roxy Discussed; House May Close

Reports that the RKO Roxy is planning 12-week vaudeville shows, with pictures, to take the place of stage and unit shows which have held that stage since three weeks after the theatre's opening early in January, were declared premature on Wednesday by Harold B. Franklin, president of the RKO theatre circuit.

"There is nothing definite as yet concerning regular vaudeville acts," said Mr. Franklin. "The matter is still being discussed. I cannot imagine how such a rumor got out."

Meanwhile, it was learned that the RKO Roxy was planning to close for an indefinite period because a sufficient number of good acts could not be banded together. Mr. Franklin denied this vigorously. However, reports persisted that the theatre would close in a few days, probably on May 25.

The Radio City Music Hall opened late in December, with the RKO Roxy's premiere about five days later. Within a week, the Music Hall abandoned its policy of "glorified" stage shows and decided to embrace the motion picture, with a less "glorified" stage presentation. A few days later, the RKO Roxy announced that it would close, "due to unforeseen circumstances." The theatre remained open, however, and has since that time.

Next week's feature picture at the RKO Roxy is called "Hold Me Tight."
BUBBLING OVER. (Below) A graceful tribute to instantaneous photography contributed by Jean Parker, who is as buoyant in MGM’s "Made on Broadway."

GOOD AT BRIDGE TOO! Members of the bridge team of the AMPA officially acknowledged winners over the Motion Picture Club in New York. Shown accepting the cup from Mrs. Chico Marx is Monroe Greenthal. Other members of the team are Hank Linet, Wally Allen, Joe Fleisler, Halsey Raines, Milt Beecher, Kay Kamen.

SOCIAL CONFERENCE. (Below) Principals in a new Lasky-Fox production as they turned business into pleasure far from the madding studio. The picture is "The Power and the Glory," and they are Jesse L. Lasky, producer; Spencer Tracy and Colleen Moore, players; and William K. Howard, director; while the place is Miss Moore’s Bel-Air estate.

BACK IN FOLD. Robert C. Bruce, who has signed to produce a series entitled "As a Dog Thinks" for Educational, whose first release was a Bruce production.
WISHING BON VOYAGE. As Frank Lloyd entertained for Diana Wynyard at Fox Movietone City prior to the British actress' departure on a visit to England. Lloyd directed "Cavalcade," to play the lead in which Miss Wynyard came to America. Other guests shown are: Reginald Berkeley, Mrs. H. M. Harwood, Edwin Burke, H. M. Harwood, Sonya Levien, Miss Harwood, Winfield Sheehan (Fox production chief), Clive Brook, Una O'Connor, John Balderston and George Hadden.

IN NEW SHOCKER. (Below) Boris Karloff as he returned with Mrs. Karloff from Europe the other day to make "The Invisible Man" for Universal.

RE-SIGNED. Betty Furness, whom RKO Radio has given a new contract following completion of her role in "Emergency Call." Her first assignment under the new agreement is "The Death Watch," mystery drama.

DISTINGUISHED. A new portrait of Louise Closser Hale, MGM character actress whose career is one of the screen's most notable. Her latest role is in "The Barbarian," starring Ramon Novarro.

IN GERMAN PRODUCTION. (Left) Three principals of "Morgenrot" (Dawn), independent film which had its American premiere at the Little Carnegie Playhouse in New York this week. They are Adele Sandrock, Else Knott and Camilla Spira.
WILL BE SPLENDID ENTERTAINMENT

Says Benjamin De Casseres of Play, "Both Your Houses"; Also Evaluates Other Stage Efforts

by BENJAMIN DE CASSERES

BOTH YOUR HOUSES

The Theatre Guild's play, "Both Your Houses," by Maxwell Anderson, is of the class of "The Washington Merry-Go-Round" and "Gabriel Over the White House." To my way of thinking, it is better than either. For picture purposes it is not as tricky as its two predecessors. It rises deeper, and lesser Congress to hell's gate.

It is all laid in the committee room of the Committee on Appropriations. We see how our godly representatives bullock a $40,000,000 appropriation for a Western dam to $400,000,000. There is much mouth-wrangling between the Congressmen who want their cut and the representatives of the President, who wants the bill cut to$200,000,000.

Things get hot when a rookie Congressman from Colorado, a young fellow who actually believes in Honesty and Serving the Public, forms a bloc to bust up the steal. But his own election has got a chunk of mud on the 'scotchman.

Alan McLean, the young Galahad, is in love with the daughter of the chairman of the committee. The latter is a banker in his home town and his bank is in some dirty business.

Mazuma wins.

That's the dramatic layout. The dialogue is cut-throat English. The whole game at Washington is laid bare—its cynicism and its whittleshell.

The humor is stuck in the mouth of Sol Fitzmaurice, about as likable and as frank a scoundrel as ever got into Congress. His philosophy is Thievry in a workable form of government.

If "Both Your Houses" were just propaganda it would be of no value as a picture; but it will make, I believe, splendid entertainment, for what is more entertaining than razzing our Congress? And this play is good razz.

Picture value, 75 per cent.

A SATURDAY NIGHT

In "A Saturday Night," Owen Davis, the hero of a thousand and one plays, has written a refreshingly normal, sane and quite every-day comedy of domestic life.

Mr. Davis has taken a middle-class New York family and dug pretty keenly down to the substratum of their big and little troubles.

Nothing Ilseinish or Strindbergian comes out of the concoction—which is a relief—but what does remain after three acts is much laughter and a feeling that among all the Broadway dramatic truck here is one honest job done by a man who knows the play game.

The action of this play takes place between 7:30 and 11:30 P.M. Of the Langdon household—father, mother, a young daughter of seventeen, a boy and two servants—Jim and Marguerite Langdon are going to celebrate Marguerite's birthday by going to George White's "Scandals." Sally and Ted, the children, are ordered to stay home. The children are rebellious. Sally insists on going out. Ted wants to go to his school-class basketball game. All parents will recognize these ructions.

Other things begin to happen to ruin this Saturday night. Jim Langdon finds that the business post he expected in Paris has gone to another. He gives up the "Scandals" and goes out to forget his troubles. Sally returns home loaded, having been at a speak-easy with a rich roter. Ted comes home with a sprained ankle. The servants quarrel and Mrs. Langdon is compelled to fire them.

And, to cap the climax, an old flame of Marguerite Langdon's arrives at the top of her troubles, makes love to her and asks her to decamp. This happens in the best middle-class screen families, too.

So you can see what a fine Saturday night it is for Marguerite Langdon. Peggy Wood as the mother, and the woman besieged by a lover moves through all her difficulties admirably. Here is an intensely human and always recognizable being. She has no great love for her Babbitty husband, played excellently by Hugh O'Connell, and yet when the great temptation comes she hangs the gal and her children. It's mother stuff with a good new kick in it.

There is a scene between the wife, the husband and the lover that reminds me of the famous wife-auction scene in "Candida." This is a good picture high-spot, and somewhat original for the films.

Picture value, 70 per cent.

THE PARTY'S OVER

Still pickin' on the Family.

For picture purposes "The Party's Over" is stronger stuff than "Three-Cornered Moon." It is by Daniel Kusell. It made an instantaneous hit because of its laughable lines, its good dialogue, and because, it being another domestic set-up, it is recognizable by every one who is pestered with a family.

It's the Blakely family. Bruce, the eldest son, a successful Wall street operator, has a parasitic gang hanging on to his pocket. Old man Blakely is a house-louse known as a "retired gentleman." Mother Blakely is mainly concerned with the doings of the D. A. R., of which she is high-mucky-mucks.

A brother, Clay, is at Yale; but Bruce orders him back to the family ranch because he's nuts over a waitress and drinks something more than 3.2. This waitress is going to produce another voter.

A sister is haywire over a prospective radio crooner (played grandly by Ross Alexander, whom the pictures ought to grab).

Bruce himself has decided to win one Patricia Henly as soon as she has got her Paris divorce. The family is agin it. They'll lose their pickings.

This is the stuff the family's all in when pop goes the weasel—in other words, Wall street blows the whistle. Bruce Blakely is cast with panic in his eyes.

The family, including the prospective crooner and the waitress, are having a nice card and booze party when Bruce tells them the party's over—all parties—for he has lost his pants. He exits with the wealthy divorcée, leaving the family to paddle their own rumboats.

There is a chance for some swell character work when this is done on the celluloid, as it will be.

Picture value, 70 per cent.

FORSAKING ALL OTHERS

Tallulah Bankhead's dominant note is waggery. She has a humor that is all her own. I imagine that, dynamic, flexible and versatile as she is, she needs little directing. She is à la mode. She can also be old-fashioned and put on a good cry. She can even turn a handspring, which she does very deftly in her new comedy, "Forsaking All Others," a gaily, satiric piece in three acts, by Edward W. Roberts and Frank Morgan Cavett.

This play was made to fit all the Tallulahian pranks, moods and sex skirmishes.

There are several highly original and smartly amusing situations in "Forsaking All Others"—and it will make a hit on the smartly-sexy trade.

When Mary Clay (the only Tallulah) turns up with her outfit at the altar to take a husband until death or divorce or separation allowance doth part them, she finds that the bridegroom has decamped to marry an old one of the indiscretions of his past.

He regrets what he has done quicker than you can shake a stick at a near-beer salesman. He gets a divorce in Mexico, the land of the bull, and in the last act tries to regain his Mary. But Mary turns the tables—a whole speaking cassy full of tables.

Everything that my grandma used to consider serious and grave is spoofed in this play. The dialogue runs away from the theme like a ball from a kitten. Sometimes this smarty-smarty stuff gets tiresome. We are all so blase on epigrams and wisecracks that the ultra-ultra characters in this play overdo the verbal jazz on our brain-panns. But it's good picture dialogue.

This is going to make swell stuff for the smarty-sexy trade.

Picture value, 80 per cent.
Leaders Rallying to Correct Omission Before Budget Is Law; No Major Concession Is Seen; Small Houses in Danger

by BERNARD CHARMAN
of London Correspondent Staff

The annual fatal hour of the true-born Briton—Budget Day—has come and gone, leaving behind it a trail of disappointment and hope deferred. It was hoped that the national budget of 1933 would mark a turning point in the fortunes of the motion picture business on this side, with some relief from the burden of entertainments tax which has been crushing many of the smaller theatres out of existence.

After a year or last year, when the Cinematograph Exhibitors' Association did not wake up to the situation until it was too late to press for any revision, a big campaign was planned and put into action this year, embracing the preparation of a series of propaganda trailers, circulation of petition blanks, a show of theatre returns showing the effect of the tax on b.o. takings, and interviews of members of Parliament. The CEA did, in fact, get going in real fighting spirit — and it was anticipated that the Chancellor of Exchequer would show respect for its demands, if not by some major concession, at least by easing the strain on the cheaper seats.

Ignored in Budget Statement

But what did he do? He gave the trade the snub directly by ignoring it completely in his budget statement.

To the better credit of the CEA it must be said that, although bitterly disappointed by this callous treatment, its leaders have not given way, but quickly arranged a get-together in order to beat out a line of policy to pursue before the budget and beyond. Under the constitution of the United Kingdom, the Chancellor's statement must be debated in the House of Commons before it can be ratified, and the trade feels that this gives them an opportunity to repair the omission. Amendments have been even been tabled to the Finance Bill (the measure authorizing the Budget) to effect a reduction in the tax.

That these measures are more than a forlorn hope is shown in the fact that many members of Parliament have guaranteed their sympathy for the trade's attitude and have promised to use their whole influence to correct their colleagues and consequently obtain some mitigation of the burden. Measures to obtain the desired result have actually been taken by groups of politicians independent of the action of the CEA.

Hope for Smaller Houses

It is not anticipated for a moment that any major concession will be forthcoming—the national need for revenue is too pressing—but it is felt that the weight of opinion may influence the Chancellor to give way in respect of tax on cheaper admissions. When admissions of three pence are taxed one penny the position of small halls in poor districts is desperate.

The big fellows in the West End of London or in the center of the important industrial centers of Great Britain can stand the strain, their higher admissions being their safeguard, but the family houses in the industrial regions are facing the future in fear and trembling. The weight of unemployment falls heavily on these areas, and to families whose weekly income can be reckoned in shillings the difference between paying threepence or fourpence for a visit to the movies is often the deciding factor between attendance or staying away.

If the Evanses' reduction in the 1933 Budget, not the breaking point, but a rallying point. The true spirit of the British exhibitor stands revealed, and as long as he continues to live in that spirit there is hope for him.

Exhibitors on Warpath

Exhibitors at Manchester are on the war-path against a local showman who has cut his admission during a certain part of the day to twopence. Price cutting has been rampant in Britain since long enough, but its incidence on the biggest industrial center in the land is a danger signal that the trade cannot ignore.

The evils of the system are naturally not peculiar to the film business, and its ethics are the same in every industry. Under the dictum of the supermarket section of the grocery store or the drug store is not allowed to sell branded goods at less than a fixed price; the film distributor is equally selling a branded article, so surely his is the right to dictate to the retailer—the exhibitor—what the minimum price he shall ask from the public?

If the CEA has sufficient strength it can take the initiative and demand of the retailer that he shall not offer his product to the cut-price market.

Past troubles of the British film business have been due mainly to the failure of both sides of the industry to get together for their common good. On the other hand, they have shown their ability to do so in matters of mutual importance (the tax campaign was a case in point). Maybe they'll see the necessity of doing so now.

Crude Pictures

An exhibitor got up at a meeting the other day and said the public was clamoring for more crude pictures. The sophisticated subject, with its racy suggestiveness and smart dialogue, was not the meat for the average audience, but nevertheless several of the major studios have been lately concentrating on product of this type.

It's an old, old story, and this instance only goes to show that fans the world over are brothers and sisters under the skin. Give 'em something with plenty of action, lots of love interest, and as long as they don't have to think they're happy.

A showman friend told me recently that...
FIFTY American dollars will buy the former Kaiser Wilhelm's motor car. The beard of Zepp Hardon, the Hohenzollers had it built especially for $8,000, but has not much use for it. John Kitcher, the owner, has it stored in a small London garage, and wants to sell it because he can save the British tax of $152 a year. Besides, a gallon of gas only drives it seven miles. It's new, it has silk tapestry, rich upholstery, embossed imperial arms, concealed luncheon table and cocktail cabinet. Just the thing for someone in Hollywood.

RKO Radio's yearly purchasing report indicates that, during 1932-33, the studio used for screen purposes "thousands of bottles of various fancy liquors—dealcoholized, of course." Of course.

Canadian's censor's shudder at an udder. They have banned an American picture because it portrays—not blush—a cow's udder. Every adult knows, of course, that there are two kinds of milk: canned milk and the udder kind. But that children should gaze upon nature's milk instinctively and properly study the working of the udders, is—you just can't imagine, dear of Queen Victoria doing such a thing.

According to Arthur Aylesworth, who broadcasts over Merlin Aylesworth's NBC system, the salesman's secretary announced a man waiting in the reception room to interview him. "He wants you to tell him the secret of your success," explained the secretary, nervously coughed the financier, "what is he—a reporter or a bank examiner?"

An egg, nine inches around the ends and six inches around the middle, was laid at Oleon, N.Y. Sounds like the workings of one of those "centralized" theatre operators.

The recent illness of John Mills with pneumonia cost the Mills an insurance liability loss of $50,000. The sepias songsters, with Don Redmond's band and a revue, had to cancel seven weeks of theatre bookings at $7,000 per.

Distributors are about to start their annual high-pressure merchandising campaign. Paramount will launch the season with "Every Man for Himself."

During the panic of 1869, Jay Gould came out about $12,000,000 ahead, and at the end of the dark days of '37, John Jacobs Astor had increased his wealth some $20,000,000. So, don't worry, even though so many houses have been foreclosed lately that thousands of homing pigeons are now living at the finance companies.

John Melbury reports that Oleon and Johnson are probably the latest comedians on Broadway. They take an adding machine to bed with them to count the shee.

A composer, called into a Hollywood studio to write the lyrics for an important feature, asked if the lead was to be a soprano or a bass. He was told, "You write the music, we'll cast the picture!"

In 1930, or thereabouts, Paramount revamped the story "Touchdown" because Jack Oakie and Dick Arlen were too old to play college football stars. They appeared as coaches, instead. The other day, three years later, Paramount cast Jack and Dick as freshmen in "College Humor." That's catching them on the rebound.

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DR. SRIovich

On the morning, last Friday, when the House of Representatives overwhelmingly turned down Representative Sirovich's bill to investigate the motion picture business, Doctor Sirovich's New York Daily Mirror column, "The Truth About Foods," talked about nuts.

Mr. Sirovich will not have a free trip to Hollywood this year. Charlie Pettipaug is feeling much better already.

Colonel-conscious Governor Ruby Laffoon made brother-ek Charles Clyde Pettijohn a Kentucky general in charge of all Kentucky colonels throughout the world. What an army. "C. C." immediately tightened his prostate belt, adjusted his spurs, and, giving a rakish tilt to his old campaign sombrero, galloped off in the direction of Louisville to take command of the embattled hosts of Kentucky colonels who had assembled to do something about an impending battle among some horse flesh. Mobilization complete, General Pettijohn marched them in columns of 16 into the grandstand at Churchill Downs to witness the Derby. Lawyer Charlie is part Indian, one of the descendents of Daniel Boone, of Kentucky, and dislikes anti-film legislation.

Inflation has already set in out Hollywood way. Charlie Rogers is going to film the story of a $1,000 bill.

The Publix receivership situation is becoming a problem for stevedores. Referee Henry K. Davis had to move last week'sонт, connected with a strike at 140 Nassau Street to the noisy Times Square Headquarters of the corporation in the Paramount Building. It seems that the bankers, incidentally, proceeded to the point where the transportation uptown of a couple of dozen persons was easy compared to the job of moving the full truckloads of corporate documents and ledgers.

There's not a person outside of the family and one or two intimates who know the first name of M. A. Lightman, Mr. and Mrs. Lightman even call their young son, "M. A., Junior."

Exacting Harold B. Franklin has a "detective" sitting "out front" in the Radio City theatre at all times checking up on the dancers and their routine. If Tottie Whiffle-tree kicks slightly out of turn, down goes Tottie's canoe crime in a little black book. If there's a bulge in the line where there shouldn't be, the fact is duly noted and the names of those to blame jotted down as well. Tying the heroine to the railroad track as the old Cannonball Express comes thundering down the rails.

Colonel Hiram Stauton Brown, former RKO executive, was strolling leisurely the other day from his downtown residence. No, no, the gentleman of his estate, Codington Manor, near Chester-town, Md., when he stumbled across a meteorite, which was heavily embedded in the soil. It was of unusual weight and size, composed of fused, dark metals which give it a lustre. One might have heard Mr. Brown exclaim, "Who threw that!"

Paramount Pictures has to date maintained strange silence about its prominent participation in an upcoming picture expedition which sailed quietly last week out of salty, codfish Boston harbor, to film and exploit a little-known region of Guiana. Mr. William J. (Johnny) La Varre, Jr., 35-year-old author, economist and newspaper publisher, is now on the rolling seats sailing for the South American jungle with his brother Andre; the wives of both; Mr. Maurice Kellerman, representing Paramount; Floyd Crosby, who has been with the firm since Hariew Rodakiewicz, anthropologist, and Mr. David Pinney Putnam, young son of George Palmer Putnam, head of Paramount's story department, and step-son of Amelia Earhart. They hope to bring back film and facts.

Some years ago Mr. La Varre captained an expedition into similar country. That time, however, he will follow a detour. On the previous excursion, "Bill" accidentally came across deposits of large, luscious, alluvial diamonds. His find was his fortune. The two women in the party are young and quite attractive, Mr. La Varre had an ulterior motive in bringing them along: White women who make friends with the native women of British Guiana can accomplish more in a few hours than the men of the party can by days of bargaining with the active men.

On his return to the air, after a four months' absence, Samuel Lionel Rothafel said he wished he were in a field of flowers to receive his letters from his lady fans. The letters were, in fact, the most welcome of all his mail. He has been a regular caller at RKO's headquarters for a biography of Mr. A. H. McCausland. "We never heard of her in a big way," the publicity department, Mr. McCausland has charge of the RKO receivership situation for Irving Trust. Maybe that's the reason; they'd rather remain strangers.

While en route west from New York, gunning Will Rogers stopped off at Washington to call on sleep-head John Nance Garner, at his vice-presidential office adjacent to the senate chamber, but found the Texan taking a nap. The chamberlain said Mr. Garner could not be disturbed. "Can't he sleep in the senate?" asked Will.

Mr. Douglas Fairbanks, actor, has no illusions about Hollywood. That might explain his traveling inclinations. Arriving home the other day from his French jaunt, Doug said: "Coming back at a time like this when the place is full of intrigue, fear and discord is like getting a blast from the door of a boiler factory." Lucky Mr. Fairbanks can afford to voice his opinions without worrying about the consequences.

Paramount is right proud of their builder-uppers, Colonel Stoughan and Bud. A two-page announcement from the house office tells about the radio glorification by the comedy pair of "the man who made good at putting the little pieces of tissue paper between calling cards."
MOTION PICTURE HERALD
May 20, 1933

BRITISH FILMS GAINING FURTHER IN CANADA

18 Per Cent of Total Imports to Canada during 1932 from Britain, Comparing with 12 Per Cent of Total in 1931

by W. M. GLADISH
Toronto Correspondent

After pointing out that 18 per cent of all motion pictures imported into Canada during 1932 were of British origin, as compared with 12 per cent in 1931 and 4.5 per cent in 1930, the Financial Post, of Toronto, proceeds to discuss the "British Challenge to U. S. Film Supremacy." There is pointed criticism of the British quota law as follows:

"Passing of the Cinematograph Film Act in Great Britain in December, 1927, compelling theatre-owners in that country to show at least 20 per cent of foreign films, including British and American productions imported through the British Film Distribution Corporation, has led to a boom in the British film industry which has been one of the greatest drawbacks as far as Canada is concerned. With an assured market of 20 per cent of all productions shown in Great Britain, many small producers immediately began to produce films as cheaply as possible to fill the quota needs of theatre-owners. These 'quota films,' as they were termed, were, and are still frankly admitted to be terrible, but they fill the need of operators who use them to make up their percentages during quiet summer months or when outstanding pictures are playing at rival theatres.

"Unfortunately, a number of these quota films failed to carry their way in Canada, and their effect has had to be lived down. Canadians naturally were unable to distinguish between quota films and worthwhile British productions."

Pointing out that British talking pictures, at first, were a potential rather than an actual threat to the virtual monopoly of the United States, due to the fact that early talkers could hardly be compared with the good Hollywood productions and the many difficulties faced by the British producer in his efforts to obtain world distribution, the Financial Post says:

"With the exception of the United States itself, Canada has probably been the most difficult market to enter for many reasons. United States control of the majority of the Dominion's larger houses, a carefully nurtured feeling in the country to look to Hollywood for anything big in 'movies' and the following obtained by United States 'stars' through newspaper, fan magazine and radio publicity are probably the most obvious. Yet progress has definitely been made in the introduction of British pictures to Canadian audiences."

"Co-operating with the theatre owner, the United States film companies provide vast quantities of attractive advertising layouts, photographs, etc., which enable the owner to advertise his show successfully. This was almost entirely lacking in the case of British pictures, which are usually not available. The lack of advertising was a misfortune, even for Canadian distributors who spent their own expense in order not only to ensure successful showing of his pictures but to smooth the way for bookings."

"Add to those difficulties the fact that many Canadian exhibitors were unwilling to include British pictures in their schedules at all and the success achieved becomes the more remarkable."

"There is no doubt that, in the final instance, the only thing which will firmly establish British films in Canada is quality. A certain measure of success is probable because of associations with Canadians with the Mother Country and because of more tuneful acts, were the former is never a definite or stable item and the latter has been overcome by Hollywood through the importation of English players."

"Less than five years ago the world-wide supremacy of Hollywood productions received its first real test in Great Britain. The talking picture and Britain's chance to take a prominent place in the industry became evident. Her recent production which has not been shown in Canada prove that she is now ready to take a high place as a producer of talking pictures."

Torrence, Adolli, Actor, Director, Die in One Week

Two of the motion picture's most noted figures, Mr. G. Adolli and Ernest Torrence, passed away this week. Each a veteran in his own field, Adolli, the director, and Torrence, the actor, died within a few days of each other.

Ernest Torrence, long one of the best-known of motion picture character actors, died early Monday at the Lenox Hill Hospital, New York, after a long and critical illness.

John Adolli died while on a shooting trip in the Canadian Rockies about 100 miles north of Revelstoke. His death was due to cerebral hemorrhage.

Mr. Torrence's wife, the former Elsie Reamer Bedbrook; his son, Ernest Torrence, Jr.; a brother, David, also a well-known film actor, and Mr. Torrence's physician were at his bedside when he died. He became ill on the Empire of Britain en route from California to New York and Southampton and, upon his arrival in New York, was removed from the ship and taken to the hospital where an operation on the gall bladder was performed. Several days of serious illness followed, with the actor's strength ebbing constantly, a result of complications. Shortly after midnight Monday, Mr. Torrence lost consciousness, which he regained for a short period just before he died.

Born in Edinburgh 54 years ago, his career as singer, musician and actor had been varied. For more than a decade Ernest Torrence had played character parts in motion pictures. Among his more noted pictures were "Tol'able David," "Broken Chain," "The Covered Wagon," "Peter Pan," in which he played the notorious Captain Hook; "The Hunchback of Notre Dame," "The Prodigal Judge," "The Trail of the Lonesome Pine," "Ruggles of Red Gap," "Sherlock Holmes," and "The King of Kings." His last role, completed just before he left California for a vacation in Scotland, was that of Claudette Colbert's father in "I Cover the Waterfront," which has its New York premiere this week.

John Adolli, better known in the industry as a director of several successful pictures, had also had considerable acting experience. Born in New York and educated there and in Philadelphia, he spent 10 years on the legitimate stage. After his success as a stage director and actor, broke into pictures with the Vitagraph company, as a leading man. With Annette Kellerman, he played in "Queen of the Sea," "The Cauvel Case," "with Julia Faye's "My Brother," with Edith Taliaferro.

Mr. Adolli was also connected with D. W. Griffith in the old Biograph days on Fourteenth street, New York. Among his earlier directorial efforts were "When Happened to Father," "Little Snob," "Midnight Taxi," "Fancy Baggage," and "Evidence." Pictures which he directed recently include George Arliss in "The Millionaire," "Alexander the Great," "When Two Worlds Collide," and "A Successful Calamity." Other recent pictures are "Central Park" and "Compromised."

Mr. Adolli was stricken with a cerebral hemorrhage early last week and died on Wednesday. He was a close friend and associate of Darryl Zanuck and Lucien Hubbard, the writer. Mr. Hubbard received news of Adolli's death in a long-distance telephone conversation with Mr. Zanuck on Sunday.

Surviving him, beside his widow, are a brother, Fred Adolli of New York, and two sisters, Mrs. A. J. March of Norristown, Pa., and Mrs. B. D. Ollenais, of Germantown, Pa.

Warner Theatre Drive Points to Compact Circuit

Negotiations are under way for the acquisition of a number of theatres by Warner Bros. in the eastern and middle western sections.

With Public, RKO and Fox West Coast rapidly decentralizing their circuits, dropping houses daily in an effort to rehabilitate their corporate structure, Warner Bros. is effecting a program in direct opposition and is looking for new theatres and, at the same time, moving to make the present circuit more compact with eliminations of darkened theatres. During the past two months, approximately 25 unprofitable Warner houses have been dropped. In some situations where houses are closed, the company is retaining them in the hope of reopening when conditions are better.

Major Albert Warner, in Chicago enroute to the Coast Wednesday, said the company is not interested in an acquisition drive as a company policy.

In the program of Warner expansion, Ohio and New England are regarded as the two most advantageous sections for the future. In Ohio, Warner Bros. is negotiating for the Paramount houses in Boston and Toledo; the Opera House in Bayonne, and a theatre in Erie, Pa. In Pittsburgh, long a Warner stronghold, a deal is in progress to take over the Fulton. The Strand in Bayonne had already been added to the circuit, but will be kept closed until the summer. Other deals nearing completion are the Madison, Mansfield, Ohio, and the Sherr's Park, in Youngstown. The circuit took over the Paramount in Youngstown last week.
EASY RESTS THE HEAD THAT WEARS THIS CROWN—

The greatest salesman for Metro-Goldwyn-Mayer pictures are the nine years of our existence. At the conclusion of each year M-G-M unfailingly adorns the records with more brilliant hits, more front rank stars than any other company. It has always been so. It will always be so.
M-G-M LIGHTS THE WAY—

On Broadway, between 45th and 46th Streets, is symbolic evidence of M-G-M's faith in a rejuvenated industry. Motion picture business leaps forward as M-G-M brightens the Gay White Way with TWO $2 TOP ATTRACTIONS!

(And on the next page—)
WHAT M-G-M THINKS ABOUT THE FUTURE OF MOTION PICTURE THEATRE BUSINESS

Have you noticed what's doing at the M-G-M studios?
A few inside facts (not entirely complete and perhaps subject to changes.)
Interesting, aren't they?

DINNER AT EIGHT
Imagine! In one picture! Marie Dressler, Wallace Beery, John & Lionel Barrymore, Jean Harlow, Lee Tracy, Madge Evans, Jean Hersholt, Karen Morley, Franchot Tone, May Robson. George Cukor directs a film feast!

ESKIMO
First came M-G-M's Tahitian expedition "White Shadows in The South Seas." Then to Africa for "Trader Horn." And now, thank heaven, Director W. S. Van Dyke and company are safely back from the Arctic with "Eskimo" after months of danger-filming.

NIGHT FLIGHT
Road-show size! A brilliant BIG idea. And the cast: Clark Gable, John & Lionel Barrymore, Helen Hayes, Robert Montgomery, Myrna Loy and more! Clarence Brown directs!

WHEN LADIES MEET
Ann Harding, Robert Montgomery in Rachel Crothers' stage hit. Hollywood Reporter says: "Another M-G-M box-office wow! If it isn't the answer to showman's prayer it's too late for prayers!" Harry Beaumont directs!

HOLD YOUR MAN
Clark Gable and Jean Harlow together again by demand of the public that loved them in "Red Dust." Here's a rousing story of a smart sleek crook who escapes everything but love. Muriel Kirkland, Stuart Erwin in the cast. Sam Wood directs!

NEVER GIVE A SUCKER A BREAK
Hollywood Reporter says: "They'll turn out in droves for this one. New Tracy picture's swell." Lee Tracy, Madge Evans, Frank Morgan, Charles Butterworth. Jack Conway directs!

TUGBOAT ANNIE
Marie Dressler-Wallace Beery again! Advance Coast reports say it's got more heart-tugs, comedy, thrills than "Min and Bill." Satevepost story of the lovable, tough character Tugboat Annie. Mervyn LeRoy directs!

CAT AND THE FIDDLE
Ran a year on Broadway! Romance of a singer and artist with a background of French studio life. Grand Songs. Ramon Novarro in the leading role, perfect for him. Jeanette MacDonald too!

LADY OF THE NIGHT
Dramatically different slant on night life in a great city. Cast thus far: Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. William Wellman directs!

STRANGER'S RETURN
The age-old struggle between the old and the new on a modern farm by the author of "State Fair," Phil Stong. Cast: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin, etc. King Vidor directs!

HOLLYWOOD REVUE OF 1933

TARZAN AND HIS MATE
Johnny Weissmuller in a brilliant return to the fans who await him! Sequel to "Tarzan the Ape Man" is twice as fast and romantic. Maureen O'Sullivan again the heroine.

BEAUTY
Typical M-G-M showman-exploitation picture. Faith Baldwin's best seller, dramatizing women's eternal search for beauty and her shrewd use of it. George Fitzmaurice directs!

STRANGE RHAPSODY
Celebrated Hungarian play becomes gripping screen spectacle. Love story against the background of the assassination at Sarajevo which precipitated the World War. Nils Asther, Kay Francis, Walter Huston, etc. Directed by Richard Boleslavsky who made "Rasputin."

LA BELLE PERKINS
Like "The Champ" this gives Jackie Cooper opportunity to appear in a drama involving adult relationships, tense exciting. Background of a school, with characters real as life!

JACK PEARL (All-Star Comedy)
Something different. When we tell you that the cast, in addition to Jack Pearl and Jimmy Durante features Mickey Mouse you'll know it's different. Sam Wood directs! Title to come.

ANOTHER LANGUAGE
Helen Hayes and Robert Montgomery in the play that taught Broadway that the true, human things of life are most dramatic. Written by Rose Frank, an unknown, it became the sensation of the year!

ED Wynn COMEDY
Recognizing the importance of presenting this nationally beloved comedian in a picture worthy of his top-rank following, M-G-M assures exhibitors that the genius of its studios is dedicated to the creation of a tremendous box-office attraction. Title to come.

SOVIET
Wallace Beery, Clark Gable heroes of "Hell Divers" in another giant dramatic spectacle. M-G-M showmanship ingenuity takes from Russia's titanic struggles a theme of brilliant human values.

DANCING LADY
Joan Crawford in the silken-allure that sells box-office. Never has she had a more perfect role than in this Satevepost serial story of a dancer's rise from obscurity to fame through flaming adventures!

And More! More! More! From the ONE and ONLY!
Annual Report Shows Surplus of $72,599,478 at Close of 1932; Quarterly Interest Declared on Preferred, Common

The Eastman Kodak Company’s thirteenth annual report shows an earned net profit of $6,038,746.63 and an earned surplus at the end of the year of $72,599,478.69, of which $25,000,000 was distributed as dividends.

The corporation is the largest manufacturer and distributor of motion picture film in this country and is an important exporter of raw stock abroad.

Preferred dividends amounting to $369,942 and common dividends totaling $9,008,478.25 were declared. Dividends for the year 1932 were declared as follows: four quarterly dividends of 1/2 per cent on the preferred stock, and two quarterly dividends of $1.25 per share and two quarterly dividends of $0.75 per share on the common stock.

The report states that operating results for 1932 were considerably affected by disturbed economic conditions throughout the world, the report indicated. These conditions, although bad in 1931, were considered much worse during the past year. As a consequence, the total volume of business declined about 20 per cent. The report noted the various factors contributing to the reduced profits as price reductions, depreciated currencies in countries where compensating price increases could not practically be made, and inventory adjustments. Substantial economies, including reduction of salaries and wages, were reported to have been effected throughout the organization.

Affiliated Investments

Investments in and advances to affiliated companies, not wholly owned—the assets and earnings of which companies are not consolidated—amounted at the close of 1932 to $1,628,547.77, which includes $1,382,073.09 advances, as against $1,732,420.21 and $649,504.06 respectively, at the close of 1931.

The report states that the amount invested in land, buildings, plant and machinery at cost increased $1,101,736.75, of which $802,849.06 applied to domestic and $298,887.69 to foreign subsidiary companies. On the other hand, reserve for depreciation increased $4,772,072.70, although depreciation actually charged during the year against operations amounted in the aggregate to $5,757,626.30, the difference arising from obsolete plant charged against such reserves.

Foreign Financial Interests

The financial interests of Eastman Kodak in foreign countries are:

Fixed assets of wholly-owned foreign subsidiaries (at cost less reserve for depreciation)........... $244,174,129.11
Net current assets of the same companies (converted at closing rates of exchange) .... $2,246,624.19
Total ................................................. $246,420,753.30

These interests are distributed as follows:

<table>
<thead>
<tr>
<th>Country</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>China</td>
<td>$ 7,502,145.25</td>
</tr>
<tr>
<td>South America</td>
<td>$ 4,916,236.41</td>
</tr>
<tr>
<td>Mexico</td>
<td>$ 1,668,999.33</td>
</tr>
<tr>
<td>Europe</td>
<td>$11,113,599.71</td>
</tr>
<tr>
<td>Asia and Far East</td>
<td>$1,106,852.92</td>
</tr>
<tr>
<td>Africa</td>
<td>$ 1,668,799.01</td>
</tr>
</tbody>
</table>

A number of adjustments of contingent reserves were made during the year resulting in a net decrease of such reserves by $1,341,085.70, of which the most important are:

Extraordinary reserve for possible bad debts in addition to bad debts and reserves charged against profits........... $3,000,000
Expenses applied to plant, charged to a contingent reserve which was provided in prior years for this purpose........... $552,568.48
Reduction in value of net current assets of foreign companies at the end of the year........... $250,000
Administration expenses of prior years........... $248,621.62
Total ................................................. $1,080,200.00

Current assets of the company include cash on hand and in banks amounting to $9,118,176.74; marketable bonds and stocks totaling $11,120,122.74, and accounts and bills receivable, less reserve, of $15,821,937.42. Also inventories of raw materials, supplies, work in process and finished product at cost or market, whichever is lower, amounting to $29,476,937.42. Investments and advances come to $7,433,037.28; land, buildings, plant and machinery at cost, less reserve, for depreciation total $86,264,722.51; deferred charges to future operations of $803,282.57, making a total of current assets reaching $140,143,618.69.

Improved Product Announced

Current liabilities amount to $7,878,-565.01. At the end of the last year there were 38,800 stockholders as compared with 62,200 and 23,500 at the close of 1930 and 1931 respectively.

New and improved product development announced during 1932 includes an entirely new principle, to be applied to the Cine-Kodak Eight, a complete system for eight millimeter amateur motion picture introduced in July, which will make a foot of film go four times as far. The special 25-foot film, 16 mm, wide, is run past the lens twice, leaving two separate rows of images along the perforations, and the ending stations of this film is split and spliced, end to end, making a 50-foot 16 mm film equal in projection time to a 100-foot 16 mm film.

Kodak Six-16, the first sellable roll film camera to make 2$\times$4-inch pictures, was introduced in February. In June, Continental Kodaks were introduced in the American market. These precision instruments of the European type are made in the recently acquired Nagel works at Stuttgart, Germany. Early in 1933 two new Kodascopes, Models K-50 and 75, were announced. The first is an unusually brilliant projector and the Model K-75, equipped with its own lamp, has the most powerful light source yet to be incorporated in a home motion picture projector.

Warner, U. A., Joint Exchange

A joint exchange will be opened in the Hawaiian Islands next month by United Artists and Warner Bros. A. Lichtman, vice-president and general manager of United Artists, and Gradwell Sears, Western and Southern general sales manager for Warner, will meet in San Francisco June 1 to arrange details, at which time the manager to take charge of the joint exchange will be announced.

Old Roxy Wins Over New Roxy In Name Fight

The old Roxy defeated the new Roxy in the court battle for the right to use as the name of the theatres, Samuel Lionel Rothafel’s famous sobriquet. The original Roxy theatre, on Seventh Avenue, New York City, will be allowed to continue the use of the name, "Roxy," under a decision handed down Monday in New York by the Circuit Court of Appeals. The question as to which of New York’s two Roxy theatres is entitled to the use of S. L. Rothafel’s nickname was thus settled after several months of legal wrangling. The decision, delivered by presiding Justice Martin J. Manton, indicated that unless RKO succeeds in a possible Supreme Court appeal, it will have to remove the name from its Radio City theatre as a rival to the old Roxy. The Roxy Theatres Corp. was formed in June, 1925, with Mr. Rothafel as president. On July 31 of the same year a contract was signed under which Mr. Rothafel was to receive a salary of $2,000 per week and 10 per cent of the net profit of the Roxy. This contract was for a period of five years with an option of renewal for a similar period. The contract was canceled in January, 1931, and Mr. Rothafel left the company.

The majority decision of the court on Monday held that the original contract was not abrogated as a result of the cancellation contract.

"The name ‘Roxy’ has become associated with the business of the Roxy Theatres Corp.,” Justice Manton said, "and its use by RKO on its nearby theatre should be prohibited. Whatever rights RKO may have in the name necessarily are subject to the prior rights of the Roxy Corp. RKO may not use the name ‘Roxy’ on a competing theatre, but it is not restrained from advertising the employment of Mr. Rothafel, though it must be done in a manner that will not confuse.”

Intake to Guide Production Costs

The probable intake from so-called “class” audiences will serve as a measuring stick for the production budget of “Emperor Jones,” the first film production venture of Krimsky & Cochran’s new company, Film Choice.

Dudley Murphy will direct.

Unlike the efforts of many producers who have taken famous novels and plays for film production, trying to cater to mass audiences and thereby changing the original story so far as to make it completely unrecognized, Mr. Murphy will adhere faithfully to the script, which he obtained Eugene O’Neill’s approval of his script. The only change in the story is the addition of a prologue, which did not appear in the play.

Negotiations are under way for United Artists distribution of the picture through United Artists.
THE BOX OFFICE CHAMPIONS FOR APRIL


Carrying the name of five producers, six pictures sufficiently outdistanced all others at the nation's key theatre box offices to comprise the list of "champions" for the month of April. Of these productions, two—RKO Radio's "King Kong" and Fox's "Cavalcade"—carried over from the previous month—the latter, indeed, carrying over for the second time, having been a "champion" also in February. As in March, the April box office leaders represent an interesting variety of picture types, consisting of one novelty "shocker," one musical revue, one musical play, one narrative spectacle, and two dramas, one of distinctly topical interest.


ZOO IN BUDAPEST
N. Y. World Telegram names it one of the six best spring pictures.
A Jesse L. Lasky Production

THRILLS

HOLD ME TIGHT
JAMES DUNN
SALLY EILERS

JANET GAYNOR
HENRY GARAT
in Adorable
A natural with three song hits

MUSIC

ROMANCE

FOX May FESTIVAL
the lifeblood of your house

Audiences demand it as never before. Naturally you insist on it. You get it in the FOX May FESTIVAL. FOX showmen saw to that. No wonder exhibitors are booking these releases in a row . . . for week after week of continuous profit.

THE WARRIOR'S HUSBAND
with Elissa Landi
Rocking Radio City Music Hall with gales of laughter

IT'S GREAT TO BE ALIVE
with
Raul Roulien
Gloria Stuart
Edna May Oliver
Herbert Mundin
Packed with spice, speed and sparkle

CAVALCADE
Nothing can touch it as a popular price smash.

STATE FAIR
A carnival of profit on repeat bookings.

Here is a review of recent achievements with the camera that makes a definite attempt to allocate photography among the arts. This effort to distinguish photography as an art is not without success, for a great many of the 114 exhibits have been selected precisely in the hope that they provide an answer to the old and persistent quary: “Is photography a separate art, and if so, what kind?”

Many working in the allied medium of the motion picture will recognize the difficulty in this question, for theirs, too, is a modern mechanization of an older means of expression, and they have an analogous problem: To decide what method is best adapted to the powers peculiar to their medium. In seeking a niche of its own, wherein it can at the same time function effectively, photography likewise must decide just what its relationships are to the other methods of delineation.

The approach of Modern Photography to the problem is useful and intelligent. “Photography as an applied art,” writes the editor, Mr. C. G. Holme, in his introduction, “must be applied or used to some end other than that of producing what is usually termed an ‘esthetic’ effect. Essentially a photograph is a record. And however perpassive, or by whatever novel means that end is effected, we are still entitled to look on it as fundamentally a record. It remains for the new technique to be applied to buildings, faces, sports, ceremonies and occupation of the age, so that, ideally speaking, a book of current photographs should be a sort of contemporary history.”

And indeed a good purpose to put the camera to. But what of the sun half-masked by the hills? And the deep-marrowsed sea? And the boys at play? The achievements of Kienhoff, Beckers and Koya Okada, to select at random, in the current Modern Photography? Okada’s “Dawn on Mount Fuji” surely is, as the caption says, “a successful photographic treatment.” Subjects like it, however, and like the others indicated, constitute no specific record of contemporary life, while they might be better—at least more creatively—expressed in oil or water-color. Yet those who wish to create with lenses, light and emulsions choose them frequently, and many there are who call the results very pretty.

Although mere definition of an art of photography will of course never limit the application of its instruments, it is nevertheless evident that photography can do better than any of the older media is to record reality. To insist that this reality relies for its interest upon contemporaneity, would be to narrow the field. What is important is that this reality be superficial only, devoid of the creative interpretation necessary to give the technician some of the satisfactions of the artist. (It is possible, even to photograph the function of a machine.) In subject selections, compositions and interpretation lies an opportunity to produce quite respectable art. But lest it be in mere imitation of drawing and painting that art must appear placed at the threshold to preserve what the eye actually beheld transiently.

All this is purely academic, of course, yet it may well be that in the advancement of a technique primarily based on actualistic color and accuracy, photography is more likely to stimulate the kind of interest that can take it somewhere: that can, among other things, win over to photography itself those many, many sincere practitioners of the picture to suffer because of indifferent nania to produce every kind of a picture except a photograph.

At the beginning we asserted that this edition both gains and losses by its point of view. The gain, as has been implied, is represented by the generous proportion of specimens which do show ways in which the camera can attain a significant, and sometimes an aesthetic, effect all its own. The loss, indeed, it is a loss—lies in the comparative farness of those very studies which are imitative, but which nonetheless satisfy a general interest in pictures. But to both the professional and the amateur photographer, Modern Photography should be eminently suggestive and instructive. The halftone plates are well printed on enamel paper of uniform weight and texture, some of them with tint blocks, and, with the exception of a caption stating the technical conditions under which the picture was made—George Schutz.

84 Features With Music Ready Soon

(Continued from page 9)

Major Albert Warner, in charge of sales, ordered Mr. Sears and Mr. Smith not to ac—

cept any original song unless and until exhibitors will not agree to run the picture until grosses fall below the house average. “We are not going to permit the box-office possibilities of the picture to suffer because of indifferent treatment,” said Major Warner. He was referring to situations, involving “42nd Street,” where exhibitors did not get the maximum amount of business out of that musical. In one Texas theatre, an exhibitor discontinued showing “42nd Street,” according to a Warner official, while his house was in its third week, and in that week had grossed $15,000. The house average was $8,000.

Robert Gillam, Paramount advertising director, said the other day that the musical trend is partially attributable to the fact that people in key cities no longer have the opportunity to see the Shuberts musical extravaganzas, and that pictures have taken their place since the Shuberts discontinued these road tours. He indicated that musicals are more popular than ever in Europe, particularly in England.

In discussing the new lease on life given music publishers by the motion picture musicals, Jack Robbins, head of the Music Corp., publishing Metro’s music, said, “Music to have any real value to a picture, must be placed and written, and not thrown in carelessly, as has been the case in so many of the old musicals. The real dramatic value is derived by having the leading star sing the song in a closeup, at least the first chorus. Then, if additional playing of the number is desired, the number should be repeated incidentally.”

“A music publisher whose songs are used in motion pictures,” Mr. Robbins continued, “must induce the producer not to overdo the use of music in that picture. Indicative of this is the fact that most exhibitors have learned to not only ‘plug’ the music of a forthcoming musical picture in their theatres, but also know the value of tie-ups with local music dealers and radio stations. "Those who have organists, obtain a valuable advance 'plug' through community singing stunts,” he said.

Warner Brothers advanced “Gold Diggers” to this season’s schedule. It was to have been released last week. The company feared that by that time the cycle would have started to narrow down.

50 motion picture entertainment,” said vice-president Jack Cohn. “This swing toward fuller harmony not a continuation of the approaching summer,” he declared.

“The theatregoing public has fully recovered from the over-abundance of musical films of recent years and are indicating an unhealthy toward music and are feeling the lack of rhythm in their screen entertainment," Mr. Cohn concluded.

"King of Jazz" Reissued

One of the highlights of the current musical movement is the Universal reissue of the "King of Jazz," Paul Whiteman revue, which was first marketed early in 1930. The company spent $1,750,000 on its production and advertise ment and said that the picture was not made available until the end of the color musical cycle. It is now hoped to liquidate the Universal movie with the help of starrning Eddie Cantor and released by United Artists in 1930.


Peg O' My Heart
(MGM-Cosmopolitan)
Comedy-Drama

As a stage play and as a silent picture, this light dramatic-romantic story of a little Irish girl enjoyed great popularity a decade or more ago. Somewhat modernized in the present case and given the benefit of lavishly production, it is the type of entertainment that puts it in the average feature class. Probably its greatest appeal will be to family audiences. But because its Irish atmosphere and its aggressive campaign directed at that race may be the means of stimulating much additional business.

Realism tempered by the characteristic Irish wit motivates the light human drama and romance of the story. The use of atmospheric music in the scoring and the introduction of some of the quaint bits of Irish lore by M. J. Davies, sings, provides color to the picture. Yet this music is hardly of enough importance to play up strongly in selling.

The story relates to the fortunes of a colleen who inherits 200,000 pounds. To fulfill the conditions of her grandfather's will, she must part with her beloved father and take her residence in a rigid, aristocratic English family. She can't understand these odd people. Miss Croft is a continual terror. Ahrie annoys her. Ethel is a snub. Only Jerry, a barrister, seems to understand. With him Peg falls in love. But he becomes engaged to Ethel, much to Peg's disappointment. Yet Peg intercedes when Ethel is about to run off with Brent and because she is found in Brent's room brings about a reconciliation with the Chester family.

In the end, however, everything is straightened out. With Peg finally safe in Jerry's arms, her contact with her father established again, the heroine is forgotten for happiness that comes to those who are not burdened by the cares of money.

The design that stresses romantic appeal, the heart ache of a colleen who saw all her happiness fade in the glitter of wealth and social position, should most effectively get over the idea of "Peg O' My Heart." Supplemen-sting this angle with the names that support Miss Davies, identifying each in the role she or he plays in Peg's affairs, should stimulate patron curiosity.

Exploitation that features atmospheric backgrounds is decidedly in line. Transforming lobster into replicas of a picturesque village scene should prove attractive. Use of the "Peg O' My Heart" song will undoubtedly stir memories in adults. Concentrate on capturing the interest of the family trade and work all your contacts with Irish societies, clubs and the like. —McCArthy, Hollywood.


CAST
Peg ........... Marion Davies
Jerry ........... Onslow Stevens
Pat ........... J. Farrell MacDonald
Kate ........... Juliette Compton
Mrs. Chester ............... Irene Browne
Ada ........... Minna Gombell
Brent ........... Alan Mowbray
Mrs. Brent ........... Millicent Ford
Earl ......... Robert Gwinn
Smythe ............ Nora Cecil
Maria ........... Helen Broderick
Terence ......... Geoffrey Gill

Just My Luck
(British & Dominions)
Comedy

Though played by the London "Aldwych team," this production has a story somewhat out of the run of the "Aldwych farces," and for that reason may prove more popular on the American market than its predecessors, which simply exploited the insular humor peculiar to Great Britain. And even if there is not a great deal in the film to commend it in advance to your patrons, its comedy values should satisfy them if you can induce them to come through the gate of a strong supporting program.

A mythic philosopher, named Azeus, once evolved the theory that in every man's life good and lucky days are two and two and bad days are three. David Blake, poor music teacher whose life has been one long sequence of misfortune, seized avidly on the theory on his 35th birthday and, encouraged by his landlord, Croft, undertakes to live a happy life. It goes a miraculous change. The downtrodden worm gives place to a bombastic, self-confident fellow, who imposes on Peggy's father and from him wins the lucrative position of manager of the new luxury hotel. How fool's luck carries him on, blind to the scheming that is going on behind the scenes, and almost fatal hiatus in his good fortune (to compensate for the one stroke of luck he had in his old life) teaches him that there is more happiness in humility than self-opinion. The film reveals, working up to a rich comedy climax in which a frantic chase across the countryside plays a big part.

Though the tempo lags a trifle in infrequent points, there is a succession of restrained farce situations in the thoroughly developed but laughable plays by F. J. Croft, and only the last farce, and the shortness of the film, brings cessation of the laughter. Ralph Lynn in the major part shows higher histronic ability than in previous roles, and the performances of the other principals maintain a consistently level quality.

Briske direction and high-grade technical work complete an excellent job. —CARTER, London.


CAST
David Blake ............... David Blake
Peggy Croft ............... Winifred Shotter
Sir Charles Croft .............. Dawn Dingle
Lady Croft ............... Vera Pearce
Trigg ............... Frederick Burwell
Babs St. Clair ............... Phyllis Clare

Thunder Over Mexico
(Sol Lesser)
Film Saga

For more than three years this Sergei Eisenstein picture has been the talk of the motion picture industry and a considerable portion of theatre audiences throughout the world. Thus it is as there is a ready made audience for this epic.

Shot entirely in Mexico, it is the saga of a race against time. The story is a factual one. Dialogue: captions elucidate the action. There are no sets, props or lights. Of the nearly 200,000 feet of film shot, the present length has been retained. This footage has caught the soul of the Indian as well as of the Mexican. It is a novel and powerful, dramatic, romantic and tragic story, in one continued sequence that is called "Hacienda." Artistically it is beautiful. Commercially it becomes a proposition to be handled by showmen who have the courage to accept something vividly new in the line of motion picture entertainment and possess the ingenuity and ability to exploit it properly.

For the straightaway picture-goer, those who like their romance and sentiment, the love-triangle, and the dog story, this film offers them with its simple appeal, the beauty and tragedy of the love story of the poor peasant and the mad-eyed Madonna. It is poignant and beautiful.

In place of dialogue, Hugo Reisenfeld's music, using the chants and hymns of ancient Mexican interest, interprets the story as it is conveyed by the pictures. It should not be overlooked in any showmanship campaign. It is a selling point of real value to the music lovers in any community. While photography is seldom a ticket-selling asset, it is doubtful if any other picture can compare with this in photographic quality. The ancient ruins, the clouds, trees and vast vistas seem to have acted for the camera. This fact should not be overlooked in selling the picture.

Today, when the demand for something new and different is being voiced by every showman, "Thunder Over Mexico" should indicate whether that demand is real or only imaginary. Yet despite its novelty, the picture will not sell itself. It must be forcefully sold. Properly started, it should grow in popularity. —MCCarthy, Hollywood.


Adorable
(Fox)
Musical Romance

Presenting Janet Gaynor in a liltting, light, story-book musical comedy romance, and introducing a new screen personality, Henry Garat. "Adorable" has definite audience-attraction elements. With music that adapts the "Congress Dances" technique effectively, the show, wholesome and charming, has the unique quality of working its viewers into a happiness of frame of mind.

Although it drags a bit in spots, there is always an appealing color that stimulates renewed interest. The show, whether that is amusing or inspiring, either as Rogers rather than of glees, the show should appeal to all classes of people, adults as well as children.

Handsomely mounted, "Adorable" is set to beautiful music. One waltz number, the theme-song, has a similar swing to "Delicious" and audiences are sure to be hummed as it leave the theatre. Garat is of the Chevalier type. He has a romantic personality that licks the preview audience, and if given the proper build-up, may become a new sensation.

The story, one of those mythical kingdom never-should-happen-things, is appealingly sim-
They cover the Waterfront

"I COVER THE WATERFRONT" for the N. Y. TIMES

"I went to see this picture with the feeling of a busman on a holiday, but I was never so royally entertained and thrilled."
—George Horne

"I COVER THE WATERFRONT" for the City News Association

"This picture was like an intimate friend from home! I enjoyed every bit of it. At last somebody took the thrills and romance of the waterfront and gave it vivid life!"
—John Regan

"I COVER THE WATERFRONT" for the WORLD-TELEGRAM

"What struck me more than anything else is how they got so much into this picture! I was thrilled every minute. One of the finest pictures I've ever seen!"
—James E. Duffy

"I COVER THE WATERFRONT" for the N. Y. EVENING POST

"Here's a picture that strikes an amazing balance of spectacle, romance and discrimination. A truly distinguished piece of work."
—Royce Copeland

Max Miller's sensational book brought to vivid life with CLAUDETTE COLBERT

Presented by Joseph M. Schenck
Produced by Edward Small

I COV.

UNITED
And what they say
COVERS EVERYTHING!

"I COVER THE WATERFRONT" for the N. Y. AMERICAN

"The hero of this picture never saw the beauty and glamor of the harbor until he saw it through the eyes of this girl! There's the theme of the story! It held me spellbound! Romance, thrillingly done!"
—John Sampson

"I COVER THE WATERFRONT" for the EVENING JOURNAL

"Been doing it for 25 years! But it remained for this picture to give me my greatest waterfront thrill! A love story against a background of action ... something I shall always remember!"
—James P. Luehart

"I COVER THE WATERFRONT" for the CITY NEWS ASSN.

"Anyone who has ever been on a boat should see this picture! It enthralled me beyond words! Flawless and masterfully executed!"
—James McCloskey

"I COVER THE WATERFRONT" for the HERALD-TRIBUNE

"Here's a picture that catches the spirit of the waterfront more realistically than anything I've ever seen!"
—Richard Reagan

ARTISTS PICTURE
Samarang

(United Artists)

South Sea Romance

"Samarang" is much more than the pictorial recording of the people, customs and scenery of a South Sea island. Against its fascinating landscape the film tells a romantic and dramatic story that constitutes real entertainment. There is no dialogue. The story is interpreted by effective action and a few explanatory subtitles. A nicely arranged musical scoring aids in understanding the theme. That everything is authentic can be readily appreciated. Looking over the scenes as they are envisaged are enthusiastically overacting. But that enthusiasm seems to have the power to reach down from the screen and involve the spectator who is which is yet an unachieved dream. The director has visualized the possibility of artificial air bases established in mid-Pacific to minimize the risks of war to Europe and America, and has endeavored to show to what lengths established interests might go in order to overthrow a serious menace to existing methods of transport.

A young engineer named Droste places his plans before a famous German shipbuilding firm who agree to the intervention of the Countess Eilissen, a famous airman, sponsor the scheme and construct the world's first floating island. Eilissen sells to Claire Lemmertz, fair fiancee of the firm, but while he is away on a record-breaking flight she falls in love with Droste. The island is completed in spite of hidden oppositions. Claire and Lemmertz are to be married, but Lemmertz is accused of being false, and Lemmertz makes a wireless talk with Droste, who is abroad. Claire hears shooting and realizes that something is wrong. She rushes to the island to find help, and then quietly fades out of the picture leaving Claire and Droste to work out their own story together.

F.P. One

(Ufa-Gaumont British)

Drama

This German-made British production is chiefly noteworthy for its imaginative setting, the story working out against a background that may be as far from the real world as any which is yet an unachieved dream. The director has visualized the possibility of artificial air bases established in mid-Pacific to minimize the risks of war to Europe and America, and has endeavored to show to what lengths established interests might go in order to overthrow a serious menace to existing methods of transport.

A young engineer named Droste places his plans before a famous German shipbuilding firm who agree to the intervention of the Countess Eilissen, a famous airman, sponsor the scheme and construct the world's first floating island. Eilissen sells to Claire Lemmertz, fair fiancee of the firm, but while he is away on a record-breaking flight she falls in love with Droste. The island is completed in spite of hidden oppositions. Claire and Lemmertz are to be married, but Lemmertz is accused of being false, and Lemmertz makes a wireless talk with Droste, who is abroad. Claire hears shooting and realizes that something is wrong. She rushes to the island to find help, and then quietly fades out of the picture leaving Claire and Droste to work out their own story together.

F.P. One

The Mayor of Hell (Warner)

Melodrama

"The Mayor of Hell" is a stark melodrama. Based on the life of an actual American mayor, it presents the story of Jimmy Sullivan, a weak-minded youth who is casually picked up at a shoe store by Dorothy Tschetter, the mayor's secretary. Jimmy is mentally unbalanced and is sent to a mental institution. He is set free but is recaptured. Jimmy is sent to a reform school where he is an outcast. He is later released and goes to work as a laborer. He is finally shot by the police for a murder he did not commit.

John Barrymore as Jimmy Sullivan and Greta Garbo as Dorothy Tschetter.

The film is a strong melodrama, and is well acted by its cast. It is a film that should be seen by all who are interested in the subject of mental illness and the treatment of the mentally ill. It is a film that should be treated in an ordinary way. In the strongest fashion possible, get over the idea that the story is one that every man, woman and child should see. In doing so tell them...
that here is something that is more than entertainment; that it is a vivid picturization of contemporary life.

It is not the kind of picture that will stand for direct theme exploitation, but one may look for cooperation from churches, welfare groups and reform organizations. Other than that, depend upon straight merchandising methods.

McCarthy, Paramount


CAST

Patsy

James Cagney

John

Robert Burns

Mike

Allan Jenkins

Timothy

Jon Hall

Judge Gilbert

Arthur Byron

Henderson

Henry O'Neill

The Girl

Sheila Terry

Mamie Smith

Robert Farnham

Joe

Harold Huber

Marie

Elsa Lanchester

Brandon

George Pat Collins

Leone

Ann Dvorak

Hopkins

John Maron

Walters

Wm. V. McKinley

Guard

Charles Wilson

Branson

Leila Hyams

Ivy

Sidney Miller

Toney's Father

Dennis O'Keefe

Tony's Father

George Hurrett

Katherine

Jean Bridges

Charlie

George O'Brien

Tommy

Charles Lane


Show Business (MGM)

Comedy

Zasu Pitts and Thelma Todd in one of their Hal Roach efforts which has its comic moments, principally as the result of Miss Pitts' general clumsiness and stupidity. The girls are offered a part in a show and ordered to reach the train in an hour, with their pet monkey. They try to get there, their Allen for amusing the show's star and driving its manager to distraction form the body of the comedy. Miss Pitts supplies the Hare and figure, Miss Pitts the "dumbness" and the two contrive to make this reasonably amusing—Running time, 20 minutes.

Loose Relations (Educational)

Entertaining

The old gag of mother-in-law visiting her daughter for the first time and meeting her new husband. Andy Clyde putting his best foot forward to do the right thing, always getting in wrong. The collapsing bed which traps the dowager is good for plenty of laughs as are the sequences in which the big dog figures. Finale is a knockdown, drag-out battle between Andy and the mother-in-law, attended by all the neighbors, which is given the atmosphere of a world's championship prize fight. Moves fast, has plenty of laughs and should prove good entertainment. Running time, 18 minutes.—McCarthy, Hollywood.

Room Mates (Universal)

Weak Comedy

Two college boys, double-crossed by the same girl, vow bachelorhood, then marry, and fall into the hands of a forlorn honeymoon which turns out disastrously. Wrong rooms, other men's wives and the like serve for the supposed comic excitement, but there is little real comedy in the subject. The performances are for the most part insipid.—Running time, 20 minutes.

Pick Me Up (Universal)

Noisy

There is too much noise and alleged slapstick in this to make it a generally pleasing comedy. Those who are particularly fond of that variety, however, may find a few laughs here. Marie Provost and her friend plan to surprise their husbands, one of whom is Bert Roach, with a tonic cocktail, but before the punch is served, the girls have sampled the drink, with unusual results. An old maid aunt of Bert's comes around looking for trouble, the maid-aunt is unmasked, and the party is finished. Henry Arnetta, as the apartment house owner, aids in the comedy—and the noise.—Running time, 19 minutes.

Hip Zip Hooray (RKO Radio)

Laborious

But for a situation or two the story and action are cut to pattern almost as exactly as the models are displayed by the models in the salon. A pair of hand cuffs do their best to keep the story connected, but the best is not so much. The intended comedy in the indoor chase falls short. It concerns the befellings of the Governor's husband, his sheriff pal and Slippery Magee, who gives all in turn the required in pen and ink effects to show that "everybody's doing it." Harry Gribbon and Tom Kennedy are the leads.—Running time, 18½ minutes.

Wild People (MGM)

Color Revue

There is lightness, a certain amount of entertainment and a certain amount of silliness in this comedy-musical short subject. A commendable and effective addition is the use of Technicolor, with excellent results. In a setting of caven and women, supposed to be broadcast to civilization, a chorus of boys and the MGM dancing girls go through the routine with enthusiasm, thereby leading liveliness to the subject.—Running time, 20 minutes.

Runaway Blackie (RKO Radio)

Chic

More than the mechanics of having cartoon characters turn to making orchestras out of tableware, typewriter keys and whatnot is required for "Runaway Blackie," a come on that would be the perfect. A cartoon, which says, "everybody's doing it." In "Runaway Blackie," Aesop's Fables, the one elevation above routine is the windup—and literally so—with the entire cast wound up on a huge roller by the jailer, for their night's sleep.—Running time, 7 minutes.

A Lad an' a Lamp (MGM)

Good Comedy

The Our Gang youngsters are always appealing and in this subject are up to standard. Hearing of Aladdin's success with the magic lamp, they proceed to find and rub differently every lamp they can find, with indifferent success, until sudden, and amusing complications develop when a theatre magician and a stage backer get into the picture. The juvenile patronage will get a great kick out of the comedy, while the adults will be roundly amused.—Running time, 17 minutes.

U. A. To Release "Samarang"

United Artists will release "Samarang" (Out of the Deep), tropical romance produced by B. F. Zeidman. The film was the result of an expedition to Malaysia by Ward Wilkins and his wife, Lori Bara, who wrote the story.

Detroit Exhibitor Dead

William J. Wiggins, 52, prominent Detroit exhibitor, died suddenly of a heart attack at his Detroit home last week. He is survived by his mother, his widow, four sons and two daughters.
ACKNOWLEDGED CREDIT FOR THEATRE PROJECTION JUDEG BY GOLDSMITH

Professional Should Be Taken Out of Anonymity, He Says, Citing Treatment of Other Technical Factors

The professional motion picture theatre projectionist should be taken out of anonymity and given recognition by the theatre program equal to that accorded the technical factors of production, in the opinion of Dr. Alfred N. Goldsmith, president of the Society of Motion Picture Engineers. Dr. Goldsmith analyzed the projectionist’s status and his mode of operation at the monthly meeting of the SMP/E’s New York section, held Wednesday evening.

The final step in the processes of picture projection which the projectionist is responsible for is the management of his equipment and attention to its condition. The projectionist’s work is the first visible sign of his efficiency, and the audience’s enjoyment of the performance depends directly upon the quality of his work. It is therefore a duty of every theatre manager to give his projectionist the closest possible attention.

Some Duties of the Projectionist

“The work of the projectionist enters the fields of mechanical operation and of optical, acoustical, and electrical principles and practices. To function intelligently he requires a good working knowledge of those portions of each of these fields which are applied in the operation of the projection room, as well as an ability to recognize when all his equipment is functioning properly. The projectionist must be able to test the film he is projecting, and to correct any defects which may arise. In addition, he must be able to repair any defects which arise in the equipment, and to replace any parts which may become damaged.

In the event of any difficulty, the projectionist is responsible for the repair of the equipment, and is therefore required to have some knowledge of its construction. It is therefore necessary that the projectionist be able to read technical manuals and to understand the instructions given by the manufacturers of the equipment.

In conclusion, the projectionist is responsible for the smooth operation of the theatre and the audience’s enjoyment of the performance. It is therefore necessary that he be given the proper recognition and encouragement to perform his duties efficiently.

No Time for Jeopardizing

Continuing, the SMP/E president said, “It is likely that it is particularly hazardous at this time to risk displeasing the audience. Audiences are today made up of many persons who may be nervous, harried, and insistent on being present with some perfect and compelling illusion that they are, in effect, transported to another world where their daily problems may be forgotten. It must be insisted that the profession of projection takes its place with those other, and more generally mentioned and understood, professions which are involved in the world of pictures.

There is one aspect of the work of the projectionist which has been emphasized too strongly as it might be, and that is the recurrent need that the projectionist shall meet small and large audiences promptly and effectively. If the projectionist were serving a few people at a time, his promptitude and effectiveness would be relatively unimportant. But, expanding rapidly as it is, the demands of persons have their attention concentrated on his work, any prolonged interruption or avoidable imperfection is shown up glaringly and creates a profound and unfavorable impression.

The meeting of an emergency may be a comparatively simple task in some instances, as for example in maintaining sharp focus of the picture. Yet it is an urgent task even in these cases, and if, by a mechanical upset or technical failure, or above all a film fire, should occur, the projectionist must immediately be far away the most important person in the theatre. He must make or break his reputation in minutes; and in extreme cases he can prevent disaster by cool and skilled work.

Marx Family Return To Paramount

The Four Marx brothers will return to Paramount to make one more picture, "Duck Soup," on which the company said it had spent considerable money in preparation. The Marx brothers had entered into a Paramount contract. Paramount instituted a suit against the comedians for breach of contract, but the Marxes had earlier started a suit based on profits allegedly due them on previous engagements.

The various suits having apparently been settled amicably, "Duck Soup" will go into production early in June and will be one of the specialties on the Paramount program for 1933.

All of the brothers are now in New York, but will leave for the Coast within two weeks. Later they will resume activities on their first story for Sam Katz and Producing Artists Pictures. This will probably be a talking picture version of Sam Harris’ "Of Thee I Sing."
After you read this wire you'll all want to play "House"

BY DIRECT WIRE FROM

WESTERN UNION

Had our second preview on "International House" stop if
laughs from audience are indication of their entertainment
This picture should be knockout because the laughs were so
continuous and vociferous that you could hardly hear any of
the lines stop it is perhaps the most unique kind of
entertainment ever presented stop regards=
EMANUEL COHEN

NEWS FLASH
Audience laugh their heads off at Astor Theatre preview
in New York, Friday.

PARAMOUNT'S
"INTERNATIONAL HOUSE"

PEGGY HOPKINS JOYCE  W. C. FIELDS  RUDY VALLEE
STUART ERWIN  GEORGE BURNS  GRACIE ALLEN
COLONEL STOOPNAGLE  BUDD  SARIT MARITZA
CAB CALLOWAY and his ORCHESTRA  BELA LUGOSI
BABY ROSE MARIE  THE GIRLS IN CELLOPHANE

Directed by EDWARD SUTHERLAND

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!
### THEATRE RECEIPTS

Theatre receipts for the calendar weekended May 13, 1933, aggregated $1,120,354 from 115 houses in 20 cities of the country, an increase of $11,843 over the previous calendar week, ended May 6, when 116 theatres in 20 cities grossed a total of $1,108,511. No new high individual theatre record figures, and two new low record figures were established during the more recent period, which comes with no new "highs" and four new "lows" for the preceding week.

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#### Boston

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<th>Current Week</th>
<th>Previous Week</th>
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<tr>
<td>Picture</td>
<td>Gross</td>
<td>Picture</td>
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<tr>
<td>&quot;Ex-Lady&quot; (W. B.)</td>
<td>9,500</td>
<td>&quot;The Mind Reader&quot; (F. N.) and &quot;Terror Aboard&quot; (Para.)</td>
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<td>&quot;Under the Tonto Rim&quot; (Para.)</td>
<td>25c-50c</td>
<td>&quot;Kiss Before the Mirror&quot; (U.).</td>
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<td>&quot;Dreamboat&quot;</td>
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<td>&quot;Sweepings&quot; (Radio)</td>
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<td>&quot;The Barbarian&quot; (MGM)</td>
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<td>&quot;Looking Forward&quot; (MGM)</td>
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<tr>
<td>&quot;The Working Man&quot; (W. B.)</td>
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<td>&quot;Song of the Eagle&quot; and &quot;The Mind Reader&quot; (F. N.)</td>
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<td>&quot;Terror Aboard&quot; (Para.)</td>
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#### Buffalo

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<tr>
<td>Picture</td>
<td>Gross</td>
<td>Picture</td>
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<td>&quot;Today We Live&quot; (MGM)</td>
<td>14,100</td>
<td>&quot;Secrets&quot; (U. A.)</td>
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<td>&quot;Grand Slam&quot; (F. N.) and &quot;Past of Mary Holmes&quot; (Radio)</td>
<td>3,500</td>
<td>&quot;Sailor's Luck&quot; (Fox) and &quot;Secrets of Wu Sim&quot; (Chesterfield)</td>
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<td>&quot;Emperor the Great&quot; (F. N.)</td>
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<td>&quot;Rapiput and the Empress&quot; (MGM)</td>
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<tr>
<td>&quot;The Keyhole&quot; (W. B.) and &quot;Terror Aboard&quot; (Para.)</td>
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<td>&quot;Strictly Personal&quot; (Para) and &quot;Track for Trick&quot; (Fox)</td>
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<tr>
<td>&quot;So This Is Africa&quot; (Col.) and &quot;Women Won't Tell&quot; (Chesterfield)</td>
<td>7,000</td>
<td>&quot;Constant Woman&quot; (World Wide) and &quot;Men Are Such Fools&quot; (Radio)</td>
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#### Chicago

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<tr>
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<tr>
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<td>&quot;Sweepings&quot; (Radio)</td>
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<tr>
<td>&quot;Cavalcade&quot; (Fox) (2nd week)</td>
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<td>&quot;Cavalcade&quot; (Fox) (1st week)</td>
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<tr>
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<td>&quot;The Working Man&quot; (W. B.) (1st week)</td>
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#### Denver

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<td>&quot;Song of the Eagle&quot; (Para.)</td>
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#### Detroit

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(Tabulation covers period from January, 1931 to date)
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<td></td>
<td>and &quot;Murders in the Zoo&quot; (Para.)</td>
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<td></td>
<td>&quot;Man Hunt&quot; (Radio)</td>
<td>2,250</td>
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<td>&quot;The Telegraph Trail&quot; (W. B.)</td>
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<td>&quot;So This Is Africa&quot; (Col.)</td>
<td>7,500</td>
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<td>Washington</td>
<td>&quot;After the Ball&quot; (Fox)</td>
<td>2,300</td>
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<td>&quot;Bondage&quot; (Fox)</td>
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<td>&quot;Central Airport&quot; (F. N.)</td>
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<td>&quot;It's Mine Tonight&quot; (U.)</td>
<td>21,250</td>
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<td>&quot;Zoo in Budapest&quot; (Fox)</td>
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<td>&quot;Cavalcade&quot; (Fox)</td>
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<td>&quot;A Bedtime Story&quot; (Para.)</td>
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<td>&quot;Out All Night&quot; (U. )</td>
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<td>&quot;World Gone Mad&quot; (Majestic)</td>
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<td>&quot;Below the Sea&quot; (Col.)</td>
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“RKO...IS TO BE DOUBLY COMMENDED FOR DOING IT SO WELL...IT DESERVES TO WIN A FEW PULITZER PRIZES ITSELF”

John S. Cohen, Jr. . N. Y. Sun

Irene DUNNE... IN

No picture in months has won such unstinted praise as this moving drama that finds understanding in every woman's heart. Audiences at Radio City Music Hall, where it played to one of the biggest weeks since that house opened, broke into frequent spontaneous applause at its dramatic and searching lines and situations. "It's a woman's picture," said the Daily Mirror while the World-Telegram joined the paean of praise with "Marvelously done... something that deserves your immediate attention."

"THE SILVER CORD"

WITH JOEL McCREA
FRANCES DEE ERIC LINDEN
LAURA HOPE CREWS

Based upon the play by SIDNEY HOWARD as produced by The Theatre Guild, Inc. Directed by JOHN CROMWELL... A Pandro S. Berman Production. Marion G. Gorman, Executive Producer.
DEAR HERALD:

Wisconsin Rapids, Wis.

We bring 'em rain, just as we always do. It has been raining almost constantly for four days and last Wednesday was a rainy one, so that the trout season opened up here and we heard O. V. Kelly of the Badger theatre at Red Lake, who is the son with a fellow and out on the trout creek promptly at midnight. Now, O. V. is a law-abiding citizen, but we will betcha he turned his watch around and had a hook with an anglerworm on it, and the creek ten seconds before the stroke of midnight.

If Mr. Terry Ramsaye were here we will bet he'd be off to some corner of angleworms, rain or no rain, but we have to work, doggone it anyhow. Last night we saw in a window here a German brown trout that weighed exact 3½ pounds that was caught yesterday near here by a boy. Oh, Elmer, bring us some smelling salts.

Yes, for today we call on L. J. Berkitt of the Classic theatre at Sparta. The first time we met Mr. Berkitt he was operating a theatre at Morrison, Illinois. They were having a band convention in Sparta and there were twenty bands there from surrounding towns and the town looked like a beehive at swarming time. Mr. Berkitt was perfect in the way that all this industry of any man we have met in some time. A little of his excellent judgment at the production head might help a whole lot.

Charlie Thrasher of the Opera House at Green Lake is another man who is one of the old timers. We met him six years ago. Charlie is a Herald fan and he has a stack of Heralds in his home that would sink a tugboat. Charlie insisted on us not drinking any water, so that we wouldn't be able to drink any water. So we tried to make up stories about the water and what all the industry of any man we have met in time.

In a little of his excellent judgment at the production head might help a whole lot.

An open letter to Mrs. Hal Brent Wallis (Louise Fazenda) of Hollywood:

Dear Mrs. Wallis:

A few days ago the Chicago Tribune carried a picture of you and His Honor, Hal Brent Wallis Jr., who was said to be sixteen days old at that time. Congratulations, Mrs. Wallis, we are pleased to know that there are some mothers in Hollywood, and we bet that Pa Wallis thinks that Hal Brent Junior is about the only REAL baby on earth and we surmise that Ma Wallis holds to that same opinion.

Being an expert on the subject of raising babies, we might suggest that you feed him plenty of fresh cow's milk to build up his physical condition and keep a copy of the Herald lying by his crib at all times as a means of building his mental condition, but don't let him reach for it, don't let him eat it, don't let him touch it, and don't feed him boiled cabbage or garlic. It might be well to occasionally put your arm around him a good long time and tell him an old joke as you did the writer when we were out there four years ago; that wouldn't hurt a bit. Again congratulations, and please hurry and get back on the letter; we all want you.

Ashton, Wis.

J. P. Adler operates a chain of theatres out of Ashton, including the flats theatre of that city. Mr. Adler says he hasn't noted any improvement in business as yet but believes that any change will have to be for the better, as it can't be for the worse.

Chippewa Falls impressed us as being a right snap-up town. Wisconsin Electric Power Co. has one of the largest electric power plants in the state, and this plant furnishes electricity to a large area in both central and northern Wisconsin. N. A. Anderson operates the Rivoli theatre, is a director in a bank and a wholesale of Wisconsin's 3.2 per cent per cent. Mr. Anderson's occupation is that poor pictures are responsible for poor business. We have heard that same idea advanced by several people.

We have heard that same idea advanced by several people.

Smith Brothers operate the Orpheum at Me- nominee. They are not the Smith boys who wear the whiskers, and they don't make doughnuts, but that's what the Orpheum for the customers at Menominee. In point of service they are about the oldest theatre operators in Wisconsin, the youngest brother hav- ing started in the business when he was 14 years old and hasn't missed a day since, except on two occasions, once when he had the mumps and once when he had the mumps. The older brother never had the mumps and we don't know about the honeymoon, but we do know that they are both real theatremen.

J. G. Heywood of the Gem theatre at New Richmond says he met us some years ago at Minneapolis. At that time he was selling some kind of a device for those tidy of four or five other theatres, one being at Stanley, which is operated by our old friend, Tom Foster, and by the way, we had a delightful visit with Tom and Mrs. Foster just as always when we go to Stanley.

Mrs. Zimmerman, who operates the ZimZim theatre in Citronelle, Alabama, declares we were there and sold her the Herald four years ago. We couldn't remember that we had ever been in the town before. Now don't it just beat all what memories some ladies have? We had a girl once who remembered that we had promised her that we'd quit smoking and we didn't do it, so the girl married her.

We went into a cafe the other day and the waitress came over to us and said, "How do you like our coffee?" We said, "What do you mean, Mr. Williams?" and she replied "Why, aren't you Mr. Williams from Peoria, Illinois?" and we said, "Genevieve, this is a case of mis- taken identity, we are not Mr. Williams, and please don't charge us with being from Peoria.

We've got plenty to answer for without hond- ing that onto us. Our ancestors came from old Thermopolis, and settled among the vine- clad rocks and citron groves of Cerocilla. Our early life ran as quiet as the brook by which we sported. In other words, we are a second John the Baptist, preaching in the wilderness — as it were — and we bring you glad tidings of good cheer. And, now, if you will go and bring us some ham and eggs well tell you the rest of it.

She went over to the head waitress and said, "Say, there's an old gink over there that has got pigeons in his belly.

We had our first visit with Nick Greeng of the Palace theatre at Spooner. Spooner is right in the heart of the country and we stopped long enough to visit with Nick, and we had our trout right out in our car, too. Darn this having to work all the time: it's giv- ing all the country and local disposition. Nick is a hard worker, but he lets his two boys do most of the work. Nick says he never goes trout fishing in the fall, till that's the boy's head. Ashland is the coldest spot in the United States on May 6th, 1933 at ten a.m.

COLONEL J. C. JENKINS

The HERALD'S Vagabond Columnist

Details Steps In Paramount Crisis; Fox Developments

The creation of the Film Production Corporation as a subsidiary of Paramount-Publix in March, 1932, to take over the obliga- tions of Paramount-Publix and establish new credit when the company was facing a financial crisis, was described Monday by Mr. Harold K. Woolf, President of Fox, in a creditors' meeting before Federal Referee Henry K. Davis in New York. At the time loans to Paramount amounting to $9,000,000 were maturing, and, except for some of the smaller loans which were paid, the obliga- tions were absorbed under an agreement whereby the subsidiary took over title to 23 film negatives and was authorized to issue promissory notes which the banks agreed to accept in lieu of the loans up to the amount of $20,000,000. Paramount was given distribution rights to the films and from these receipts was to pay Film Productions $300,000 weekly until the bank obligations had been liquidated.

Mr. Woolf also explained that for this purpose he would have to raise the loan of jiffy, at which time Mr. Kolm may testify further. Creditors' action concerning leases being secured in the subsidiary was de- ferred until the next meeting, Friday, when a trustee to succeed Louis H. Horowitz will be elected. On June 1 another meeting will be held for the same purpose.

Robert H. Cochrane, Universal executive vice president, is understood to have declined a call for a meeting of creditors Wednesday, would not say the offer had been made. "Every- if it had," he said, "it could not be reconciled with my duties at Universal."

The creditors' action is a shift in the trusteeship from three to one. The intricate, inter-company financing by which Paramount-Publix carried on its pro- gram of theatre acquisition over a 10-year period was described last week at a creditors' meeting before Referee Davis. The Publix corporation, he stated, had been the bank which kept the company solvent when subsidiaries suffered reverses was described at a meeting Wednesday.

In the taking of testimony, which lasted five hours, it was discovered that transactions boosted the capitalization of Publix Enterprises from an original $2,000,000 to $14,000,000 at the time of the theatre subsidiary's bankruptcy.

A petition of involuntary bankruptcy was filed in Wilmington this week against State- wide Theatres, a Delaware corporation operating in Wisconsin, an alleged bankrupt. The suit was filed in U. S. District Court by Fox Film Corporation and a group of creditors. Fox alleged Nationwide owes it $1,200 in film rentals; Wescos charges debits on a note for $40,000 the Fox-Westco division, which was taken over by the defendant solvent, left unpaid. The plaintiffs allege Nationwide committed an act of bankruptcy in April when it failed in payment of charges. The suit was filed in U. S. District Court. Mr. David Woolf, a representative of Fox, and the defendant, was discharged.

Suit was filed in Trenton, N. J., chancery court last week against Fox News by the New York Trust Co. and Boyd G. Curtis, a trustee of a $180,000 mortgage, charging default in payments.
PICTURES WITH MUSIC

(Continued from page 10)

headed by Mannie Goldstein. Included are the foregoing musicals.

LESSER, SCL

"THUNDER OVER MEXICO," to be released late in 1932-33, containing musical interludes and orchestration throughout. Musical settings by Hugo Riesenfeld. Scoring by Abe Meyer, Sol Lesser and his friend, Upton Sinclair, tendered a reception recently to welcome Hugo Riesenfeld to Hollywood. At the Roosevelt Hotel, Mr. Lesser explained that the reason for the trip was to have Mr. Riesenfeld prepare the musical settings for "Thunder Over Mexico," which Mr. Lesser has purchased from Serge Eisenstein, who is now in Russia. He said that from a visual point of view, there is a lot of film, a feature length production of "road show" proportions, and to present it under the Lesser banner through a large distributor or independently. The première will be staged shortly in Los Angeles.

MAJESTIC

"SING, SINNER, SING," to be released in June, with musical interludes and a song or two. Director, Christy Cabanne. Featured, Lila Python and Paul Lukas. From a story by Edward P. Loew.

MASTER ART PRODUCTIONS

"MELLO Y MAKERS," a group of single reel musicals. Currently released, once every four weeks.

Master Art will, next season, expand considerably its musical activities in short subjects. The new line-up, for 1933-34, will embrace subjects containing music in some form, and including:

"MELLO Y MAKERS," 13 one-reel musicals. Jimmy McHugh and Dorothy Fields will write the music.

"ORGANLOGUES," 26 one-reelers, all music. One subject for fall release will headline Nick Lucas.

"PUZZLEGRAMS," 13 one-reel subjects in which music will form the background.

METRO-GOLDWIN-MAYER


"Pic o' My Heart," released May 26, with songs, music, dances. Based on the play by J. Hartley Manners. Director, Robert Z. Leonard.

The above chart, based on Motion Picture Herald's tabulation of box office grosses, shows the relative fluctuations in receipts in twelve key cities for a fourteen-week period since the beginning of February, 1933. The hundred percent line represents the average weekly gross in the twelve cities. These cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland and San Francisco.

The music of this one-reel musical, as sung and danced by Don Ameche and Lil' Babs, has now been released as an acetate recording. For further information turn to the Franklin Graham, who has been a featured soloist with the New York Symphony and the Philadelphia Symphony orchestras, has been signed to act and sing in Metro pictures. He is due at Culver City in August.

"CAT and the Fiddle," all-musical with songs and dances from the original stage musical by Jerome Kern. Otto Harbach, Raymon Novarro and Janet MacDonald will star, for release next season.

"HOLLYWOOD PARTY (or Revue) of 1933," to be produced, possibly in color, by Harry Rap. Directors, Edmund Goulding, Alexander Leitich, a New York musical comedy stage producer. An all-musical song and dance revue. Dances by the Albertina Rasch girls. Already cast are Joan Crawford and Jean Harlowe. The entire music department at Culver City will contribute the music and lyrics, including numbers by Richard Rodgers and Larry Hart. From the Hungarian play by John Vasary, Metro's Revue will write the screen book. In preparation.

"MERRY-WIDOW," from the famous old operetta. This will be one of the important musical releases next season.

"PRISONER OF ZENDA," made as a silent, will have songs and music. Starring Janet MacDonald and Nelson Eddy.

"Reunion in Vienna," starring Jack Pearl and Jimmy Durante, now preparing. Also starring Mickey Mouse. David O. Selznick will produce. This feature will be done in a manner similar to Jack Pearl's "Baron Munchausen" radio character and will be "a fantastic comedy with music throughout."

UNUTILIZED Ed Wynne all-musical feature is on the 1933-34 schedule, but no definite plans for production have been completed.

UNUTILIZED Lew Brown and Ray Henderson all-musical. They were recently signed by Metro to write the song and lyrics for a musical playsoy to be produced for next season.

UNUTILIZED original musical which, according to announcement, will be written by Bradford Ropes, who authored Warner's "42nd Street." While other musical features for 1933-34 release will undoubtedly come along as the season progresses, the company will concentrate for the present on the preceding nine. In addition, the short subject lineup is expected to remain about the same as this season. From the standpoint of musicals, it will include the following groups:

"ColorTone Musical Revues, two-reel all-musical. Song and dance numbers throughout. Probably six in the new group, for release one every other month. Featuring musical comedy and studio headliners.

Fitzpatrick's TravelTalks, series of 13, re-
MONOGRAM
W. Ray Johnston's company has no feature musicals scheduled and only one will be made in 1933-34:
"WINE, WOMAN AND SONG," containing music and songs throughout.

PARAMOUNT
"Three Times a Dream," released April 21, now booking. Typical Chevalier musical comedy, with Maurice Chevalier singing "In Central Park." "Look What I've Got," and "Homme de Heaven." Director, Norman Taurog. Cast, Helen Twelvetrees, Edward Everett Horton, Fredric March, Jean Parker, music and lyrics by Ralp Rainger, Leo Robin. Adapted from Roy Horniman's novel, by Ben Hecht. Baby Le Roy is featured with Chevalier. "Big Broadcast," Kate Smith musical, was released late last year, but still is playing. Bing Crosby and other musical shorts are rendered by the Boswell Sisters, Stuart Erwin, Mils Brothers, Cab Calloway, Vincent Lopez, Arthur Tracy, Don Novis. Based on the play, "Wild Waves," by William F. Manley. Screen play by George Marion, Jr. Music by Ralph Rainger. Lyrics by Leo Robin. All musical-comedy dramas.
With these in the feature musical field during the current season, Paramount earlier in the year announced that despite the loss of shorts in which music plays an important part. In this group, for 1932-33 release, are:
"Betty Boop," 18 one-reel cartoons with dubbed songs and music, done by Max Fleischer.
"Screen Songs," 18 single-reel subjects featuring popular numbers sung by headline radio and stage songstresses, including Boswell Sisters, Lillian Roth, Mills Brothers, Ethel Merman and others.
"Sennett Two-reel comedies included six musicals, featuring Crosby, Novis, Howard. In addition, occasional songs and music are contained in some "Hollywood on Parade" subjects, likewise in the "Screen Souvenirs.
"Songs of the Century" feature stories are published by Famous Music Corp., a subsidiary.

Paramount will participate prominently in the 1933-34 musical movement, having already planned for the season a group of 12 choruses. Tentatively, the company has lined up six musical shorts starring Bing Crosby. On the list so far for Bing are: "Cloudy, with Showers," "Clown of the Century," "My Man." The numbers, written by Mitchell Lee, will go on release as they are completed, and the song numbers an interested party popular throughout the country.

"My Man," sung by Bing Crosby, Jack Oakie, Harry Green, Skeets Gallagher.
"Her Bodyguard," with musical interludes, will star Minna Loy and Wynne Gibson.
"Song of Songs," originally scheduled for this season, will be released in 1933-34. Marlene Dietrich and Brian Aherne are featured. Ms. Dietrich's song number is included, Director, Rouben Mamoulian. Play by Edward Sheldon, screen story by William A. Well, Alison Skipworth. Completed last week, now being edited.
"Too Much Harmony," a back stage story, which features songs and music between the acts, sung by Lyle Talbot, Dorothy Lamour, Gail Atwell, and Debbie Reynolds. Written by Clair Whelan, will go on release as it is completed.

Radio Pictures
"Careless," part-musical, now in preparation, for release late this season. Ginger Rogers, who will star, is cast as a radio entertainer, singing songs of the 1910's, "Imaginary Sweetheart," written by Harry Akst, Edward Eliscu, Director, William Seiter.
"Diplomats," all-musical, released May 12, containing two new songs, "The Airman's Dream," and "Irish Eyes." Principal songs: "Sing to Me," and "No More War," written by Edward Eliscu and Romano. All songs were written by Edward Eliscu and Romano, directed by Harry L. Ivan, screen play by Harry L. Ivan.
"Furiously Sad," musical story about the "gay 90's," purchased last month for current season's release. Irene Dunne, singing star of Radio's studio, will be featured. Author, Norman Houston.
"King Kong," released April 7, and now booking. Contains musical interludes: Produced by Merian C. Cooper, Ernest B. Schoedsack. Featuring King Kong, played by Douglass Colbert. Screen play by James Creelman, Ruth Rose, from an uncredited play by Mr. Cooper and Willard Van Dyke. Associate producer, M. Gold. Directed by Frank Reicher, Sam Hardy.
There were no all-musicals on the company's 1932-33 short subject series, except novelties, with musical backgrounds, including:
"Aesop's Fables," 26 single reeds, orchestrated throughout, released one every two weeks.
Music by Gene Rodemich.
"Tom and Jerry comedies, 13 one-reelers, released one every three weeks with occasional songs and musical interludes.
Radio pictures of paramount importance relationship with the NBC, both of which are RCA affiliates, is in an enviable position at all times to obtain valuable publicity for any musical numbers, such as those in "New York, New York," by air "plugs" over the nationwide NBC radio system.
"Adventures of Witmark and Sons," a Warner subsidiary, occasionally publishes special RKO songs, most of the numbers featured in the company's releases are published under a tie up with the Warner Composers Guild. Week of May 17-21, Max Steiner, RKO's musical director, concluded negotiations whereby the Fox interests will publish under the RKO blanket for 26 weeks, the song numbers up to a hundred, for a period of one year.
Four musical features are being prepared for 1933-34, including:
"My追求 to Rio," the music for which will be written by Vincent Youmans. He was due in Hollywood this week to start work on a new number, "Never Coming Down to Rio" will be the first "air-musical," the action taking place aboard a huge airliner. Production will be in charge of Lou Brock, who plans romantic musicals. "Road to Rio" features Rita Hayworth, Maureen O'Sullivan, Alan Dinehart, Leon Errol, Ilka Chase, and others.
"The Boy in the Airplane Musical," still on its road show circuit. There may be two starring this comedy team next season. The first will probably be based on their current trip around the world.
"Sing Your Way Home," the subject of an all-musical starring Frances Lederer and Irene Dunne, for 1933-34. Clemence Dane is now writing the story and lyrics. Lou Brock is promised a new comedy musical. There will be two starring this comedy team next season. The first will probably be based on their current trip around the world. 
"The boy in the Airplane Musical," still on its road show circuit. There may be two starring this comedy team next season. The first will probably be based on their current trip around the world.
"Untitled musical," the story for which Ann Caldwell is now preparing. Lou Brock submitted the idea for the yarn. He will produce.
No definite plans have been made with regard to next season's short subjects. There will be, however, two series with music, continuing identical groups of this season, as follows:


TOM AND JERRY COMEDIES, 13 one-reelers, released once every four weeks. Occasional songs and musical interludes.

UNITED ARTISTS


"IN THE MONEY," in which Lew Ayres will sing and play the banjo. Director, Murray Roth. Story by Mr. Roth and Howard Emmett Rogers. Songs by Eddie Rogers, Jack Yellen. Staged by Busby Berkeley. Musical comedy, written by Margaret Ford, Robert Young, Ruth Hall.


"WOOFEE," starring Eddie Canter, released in March. Starring in musical revue will be released. All-musical revue. Musical score by Busby Berkeley. Directed by Herbert Wilcox.

Walt Disney is the only short subject distributed by United Artists. There are two groups, both musical: "Mickey Mouse," musical cartoons, with occasional songs, dubbed. "Silly Symphonies," one-reel musical cartoons, with occasional songs, dubbed. United Artists' songs are usually published by Harns, Inc.

Highlighting next season's features will be an all-musical, "A Harem Symphony," with other plans for 1933-34 have been made, but it is likely that others of a musical nature will be distributed. The Cast Away's musical, "A DANDY LION," an all-musical revue, now in preparation. Starring Eddie Canter and produced by Samuel Goldwyn. The title will probably be changed. Original story by Robert S. Sherwood, George S. Kaufman. Background of Roman antiquity, done in a modern girl-and-music treatment.

Short subjects, with music, scheduled for 1933-34, are a continuation of the Walt Disney releases.

"Mickey Mouse," series of one-reel musical cartoons. Songs are frequently dubbed.

"Silly Symphonies," likewise musical cartoons, with occasional songs, occasionally containing occasionally dubbed songs.

UNIVERSAL


"IN THE MONEY," in which Lew Ayres will sing and play the banjo. Director, Murray Roth. Story by Mr. Roth and Howard Emmett Rogers. Songs by Eddie Rogers, Jack Yellen. Staged by Busby Berkeley. Musical comedy, written by Margaret Ford, Robert Young, Ruth Hall.


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"Silly Symphonies," likewise musical cartoons, with containing occasionally dubbed songs.
Leases Eastern Paramount Plant

Eastern Service Studio, Inc., finally took over the former Paramount studio at Ashton, L. L., last week, where 22 feature pictures will be made during the coming season. Six productions are already set. Eastern will not produce or have any interest in productions made at the plant. Capt. George Mcl. Barnes, who is in charge, said. Producers leasing space there include Universal-Rowland Brice, Guild Pictures and Krimsky-Cochrane's Film Choice.

Eastern took over the studios on a lease from the Seneca Holding Co., owners of the property. The lease is for one year with options for renewal.

TRAVELERS...

Karl Freund arrived in New York from Hollywood to co-direct musical for Universal.

Alfred E. Green, Warner director, is in New York from coast.

Alain Macmahon, Warner player, is in New York.


George Arliss is en route to England.

Frank Rogers, of Sparks Enterprise, Florida, is in New York.

Boris Karloff and Jean Hersolt arrived in New York from Europe.

John Ford, director, is in New York from Hollywood.

Washington Minor, New York stage director, arrived at Radio's studio to direct his first picture.

Henry Ginsberg, general manager of Rook studio, returned to the coast after arranging new releasing contract with MGM.

Louis B. Mayer is en route to Honolulu for a visit to his studio.

Paul Robison arrived in New York from Europe to play in "Emperor Jones" for Film Choice.

Kate Blumberg, Orpheum operator in middle west, is in New York.

Al Green is in New York.

Eugene Cantor left New York for Hollywood by way of Panama Canal.

Max Roth, new Columbia Midwest division manager, arrived in Kansas City.

Joseph I. Schnitzer, president of Jefferson Pictures, is in New York.

Roy Davison, Columbia technical director, is in New York for inspecting exterior for his next.

Sidney Stone is in New York editing "Cousin, the King Killer.

R. Huxley left New York for Bermuda.

Joe Rock is in New York.

Anne Hardin returned to Hollywood from Cuba.

Martin Beck arrived in New York from Europe.

Tom Bailey and Bill Pine, in charge of publicity and advertising respectively, at Paramount studio, arrived in New York from the coast.

Howard Smith, story editor for new Zanuck-Schneck company, left New York for Hollywood.

Jean Mur is, recently signed by Warners, sailed for California.

Richard Bartfield, who arrived in New York from Hollywood via the Grace steamer Santa Elena.

Russ Chatterton and George Brent returned to Paris after several weeks in Spain.

Harry Cohn, Lewis Milestone and Lawrence Stallings, Columbia officials, will sail for Europe May 25 and will probably visit Russia for story material.

J. S. Hummel, assistant foreign manager for Warner, left Europe for New York.

Dale Van Every, Universal scenario editor, is in New York.

Pat Geryn returned to New York from Florida.


John D. Clark, Fox official, arrived in New York from Movietone City this week.

Marx Brothers' Father Dies

Samuel Marx, 72, father of the Four Marx Brothers, comedians, who died last week in Hollywood, after a long period of ill health, was buried in New York this week.

WHEN THEY "NEED IT YESTERDAY"

Ship via Air Express

Air Express is fast—second morning delivery from Los Angeles to New York—overnight from New York to Chicago and principal cities in one day. Air Express service covers 85 principal cities linked by the major air lines of the country. These air routes are supplemented by fast mail connections over more than 23,000 other points served by Railway Express.

Special and news shots, new films, spare parts to meet emergencies—all travel fast and safely over this nation-wide network of air and rail lines. Pick-up and delivery service, available in leading cities, means that a single phone call to the nearest Railway Express Agent is all that's needed in most cases to start a shipment on its way and make sure it is delivered in the shortest possible time.

The new reduced rates make it more economical than ever to save time by placing every rush job in the hands of Air Express.
MOTION PICTURE HERALD

1790 Broadway, New York

In this, the exhibitor's own department, the theatreman 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

Columbia

AIR HOSTESS: Evelyn Knapp, James Murray—The first time this year I have had to turn people away. Drew exceptionally good business. All in the audience said they had not seen the book very closely, but said "well show" and that "it pulled our town."—Hollis Pedigo, Dreamland Theatre, Carson, Iowa. Rural patronage.

THE BIG TIME: Ben Lyon, Constance Cummings.—A drab picture that did not hit the local fair. Only one of the local men seemed to be interested. The story of Paris is usually a fast, sassy, and soupy concoction, but this film is a superbly done presentation, that isn't even equivalent to a small package. As for the characters, I couldn't see them. I'm going to town about town to near perfection, I would take my bag of skates. I expect to see your car, your head and other things.

BETTER TEA OF GENERAL YEN: Barbara Stanwyck, Nils Asther.—Not a small town picture. Did not draw for me or pleases the ones that came. Good business in Dreamland Theatre, Carson, Iowa. Rural patronage.

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CHILD OF DIVORCE: Norey Carroll, John Bokes.—An appealing story, marred by the telling of unnecessary truths that made the roughs guffaw. But the children's entertainment is the Shakespearean, and which did not help the picture or the prestige of the theatre. Played 3—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

MAN AGAINST WOMAN: Jack Holt.—Good action picture with good entertainment. Satisfactory.—M. W. Matteckeck, Lark Theatre, McMinnville, Ore. Local patronage.


ONE MAN LAW: Buck Jones.—Very good show. My ticket was up in the air for two hours. Played 21—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

SHOPWORN: Barbara Stanwyck.—Another one a little too much and a little too less. When the play is real and should be picked up and shown. You will be pleased; so will the audience. They are made of.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. Local patronage.

SO THIS IS AFRICA: Bert Wheeler, Robert Woolsey, Ruanne Ronald.—This is the hottest picture that we have ever run that does not make a cent. But the picture is more money in the midweek than anything that we have run for some time, with the single exception of "The Big Cage." It is a bad, ribald farce, and only tries to show that the richer they are the better chance they have to make money. Not one Sunday show if your town is lucky. Five years ago a show of this kind would have been closed in this town, which goes to show that the public has changed in the last five years. They could have eliminated the same woman making love to Woolsey and have an ugly human and it would have helped it. This is the really objectionable kind of picture, but the town patronage was there. —Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

THIS IS AFRICA: Wheeler and Woolsey.—As box office pull this beats them all. It got good paper and good reviews. The papers had several accounts of an exhibitor being in jail in Mississippi for this picture. I don't know how about this being the best and funniest that Wheeler and Woolsey made. The scenes were good, but there is no doubt but what it is the wildest and most picturesque that has ever been made. I held my breath only two times. I've never heard such a laugh and laughter. They simply ate it up, and never before have I known of as much mouth-to-mouth advertising. Each showing drew a larger crowd. If you can get away with pictures like this it will make you plenty of money as Columbia certainly knows about it. —William C. Fordyce, Princess Theatre, Selma, Ala. Local patronage.


WASHINGTON MERRY-GO-ROUND: Lee Tracy.—Very good political story which did fair business here. I can't get interested in a political type of story. This is a good show of its kind and if your patrons like a political stunt, put it in. —Harry Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WHITE EAGLE: Buck Jones.—A good Western with Buck as a white Indian. Pleased the usual Western fans on Saturday. I wonder if I have the only show in the world that played two Westerns. They are my only sure bet. Played Apr. 30.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Small town patronage.

First National


EMPLOYEES' ENTRANCE: Loretta Young, Warren William.—One would judge from some of my re- marks that I don't favor this picture. The fact of the matter is that we have had so many other good pictures, I have not been inclined to want to sell the boys about them. They have had other better and better and better and better, until we have a poor picture from them this year. "Employees' Entrance" will not bring a lot of business to the theatre. —E. J. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LIFE BEGINS: Loretta Young, Eric Linden.—Good and certainly there isn't another picture like it. Just the kind we want. Played 2.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

WHAT THE PICTURE DID FOR ME

MOBILE: D'Arcy Lynard, Clive Brook.—I cannot compare this with other films because it is just a game out and though I guess I can't register much business in a picture like this. Played May 2—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

WHAT THE PICTURE DID FOR ME

WEDDING BELLS: D'Arcy Lynard, Clive Brook.—I cannot compare this with other films because it is just a game out and though I guess I can't register much business in a picture like this. Played May 2—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

CAVALCADE: Diana Wynward, Clive Brook.—I cannot compare this with other films because it is just a game out and though I guess I can't register much business in a picture like this. Played May 2—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

CAVALCADE: Diana Wynward, Clive Brook.—I cannot compare this with other films because it is just a game out and though I guess I can't register much business in a picture like this. Played May 2—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

CONGOLLA: Only a average crowd, but picture has good reviews. Played 2.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.


MOTION PICTURE HERALD

MAY 20, 1933

ONE LITTLE WORK AND TYPEOGRAPHY

Typography, what errors are committed in this "name. From, Font: Enslow, recent theater of Little Rock, Ark., has come a justified murmur, asking why he was credited in the May 6 issue, with reference to Universal's "Back Street," with the words: "Can't say much for it." In reality, says Mr. Enslow, and we agree, he said: "Can't say too much for it." What a vast difference one little word may make. Will you excise the typographer, we ask Mr. Enslow to forgive.

more, Played Apr. 28-29—Edith M. Fordree, Princess Theatre, Selma, La. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor, Norma Foster, Sally Eilers, Laura La Plante, stars of the May 7th issue. We had three days of very good business and not one complaint. If spring days and muggy weather will get them in for me or any other small town. Played Apr. 27-28-29—Princess Theatre, Lincoln, Kansas. Small town patronage.

WILD GIRL: Joan Bennett, Charles Farrell—I played in a recent picture a mad skid storm to a $75 house the first night and it was very good business. I thought it was good that day. I think I romantic on it the first time. Good Saturday picture. Drawing power only fair. Played Apr. 29-30—Bill Fordree, Princess Theatre, Selma, La. General patronage.

MGM

CLEAR ALL WIRES: Lee Tracy—I did not see this but reports were that it was a good picture. It had a different cast, a different story. I played in the first picture. Played Apr. 29-30—Edith M. Fordree, Princess Theatre, Selma, La. General patronage.

DOWNSTAIRS: John Gilbert, Virginia Bruce—I put this picture in this week and was sure glad that I did. Very poor picture. Did not have one comment on it. Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

FAST WORKERS: John Gilbert, Mae Clarke, Robert Armstrong—No excuse for this one. Just another beat picture that will not last. Played Apr. 28-29—Bill Fordree, Princess Theatre, Selma, La. General patronage.

THE MASK OF FU MANCHU: Boris Karloff—This is a mystery picture. There were no people. We walked on it than any picture we have played in this theater. We played it to the last and everyone gave us a good laugh. That is what our patrons told us and they have been coming back. Played April 25-26-27—Bill Fordree, Silver Family Theatre, Greenville, Mich. Town and country patronage.


MEN MUST FIGHT: Diana Wynyard, Phillips Holmes—I think this is the best entertainment MGM has delivered this year. Not a special, but above the average. Acting perfect, story entertaining, action and some thrills. It was splendid but her voice does not reproduce as well as the others. Played Apr. 26-27-28—Bill Fordree, Princess Theatre, Harrison, Ark. Small town patronage.

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PAYMENT DEFERRED: Charles Laughton—Plained to average Sunday crowd with opinion divided. Splendid acting was on hand and patrons are satisfied. The majority was against. Played Apr. 30, May 1—Exhibitors' Club Theatre, Herkert, Oregon. Small town patronage.

PROSPERITY: Marie Dressler, Polly Moran—A good comedy, but greatly overestimated. Not half as funny as we thought it would be. Marie is good but the whole show. Too much publicity to make the audience. Played Apr. 27-28-29—Bill Fordree, Princess Theatre, Harrison, Ark. Small town patronage.


WHAT, NO BEER: Jimmy Durante, Buster Keaton—Played Friday and Saturday and pleased—J. L. Hoffman, Phantom Theatre, Plainview, Neb. Small town patronage.

WHISTLING IN THE DARK: Ernest Truex, Una O'Casey—The noise flopped on the second at the box office. It was a splendid picture, but Truex is unknown in the town. We have lost money on my Metro contract so far, but it looks as though we may get some pictures to offer this a little less. Never get the idea that you have a picture in that town. Played Apr. 27-28-29—Bill Fordree, Princess Theatre, Selma, La. General patronage.

Monogram

JUNGLE BRIDE: Anita Page, Charles Starrett—I played this picture and all this week a small town in a small town. It was a splendid picture and whole cast worked hard to make this entertaining, but failed. Played Apr. 26-27-28—Bill Fordree, Princess Theatre, Selma, La. General patronage.

MAN FROM ARIZONA: Rex Bell—A very good action picture of the Western type. Gave good satisfaction to a Saturday night crowd. Played Apr. 28-29-30—Hobart H. Gates, Gallok Theatre, Custer, S. D. Small town patronage.

Paramount

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—Here is a picture that should please some old time Saturday night crowd. A story that gets away from the beaten track. It deals with the automobile stealing, etc. Quite good picture but not a drawing power. Some addressed us about the same. Some good ones. Played Apr. 27-28—J. C. Ensor, Princess Theatre, Perryville, Mo. Good picture.

DRIVING TOWER: Aggie Moor, Bill Boyd, Irving Pichel—This is a good picture. It shows the old western type. There is a very pretty girl in the picture. It book pretty well, but no drawing power. Some addressed us about the same. Some good ones. Played Apr. 27-28—J. C. Ensor, Princess Theatre, Perryville, Mo. Good picture.
out of the old rut, entirely impossible and improbable, very real entertainment. Boost up the horrors it might have been in the old days. Directed by—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—This makes a good family night, or Saturday pictures. Mary,Hughes,Molly. It's all one, but probably you still'll have to deal with it. Don't be afraid, it's not dangerous. Continued. Played April 25-26—D. E. Fitton, Lytton Theatre, Harrison, Ark. Small town patronage.


ANIMAL KINGDOM: Ann Harding, Leslie Howard Against Mr. Hays, will you please lump this one? Being extra length, it was too short-sophisticated for the common folks. Had record breaking business, but not the business this one deserves. Continued. Played in person at the stage. Played Apr. 20-21—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

ANIMAL KINGDOM: Leslie Howard, Ann Harding. Mere animals, but where. It sure was a dud for me. No action. No. Action—Little Miss Matcheck, Lark Theatre, McMinnville, Ore. Local patronage.

A BILL OF DIVORCement: John Barrymore. Katharine Hepburn is a great actress. John for once lost that air of "the world is my oyster" that I look for in some. I may differ with me (someone always does) we think he showed better advantage. Continued. Directed by—Little Miss Matcheck, Lark Theatre, McMinnville, La. Small town patronage.

BRING 'EM BACK ALive: Frank Buck.—Even the M. P. C. people are interested in and so realistic, this exhibitor hunted up a blind tiger after a long search. Just for the record, they are a very refreshing and backed up. Played Apr. 18-19.—Peter Byrnes—Victory Theatre, Napoleonville, La. Small town patronage.

THE CONQUERORS: Richard Dix, Ann Harding—If this is not an epic then I don't understand the word. This is one of those pictures that did not draw as well as expected, but we have had rain every day for the past two or three days. Continued. 35 minutes.—Hobert H. Gates, Garlock Theatre, Courthouse, Ariz. Local patronage.


Lucky Devils: Bill Boyd, Dorothy Wilson.—This program played Friday and Saturday night. Played Apr. 3-4.—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.

LUCKY DEVILS: Bill Boyd.—Good fast entertainment and good story. The rank and file will enjoy this one. Directed by—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.

MEN OF AMERICA: Bill Boyd.—A mighty good entertaining picture. Lots of action and comedy. As a program picture it will check with any of them to satisfy this kind of patronage. Played Apr. 23-24.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PAST OF MARY HOLMES: Helen MacKellar, Eric Linden.—As a talkie it did not satisfy even the most selective. Directed by—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.

ROCKABYE: Constance Bennett, Joel McCrea, Paul Lukas.—Another picture that makes the patrons wonder why they waste their money on the talkies. Had been censored but not enough. I am glad I saw this little family meal and whole families walked out. I didn't care for the story. Directed by—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.

SAILOR BE GOOD: Jack Oakie, Vivien Osborne.—Fair—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.

TOWER: John Barrymore—Well produced and acted. A good play, but we didn't have time to tell. Directed by—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.

WILD HORSE MESA: Randolph Scott.—A good Western, and it had a very good cast of capable actors. It was more like a Hollywood picture than a Western. Directed by—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.


DARING DAUGHTERS: Marian Marsh, Joan Marsh—A very good picture program. Interesting especially the end. Not quite as good as I would have liked. Directed by—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.


TOWER: John Barrymore—Well produced and acted. A good play, but we didn't have time to tell. Directed by—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.

Universal


THE BIG CAGE: Claude Beatty.—Here's the real thing—’s a great picture, and it made the Chicago Daily News’ list of the ten best of the week. Also, the New York Daily News’ list of the top ten pictures of the week. played for a week. Played Apr. 19—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.


HIDDEN GOLD: Tom—Rain and a second closed bank failed to cut in on the crowd, which was scarce. Directed by—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.

JUMPING BRUSH HORSEMAN: Tom—Not so hot, but I can't help it. The title "Flaming Guns" killed it at the box office. Why do good Westerns fail? This is a good title is just half the battle. Lost on this one and I know the result. Directed by—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.

LAURA: Tyrone Power, Myrna Loy.—This was one of the few pictures the public have been waiting for. Played Apr. 15-18.—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.

Lucky Dog: Chic Sale. Trained dogs.—Not so hot as adult entertainment. A bunch of well trained dogs and well done for this type, but it is more for kids than adults. Should have been in two reels. Very clean show. Running time, 3 minutes.—H. J. Longacre, Schuyler Theatre Co., Glens Falls, N.Y. Small town patronage.

MURDER IN THE ZOO: Lionel Atwill—This is wild stuff. It is a question of whether the audience like monkeys or not. If the audience like monkeys, they'll like the picture. Directed by—Mr. G. Estee, S. T. Theatre, Fairview, Okla. Local patronage.

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A MESSAGE TO STEVE FARRAR

The feeling of mutual aids and the spirit of friendship and engagement among exhibitors who contribute to "What the Picture Did for Me" is in no way better exemplified than in the following note which Joe Hewitt, of the Lincoln theatre, Robinson, Ill., appended to a recent report:

"Word has been received that one of our oldest contributors, Steve Farrar, has been dangerously all following an operation for appendicitis. Late reports inform us that Steve is now on the road to recovery, which all contributors to this department will be glad to hear. Harry up, Steve, we miss your reports and anxiously await your resumption. Steve was reported in grave danger a week ago, but late advice is that he is now on the road to recovery."

Need we add that our best wishes also go to Steve Farrar for a speedy and complete recovery and early return to the ranks of contributors.

United Artists

HALELUJAH! I'M A BUM!—Al Jolson—Saw this in a screening room in January and I liked it. Played to no crowd to see the enormous popularity of the talkies. Upon inquiry found that his picture is one of the few that the home folks in this town is concerned, and all we can say is that it served Jolson, and all the other stars that want "to be entertaining," well right. Played May 30-J.-J. Hoffman, Plainview Theatre, Plainview, Neb. Small town patronage.

SECRETS: Mary Pickford, Leslie Howard—The first part of this picture is a costume picture of the Vanity Fair. The story of an artist and woman from a National Picture which was circulated in 1926-27 with Norma Talmadge, who, says we, may play Mary's trouble with her crinoline which produced gale of laughter. This section was toned down so much for Mary Pickford as to give only a ripple. There has been considerable firing up of the publicity of the tyro of heavy wagons, wheels hoops and big men's shoes pushing through mud and heavy rock-filled quagmires in the best of the kind. The play seems to be made up of an incongruity of some three players or more. Really the play as a whole, for the interest it tries to attempt the briefest constructive criticism, would be an act of condensation. The acting of Mary Pickford in the difficult role of expression of the world-wide New York crowd, which is to serve as an object lesson to the new school of "His- trionics" is well-nigh perfect, and the quips and spasms, to the acute name of the spectators who have to have some element of discrimination. You can measure the drawing power of this production by your experience with Mary Pickford pictures since "Sunrise" came, May 1—A. J. Gibbons, Illinois Theatre, Metropolis, Ill. Small general small town patronage.

Warner


FORTY-SECOND STREET: Warner Baxter, Beulah Dunaway, Emlyn Williams—This picture before it played here and said it is badly overrated, I said it would not be bad. I am glad it was brought here. It is a great surprise I got this picture. Did Gold DIGGER-Frank Mackay by the grand box office attraction it have in two years. The last time I saw a picture that did this well is an office this is. Here is your summer vacation, fellows, and that is a complete knock-out. The story and the beauty of it is it is already sold to the public and we have to make the public work. We will have hard cash to see it over again. Played Apr. 27-28-29—L. W. Henry, Manager, Montpelier, Idaho. Town and country patronage.

MILITARY GIRL: Ben Lyon, Harry Brian, Peggy Shannon, Glennella Farrar—This is one of the best pro- grams of the season. The players are excellent and that is unusual nowadays with pictures. Played May 4-12—Edwin S. Hamblin, Manager, Metropolis, Mich. Town and country patronage.

MILITARY GIRL: Ben Lyon, Glennella Farrar, Mary Brian, Peggy Shannon—This is one of the best pro- grams of the season. The players are excellent and that is unusual nowadays with pictures. Played May 4-12—Edwin S. Hamblin, Manager, Metropolis, Mich. Town and country patronage.

WARNER TOWN: LAWYER MAN, William Powell; LOCAL, BUT MAKES GOOD (First National)—I can't take these pictures at once as they were run on anniversaries when you must have a big double act admission price. We celebrate our anniversary each year by giving our patrons a big double bill of second features. This was our tenth anniversary, so we had a full week's celebration with second feature shows each night. You will find this will say, but be sure to look good pictures as there are some out there today. Business was 30% above normal, and it's a good strong feature show. We have had our tenth anniver- sary and give its patrons double shows. Give the kids lollipops or prizes. It will say—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and country patronage.

SERIALS: RKO

THE LAST FRONTIER: Crighton Chaper—I have paid more attention to RKO's because never have I seen an exceptionally good serial. Keep my patrons inter- ested to the last chapter and fifty per cent over the average business. Played May 4-12—Edwin S. Hamblin, Manager, Metropolis, Mich. Town and country patronage.

RKO

MGM


HOLLYWOOD IN COLOR: Very good color and some keen girls but that's about all—Marye P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

A LEG AN' A LAMP: Our Gang—Good and about as funny as they have been recently.—Marye P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THE PEOPLE: Not so good Technicolor subject. Add variety to a program and you have a good song with some scenery. Played May 1—A. J. Hoffman, Plainview Theatre, Plainview, Neb. Small town patronage.

LITTLE IRONIDES: Charley Chase—Charley Chase short that pleased the audience, which is what we want. Personally I do not like that kind of short but my patrons do. Played May 6-7—Clayton E. McAdie, Owl Theatre, Lebanon, Kans. Small town patronage.

Paramount

EASY ON THE EYES: One of the best I have received from Paramount—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MUSICAL DOCTOR: Rudy Vallee—Pretty good. Some musical numbers that were okay—Mayve P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SING, BING, SING: Bing Crosby—Very good comedy. Crosby very well liked here.—Harold Smith, Dreamland Theatre, Caron, Iowa. Rural patronage.

THE SINGING BOXER: Donald Novis—The sing- ing is good but the story is absolutely no good. It is a fine singer but no actor.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

RKO

Mickey's Race: Mickey McGuire—The usual story of the road's people. Had about a ten minute run and winning from their rivals, but it received less than half as much jornal publicity as the last. Played May 1—A. J. Gibbons, Illinois Theatre, Metropolis, Ill. Small town patronage.

Universal


Warner Vitaphone

The Bandwagon: A Melody Master with music and a beautiful story.—Hert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


Music to My Ear—Jack Benny and Dennis—Splendid one-reeler. Don't pass this one up.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.


Serials: RKO

The Last Frontier: Crighton Chaper.—I have paid more attention to RKO's because never have I seen an exceptionally good serial. Keep my patrons inter- ested to the last chapter and fifty per cent over the average business. Played May 4-12—Edwin S. Hamblin, Manager, Metropolis, Mich. Town and country patronage.
SOUR DOUGH
By H. E. WILTON
Manager, Strand Theatre, Hamilton, Canada

Adversity is often a blessing in disguise, believes H. E. Wilton, manager of the Strand Theatre, Hamilton, Ontario, Canada, and the Club's Guest Editor this week. He thinks the time is ripe for the wide-awake theatre manager to "kick the door wide open" and so sets forth his views in the following editorial. Once again we remind Club Members that this and all other pages of this department are theirs for expression on showmanship and other timely, kindred subjects. Additional Guest Editors signed this week include: VOGEL GETTIER, Sedalia, Mo.; DAN KRENDEL, Windsor, Canada; FRANK LA FALCE, Washington, D. C.; G. B. ODLUM, Elmira, N. Y.; MONTY SALMON, Pittsburgh, Pa.; SAMMY SIEGEL, Seattle, Wash.

One of the outstanding causes of the recent depression was the failure of managers of business concerns to realize the fact that "there must be sour dough before you can have sweet bread."

If it were not for the "sour dough" periods there would be no need for experienced theatre managers; the head usher could run the works. Business adversity often proves a blessing in disguise because it stimulates the wide-awake manager to increased activity, resulting in the birth of business-getting originality. It sets the dormant mechanism of the sub-conscious mind into action and dwarfs depression.

Old Man Micawber sat down and waited for something to turn up. He knew the dough was sour, but instead of kneading and baking it into sweet bread he just "sat down and waited".

The theatre manager who, instead of waiting for the door of opportunity to open, kicks it open seldom has cause to worry about "sour dough" business. The only way to broaden the distance between yourself and the bailiff is to run faster than he does: and the logical time for increased business speed or effort is when the other fellow is sitting back yelling "depression".

Theatre managers throughout the country during the past year or so have passed through an economy campaign which will prove of great value to them in the future. They have learned the art of costless exploitation as never before. They have learned that big box-office receipts can easily turn RED, if obtained through unnecessary expenditure.

Volumes have been written on "How to successfully manage a theatre", but ninety-nine per cent of it is piffle to the manager who fails to realize the value of his greatest business asset—PERSONAL TOUCH.

When I say "personal touch" I do not mean "remote control".

It cannot be done behind the closed door of your office; neither can it be confined to the lobby or floor of your theatre. It must extend outside your theatre into the homes of your patrons, where there is sickness, death, or other causes where the hand of practical and kind sympathy may be extended. To do these things one must, of necessity, be personally acquainted with his patrons, and the best and most logical place to form this contact is in the lobby of your theatre.

Selling entertainment to the public is one of the most pleasing lines of business in the world. If you don't feel that way about it, you are in the wrong business, and your patrons will be the first to find it out and give you the go-by. You are bound to hit an occasional snag, but only the quitter will let it hold him there. Just a little added effort and the sour dough becomes sweet bread, reflecting itself in the smile with which you greet your patrons. Sunshine kills microbes and moths. Smiles kill depression.
DICK KIRSCHBAUM'S LOBBY LAFFS!

The Mummy!

Well-well! So they're back to silent pitchers!

Asters of foolish questions are still around, so Eddie Hough, manager of the Rivoli Theatre, Greenville, S. C., informs us, so Car- toonist Dick Kirschbaum put his thoughts in black and white.

BOOTH'S WEEKLY PLAN!

He Defends Give-Away Policy, Holding That Use of Same Has Kept Theatres Out of the Red

MANAGERS in search of some definite, tried-out, weekly operating system, might do well to tarry here for a few moments and digest a plan effectively used for the past eighteen months by Billings Booth, manager of the Jefferson and Garden Theatres, Springfield, Mass., and publicity director for Winchester Amusement Company's five other houses in the city.

Briefly, it is as follows:

Sunday, we are advised, takes care of itself. On Mondays and Tuesdays he uses a giveaway for the ladies (at present a good grade of china). Wednesdays and Thursdays a bargain price goes into effect, at the same time keeping up standard of programs. On Fridays he uses an elaboration of Country Store, allowing a budget of $50 on house capacity of $250 and acting as M. C. himself, Booth thinks the manner of distributing gifts is just as important as the articles and always adds comic touches on the occasion. A kiddies' party is the general policy on Saturdays and at present he is using the Mickey Mouse idea, together with gifts of little toys and trinkets to keep the good will built up.

They Figure in Operation!

Obviously, the give-away figures prominently in the plan of operation outlined above. In anticipation of adverse comment from those who do not favor over-emphasis of this policy, Booth defends his course of action and takes issue on the contention that gifts of merchandise do not constitute good showmanship. He grants that it's not old-time showbusiness, but holds that neither are these days the old days. However, his theatre has earned the sobriquet of "The Good Time Spot"; therefore, he maintains that if gifts help create a good time for his patrons, his theatre is functioning just as it should function. All of which seems logical enough.

Here is a sample of a list of gifts he uses: 1 fancy English lounging chair, $15.50; 1 upholstered occasional chair, $8; 2 Windsor chairs, $3.18; 2 toilet sets, $98c.; 2 sets of silverware (26 pieces), $3.38; 2 electric grills, $1.76; 2 cocktail shakers, $3; 2 cameras, $1.60; 2 smoking trays, $98c.; 2 fancy lamps, $1.58; 2 end tables, $2; 3 sofa pillows, $2.07; 2 framed pictures, $1.80; 2 cabinet smokers, $3.98; 2 table lamps, $1.58, and 2 rugs, at $2.78. There are 31 articles in the list, which amount to a total cost of $23.17.

It takes Booth practically a full afternoon to purchase his give-away articles and he claims its all A-1 merchandise—no ordinary premium junk. When picking out his assortment due attention is given to flash, with plenty of brightly colored articles of a size large enough to be seen on the apron from any point in the house. Lights are thrown on the display in order to let patrons see the gifts and he always has a few lamps in the group so that light from them can be utilized to show off particularly attractive gifts. All the art of the window dresser, he believes, should be employed to make the display brilliant as possible.

Rarely Fails To Draw!

During the eighteen months his operating plan has been in effect Booth claims he only failed twice to draw capacity. He didn't have any stage at the Jefferson, so built a 6-foot apron with 38 foot-lights. Just as soon as one gift night is finished the next layout is set up after the show to allow a full week's display of the following group of articles. Gifts are constantly changed, never giving the same article two weeks in succession.

Now that the above defense of a give-away policy has been set forth, we'll gladly commit its fate to our readers. Supporting Booth's claim, however, that if intelligently used, the scheme can be made to act as a box office tonic, we might add that he recently completed his third year with Winchester Amusement Company in Springfield, and, to all appearances, will be there for some time to come. All of which leads us to believe his policy of management is making money for his concern. We always like to present claims from a man who so forthrightly sets forth the courage of his convictions and, therefore, will look forward to receiving further show-selling information from this energetic showman and member of our Club.

"WARRIORS' HUSBANDS"?

Recently the boys will be girls nowadays, and the photographer who took this shot could hardly believe his eyes. But the truth is that Wally Akin, manager of the Arcadia Theatre, Dallas, Texas, put the shoe on the other foot and where the females have been effecting men's garb, the males decided they could adopt feminine clothes. Left to right: John Leyhe, Wally Akin, W. S. Larr and John Cash.
GOLDBENGB PULLED A SMART GAG WHEN EXPLOITING "GOONA"

One of the Club’s recently-elected members, Martin Goldenberg, manager of the Colonial Theatre, Philadelphia, sends along a bit of news from the Germantown Avenue section of his city.

It seems that some time in advance of the date set for “Goona Goona” a group of promising women in the neighborhood turned thumbs down on an undraped statue in a park nearby the theatre. With a clear idea of some of the scenic effects featured in "Goona Goona", Goldenberg’s fertile mind immediately conceived the idea of draping all advance displays of the “lovely Goona Goona maidens,” even to the point of covering a splendidly arranged lobby display. Just three days prior to opening the picture was pulled to a later date and a special trailer was run in place of the one which had been elaborating on the opportunity of viewing natives of Bali in their natural and considerably abbreviated costumes. This “apology” trailer was so worded as though local censorship had banned the picture, though no one was accused.

The above gag stirred up a lot of arguments and Goldenberg advises along that there are many glances at the lobby display he left standing with a “Coming Soon” announcement. Thanks to him for contributing the suggestion; we’re sure others will be able to adapt it to their campaigns. Also, our warmest wishes to Martin’s assistant, Johnny Wilson, for his part in the good work being done at the Colonial.

GIRL PLAYING TUNES FROM MUSICAL MOVIE HELPED LYNCH SELL

Live ballyhoo is extremely effective in the matter of show selling, and basing his campaign upon this premise, Ed Lynch of the Cameo Theatre in Bridgeport, Conn., arrived at a satisfactory box-office conclusion with a recent musical film.

Ed tied-up with a local department store right on the main street of Bridgeport, and contractor with the enterprising manager of the organization for a window to be exclusively devoted towards the plugging of the movie’s song hits.

A girl was hired to play tunes which were broadcast through a microphone rigged up by the theatre’s sound technician, and from ten in the morning until six at night passers by were regaled with sparkling melodies. Ed paid half of the girl’s salary; the merchant the balance. Attractive posters carried a terrific sales wallop with the result good box-office business was done.

JIG-SAW PUZZLE WAS TIMELY CRAZE THAT FITTED IN CAMPAIGN

The Jig-Saw puzzle craze hit Uvalde, Texas, just as well as the rest of the towns in this New Deal country of ours, and Kenneth Taylor, enterprising manager of the Strand Theatre, tied up the fad with one of his pictures, a musical.

He purchased a number of jig-saw puzzles advertising the picture ("42nd Street") and distributed them gratis well in advance of play date. The town went crazy over them.

This was followed in rapid-fire order with excellent window displays; heralds circulated in town and adjacent counties, and a truck to ballyhoo, well plastered with news of the picture, and a tie-up with a local automobile concern netted a radio, which was attached to the back of the truck and when time came for station announcement the driver plugged in and sold the film.

A front of many colors, designed to catch the eye and sell the picture, made the theatre facade look like Mardi Gras Day in New Orleans. It proved very effective. All in all, it was a campaign worthy of the combined showman merits of Mr. Little and again showed the power of exploitation to Kenneth Taylor, and again showed the power of exploitation to bring 'em back alive.

GRADUATION DAY!

Increased patronage and additional good will will have resulted from moves made by many members at this time of the year through extension of some little courtesy to graduates or groups of graduates of local schools and colleges.

Last season we recall that Walter Morris, then manager of the Broadway, Charlotte, N. C., sent out a neatly printed invitation to graduates to witness either of the shows presented during the week, E. S. C. Goppeng, managing director of the Paramount, Staten Island, N. Y., also sent out congratulatory cards good for any performance in the week in question.

Lee Kirby, manager of the Monroe Avalon Theatre, Monroe, Wash., sprung a "Graduation Surprise" for the young men and women of the high school in his city by having all of them present as guests of the theatre the day of Commencement.

In some instances school and theatre have been able to tie up for graduation exercises at the theatre or have arranged theatre parties which have been instrumental in bringing to the theatre many members of families and their friends.

HICKS JOHNNY-ON-SPOT WITH WAX FIGURES!

Located right near where "Mystery of Wax Museum" was made, J. Hicks, manager of the Hollywood Theatre, Los Angeles, arranged to have the original dummies set up in his lobby on recessed platforms. Entire lobby was closed off from view from closing time at night until opening next day. Black back-drops (see above photo) were placed behind the figures and carried copy stressing "horror" angle. Hicks also used "mechanical man" in act alongside Joan of Arc figure to give impression he was one of the dummies. This display excited a great deal of comment. Photo shows both front and close-up of figures.

J. LAMM PROMOTED PROFITABLE DEAL WITH LOCAL STORE

That give-aways of household articles are still popular out in Cleveland and that Julius Lamm, manager of the Variety Theatre there is still able to promote several hundred dollars worth, is evidenced in the accompanying photo of a display he arranged.

Lamm’s Collection of Gifts

a short time ago with cooperation from one of the leading furniture dealers in his section of the city.

The awards consisted of one Kroehler lounge and stool to match; one Apex electric washer; one President inner-spring mattress; one de luxe bed spring; one pair of Cooper tires, and a number of other valuable gifts, all of which amounted to about $300 in value. The merchant received in return a two-card trailer two weeks in advance of give-away night; the display shown in the photo and the resultant publicity from distribution of 10,000 special give-away tickets, some of which were sent out by the furniture concern with monthly statements, enclosed with other correspondence, placed on counters of several neighborhood stores and handed out at the theatre to all patrons two weeks in advance. The awards were made in the usual manner on the designated night.

So chalk up another promotional stunt to the many already credited to Manager Lamm by this department. He finds them profitable and this is just a reminder that it's still possible for an energetic showman to sell the scheme to a merchant.
SOME NOTES ON WHAT MANAGERS ARE DOING TO SELL "BIG DRIVE"

The following will give readers an idea of what managers in different parts of the country are doing to put over "Big Drive," a war picture which appears to possess excellent angles for exploitation.

Effective campaigns were made in the cities of Newark and Jersey City, N. J., Dayton, Wilmington, Kansas City, Dallas, Boston, Louisville and Nashville, all of which featured tie-ups with local military units. A majority also used the stunt of having a local resident identify himself as a member of one of the regiments shown in the film.

The Loew house in Nashville invited the Gold Star Mothers to attend the theatre as a body; in Kansas City a special preview was held for veterans' organizations, clubs, etc.; Roy Slentz, manager of the Old Mill, Dallas, offered various awards for best exhibition of war trophies; Loew's Grand, Atlanta, tied up with the Legion for a big parade; Walter McDowell, of the State, Louisville, invited inmates of the Marine Hospital to the opening night and also arranged with the Legion for a parade; effec-

MOTION PICTURE HERALD May 20, 1933

Showman's Calendar

JUNE

1st Kentucky Admitted to Union—1792
2nd Tennessee Admitted to Union—1796
3rd Jefferson Davis Born—1808
4th Heddaw Hopper's Birthday
5th Nathaniel Hale Born—1755
6th American Marine Victory at Belleau Woods—1918
7th Battle of New Orleans—1815
8th John Howard Payne Borne—1791 (Author of Home, Sweet Home)
9th Franklin Drew Lightning from Clouds—1752
10th Richard Strauss Born—1864 (German Composer)
11th Children's Day (Celebrated in All Churches)
12th Flag Day
13th Harriet Beecher Stowe Born—1811
14th Pioneer Day (Idaho)
15th Arkansas Admitted to Union—1836
16th Charter of Boys Scouts of America Granted—1916
17th One Muson's Birthday
18th One Muson's Birthday
19th William Penn Signed Treaty of Peace with Indians—1683
20th General Custer's Defeat by Indians—1876
21st Father's Day
22nd Longest Day in Year (First Day of Summer)
23rd Charlie Murray's Birthday
24th Jeannette MacDonald's Birthday
25th Jeannette MacDonald's Birthday
26th First American Troops to Land in France—1917
27th Battle of Bunker Hill—1775
28th Battle of Waterloo—1815
29th Father's Day
30th Longest Day in Year (First Day of Summer)
31st Charlie Murray's Birthday

Florida Transfers

Several transfers among Sparks theatres were recently announced. Jack Fitzwater, manager of the Tampa Theatre, Tampa, for the past year, has been made city manager at Clearwater, with supervision over the Ritz and Capitol there and the Sparks house at Belleaire.

W. R. "Bill" Hart has been transferred from Clearwater to Tampa, where he will have charge of the Park. Jack Hodges has been called from Jacksonville to take Fitzwater's old post at the Tampa. All houses are in the E. J. Sparks Circuit, under supervision of Jesse L. Clark.

REALISTIC STUNT USED BY JONAS TO EXPLOIT PICTURE

What could be more appropriate to exploit the picture "Rain" than rain itself, thought Seymour H. Jonas, manager of the State Theatre, Brooklyn, N. Y., and forthwith proceeded to carry out his idea by rig-

jing a one-inch water pipe under the front side of his-margue. Small perforations in the pipe produced the desired effect and additional attention was drawn to the stunt by having a trio, dressed in raincoats and carrying umbrellas, walk back and forth under the improvised shower.

That Seymour believes in realistic atmosphere there can be no doubt, and we have his word for it that the stunt drew public attention to his show. Of course one has to watch out that the artificial rain doesn't wet some lady's hat and frock, but a word of caution from the men on patrol should take care of that hazard.

This is the first time we've heard from Jonas in quite some time, despite the fact that he's been a member of this Club for a whole year. More about him later on.

TONY WILLIAMS PUT OVER STAGE WEDDING ON EVE OF NEW JOB

Before Tony Williams left the helm of the DeWitt Theatre, Bayonne, N. J., to become Warner's district manager in Hudson County, N. J., he put over one of those old, reliable stage weddings as one of his parting gestures of good showmanship.

The affair was staged in the usual fashion and in spite of depressed trade conditions among local merchants Williams went out and promoted a collection of furniture and other household goods fine enough to make any pair of newlyweds sit up and take notice. The accompanying photo will give you some idea of the result of Tony's labors.

Tony's old post at the DeWitt has been filled by Rudy Kuehn, another energetic showman. More than both in later issues.
MORE THAN ONE GAG IS BEING TRIED OUT BY GEORGE HENDRICKSON

A bulky manilla envelope chock full of assorted heralds, throwaways and whatnot—no more no less except that the theatre in question was the New Orion, Minneapolis, is identified through this department's files as the one-time property of our old friend George Hendrickson, and an indication that George has been trying out more than one means of boosting the box office.

For one thing, he got out a series of teaser throwaway cards in an effort to keep his patrons in advance of announcing a revived revival schedule. Copy was built around "Watch For the Biggest Surprise Announcement of the Year." We can also see that he has been cutting down expense of other heralds by tying up with some merchant for an ad on the reverse side.

Other gags include use of the well known serial card for the youngsters, with the last show free; give-away of frock through tie-up with dress shop; distribution of book-mark herald with hairpin insert (hairpin to keep hair down when witnessing "Hatchet Man"); and give-away of lounging chair, etc., through tie-up with furniture dealer.

All of which is proof that Hendrickson is not asleep on the job. We'll be giving you more information concerning his activities in future issues.

Utica Cotton

With "Cabin in the Cotton" set for the Stanley Theatre, Utica, N. Y., it didn't take Manager B. Leighton long to realize that local cotton mills could provide him with real Southern atmosphere. Consequently, a bale of honest-to-goodness raw cotton appeared in the theatre lobby as an advance display. A phonograph alongside ground out the theme song of the picture. Additional interest was obtained by inviting patrons to estimate the weight of the bale of cotton. The guest ticket gag was used in connection with the latter.

ROUND TABLE BIOGRAPHIES

Eugene O. Stutenroth entered the theatre business 15 years ago because, he states, the field held a "natural fascination."

Born in Redfield, S. D., in the year 1903, and educated in Minneapolis schools and University, he began his theatre career at an early age and served as assistant manager of houses on the Orpheum Circuit, Duluth; the World Theatre, Omaha; the Metropolitan, Los Angeles, and the Gaumont Metropoli-

...tion, Los Angeles, and the Garden, Los Angeles. He has managed the Egyptian, Long Beach, Calif., and the Jewel, Los Angeles.

After spending four years as technical expert in the pipe organ end of the business, he returned to his first love—the theatre—and is at present engaged in management of the Holme Theatre, Philadelphia, Pa. Stutenroth is married, the father of two children and regards showbusiness as a permanent occupation.

ROUND TABLE CLUB

TAYLOR’S FRONT ON "HALLELUJAH"

Jolson cartoon posters and a large collection of stills featured a front made for "Hallelujah, I'm a Bum!" by William V. Taylor, manager of Loew's State Theatre, Houston, Texas. The film opened at the State as a World Premiere showing and was advertised as one of M-G-M's "exclusive" presentations.

COPPOCK'S PROGRAM INEXPENSIVE, NEAT IS WELL WORTH USING

Making its initial appearance recently, E. S. C. Coppock's inexpensive and neat little "Theatre Topics" program for the Paramount Theatre, Stapleton, Staten Island, N. Y., has captured public fancy and is growing by leaps and bounds.

Undoubtedly economical, the program carries four pages—the front plugging a store from a coming picture. A double spread of reading matter containing a gossip column by the manager, a Hollywood column, and stories on coming attractions, as well as a program containing current attraction, next picture and theatre policy.

The back page carries a secret of success—ads for local merchants, which doubtless help defray, or do pay, the cost of printing.

If you would like one of these programs, why not write to Coppock. We are sure he'll be glad to send a sample to you.

KELLY AND KAPLAN STOLE FRONT PAGE SPACE WITH STUNT

Quick to take advantage of the fact that local newspapers were widely publicizing the present craze for women's trouser suits, Martin Kelly and Harold Kaplan, respectively publicity director and manager of the Paramount Theatre, St. Paul, Minn., dressed two ushers in female attire and sent them out on the streets and consequently made the front page of a local newspaper with a deep two-column photo and caption.

And so it goes, not only in Minneapolis, but in other cities. One way to start this gag is to plant a girl dressed in the new style trousers and then follow up with Kelly and Kaplan's stunt as a form of protest. Thanks to Chas. Winchell, publicity and advertising director of the Publicis Northwest Division, for passing along the information.

CHRISTIAN USED AN IMPERSONATOR WHEN EXPLOITING CHAPLIN

An impersonator played an important part in the campaign made on Chaplin reissues by J. W. Christian, manager of the Kentucky Theatre, Corbin, Ky.

The accompanying photo shows the pseudo Charlie and the gang of youngsters in front of the theatre following a noisy parade all over town. The impersonator frequently made appearances on streets, stores and in each of the grade schools, cutting capers and handing out bills.

We have Christian's word for it that this old dyed-in-the-wool Chaplin gag accounted for much interest on the part of the public and lots of worthwhile publicity for the picture, hence we're passing it along as a reminder.

For Bridge Fans!

Warner Bros. have made available for exploitation purposes with "Grand Slam" a 16-page booklet entitled "Contract Bridge Made Easy," which carries a good plug for the picture on the front page and some scene cuts and ad copy of the last two pages.
WHY DELAY ANY LONGER? JOIN NOW!

DANIEL J. PROULX
is the manager of the Strand Theatre, Amsterdam, N. Y., and we’re glad to add his name to the ever-lengthening Club roster. Dan’s house is an unit of the M. A. Shoe Circuit and operates on a regular white-glove program with three changes each week. How’s the knitting and rug mill trade up your way, Proulx? We happen to know that both have considerably increased, so don’t forget to do with box office receipts in your town and hope that business is on the upturn. Let’s hear further from you.

GEORGE LANGNESS
is another manager to join up with the Club this week and he is in charge of the State Theatre, Minot, S. D. Furthermore, he’s still another one of the Minneapolis Amusement Company’s live aggregates of showmen to become a Round Tabler and we want him to know that the welcome sign is out. Keep your Club informed, George, as to what you are doing to boost attendance.

CECIL W. CURTIS
manages the Liberty Theatre down in Medina, Va., and we’re along with the two to wish you, Cecil, and now let’s see what you can do to help the good work along. Shoot along some briefs on what’s going on in showbusiness in your town.

MITCHELL M. HADDAD
is another assistant manager to enroll in the Club and he holds forth at the Capitol Theatre, Wilmington, Del., and we’ve just mentioned to Haddad, his assistant, to get word to him that we’ll be expecting news of show-selling activities at the Capitol, it won’t do any harm to repeat the request. Believe, the two we ought to get in action. Here’s lots of luck to you and your staff, Pickett. Let’s hear from you regularly.

JOHN R. PICKETT
is in charge of the Capitol Theatre, Williamstown, Corn., and while we’ve just mentioned to Haddad, his assistant, to get word to him that we’ll be expecting news of show-selling activities at the Capitol, it won’t do any harm to repeat the request. Believe, the two we ought to get in action. Here’s lots of luck to you and your staff, Pickett. Let’s hear from you regularly.

ROBERT L. SCHMIDT
manages the Grand Theatre down in Hazleton, Pa., and he not only comes through with an application for membership in the Club, but sends along an account of a recent campaign he made. That’s the proper spirit, Bob, and we wish every new member of this outfit would follow your example. We’ll see that the dope you sent along is written up in an early issue. Let’s be hearing from you just as often as you can find time to write.

MAX S. BRONOW
assistant manager of the Stanley Theatre, Camden, N. J., forwards his application for membership, and it is duly received and acted upon, thus making Max a full fledged member, and we hope that his show-selling will shortly net him a position at the helm of a house of his own. Let’s know what you are doing to help your chief with his show selling campaigns, Max.

EDWARD KANE
is the manager of the Cranford Theatre in Cranford, N. J. The house is a 1,500 seater and you can bet that Eddie does come, too show selling in his efforts to keep the seats “hot.” That’s why we want to hear from him often, in order that we can pass along his activities to the rest of his fellow members and showmen.

JOE GHIGLIONE
manages the Grand Opera House, a Warner holding down in Wilmington, Del., and he’s still another live showman to join up with this week’s crop of Round Tablers. Welcome to this constantly growing organization, Joe, and here’s hoping you will do your full share to carry on the good work. Let’s have some of your ideas on what’s being done in your operation so we can pass the suggestions along. Drop around to the Arcade in your town some day and say hello to Morris Rosenthal. He’ll tell you just what the Club expects from a new member. So long till next time.

RAY H. MEYER
is located down in Philadelphia, Pa., where he operates the Orpheum House, a Warner 2,000 seater. Ray is another welcome addition to the ranks of the Round Table Army and we’re mighty glad to acknowledge his application for membership. Showmen in your town have always been well to the front with contributions to this department, Ray, and we’re going to expect the same from you. Shoot your ideas along.

DAVID SEAMAN
holds forth in Lancaster, Pa., where he stands at the helm of the Capitol Theatre, another Warner house. Thus the Pennsylvania contingent of the Club continues to grow with Dave’s application and it won’t be long before the Round Table will be 100 per cent in his state. Lots of good luck to him and we’ll be looking for word of what he’s doing to boost spring and summer trade.

SAMMY SIEGEL
is the live-wire publicity manager who keeps the Northwest fully informed of activities of the John Hamrick Circuit, Seattle, Wash., and, thanks to W. A. Pranger, who is considerable of a news and publicity expert himself, we are able to announce that Sammy, too, has promised to take a seat around this ever-growing Table. More about his work in forthcoming issues.

APPLICATION FOR MEMBERSHIP
MANAGERS’ ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME

POSITION
THEATRE
ADDRESS
CITY STATE
DATE OF BIRTH
(Mail to Managers’ Round Table Club, 1790 Broadway, New York)

GEORGE HENDRICKSON
is in charge of the New Arion Theatre in Minneapolis, Minn., and he’s another one of the Public-Northwest gang of live-wire en sign up for a life membership with the Round Table Club. Oklahoma, George, that’s what’s on your mind regarding the problems of show-selling these days. Your fellow Club members will be waiting to hear from you. Best regards to other Round Tablers out your way.

A. H. YEOMANS
is owner-manager of the Rose Theatre, Hattiesburg, Miss., and he is another name to chalk up on the ever-growing Club roster. We’re mighty glad to have a Club representative down in his city and will count upon him to keep this organization fully informed on what’s going on in show business there. Let’s hear from you soon, A. H.

“TONY” C. BALDUCCI
manages the Avon Theatre up in Canastota, N. Y., and now that he’s joined the Round Table Club, we’re looking forward to having him as a fellow member. Tony, and let’s hear from you regularly. Limber up, too, because we know you’re showing ambition to show what you are doing to fill seats at the Avon. All of us are interested in your activities.

ROBERT W. SULLIVAN
is another New Yorker to send along his application for membership in the Round Table Club and he hails from Hornell, N. Y., where he manages the Boller Theatre. Fall in line with the army, Bob, and get in step with this Club. He is also in sympathy with the work carried on by this department and promises to contribute his share of show-selling suggestions. Okay, Jim; that’s the proper Club spirit. Shoot along some ideas.

JAMES SNYDER
hails from out in Crested Butte, Colo., where he manages the Princess Theatre and we’re also adding James’ name to the several thousand showmen who already enrolled in this Club. He is also in sympathy with the work carried on by this department and promises to contribute his share of show-selling suggestions. Okay, Jim; that’s the proper Club spirit. Shoot along some ideas.

J. D. WOODWARD
manages the Victory Theatre, a well known vaudeville and picture house down in Tampa, Fla., and we’re more than glad to include him in the name of the Club roster. Jaydee is a Sparks man and that means he’s another live-wire member of this organization. Since there are other sections of this country just as warm as Florida in summer time, we’ll be looking for dope to pass along on how Woodward combats the seasonal slump.

BEN BLACKMON, JR.
has charge of the advertising for the Victory Theatre, Tampa, Fla., and we’re also taking this opportunity to acknowledge his application for membership in the Club. Now that both Woodward and Blackmon have filled out this department certainly should be in a position to advise fellow members on what’s doing in show business at the Victory. We will expect to hear from both in the near future.

MEYER PARET
is the skipper of the Astor Theatre down in Allen- town, Pa., and we’re also glad to announce that he, too, has become a member of this Club. Now that you are one of the gang, Meyer, put your shoulder to the wheel and do your part to keep this organization the liveliest of its kind in show business. We’ll be awaiting your next communication.
### ALLIED PICTURES

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### CHESTERFIELD FEATURES

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### FIRST DIVISION

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<td>Rings, The</td>
<td>Franklyn Foul</td>
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### FIRST NATIONAL FEATURES

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<td>Elser the Great</td>
<td>Joe E. Brown</td>
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<td>Escape From Jail</td>
<td>Joe E. Brown</td>
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<td>Goanna</td>
<td>Joe E. Brown</td>
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<td>Grand Hotel</td>
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<td>Little Claret</td>
<td>Edward G. Robinson</td>
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<td>Mail Reader</td>
<td>Warren Williams</td>
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<td>They Call It Bia</td>
<td>Loretta Young-Gene Geist</td>
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<td>Yon Said a Meath</td>
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### FOX FILMS FEATURES

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<td>Call Her Savage</td>
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<td>Cassile</td>
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<td>Dangerously Yours</td>
<td>Miriam Jordan-Walter Burns</td>
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<td>Face in the Sky</td>
<td>Miriam Jordan-Walter Burns</td>
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<td>Golden West, The</td>
<td>Ge. O'Brian-Jean Chandley</td>
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<td>Handle with Care</td>
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<td>High Wheels</td>
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<td>Hot Pepper</td>
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<td>Hospitality</td>
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<td>Honor the Girls</td>
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<td>Second Hand Wife</td>
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<td>Ziu in Budapest</td>
<td>Gene Raynor-Lydia Talbot</td>
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### FREULIER FILM ASSOCIATES FEATURES

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<tr>
<td>Dirigible Past</td>
<td>Tim Tyler</td>
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<td>Emily Million</td>
<td>Sybil Seagrin-Dorothy Dur</td>
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<td>Fighting Gentleman, The</td>
<td>Marie Alphonse-Dalton</td>
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<td>Holding Her, The</td>
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<td>Gambling Sex</td>
<td>Ruth Hull-Gary Willet</td>
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<td>Peal Code, The</td>
<td>Ralph Thomas-Heine Cohen</td>
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<td>When a Man Rides Alone</td>
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<td>Yon Said a Meath</td>
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## TOWER PRODUCTIONS

### Features

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<tr>
<td>Daring Daughters</td>
<td>Marian Marsh-John Marsh</td>
<td>46.80</td>
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<tr>
<td>Red Ribbon</td>
<td>Arline Judge-Doris Janis</td>
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<tr>
<td>Reform Girl</td>
<td>Elisa-Glenda McNeill</td>
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### UNITED ARTISTS

### Features

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<th>Title</th>
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<tr>
<td>El Dorado</td>
<td>William Holden</td>
<td>71.59</td>
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### UNIVERSAL

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<tr>
<td>The Big Fish</td>
<td>Dorothy Lamour</td>
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### WARNER BROS.

### Features

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<tr>
<td>The Hunchback of Notre Dame</td>
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## WORLD WIDE

### [Distributed through Fox Films]

### Features

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<tr>
<td>Trouble of the Century</td>
<td>Reginald Denny</td>
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## GERMAN

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<tr>
<td>Tears of the City</td>
<td>Frieda von Reichenbach</td>
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## OTHER PRODUCT

### Features

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<tr>
<td>The Little Daisy</td>
<td>Virginia Valli</td>
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## COMING FEATURE ATTRACTIONS

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The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 173.—(A) From what is the best port fire shutter made? (B) Tell us what, in your opinion, provides the best and really the only protection from audience fright in motion picture theatres. (C) Give us your own idea of how port shutters should be fused and exactly where the fuses should be located. (D) In a properly ventilated projection room having good port fire shutters so fused that they will automatically fall within one or two seconds of the start of any film fire, are audiences in any danger of any sort from such fire? (E) Can such a system be installed without prohibitive cost?

Answer to Question No. 166

Bluebook School Question No. 166 was:
(A) Tell us just what if any effect the projection of film in poor mechanical condition or smeared with oil and (or) dirt will have on box office receipts. (B) Tell us just what if any mechanical faults, including oil smears, you have found in films received from an exchange recently. (C) Tell us your views concerning the importance of having the two reels on the Rewinder in perfect alignment.

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"the story of temple drake" with Miriam Hopkins, Jack La Rue, Wm. Gargan and Wm. Collier, jr. ... directed by Stephen Roberts from William Faulkner's famous novel.

song of the eagle" ("the passing of the beer baron") with Charles Bickford, Richard Arlen, Mary Brian, Jean Hersholt, Louise Dresser, Andy Devine and George E. Stone...directed by Ralph Murphy a Charles R. Rogers production

international house" with Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, George Burns & Gracie Allen, Sari Maritza, Col. Stoopnagle & Budd, Cab Calloway and his Orchestra, Baby Rose Marie and the Girls in Cellophone...directed by Edward Sutherland.

i love that man" with Edmund Lowe, Nancy Carroll, Robert Armstrong and Lew Cody...directed by Harry Joe Brown a Charles R. Rogers production

"the eagle and the hawk" with Fredric March, Cary Grant, Carole Lombard and Jack Oakie. Story by the author of "Wings" directed by Stuart Walker

Sylvia Sidney in jennie gerhardt

by Theodore Dreiser with Donald Cook, Mary Astor, H. B. Warner and Edward Arnold...directed by Marion Gering a B. P. Schulberg production.

"the girl in 419" with James Dunn, Gloria Stuart, David Manners and Jack La Rue...directed by George Somnes and Alexander Hall a B. P. Schulberg production

"college humor" with Bing Crosby, Richard Arlen, Mary Carlisle, Jack Oakie, George Burns and Gracie Allen and the "ox-road" co-eds...directed by Wesley Ruggles

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The growth, prosperity and success of the motion picture industry in the America of the New Deal is safe and assured, assured because of the sincerity and ability of twelve thousand exhibitors who represent the box office and the amusement buying power of these United States. That many showmen represent all the right and might that pertain to majorities, and the motion picture is a business of majorities and masses. The New Day has dawned and the showmen are going ahead—they will take the business with them.

MARTIN QUIGLEY
Imagine our delight to find it was a PREVIEW FOR FAN MAGAZINE EDITORS of Lee Tracy in "The Nuisance!" (Former title "Never Give a Sucker a Break")

So we asked them to let us tell you exactly what they’re going to tell millions of fans about this great M-G-M comedy!

"Lee Tracy in 'The Nuisance', a howling, smashing, screaming success. Lee Tracy out-Tracies anything to date as the go-getting, ambulance chasing, shyster lawyer. Right on the dot at every accident, even before it gets through happening, Lee reaps clients like a farmer reaps wheat, and by hook or crook (mostly crook) outwits the big corporations at every turn. And are they burned! But he’s finally tripped by no less a tripper than the fair Madge Evans. And does he fall! Second to that of Lee stands the marvelous performance of Frank Morgan as the drunken doctor accomplice. Madge Evans comes through in a big way as the little 'stool pigeon' who falls for Lee, while Charles Butterworth as Floppy, the professional accident case, brings many a howl."

—PHOTOPLAY MAGAZINE (Selected as one of the 6 Best of the Month)

"Lee Tracy fans, sit up and whoop! Here's your Lee at his top-best, and you'll love him and the picture. The story moves as fast as Lee talks, and you don't stop laughing at one gag before you're roaring at the next. Is that recommendation? Okeh! Then take it. Charlie Butterworth, with the dead-pan comedy and some swell lines, will hurt your funny bone. And for a howlingly ludicrous sequence, there's a physical examination scene in which a bit-player named Herman Bing scores with a BING! The picture is jammed with twists, developments, gags that will more than pay you for the coin you gave the box office girl. This is A-1 entertainment for any moviegoer. It's all right for any 1933 youngster to see."

—MOVIE MIRROR

"Lee Tracy steps out in a picture which is, without a doubt, his best since 'Blessed Event.' Fast, breezy pace, with a titter every few seconds. It's a gem of a picture for everybody... including the kids."

—MODERN SCREEN

"'The Nuisance!' What a break for the audience. It's Tracy's best!"

—SCREENLAND

"Tangy, gusty, amusing comedy melodrama. Lee Tracy at his best gives a corking performance."

—SCREEN BOOK

And the Hollywood Previews are great, too!

"Great cast, story makes whale of comedy. Perfect for Lee Tracy. It is a comedy smash. A joy to behold, and the laughs come about as fast as they have in anything screened in a long time. Seldom has there been a better-constructed, better-played, better-written and better-directed comedy."

—HOLLYWOOD HERALD

"New Tracy picture swell. Directing, Acting, Writing all great. A lot of people will think it ties 'Blessed Event.' They'll turn out in droves for this one."

—HOLLYWOOD REPORTER

(Thank the fan magazines for these reviews in advance of publication. Use them in ads, house organs, heralds, lobby, etc.)
IT'S OUT!
The PRESS BOOK two thousand exhibitors helped plan! A gold mine of ticket-selling aids! Get it and get going on the kind of campaign you've always WANTED to give a picture!

You're All Set To Go With The World's Greatest Show!
WARNER BROS.
Says Motion Picture Daily:
"Reminiscent of 'Bad Girl.' Human and understandable to millions of patrons. Sally Eilers and James Dunn give first-class performances in a story that fits right into the problems of most boys and girls."

Says Film Daily:
"Sweet romance of store employees that hold interest throughout with action, thrills and punch climax. A delightful picture . . . should receive plenty of favorable response.

A preferred time booking for any man's theatre!

HOLD ME TIGHT

JAMES DUNN
SALLY EILERS

From the story "Department Store" by Margaret Rigdon

Directed by DAVID BUTLER

Another HIT IN THE FOX May FESTIVAL
LOOKING UP!

POSITIVELY things are looking up, all along the line. The motion picture industry has gone to talking business again, instead of disaster. The talk these days is of things to do, rather than what will happen next. Probably all of the real bad news has been had.

There is a new tone in the daily press too, and less of the glum and glooms on the commuters' trains and the subways. Enough people think things are better to make them better. There are pleasant manifestations running all through the news of industries in general, indicating that the workers are going to have enough money to be box office customers again. For instance steel has recovered as far in two months as it slipped down in the prior fourteen months. Automobile production and sales are both up since the bank holiday. Commercial failures have decreased. Railroad bonds are up. Agricultural products are leading in an upward trend of merchandise prices. The wheels are turning again.

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BUGHOUSE FACTS

IN the early days of that far thirsty land that was to become Kansas, the pioneers, being short of cards and the equipment of diversion, invented a curious game called "fly lid." The players sat about a bare table in a damp, cold sod house, each putting down a coin. He on whose money a fly first alighted took the pot. One memorable fly lid game on the Cimarron river broke up into a lynching party when the players caught a St. Louis slicker with honey on his money. Finding no tree in that barren land, they hanged him in a well.

Now comes some fiendish inventor with a new insect game, cockroach racing—yes, plain kitchen cockroaches, matched against each other in a race track machine with a dozen parallel runways.

The device is solemnly offered, and probably sold, to the amusement industry by—cursed be tradition—the present successor to the old Mutoscope company, the concern which gave the motion picture the golden age of Biograph and through Mr. D. W. Griffith founded the narrative styles and expedients of the screen.

△ △ △

NO proper adjustment and inter-relation between the sound picture and music will be reached until there cease to be "cycles of musicals" and discussions of cycles. Evolution through experience will take care of that, in time. That's the way it happened on the stage. Presently, after vast effort and travail, it will be found that music will have a part in the sound motion picture somewhat approximating the place it achieved in the theatre of the so-called "silent drama" which in fact was never silent.

WHERE THE PEP BELONGS

WRITING in approbation of our expression of last week onent the outdated idea of the annual "sales convention," Mr. P. J. Wood, of Columbus, business manager of the Motion Picture Theatre Owners of Ohio, steps forward in an outspoken letter with a vigorous suggestion:

"It is not the film salesman who must be peped up during the next couple of years," says Mr. Wood, "but the great bulk of independent exhibitors who right now are wondering whether or not they can continue in business, and, as this industry will, for some time to come, have to be entirely financed out of box office receipts, the thought occurs to me that instead of spending thousands of dollars on sales conventions, it might not be a bad idea for the distributors to spend half of the amount, or less, on a real honest-to-God 'motion picture' convention."

"To such a convention, financed by the distributing companies, should be invited, say, one hundred of the leading independent exhibitors of the country. These exhibitors should be fellows who have a real investment in the business and are not afraid to speak out. Fellows in Ohio, for example, like John Schwalm, Martin Smith, Henry Bieberson, Real Netb and Ike Libson.

"To this convention should also come not only the general sales managers, but the real leaders like Hays, Sidney Kent, Nicolas Schenck, Harry Warner, Carl Laemmle, etc., etc. The producing end of the business should also be represented in person by Louis B. Mayer, Winnie Sheehan, etc., and a few of the leading directors like Zanuck, Vidor, DeMille, etc."

"Such a gathering would be a real 'motion picture' convention and would enable those who most desire the business perpetuated to frankly discuss the future of the business from all angles, bring motion picture entertainment the most desirable front-page publicity in every newspaper in the country, and would go a long way towards restoring the confidence of the general public in our industry."

"And finally, as in all likelihood the President's 'Industry Control Bill' will be enacted by Congress, a convention of this nature within the very near future would be most opportune as it could consider the matter of establishing a code of practice applicable to the industry."

There is, too, indirectly expressed in Mr. Wood's communication, a very apparent demand from the big independent exhibition field for a new realization of and a new application to its problems of entertainment. The production attitude engendered by the big chain era is not precisely in tune with the dominant exhibitor thought of today.

△ △ △

Dr. Alfred N. Goldsmith, consulting engineer to the world of electrical entertainment, after reflection on the 3.2 situation has come out on a national platform of "two refrigerators for every home".

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Photogaphy, founded 1907; The Film Index, founded 1906; Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City, Telephone Circle 7-3100. Martin Quigley, Editor-in-Chief and Publishers; Calvin Brown, Vice-President and General Manager; Terry Kamps, Associate Editor; Ernest A. Rosenthal, Managing Editor; Chicago office, 407 South Dearborn street, Edwin S. Clifford, manager; Hollywood office, Pacific States Life Building, W. D. Gunning, manager; London office, 41 Redhill Drive, Edgware, London, England, W. H. Meehan, representative; Berlin office, Katharinenstrasse 3, Berlin-Halensee, Germany, Hans Thier, representative; Paris office, 19, Rue de la Cour-des-Noves, Paris 20e, France, Pierre Aute, representative; Sydney office, 182 Sussex Street, Sydney, Australia, Clifford Holt, representative; Mexico City office, James Lockhart, Apartado 269, Mexico City, Mexico. Member Audit Bureau of Circulations. All content copyright 1933 by Quigley Publishing Company. All correspondence should be addressed to the Chicago office.
HOLLYWOOD CZARS

Firm in the belief that "pictures, more than any other world product, depend on creation, on ideas," Walter Wanger, producer of some note, last week in Hollywood turned emphatic "thumbs down" on the occasionally discussed thought of a studio dictator. Said Mr. Wanger: "a dictator would break down the morale... and produce pictures with neither merit nor ideas." Since, also, creators cannot be handled in a dictatorial manner, "czars" would be practically unable to function in the industry's producing community.

UNION TROUBLES

Not yet out of hot water, though it has recently cooled somewhat, is the New York projectionists' union, Local 306, from which arrogant former president Sam Kaplan took a step to court for coercion, was there convicted, sentenced. Now asked by 239 "permit men" of the union, through counsel, is permission to examine the union books, prior to continuation of their action for a declaratory judgment to compel union officials to allow them to become full members. Said Supreme Court Justice Frank F. Adel in Brooklyn, when he granted the book-examination request: "I wonder if this union is as arrogant as some of the others. When a man is married and has a wife and children to support, and a union boss tells him to sign something, the man will sign..."

WAR AND FILMS

Long synonymous have been the terms Central and South America, and minor wars. Now more optimistic are theatre operators in northern South America and Central America since at the moment there is only one war currently in work, last week declared John B. Nathan, Paramount representative there, in New York for his first visit in 15 months. Widespread in the political cauldron south of Mexico is optimism, aided by President Roosevelt's proposed tariff truce, particularly since traders are concerned. Musicals are in demand, Manager Nathan added, with dubbed versions and superimposed subtitle dialogue translations of American films continuing to satisfy the cinematic appetite of Latin Americans, thus permitting American pictures to retain their top in that hectic market.

NO PHILANTHROPIST

Unprecedented in the last generation of Broadway's theatrical district are the figures on the price list beside the box office of the Royale theatre, where is playing the return engagement of John Golden's "When Ladies Meet." No philanthropist is Showman Golden when he offers the play for prices from 25 cents to $1, but rather a shrewd businessman. Three reasons are behind the strange maneuver: one, willingness of the cast to take minimum salaries; two, memories, as Mr. Golden recalls the yesterday when the nearly penniless could see a good play with the carriage trade, be the famed gallery gods; three, an attack on the motion picture houses of Broadway which have quite stolen the low price theatre crowd away from the "legitimate." Says Mr. Golden: "if this plan should meet with the public favor, I shall continue... to offer them (plays) to theatregoers at prices within reach of folks whose only entertainment is now limited to the talkies."... "REFRESHING MEMORIES"

To "refresh the distributors' memories" is the intent of Jay Means, president of the Independent Theatre Owners of Greater Kansas City, now voicing protest against the showing of theatrical films in schools and churches. The distributors' memories, claims the group, seem to have failed relative to the "gentlemen's agreement" or "unwritten code" covering such situations. It has hitherto been the custom, it is contended, to offer films to nontheatrical situations after theatre bookings are exhausted, but lately deviations have become increasingly noticeable. "Theatres," contends President Means, "are the backbone of the industry."... "LARGEST SIGNS"

Animated Neon lights, dancing on an electric sign 150 feet by 40 feet, and claimed to be the world's largest sign, will proclaim Warner-made motion pictures to all and sundry attending the Century of Progress Exposition at Chicago, which begins next week. Proudly S. Charles Einfeld, the ambitious advertising and publicity director of Warner-First National, announced the stupendous selling fact to newsmen at Kansas City at a stop-over with sales head en route to the Coast...

GROUPING ADS

Off on a new advertising tack, independent theatre owners of New Orleans last week inaugurated group advertising with a 55-agate line, one-column advertisement in a local morning paper, thus slipped a leaf from the selling book of the United circuit of the city. Hereafter independent owners used individual space. Eleven theatres took advantage of the opportunity of selling their pictures en bloc to New Orleans' motion picture-going public... "NAZI MANEUVERS"

Via London comes the report, partially substantiated, that France has virtually embargoed German films. Government implication in the maneuver is seen not remote. As French bankers exerted pressure, German films were stranded in the customs, while in French theatres an aroused citizenry reacted thunderously to the appearance of German films. As the Hitler thumb continues to press downward in its autocratic omnipotence, comes a new Nazi ruling: any theatre owner, a member of the National Socialist Party (Nazi), trading with film salesmen of the Jewish faith may expect immediate expulsion from the Party, apparently for daring to do business without the Hitlerian sanction. Expected to close are 2,000 of Germany's 5,000 houses, Hitler "culture" to be instilled through the stage...

ACROSS THE PAGE

To the other side of the page are moving the advertisements of Baltimore theatres, whose owners have thus far agreed to run with the MPTO of Maryland, of which Frank A. Hornig is guiding spirit, following a merger of Associated Theatre Owners of Maryland with the MPTO. As the Associated members respond to MPTO's mailed invitations to become members, their daily advertisements will be shifted to the MPTO side of the program calendar in the Morning and Evening Sun and the Evening News. Thus is their new alliance proclaimed...
INDUSTRY GETS SET FOR NEW FILMS; INDIVIDUAL SALES AND PRODUCTION

Plans Materializing for 1933-34 Releases; Adjustment of Distribution Machinery Expected, to Meet Decentralization

The industry appears to be making rapid strides forward in rounding out its plans and specifications for the production and merchandising of motion pictures for 1933-34. Although the unavoidable lateness of the current season, due to recent general conditions, has postponed the arrangement of complete schedules and policies until mid-summer, progress is evident in practically all quarters on both coasts.

Besides the usual problems of lining up new material, personalities and policies, leading executives everywhere are giving much thought to the possible effect on next season's operations of the industry's newest factors: Decentralization, in favor of individual operators and independent producers, and motion pictures. These highly important movements were bringing to a conclusion the evolution of the business, which started last year with the breaking down of central production and entered into small and independent properties. The season of 1933-34, it appears, will complete the process.

Wholesale turning back this season of some 2,000 theatres to individual operators has, as previously noted, brought about a situation which will necessitate a tremendous increase of individual selling in the field next year. Postponement of the annual sales meetings from April 1 or May 1 to July should give the distributors ample time in which to adjust their distribution machinery accordingly. It is hoped, too, that the contractual complexities of the unsettled theatre situation will be adjusted before actual sales start is expected on 1933-34 product.

Early in the year there was some discussion of even postponing the sales conferences until August 1, or thereafter, but this is considered unlikely. However, none will be held before the end of June, by general agreement. The status of 1933-34 convention plans of the large distributors follows:

Columbia—Not determined. A series of regional meetings will be held some time in July, probably at New York, Chicago, Los Angeles.

Educational—Meeting with Fox.

Fox—National convention at Atlantic City, beginning June 29.


Paramount—Regional meetings, at New York, June 26-27; Chicago, June 29-30; New Orleans, July 23; Los Angeles, July 6-7.

Radio—Regional meetings, beginning June 26, at New York; then in Chicago and Los Angeles.

United Artists—National convention, in Chicago, beginning July 17.

Universal—Not determined, but probably will hold regional meetings in July.

 Warners—Not determined, some time in July.

The preponderance of regional meetings as compared with national conferences is attributable to economies.

Breaking down of Mass Production Is Continuing; Standard Contract Adopted by All But Two; Sales Convention Dates Set on unplayed shorts. Allied appeared to have in mind a test case.

Probably the most important factor entering into the production of new motion pictures for 1933-34, from the standpoint both of buyer and seller, is the breaking down of Hollywood's so-called "mass production system," and the substitution of individual, independent effort. To the already large list of important executives, formerly associated with large companies and small, who have set out on their own production ventures, there are being added new companies. In most instances, these new producers will contribute short subject and feature product to the release schedules of the large companies. Private capital is being developed, or deals made with distributors.

The New Production Structure

Acquisition of quality independent product should lessen the enormous production budgets of the big companies, thereby helping the cash situation.

This industry at large believes that the direct benefit to the screens of the nation will be a quality of product higher than that which could be obtained by an industry-wide system of mass production, and, more important at this stage, the cost more in keeping with conditions in the business.

The first group of independent producers for major consumption has been at work quite some time, led by Jesse L. Lasky, releasing through Fox; B. P. Schulberg and Charles R. Rogers, at Paramount, Darryl Zanuck and Joseph B. Schenck, releasing independently for United Artists, and, possibly, Sam Katz will release through the same company. United Artists will also handle product from Edward Small and Harry M. Goetz.

On Radio's schedule will be pictures from the Saal-Blishoff-Kelly combination and also from L. J. Schneider. Paramount, for the first time, will have short subjects from outside producers, including Arvid Gillstrom.

R. M. ("Bob") Savini and William Saal have a new company, Amity Pictures. Edwin Carewe, pioneer director for many of the large studios, will set out as an independent producer. Robert C. Bruce, who made the first short for Educational, is returning to that field after an absence of many years. B. P. Fineman, formerly a Metro producer, joined the independent group early in May. Another executive formerly with a large company who will participate independently next season is Philip Meyer, head of the new Heber Pictures. He was formerly with Columbia in New York.

Unit Managers

Unit managers in charge of feature production will be the order of the day at W. Ray Johnston, Monogram; others will also be considered from outside producers. Paramount was set to renew with William Le Baron, producer, who was with Radio some months ago. Phil L. Ryan will also produce for Paramount, making shorts.

Charles Rosenezweig was reading a new company following his resignation from Columbia. Likewise, Richard A. Rowland, formerly of Fox, had in work details for a
new production and distribution venture. D. W. Griffith, who recently withdrew as a United Artists producer, was reported to be preparing for new independent activities.

Chester Erskine is another of the new group who will contribute to United Artists' new schedule. John Krimsky and Gifford Cochran, of Film Choice, will distribute "Empire," the same company. B. F. Zeidman's "Street Car" has already been placed on the U.A. lineup, and so have a group which will come from Alexander Korda, now abroad. William Rowland and Monte Brice head a company producing for Universal. A series was planned by B. F. Zeidman.

Plenty of Product in Sight

There will be no lack of product for next season, despite the bellowings of the pessimists, who, some weeks ago, predicted that it would be an occasion of "smaller" films because of a result of the tightened money situation during the industry's emergency period in March. Motion Picture Herald published on May 6 the first analysis of the new season's schedules of practically all companies, and while many reports were only tentative, activities since then have gone to prove and substantiate the earlier findings, which indicated a numerical lineup as follows:

<table>
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<th>Feature Films</th>
<th>Shorts</th>
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<td>818</td>
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It is still too early to gather together a complete report of titles and specific production information of new season's releases. A clue, however, is in Motion Picture Herald's summary of story and play purchases for 1933-34 production, which was carried in the April 22 and May 13 issues, also, in a compilation of 84 titles of forthcoming releases with music, which appeared on May 20. These three records present similar information on 252 features scheduled for next season.

Complete company schedules will not be made available, as is customary, until sales convention, in July. Monogram's forthcoming releases were announced at its conference last month. The list appeared in Motion Picture Herald on April 29.

New Season Production Plans

Since the tentative reports of new season's activities were published on May 6, considerable progress has been made both in the independent field and by large companies, in rounding out plans for the annual sales meetings and for feature and short subject material which will be made available to exhibitors in 1933-34. A summary of these new activities follows:

Allied Productions started work, following the return of M. H. Hoffman, president, from New York, on preparation of "Fullman Car" and "Davey Jones' Locker," and on Hoot Gibson's "Boots of Destiny." Only a few details of the latter were announced it now has 26 offices in operation in this country and six in Canada. R. M. Savini and William Saal are in charge of the production of "Gay Man's Hospital." Tiffany, of the Tiffany of California, Quadruple and Anmy Pictures, and are seeking new releases.

Armfield is using distribution rights to a series of cowboy "songalouses" now being produced by National Pictures-Gulf Coast Studio, at San Antonio.

Edwin Carewe, pioneer director, is working on a financing and distributing arrangement for one picture every 20 weeks. He plans to work in California, spend $125,000 a negative.

Theatre Guild's 12 Nick Carter silents in Boston, is preparing a series of features for the return of the famous character, adapted from the Street and Smith stories. Additional plans 12 subjects are being prepared for the Lincoln, and so have a group which will come from Alexander Korda, now abroad. William Rowland and Monte Brice head a company producing for Universal. A series was planned by B. F. Zeidman.

Columbia Will Have 48

Columbia was preparing for its annual sales convention, to be held some time in July. They will be represented here, for it has been recently announced that the company will make 48 features for 1933-34, with westerns. Four features now in production, a similar number being prepared, and four being cut, will bring the program to completion. "Cocktail Hour," "Ann Carver's Profession," "Full Speed Ahead," and "I'll Get You," are the pictures in production. "Briar Moment," "The Wrecker," "Madame La Guimp," and a Leslie Howard vehicle to be made by Gilbert Miller in London, are in preparation. "The Woman I Stole," "Below the Sea," "Night of Terror," and "Unknown Valley" were just completed.

Educational films will be released in 1933-34. These, three are two-reel comedies, and the remainder, one-reelers and novelties. Those will complete the 1932-33 schedule. Robert C. Bruce is to return to do a series of six one-reelers, called "A Dog Thinks," for 1933-34. About 10 new series of shorts are being planned for the new season. Of the present series, Andy Clyde, Moran and Mack and the Perry-toons have already been signed again to continue.

Embassy Pictures has announced a schedule of 31 short subjects for 1933-34, consisting of 12 one-reel comedies, eight two-reelers, three three-reel adventure films and eight one-reel travel subjects.

Exhibitors' Screen Service, distributing trailers, concluded its sales meeting in Kansas City last week. A sales campaign has been in progress in the midst.

Federal Film Exchange, Inc., was opened in New York by Morris Epstein, who already has six features which he is selling under deals whereby an exploitation man is supplied with the material to distribute the film properly. Mr. Epstein said he was contracting for 12 additional releases.

B. P. Fineman, formerly a writer with M-G-M, has completed plans for entering independent production. His schedule will be limited to three pictures annually, all of which will be made in New York. His first picture will be based on J. B. Priestly's "Dangerous Corner," which had a stage run in New York last season.

John E. Finboeuf, formerly an RKO division manager in Ohio and West Pennsylvania, has taken over distribution of "Cougars" and four other features which will be released on a regional basis.

First Division Pictures, heretofore an exchange system, will enter production next month. According to Harry H. Thomas, president, at least four features will be made.

John Michael Flick, who resigned two weeks ago as a treasurer of a group, is forming a new company to produce.

Franklin Film has acquired American rights to "Eskimo Perils," Capt. D. E. Kleinschmidt's latest Arctic picture. It will be released through state rights exchanges.

Fox will release its entire 1932-33 line-up as originally announced. All productions are copyrighted with the titles "The Devil's in Love" and "Shanghai Madness," which are now in production. Forty-two features were scheduled for 1932-33, and with the addition of the Gaumont-British film, which is to be released July 28, the number is completed. Plans for 1933-34 will be made known June 29, and "High Sierra," the new Goldwyn film, "Companions," the film adaptation of J. B. Priestley's novel and play, a Gaumont-British production, will be released in America this summer by Howard Productions, completed "Victims of Persecution," first of a series of features with Jewish themes and English dialogue. Goldhor produced "Yiskor," and other Jewish films.

Helber Pictures Corp., headed by Phil F. Meyer, will distribute features under the brand name "Majestic," based on the dubbing of American voices on talking pictures made in England, thus aiming to overcome the objections of filmgoers who have heretofore limited distribution of British films. The company will also handle other foreign as well as domestic product. Twenty-six features were announced to be released in 1933-34. First release is set for June 15.

Hollywood Pictures plans 24 features for 1933-34, according to company exchanges have already been set up in Buffalo and Philadelphia and a branch will be established shortly in Washington. In other places films are handled by state right exchanges.

Jewel Productions was considering methods of release for "Forgotten Men," its first.

Sam Katz's Producing Artists' Pictures will not announce its first program before next fall.

Metro Still Undetermined

M-G-M announces that Hal Roach's 1933-34 program, which will approximate last year's in number, will begin June 15, Henry Gis-berg, producer of information for Roach, said Patsy Kelly and Don Barclay, stage player, and Douglas Wakefield and Billy Nelson, ethnic comedians. These will augment the present Roach talent, which includes Laurel and Hardy, Charley Chase, Thelma Todd and Zasu Pitts and Our Gang. No plans for features for 1933-34 were made known. The annual sales convention has not been held.

Monogram signed Ben Verschelde to produce "Devil's Mate," one of the four remaining melodramas on the present schedule. Release dates on four more pictures and starting dates on six others have been set. Releases scheduled are: May 29, "The Gollit fool; June 1, 1933, "The Sphinx," June 5, "Casey Jones; June 15, "The Fighting Texan." Productions which are slated to start are: May 29, "The Aventerer," (1933-34); June 2, "West of the Rockies," with Rex Bell; June 4, "The Singing Cowboy," with Rod Baker; June 5, "Devil's Mate," June 8, "The Long Road," and June 17, "Two Little Arms." Monogram held its annual sales convention in Atlantic City late in April, when a considerable line of features was made known for 1933-34.

National Pictures, producing in San Antonio, completed the second of a series of 10 westerns, starring Hal Byrnes. P. B. Villette is directing.

Paramount has definitely set dates for its regional sales conventions, to start in New York on June 26-27, when approximately half (Continued on page 34)
House Rejects Suggestion for Reducing Theatre Tax Exemptions; Licenses for Picture Companies Under Measure

by FRANCIS L. BURT
Washington Correspondent

The motion picture industry learned during the week the exact nature of the effect which President Roosevelt's newest measures for industrial recovery will have on its business operation. Two principal factors are involved: creation of funds for financing public works program, and control of all industry. The film business will not be burdened with heavy admission taxation, as threatened, but its workers will pay higher rates on income. Regarding the second phase, if the administration picture business will undoubtedly organize shortly to abide by the Administration's proposal for industry supervision.

Retail of the House ways and means committee to consider further reduction in the theatre admission tax exemption in planning for the raising of $220,000,000 a year in new revenue to finance the $3,300,000,000 bond issue for the Administration's public works program, an outstanding industry development of the week.

Laying before the committee a number of proposals for taxes to raise the required revenue, the Budget Director Douglas suggested, among other things, that a reduction of the exemption to 20 cents would develop $25,000,000 additional revenue while total elimination of the exemption would raise $46,000,000.

Income Tax Rise in Lieu of Admissions

Spurning this suggestion, as well as a proposal for a general sales tax, the House committee adopted a plan suggested by the Budget director, under which the normal income tax rates will be raised from four to six per cent on the first $4,000 of net income and from eight to ten per cent on income above that sum, subject to corporate dividends to the normal income taxes and increase the Federal gasoline tax to 14 cents per gallon, raising an estimated revenue of $221,000,000 per year. Briefly, the plan adopted by the committee provides:

INCREASE IN NORMAL INCOME TAX RATES

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<td>16%</td>
<td>$221,000,000</td>
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The complete report of Budget Director Douglas containing suggestions to Congress for financing the public works program in the industrial recovery bill follows.

HOW CONTROL BILL WOULD OPERATE

The motion picture industry as a whole would, like all other industries, be affected by President Roosevelt's emergency bill for controlling American business. Highlights of the proposal follow:

1. Two-year national emergency period would be declared.
2. All industry associations (MPPDA, MPLO, Allied, etc.) would be required to cooperate in framing a code for standards, maximum hours of labor, minimum wages, and such other conditions as may be necessary.
3. Anti-trust laws would be suspended for two years.
4. If industries fail to adopt code, the President would prescribe one and enforce it with $500 fines and imprisonment as penalties.
5. Trade associations would first be approved by the Administration before starting to function, and they would be compelled to make periodic reports and keep accounts.

Dividends subject to foregoing rates (a) $221,000,000 Telephonic toll messages (tax of 5 cents on services 25 to 50 cents) $6,000,000

Income Tax Relief Plan includes:

(a) General manufacturers excise (minimum tax) 1¼ per cent with no exemptions $214,000,000
(b) General manufacturers excise (income tax) 1½ per cent with no exemptions $28,000,000
(c) General manufacturers excise (income tax) 2½ per cent with no exemptions $28,000,000

"We should be inclined to reduce the dividend rate to 1½ per cent, but it is estimated that it will mean additional tax of $5,000,000, which is a very great burden for the President's program."

Less favorable to the motion picture industry, however, was the committee's decision to continue for an additional year the reduced admission tax exemption of 40 cents. The revenue law of 1932, reducing the exemption from $3, provided that the new figure should apply only until July 1, 1934. Emergency taxes, which include the admission levies, will be eliminated if the Eighteenth Amendment is repealed, President Roosevelt said Wednesday.

An immediate effect to help stabilization was expected from President Roosevelt's order late Tuesday to Federal Reserve Banks to purchase $25,000,000 of U. S. Government bonds in the open market. As the first step of the inflation program outlined in the prisoner, but not mandatory Thomas legislation, it authorizes the chairman of the Federal Reserve Board to issue credit for $3,000,000,000 in United States obligations.

With the way paved for consideration of the industrial-recovery bill by the development of tax program, Administration leaders in the House are prepared to pass the measure on Friday and send it immediately to the Senate, where a showdown will be made to dispose of it next week.

Moving to forestall anticipated efforts by the Senate to substitute a general sales tax for the program worked out by its ways and means committee, the House will probably bring up

Film Business, Like Others, Will Be Required to Adopt "Code of Fair Competition"; Government to Enforce It

for vote an amendment proposing the sales tax.

Under the industrial-recovery bill the motion picture industry, like all others, will be required to adopt what will be termed a code of fair competition, which will be enforced by the Government. Under the measure the industries will be required to submit plans for fair competition which will be subject to Treasury approval.

The measure also provides for tremendous penalties in the form of the execution of which will increase employment in all sections of the country, to the resultant benefit of box-office revenue.

House Will Vote on Bill Friday

Improved business for theatres in the Southeast is expected to come as a result of the development of the Tennessee Valley, provided for under the so-called Muscle Shoals legislation which was passed last week. The week. Large sums of money will be spent in the Tennessee Valley by the Government.

Blue-sky legislation also is nearing enactment, with House and Senate prepared to compose their differences and send a bill to the President within a day or two. This measure provides for Federal approval before any new issues of securities of any nature can be offered to the public. A companion bill is now being written, for introduction next session, which will give the Government further control over the practices of stock exchanges.

Tariff Activities Tie in Quotas

Considerable difficulty is understood to have been encountered by the Administration in devising a plan whereby the President can make reciprocal tariff agreements with other governments without having them run the gauntlet in the Senate.

It is understood that President Roosevelt has asked Attorney General Cummings for an opinion as to the legality of this action, only to be informed that, regardless of what such an agreement may be called, it is still a treaty in fact and as such, would require ratification by the Senate.

The motion picture industry is looking toward these agreements to eliminate quotas and other restrictions, and it is definitely working on plans to secure the exports of American films. On the other hand, the United States has a number of embargoes all its own, although the fact is not generally recognized, and pressure is being brought to prevent their abandonment.

As an example of the attitude toward our own restrictions, it may be cited that a group of Southwestern Congressmen last week visited the White House to ask the President not to enter into any agreement which would involve the elimination of the present embargo on the importation of cattle and beef. The removal of this embargo is sought by Argentina.

In return for easing of film quota regulations, it is probable that France will ask the abandonment of our embargo on her flower bulbs to enable another nation which is interested in this subject.

With the enactment of the industrial-recovery bill, little major legislation other than tariff remains to be disposed of and plans are being made for adjournment of the session by June 10.

"No consequences" is President Roosevelt's own description of his industrial control bill. To a small group of advisers who had helped him draft it, he explained how exact (Continued on page 3A)
NEW DEVICE PERMITS SIMULTANEOUS IMAGE

Edgar Jones of the Madrid in Kansas City Has System That Reproduces on Smaller Screen Anywhere in Theatre

Multiple projection by a single operation was demonstrated late last week in Kansas City, by Edgar Jones, of the Madrid theatre, who collaborated in the development of a process that reproduces simultaneously on a screen anywhere in the theatre the images thrown on the screen there. A loud speaker attachment plugged into the stage amplification system gives synchronized sound.

The process employs the use of a series of mirrors and fused quartz tubing as a light conductor. The light image from the projector is caught by a small mirror at one end of the quartz tube, which is one-half inch in diameter. From the other end, the light goes to a ground glass screen.

By means of the device, which will probably be called the “Telescreen,” Mr. Jones sits in his office and sees on a small glass panel on the wall all of the action taking place on the theatre screen. The speaker attachment completes the projection both of sound and image.

Will Market Device

The unique contrivance was developed after several months of experimentation by Mr. Jones and by Fred Cook, electrical engineer of the Madrid theatre, Lee Sirgant and E. H. Francis, projectionists, and Richard O’Rear, assistant manager.

Mr. Jones and his associates plan to have the device marketed commercially as a lobby display. Parts of the current attraction could be shown at the same time as it is being projected on the regular theatre screen. For coming attractions, a trailer could be run off in the booth, with the hook-up in the lobby, or in lounge rooms.

While the inventors also have in mind simulations of projection from a central booth into a circuit of houses, contractual complications with distributors to this angle might interfere. However, the sponsors claim that distance is no bar to perfect reproduction by this method.

No extra projection equipment is used. No principals of television are involved. It is not an electrical contrivance.

Worked on Quartz Tubes

For the last few months the inventors have been making experiments in conducting light waves through solid quartz tubes. Only a few years ago scientists discovered that fused quartz is a perfect conductor of light. It carries light waves without diffusion just like a copper wire carries electricity. A light image projected in one end of a tube of quartz will come out the other end without distortion no matter how many turns there may be in the tube.

The Messrs. Cook, Sirgant, Francis and O’Rear are said to have made a practical application of that property of quartz by using tubes to carry the light images of a projection machine in a conductor which may be run through walls, under floors or any place where an electrical cable could be laid. A small mirror, a quarter inch in length and width, is extended into the light beam from the lens of a projection machine. The light from that tiny mirror is reflected through a magnifying lens into the end of the quartz tube one half inch in diameter.

From the distant end of the tube the light is projected on a ground glass screen as motion pictures. A conventional radio loudspeaker under the screen picks up the electrically transmitted sound waves from the film, and that gives talking pictures.

Casey and Unions Halt Conferences

Conferences between producers’ representatives and those of the studio labor crafts, which have been in progress in New York for ten days, came to an abrupt end Monday because of a refusal on the part of the producers’ group to recognize unionization of film editors and cutters under the banner of the International Alliance of Theatrical Stage Employees. A deadlock over this question had been maintained since last Saturday.

Although the conferences finally settled down to actual business after two months of procrastination, little or no definite results have been obtained. Primarily, the conferences were held to solve the 25-50 per cent wage cut situation and to come to an understanding on a new basic studio agreement. Of these two questions, the only action taken is a refusal by the unions, to accept a new proposal of 20 per cent reduction in salaries.

A year ago the unions accepted a ten per cent cut, scheduled to finish in March of this year. The cut was not taken up and the unions are now planning an attempt to have this cut rescinded and made retroactive to March 1.

The decision of the producers, through Pat Casey, labor contact for the large companies, will result in throwing back final decision to Hollywood where the IATSE will meet and determine exactly what it proposes to do. Meanwhile, the organization has temporarily withdrawn from any future meetings and the presidents of other unions are standing by pending outcome of the forthcoming vote on the coast.

Also differences in connection with the basic agreement between studio and the Coast cameramen’s local will again be the subject of conferences when Nicholas M. Schenck, president of M-G-M, goes to the coast.

Attending the conferences in New York were William C. Elliott, president of the IATSE; Joseph N. Weber, president of the American Federation of Musicians; Edward Bierretz, president of the International Brotherhood of Electrical Workers; Abe Mirsky, president of the United Brotherhood of Carpenters and Joiners of America, and Mr. Casey.

Suit for $140,000 was filed this week by E. S. Young, owner of the Strand theatre in Kansas City, against officials and members of K. C. Local 170, IATSE. The action, brought in Kansas City U. S. District Court, is regarded by exhibitors there as calling for a “showdown” on what they consider an attempt by the union to force “open shop” houses into the union fold. Whatever those exhibitors employing union operators are said to be in sympathy with what Mr. Young hopes to accomplish through his action. While the suit is primarily a move to put an end to a stage of attacks on his theatre, it is believed it will have the effect of ending sabotage elsewhere.

A tear gas bomb was thrown into the Central theatre a few hours after Young had signed with the independent union to employ one of its operators. Alleged conspiracy to ruin Young’s business through tear gas bombing and picketing is charged in the action against six defendants, including: R. R. Dillon, business agent of the Independent IATSE operators’ union; Felix Snow, international IATSE representative; Oscar Higgins, president of the Local 170 and operator at the Publicx Newman; R. E. Topper, member of the executive board and operator at the Regent; John Morgan, operator at Loew’s Midland, and John George, who presented a peace disturbance charge following release of tear gas at the Central. Union officials claim George is not a member.

Kuykendahl New MPTO Head

Ed. Kuykendahl, president of the Tri-States M. P. T. O., has been elected to succeed M. A. Lightman as president of the Motion Picture Theaters Owners of America. Mr. Lightman sent in his resignation by letter recently, requesting Fred Wehrenberg, chairman of the board, to call an election by mail. He will not run out as do other officials,ballots and returns indicated that Kuykendahl would be elected. He will take up his new duties immediately.

A change of national and Tri-State presidencies may develop. There is said to be a considerable amount of agitation among members of the Tri-State organization to have Mr. Lightman drafted as president. A meeting is expected to be called by Kuykendahl to name his successor.

Meanwhile, Mr. Lightman and his southern circuit partners, Joe Maceri and Paul Zerilla, are invading the downtown Memphis first-run field with acquisition of the Strand, formerly operated by Loew’s in partnership with Publicx. Although final negotiations have not been closed, Lightman admitted Tuesday that there is little doubt that the Strand will be added to his Community Theatres group and will be reopened immediately.

Ed. Kuykendahl has been a successful independent exhibitor, operating theatres for many years in Tupelo, West Point and Columbus, Mississippi. For the past two years he has been actively opposing adverse industry legislation at Washington.
BACK TO WORK. (Below) Ann Dvorak, Warner star, who, back from a vacation, is to begin a new picture soon.

REMEMBER 'EM? (Left) Of course, for they're Ruth Roland, erstwhile Kalem Girl, and Anita Stewart, once the pride of Vitaphone, who thus were snapped the other day in Hollywood.

FIRST PRINT. (Right) As the initial reels of Warners' latest musical, "Gold Diggers of 1933," arrived East, received by four Warner "chorines."

HE WAS THERE. Sharley can't deny this one, for the camera, unlike the Baron, doesn't lie. Radio's favorite Munchausen, Jack Pearl, was surely there to welcome MGM's living trade-mark when he arrived the other day in Toledo. Pearl is under contract to MGM.

SITTING PRETTY. For they've got a steady job now. Not sitting, of course. But being pretty and dancing pretty in Warner Vitaphone shorts. They are the 14 girls who have been engaged to form a permanent chorus for two-reel musicals. Here they are as in "Use Your Imagination."
EX-FILM LEADER ON CRUISE. (Below) W. R. Rothacker, former head of the Rothacker Film Laboratories, with his daughter Virginia as they arrived in New York on the Santa Elena, completing a cruise of Southern waters from California to Central America and Cuba.

MAKING STAGE PLAY. (Below) Principals and director of Fox's "I Loved You Wednesday"—Warner Baxter and Elissa Landi, co-stars; Henry King, director; Miriam Jordan and Victor Jory.

RE-SIGNED. Dick Powell, Warner juvenile who has been given a new contract. His latest film is "Gold Diggers of 1933."

WELL, WHERE ARE THEY? The cocktails, we mean. This being a scene from Columbia's "The Cocktail Hour." Oh, well, the beer isn't so bad, and it's getting—er—let's see, where were we? Ah, yes, their names. We're given four—Jessie Ralph, Sidney Blackmer, Bebe Daniels and Muriel Kirkland.

VACATION NEARS END. Richard Barthelmess, First National star, and Mrs. Barthelmess as they arrived in New York from an ocean trip. He will remain East for several weeks, then return to Burbank to begin work in the starring role of his next, still undetermined.
FOR SERVICES RENDERED

This play is by Somerset Maugham. It is of the
knee of “A Bill of Divorcement” and “Cavalcade,” both of
which were, in my opinion, top-notchers.

Maugham’s play, a tremendously serious study in post-war disintegration of a
middle-class English family, could be made into
a profoundly moving drama of the screen.

What it needs is one single character giving
it some comic relief. As a play it failed because of this. Or was it because the lovely
Fay Bainter played an embittered spinster?

Old man Ardsley is still 100 per cent pro-
British. The wife is weary; can’t stand the
lax new ways.

There is the post-war children. Sidney is a D. S. C., but is blind. Ethel
married beneath her station, as they used
to. He’s a boozier and tries to make
Lois, the littlest Ardsley.

Sidney, the youngest, twenty years in
the navy and now on the economic tolog. Eva Ardsley, the spinster, tries to grab him.
He’s her last call for dinner. He’s a forger.
She goes insane.

Maugham blames the whole mess on the
war, which is hooey. It is, nevertheless,
strong drama. Another follow-up “Cavalcade” might be knocked out of it.

Picture value, 70 per cent.

CONQUEST

Arthur Hopkins has been re-reading
“Hamlet.” So he got the idea that the story
about the Great Dane would go in a modern
near-New York setting. But as stage stuff it
proved a fizzle. There is an air of un-
reality about it. It is laborious. It is unconvincing.

But there is some good picture stuff in it.
When the drama does jell it is tense. The
situations are odd, and do not always follow the
Hamlet scheme throughout.

The Nolte family, somewhere near New
York. Old Nolte is a maker of computing
machines. He’s high-class, old style, agin
the new-fangled. His business is near gior
morris.

Young Fritz (Hopkins’ Hamlet) has a sec-
ond sight. He feels tragedy hanging over
the house. He’s not set right with his
Ophelia. He’s got agenbite of inwit.

The tragedy breaks on schedule time.
Fritz being sent to Germany. Old Nolte
collapses on the pier and subsequently dies
on learning that his wife has sold him out
in business to a bird trying to make her.

Fritz comes home and, like Hamlet, be-
gins to sniff out the game between his
mother and her business “partner” who has
now married her. Fritz also finds out why
his father kicked. All the more odor as his
mother and her King Claudius flunt their
treachery.

The business is still running down. Fritz
puts it on its feet (Hamlet plays the stock
market); the great Nolte works come back
—à la 1925; Fitz has the goods on his step-
father and saves him from the District At-
torney by shipping him off to Europe. Exit
moral in hi-stories.

Monkeying with business has cured this
Hamlet of his agenbite and he wedds his
Ophelia (Judith Anderson).

Forget the Hamlet monkey business and
shingle for straight dramatic entertainment
for pictures.

Picture value, 60 per cent.

OUR WIFE

Lillian Day and Lyon Mason gave to a
waiting world a comedy of tissue-paper
weight. It was obviously amateurish and
as brainless and pointless as some of the
cheap side-swipes at France that the Mear-
sons (for Lillian Day is Madame Mearson)
ever tire of. As Paris is a city where all
Germans (and Americans) are free, why
these remarks?

However, there is some stuff in this gob
of mustache wax that might be crammed
into a laughable and sophisticated comedy
for the Bawdy Belt.

Locales: Paris and an island in the Bay
of Naples. Jerry Marvin and Margot
Drake, both scribblers, are living together
all hunky and nice. They send their pin
money to Jerry’s wife, in New York
(fawy that, Heddta!).

Barbara, the kept wife, suddenly comes in
on them. Shes a post-war sap, but doesn’t
like the technique of the game.

Jerry and Margot go to the Bay of
Naples Island and Barbara tails them.
Jerry then stops knocking France and begins
to make cracks about Schmoozalini.
He goes to the jug. He teaches the guards
the high-toned game of craps.

Back in Paris, where one nutty incident
follows another.

Barbara divorces Jerry, and so a beauti-
ful free-love romance rots into a marriage
between Jerry and Margot.

Me no lika thisa cup custard, and I don’t
think Uncle Will will care for it much in
its present state.

Picture value, 17 per cent.

BEST SELLERS

The trouble with “Best Sellers,” by
Edward Bourdlet, so far as the films
are concerned, is that it’s about books, writers
and publishers.

“Best Sellers,” with Ernest Truex and
Peggy Wood, is a rattling good farce and
contains so many potential how! haws! for
gay Hollywood actors and slick dialogue
writers that the strong literary flavor could
easily be sunk and a straight comedy-drama,
played at a rapid pace, might send this
thing over big.

Besides, it has a good sex angle. And
then there are Paris and Biarritz. They
always mean b.o.

Bourdlet takes publishers and writers for a
ride. A Parisian book publisher does
some intriguing to land the Zola Prize. But
when he finds the fellow he has selected for
the prize has signed up elsewhere, he looks
for another best selling writer.

Blows in Truex, a timid fellow who has
written one book, got the Zola prize by
accident and hasn’t a second book in him.
The publisher goads him for a second
and to give him a real story gets a friend of his
to go off and seduce the sap’s wife.

Then we have comedy fast and loose and
giddy of a very delectable order.

“Best Sellers” is a Lubitsch prize.

Picture value, 75 per cent.

HANGMAN’S WHIP

This play didn’t go very far on the stage.
The “legit” public is apparently fed up on
the horrors of Africa, its sweat, its gam-
bling, its brutality and its snaky brown
chisellers.

But in this play I could glimpse some rip-
roaring old-style picture stuff. What the picture “pub” will always eat up is
thrills. And “Hangman’s Whip!” would give em
one a minute if, say, Ben Hecht and Charley
MacArthur could mail this script to their
heroes’ agents.

The central character rules a chunk of
Africa like Nero. He’s a trader and he
knows no law but the rule of brute force.
His wife is one of the oppressed.

Comes the uprising—wife and all. Looks
like “goodbye” for Big Brute. He lives on a
rotating ship. Wife and followers escape
when it looks like “goodbye.”

One Casablanca, however, remains. They
play the game of stud while the beach
boys close in around them. Big Brute dies
fighting.

You see, he was “founding an Empire.”
But the natives no like.
Maybe Victor McLaglen could put it over
big.

Picture value, 40 per cent.

THE SOPHISTOCRATS

In the “Sophisticrats,” Kenneth Phillips
Britton had a good idea, which is to spoof
to shreds all the world-weary, chaise-longue
wise-crackers.

Strung out to three acts, it becomes as
weary as the exposition of the Economic
Situation by the firm of Tugwell & Moley.
It is laid in a town in Connecticut. There
is a poetess who writes “Bedroom Ballads”
who has really never been kissed (believe it
or not, Rip.).

The copybook culture-hounds in this ton
of lobscouse all have “Freudian complexes”
that are merely forms of lumbar colic.

Picture value, .001 per cent.
COURT ACTS TO SAVE RECEIVERSHIP ASSETS

Unnecessary Appointment of Ancillary Receivers in Bankruptcy Cases Halted; Richardson Paramount Trustee

The United States Supreme Court at Washington, D.C., took action late last week to prevent dissipation of assets through unnecessary appointment of ancillary receivers in the field for subsidiaries of bankrupt corporations. Moving to conserve the assets of such corporations, the court issued a sweeping order restricting the appointment of ancillary receivers. While originally designed to deal with situations arising from the bankruptcy of chain-store organizations, the new Supreme Court order is of general application and will cover motion picture and other cases in which bankrupt concerns have branches outside their home district.

Ancillary receivers, the court ordered, may be appointed only upon the petition of, or with the consent of the primary receiver, or with leave of the court of original jurisdiction, and no application may be granted unless the petition contains a detailed statement of the facts showing the necessity of the appointment, verified by the party in interest or the primary receiver.

New York Attorneys Sponsored Decision

The order was prepared and submitted to the court by a group of New York attorneys and is designed to curb the practices of "a certain type of collection agencies and others purporting to act for creditors" who are declared to have found an "opportunity to profit through the unnecessary appointment" of ancillary receivers.

Under former regulations, ancillary receivers could be appointed in each of the several circuit courts districts where branches of a bankrupt was located. A number of cases were cited where from 12 to 24 ancillary receivers were appointed, leading to added charges of $100,000 or more upon the bankrupt estate.

The order issued by the supreme court restricting the appointment of ancillary receivers will have no great effect on present film and theatre company receiverships. RKO had an ancillary receiver in Delaware, but the appointment was not contested by Irving Trust, and for this reason, there is little likelihood that the Delaware receiver will be displaced as a result of the new order.

At the time of the original parent Paramount receivership, three ancillary receivers were appointed. When the company went into bankruptcy in March, they were automatically terminated.

Fox West Coast subsidiaries have had several ancillaries, but attorneys in New York last week declared that these appointments were necessary and probably would not be disturbed by the new order.

Richardson a Paramount Trustee

Meanwhile, it appeared that progress was being made in New York in the Paramount bankruptcy case. Activities of a triumvirate of trustees had been interrupted early in the month by the resignation of Louis J. Horowitz. His place was filled this week by Charles E. Richardson, vice-president and treasurer of Fox Film Corporation, who was elected a trustee in bankruptcy of Paramount Publix on Friday at a creditor's meeting.

Mr. Richardson's election first met with some opposition by counsel for minority bondholders. Samuel Z. Zinr, representing this group, opposed the nomination mainly, he said, because of the new trustee's connection with a competitor company. However, when Mr. Richardson's nomination was made by Robert P. Lewis, counsel for the Allied Owners Corporation, Mr. Lewis said that the Fox executive had previously signified his intention of severing connections with that company. This he proceeded to do and he was voted into the post with 779 uncontested votes. The election took place in the offices of Referee Harry K. Davis.

Zinr Challenges Voting

Moves were made to include Mr. Richardson under the joint bond of $100,000 posted by Mr. Horowitz, together with Charles D. Hilles and Eugene W. Leake, the other two trustees.

Aside from his objections to the trustee-ship appointment, Samuel Zinr figured largely in a challenge against the voting of $4,811,000 of claims against Paramount Publix by Edgar G. Crossman, counsel for the bondholders. At the time, it was evident that the voting of the claims of the Allied Owners Corp. on the ground that the claim was atonement to an adversary. The close relationship between Paramount Publix and Film Productions, Inc., was shown Tuesday at a creditors' meeting before Referee Henry K. Davis. Ralph Kohn, appearing as vice-president of Film Productions, testified and produced more than 100 photostatic and certified copies of Paramount Publix financial records. It is understood the records were presented for the purpose of building up a case for transfer of title to 23 negatives to Paramount-Publix. The negatives were pledged in March, 1932, to secure a loan of $13,875,000. Of this sum $13,368,922.02 was actually turned over to Paramount Publix by 12 banks, Mr. Kohn said.

Copies of Checks Shown

One of the exhibits, a photostatic copy of a check for $3,000, was presented to show that there was in full payment by Paramount Publix for all the capital stock of Film Productions, Inc. Another showed that the quick assets of all Paramount Publix subsidiaries in Newark, totaling $2,490,000, and the parent company's liabilities aggregated $14,500,000, of which some were demand obligations. Subsidiary companies of Paramount Publix totaled 110 corporations, doing business in every state in the world.

A compromise was approved whereby promissory notes of the Art Cinema Corp., amounting to $210,000, of which $80,000 is due, are secured by lien on exhibitors' copies of films and a transfer of title to Paramount Publix in consideration of a cash payment of $150,000.

Another compromise was effected in the cancellation of Paramount Publix leases on premises of the McNaughton Realty Company, Inc., of Buffalo, in connection with which Paramount has $315,000 on deposit in the Marine Trust Company of Buffalo. Under this agreement, Paramount Publix will receive $50,000 of this deposit, the remainder going to the realty company.

An action to regain title to 23 film negatives pledged to 12 creditor banks was filed this week against Paramount, Publix. The action will be undertaken by U. S. District Court on the grounds that pledging of the negatives gave the banks a preference over other Paramount creditors. For their part, these banks have agreed to surrender that preference and will attempt to work out a compromise of their claims with the trustee.

The Publix Enterprises trustee and this circuit company's general creditors' committee, headed by S. A. Lynch as chairman, are said to be expected to question the $5,889,247 claim of Publix Theatres against the parent company at the next creditors' meeting, unless it is said, the debt is broken down satisfactorily.

Meanwhile the situation of Publix theatres throughout the country has evidently reached the point where receivers only are taking a small portion of the heretofore concentrated activity regarding their disposition. In Denver, the States Theatre Corp., a subsidiary company included L. J. Finske, district manager for the circuit; J. F. Welborn and Stockton Lowndes.

There were reports that Bernard Depkin, formerly with Publix in Roanoke, Va., would take over a number of former Publix houses in Virginia. Mr. Depkin was said to have an option or limited option in the receivership to take over the houses. In Boston Tuesday Judge Winfred Whiting in Superior Court, ordered continuance of Samuel Plauins and Harry Lebaron Sampson as temporary receivers for Olympic Theatres, a Publix subsidiary. He said there was a fraud in the receivership.

From Des Moines this week came word that A. H. Blank, trustee for Publix-Nebraska, may continue operation of the circuit due to the lack of bids on company assets at a sale in Omaha.

In New Orleans, bankruptcy schedules of Sanger-Theatres of Alabama, Ind., were filed in Federal Court late last week. The schedule showed assets of $6,312.52 and liabilities of $1,923.10. Most of the claims are unsecured and the film owed products to practically all major distributors.

The Fox and RKO Situations

There were few developments in either the Fox Theatres or the RKO receivership situations during the week.

A suit was started in Hudson County, New Jersey, as reported last week, by the New York Trust Company, and Boyd G. Curtis to foreclose mortgages on two buildings and 13 theatres held by Fox New England. The Guaranty Trust and Mervyn W. Terry were parties of the suit as trustees of a second bond issue of $4,000,000 6½ convertible sinking fund gold debentures.

On Saturday an involuntary bankruptcy action against state-wide Theatres, a subsidiary of Fox Midwest, was filed in Milwaukee in U. S. District Court by the Wisconsin Theatre Co., S. & S. Operating Co. and the Jeffrey Theatre Co. of Janesville. How this will be reconciled with an involuntary petition filed by the same parties in Des Moines, Del., May 16, is not yet known. In the local action, Statewide admitted liabilities of over $500,000 and assets of $620 for in theatre leases.

Wisconsin Amusement Enterprises, Inc., Fox subsidiary, took over four houses in Milwaukee this week.

Seven houses of the RKO Theatres Operating Corporation, in receivership, will be disposed of by June 1. The theatres are in Connecticut, and New Jersey.
RKO Roxy Second Run; Cullman Says Shops Keep Names

The RKO Roxy in Radio City, New York, will become virtually a second-run motion picture house this week, with admissions scaled down to a 40-cent top. The management will make an appeal shortly against the decision handed down last week by the circuit court of appeals depriving the theatre of the name; "Roxy," in favor of the original Roxy on Seventh Avenue.

Announcement was made Tuesday that the house will not be closed, as was previously anticipated, but that all stage shows will be dropped. The new prices will be 25 cents from 11 a.m. to 6 p.m., and 40 cents from 6 p.m. to closing.

Howard S. Cullman, operating receiver for the original Roxy, asked what he intended to do about the 50 odd delicatessens, shoe-shine parlors, doughnut shops and coffee shops in New York which bear the Roxy name, said; "Why should I do anything about it? It's pretty good advertising for us. We have no right to prohibit the use of the name to any but a theatre in a competing area. As to the Roxy name in front of delicatessens and other merchants' shops, I honestly believe they are a help."

 Asked what he would pay for their signs if it were decided to prohibit their use of the name, Mr. Cullman said that there is no such possibility. "Rather," he said, "I should like to buy them all new and shiny signs."

The list of "Roxy" merchants in New York ranges from awning hangers to hand laundries. There's a Roxy delicatessen on Ninth Avenue in Hell's Kitchen, several beauty parlors, barbers, shoe-shine parlors, and a number of other shops.

Mr. Cullman's remarks have probably stopped the worries of dozens of New York's side-street merchants who believed that the court decision might take away their trade names.

Academy To Revise Credits

The Academy of Motion Picture Arts and Sciences has organized a committee of writers to revise the screen credit clause in the writers' code. A report on the first year's operation of the code, soon to be released, will show that 74 per cent of credits have been in accordance with the code provisions.

Wehrenberg Honored

Fred H. Wehrenberg, exhibitor leader, was guest of honor at a testimonial dinner in St. Louis last week. Exhibitors of St. Louis presented a wrist watch to Mr. Wehrenberg.

NEW DEVICE FOR DEAF MAY AID BOX OFFICES

Possibility of $2,500,000 in Additional Receipts Seen Weekly; Dan Halpin, Formerly of "U", Joins New Company

Science is about to launch a development pointing the way toward the creation in this country of a new market of millions of motion picture theatre-goers.

Dr. Hugo Lieber, noted scientist and inventor, and the first to bring radium to America, announced early this week, at a private demonstration in New York, the completion of research on a device which will enable 80 per cent of the 20,000,000 deafened persons in the United States to hear, many for the first time. The possibility offered thereby for regaining the theatre patronage which was lost at the beginning of sound and of creating new customers, appears quite obvious. If, as claimed, the process will give hearing to all 20 per cent of the 20,000,000 who, according to the Department of Commerce, are hard of hearing, motion picture theatre box- offices stand the possibility of adding about $2,500,000 weekly, on the basis of each person attending only once weekly, and paying an average of 15 cents admission.

The new instrument, of compact nature, will be made available as the Sonotone, in individual sets for private use and in multiples for use in theatre auditoriums, where special sections of the orchestra may be set aside for totally or partially deaf patrons. A campaign to educate theatre owners in the merchandising of the service is in the making.

Servicing is unnecessary, according to the sponsors, who claim, also, that the cost of electrical energy for theatre sets will be slight, and that the device may be hooked up directly with the stage amplification system. An individual receiver for each theatre set is, therefore, unnecessary.

Theatre owners have always depended to a considerable extent on tieups with schools and colleges for business. The new system will further widen this field of exploitation, giving the exhibitor new sources in the nature of hundreds of schools and institutions for the deaf. Special showings will be suggested.

Basically, sound is transmitted by Dr. Lieber's system directly to the inner ear (which is the source of the nerves of hearing) by bone conduction, utilizing the mastoid bone behind the ear. The Sonotone is said to be the first bone conduction development made available for commercial usage.

At the demonstration, the device apparently reproduced natural sound, and, unlike air conduction principles used generally, it does not disturb other patrons by too conspicuous amplification.

Ten per cent of all residents in the average theatre community have defective hearing, according to United States Department of Commerce investigations.

"Sound is a wave motion," Dr. Lieber explained. "To hear, the internal hearing organs must be vibrated by these sound waves. Nature provides a diaphragm in the ear which vibrates to sound waves and transmits these vibrations to the internal hearing organs.

'Science has recognized for decades that bones of the head are quite as capable as, and often superior to, the ear drum for conveying sound by vibrations to the interior hearing organs.

'About 80 per cent of the deafened can hear through bone-conductivity. Not muffled, distorted sounds such as many hearing aids have been conveying through the outer ear, but sound that is pure, distinct, delightfully natural. About one person in five lacks 'bone conduction.' These people cannot be aided," concluded Dr. Lieber.

The convertible Sonotone consists of a very small, thin and light-weight transmitter, a button carpenter or circular ear-piece, an amplifier, sound oscillator and case.

Dealers and agencies are now being established throughout the country and in Europe.

Dan Halpin, who was formerly assistant to Jack Schlaifer, Universal sales manager, has joined the new company, which has headquarters at 19 West 44th Street, New York. Mr. Halpin is executive assistant to Dr. Lieber.

Progressives Sign Incorporation Papers

Incorporation of the Progressive M. P. Producers and Distributors Assoc., sponsored by Tobias A. Keppler, attorney, was executed at a meeting of independent producers in New York on Monday night.

The primary object of the organization is to solidify the non-major producers and distributors so that they may act as a unit in all matters affecting their interests. Meetings will be held regularly in the future on each Monday evening, either in the offices of Keppler & Keppler, or at some local hotel.

Tiffany Loses Right to Name

According to a ruling handed down by the court of appeals at Albany Tuesday, Tiffany Productions, Inc., loses its right to the name Tiffany. The injunction against the company was obtained by Tiffany & Co., New York jewelers, who contended that the use of their name by the film company made for unfair competition.

Debbie Has New Camera

A new camera, known as the Super Parvo, has been developed by Andre Debric, Inc., who claims it permits recording, without pickup of studio noise, when the microphone is as close as 18 inches to the camera.

Baker on RCA Board

Newton D. Baker has been elected a member of the board of directors of Radio Corporation of America, to fill a vacancy created by the resignation of Owen D. Young.
CRITICISM JEOPARDIZES ARTISTS SERVICE BUREAU

Conrad Nagel Says Proposed Booking Office Ultimately Might Be of Service, but Usefulness May Be Impaired

by AL FINESTONE
Kansas City Correspondent

Mr. Conrad Nagel was interviewed by Mr. Finestone as he alighted from the Chief at Kansas City, on route from Hollywood to New York, where he will appear in stage productions, temporarily retiring from the motion picture screen.

The Artists Service Bureau, intended by the producers as a booking office for Hollywood talent, would undoubtedly do great service, but its usefulness might be impaired because it may be subject to criticism, in the opinion of Conrad Nagel, until recently president of the Academy of M. P. Arts and one of the leading figures in the controversy which raged around the proposal of the Bureau and the recent 25-50 per cent salary reductions.

The one big objection that gives rise to opposition by creative talent to the Bureau idea is that it might eliminate competitive bidding for their services in a highly competitive market, Mr. Nagel explained.

Fear Bureau as Axe

"Of course, the important contract players would not be affected, but the rank and file in Hollywood fears that the Bureau will be used as an axe to whittle down salaries, and the widespread unemployment further aggravates the situation," he said.

Despite the fact he resigned as Academy president on April 20 under fire of criticism by its Board of Directors as a result of his activities during the dispute with producers over salary cuts, Mr. Nagel said he quit on a basis of "perfect harmony" with the Board and will continue his cooperation with the Academy.

"In reality, the chief reason I resigned was due to the great press of my duties as president of the Hollywood Motion Picture Relief Fund," he declared. "The unemployment problem made my job with the Fund a difficult one. I found I couldn't carry both positions."

The Relief Fund, he said, is "overwhelmed" with requests for employment and assistance, and many cannot be handled.

"We have on our list a total of 350 producers, stars, directors and others who formerly were in the front rank of earning power," Mr. Nagel continued. "Today they'll take anything they can get, from work of one day a week and up.

"The depression has caused a great influx of unemployed actors into Hollywood and the situation is a serious one. The artists' present 'call' bureau, there are registered almost 10,000 players and 17,000 extras. A survey I made at six major studios revealed that only 350 actors and actresses and 600 or 700 extras, on an average, are employed and these work an average of only one day a week.

"Naturally, the presence of thousands of idle players creates terrific competition for jobs and the effect on salaries is disastrous."

The pending reorganization of the Academy has the former president's complete approval.

"The new set-up will establish the Academy as a more practical organization," he said. "For one thing, the new by-laws contemplate that only those will receive help who are entitled to it—that is, those who are actually sustaining members through payment of dues."

The argument over salary cuts that recently excited Hollywood to a state of hysteria "died away with the greatest, bug-abo the Academy had to fight, and that is the Academy was the producers' mouthpiece," Mr. Nagel declared. The preponderance of artists on the Board proved that the Academy represented the creative workers, he added.

Mr. Nagel stoutly defended salaries of important players.

"One thing easily forgotten is that artists work on a picture basis, whereas producers run one week or four weeks," he asserted. "While they are paid weekly salaries, the total of their earnings per picture is figured on the length of time spent on production. Say they make four pictures a year and get 10 weeks on each picture and receive $10,000 per picture. While they get $40,000 for 40 weeks, you can't figure it at $1,000 a week because they don't work 52 weeks a year.

"Another consideration is that while a feature may get several weeks on a picture, the production goes on making money for the producer five years after it leaves the studio. In other words, the company gets revenue service out of an artist for only a few weeks' salary. Furthermore, there are very few top-flight players who remain in the 'big money' more than several years.

"Creative workers also have to buck excessive taxation on their earnings," he said.

Government Taxes Heavy

"The government is taxing the industry out of business," Mr. Nagel declared. "I know a producer who last year made or headed the production of 45 pictures. This year he will make six pictures, but will net more because less of what he earns will go for taxes."

The Academy's constitutional committee of 10 brought the complete new document up for round-table discussion last Thursday night by the five branch executive committees.

When approved the constitution will be published by the membership in advance of meetings of all branches to vote on the many changes.

The current membership list shows the 958 total membership grouped approximately as follows: 200 stars and featured players; 100 free lance and supporting players; 100 directors; 140 production and executives; 120 screen writers; 55 assistant directors; 40 art directors; 80 sound technicians; 50 first cinematographers and laboratory technicians; 15 film editors; 30 equipment and theatre technical executives and 25 special members.
A TALE OF TWO TELEGRAMS

NE16 12=BALTIMORE MD MAY 22 1933 1105A

NED E DEPINET,
RKO DISTRIBUTING CORP=
RADIO CITY NEWYORK NY=

WIRE ME LOW DOWN ON WHAT TO EXPECT BALANCE OF SEASON
REGARDS=

I M RAPPAPORT
HIPPODROME THEATRE.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

Send the following message, subject to the terms on back hereof, which are hereby agreed to

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I M RAPPAPORT=
HIPPODROME THEATRE
BALTIMORE MD=

DEAR IZZY ITS A PLEASURE TO SHOW GOODS A LOT OF THE YEARS

AT THE TAIL OF THE SEASON!
BEST SHOWS ARE COMING THROUGH THIS SPRING AND SUMMER INCLUDING PRODUCTIONS WITH ALL OUR BIG STARS STOP IRENE DUNNES NEW PICTURE "THE SILVER CORD" PLAYED TO SMASH BUSINESS LAST WEEK RADIO CITY MUSIC HALL ALL CRITICS GIVING IT GREAT NOTICES 100 PERCENT WOMAN APPEAL STOP GREAT CAST INCLUDES JOEL MCCREA FRANCES DEE ERIC LINDEN LAURA HOPE CREWS STOP BANK ON THIS ONE STOP WE INTENDED
"MELODY CRUISE" FOR NEXT SEASON BUT DUE TO DEMAND FOR GIRL AND MUSIC SHOWS STUDIO IS RUSHING WORK FOR JUNE RELEASE THIS SEASONS PROGRAM STOP THIS LOOKS LIKE A CLEANUP FOR SUMMER BUSINESS AS SHOW IS CROWDED WITH PRETTY GIRLS SPECTACULAR SCENES AND NOVELTIES STOP SEVERAL GREAT SONG NUMBERS WILL BE FEATURED ON RADIO STOP CHARLIE RUGGLES PHIL HARRIS GRETA NAelsen HELEN HAYAK GIRL WHO MADE SUCH HIT IN SWEEPINGS
FEATURED STOP YOU WILL GET TWO MORE CONSTANCE BENNETT PICTURES ON 32-33 PROGRAM STOP FIRST IS "BED OF ROSES" TO BE RELEASED NEXT MONTH WITH JOEL MCCREA JOHN HALLIDAY PERT KELTON IN CAST STOP BEST CONSTANCE BENNETT ROLE IN MONTHS DOWN TO EARTH STORY OF GIRL WHO WANTED TO MAKE HER LIFE A BED OF ROSES AND TOOK EASIEST WAY TO DO IT STRONG LOVE INTEREST
"INDIA SPEAKS" WITH RICHARD HALLIBURTON POPULAR AUTHOR ADVENTURER IS NOW AVAILABLE THIS IS UNIQUE ATTRACTION WITH ROMANCE WOVEN INTO AMAZING SCENES IN THE FABULOUS LAND OF INDIA WHERE COWS ARE SACRED AND GIRLS OF TEN MARRY STOP HALLIBURTONS BOOKS ARE BEST SELLERS HE HAS TREMENDOUS FOLLOWING WE HAVE STRIKING POSTERS AND EXPLOITATION MATERIAL READY STOP PICTURE MADE BY WALTER FUTTER PRODUCER OF "AFRICA SPEAKS" STOP HERES ANOTHER HOT WEATHER PICTURE YOU
CAN BUY RIGHT AWAY WHEELER AND WOOLSEY IN "DIPLOMANIACS"
STOP A HONEY OF A COMEDY WITH MUSICAL COMEDY FEATURES PRETTY GIRLS AND SONG HITS STOP THE CUCKOOS WERE NEVER FUNNIER STOP THEY GO AS PEACE DELEGATES TO GENEVA STOP THEY WIN IGNOBLE PRIZE FOR ESTABLISHING FRIENDLY RELATIONS WITH GOVERNMENT. BLONDES
HAVE JUST SCREENED "TOMORROW AT SEVEN" AND HEARTILY RECOMMEND IT AS ONE OF THE BEST MYSTERY STORIES I HAVE SEEN
STOP CHESTER MORRIS FEATURED WITH VIVIENNE OSBORNE HENRY STEPHENSON STOP FRANK MCHUGH AND ALLEN JENKINS PLAY TWO SCREWY DETECTIVES THEIR COMEDY IS GREAT STOP JOE SCHNITZER WHO PRODUCED THIS WILL ALSO HAVE ANOTHER STOP
OLD SURE FIRE BOX OFFICE RICHARD DIX IS JUST FINISHING "THE PUBLIC BE SOLD" SMASHING UP TO THE MINUTE BUSINESS ROMANCE WITH DIX AS HARD HITTING YOUNG ADVERTISING MAN WHO WON'T TAKE NO FOR AN ANSWER FROM A CUSTOMER OR A GIRL STOP SCRIPT STILLS AND RUSHES ON THIS ONE LOOK LIKE EVEN BETTER ROLE FOR RAY THAN JACKER
STOP MERIAN COOPER HAS BEEN HOPPING ME UP FOR WEEKS ABOUT "EMERGENCY CALL" AND I HAVE JUST SEEN IT PRINT WILL BE IN EXCHANGE NEXT WEEK AND I WANT YOU TO LOOK AT IT STOP THIS IS ONE OF SIX SMASH MELODRAMAS ON THIS SEASONS PROGRAM AND ITS A HONEY BILL BOYD WILLIAM GARGAN AND WYNNE GIBSON FEATURED STOP STUDIO NOW SHOOTING "THE FLYING CIRCUS" AIR THRILLER WITH HEAD ON COLLISION "FLAMING GOLD" "HEADLINE SHOOTERS" "TWIXT MIDNIGHT AND DAWN" AND "THE DEATH WATCH" EDGAR WALLACE STORY THESE WILL KEEP YOUR CUSTOMERS ON THE
Edge of their seats stop what looks like one of the best bets of summer is "Professional Sweetheart" now in cutting room set for early July Ginger Rogers plays radio star whose contract makes her live up to her Goody Goody Radio character of purity girl on the Ipsy-Wippsy Wash Cloth Hour stop great fun her efforts to go gay stop Norman Foster has swell part as the fan mail lover and fat comedy parts for Zasu Pitts as sentimental newspaper sob sister and Gregory Ratoff as the wash cloth king.
STOP WE ARE BRINGING TWO GREAT STARS TOGETHER IN "DOUBLE HARNESS" AND GIVE YOU ANN HARDING AND WILLIAM POWELL IN THIS FINE DRAMA OF MODERN MARRIAGE NOW IN PRODUCTION AND SET FOR EARLY SUMMER RELEASE STOP STUDIO PROMISES FINE PRODUCTION AND SURE FIRE BOX OFFICE GREAT WOMAN SHOW
IN JUNE WILL RELEASE "THE BIG BRAIN" GAMBLING RACKET MELODRAMA
WITH PHILLIPS HOLMES GEORGE STONE AND FAY WRAY MINNA GOMBELL
SAM HARDY HEADING FINE CAST PREVIEW REPORTS ARE VERY PROMISING
FOR TIMELY RACKET STORY STOP "THE DELUGE" SPECTACULAR PRODUCTION
FROM S FOWLER WRIGHTS REMARKABLE BEST SELLING NOVEL NOW PREPARING
COMPLETES 1932-33 PROGRAM WHICH BASED ON RKO RADIOS PERFORMANCE
RECORD THIS SEASON ASSURES YOU STRONG BOX OFFICE ATTRACTIONS
THROUGHOUT SUMMER REGARDS=

NED E DEPINET.
Gold Diggers of 1933
(Warner Bros.)

**Comedy Romance**

In any showmanship analysis of "Gold Diggers," comparisons with "42nd Street" are inevitable. The atmosphere of the picture—the stage and stage folk—are the same. There the essential similarity ceases, "Gold Diggers" is a laugh-laden, heart-t精灵ing musical comedy romance—a glamorous picturization of the theatre and its off-stage life. Lavishly mounted, the show moves with zippy tempo; the light dramatic twist serving to effectively counterbalance the prevailing comedy. For audience-interesting purposes, the songs, musical numbers and girl-dance sequences predominate over the basic story. The theme is uniquely interesting, yet the elaborate and spectacular action and dance sequences are the features that should click most cleverly with the patrons.

Three of these—the "We're in the Money" prelude, the neon-illuminated violin number and the "Forgotten Man" finale are sensational. A fourth, a modernistic stair-case dance sequence, likewise is an eye-opener.

Possibly that feature that made its predecessor a box office triumph, "Gold Diggers" incorporates much of what is new and different. The show may have more in the way of understandable audience appealing entertainment than "42nd Street." So much so that even lacking the tremendous national ballyhoos given its companion piece, it should be as well popular with all types of patrons.

The story seems more intriguing. Simple, almost elementary, it is clever, furnishing logical reason for the elaborate spectacle. Thus when Barney's short-song postulated, "We're in the Money" so goes, the three girls, Carol, Trixie and Polly, join and become blushing brides. The girls are discouraged, but not Barney; he still has million dollar dreams—all he lacks is cash.

Introducing the story is an amusing song writer, who has just the stuff that Barney wants and when he also has the dough to angel the show everything is patch. Moving along in appealing, top-billing fashion, the show staged and then it develops that Bard is the son of a blue-blooded Boston family. Enter J. Lawrence, Brad's brother, and Peabody to break up the now widely publicized romance between Brad and Polly, the show girl. Then Carol and Trixie start their clever gold diggers. Mistaking Carol for Polly, Lawrence endeavors to make her like him more than his brother. The fun is keen as the two kids pursue their romance uninterupted. After a bit of topical drama, Lawrence discovers that he has made a mistake in identity, but he has come to love Carol so much that when Peabody confesses he is going to marry the ambitious Trixie, he can vision no finer life-mate than Carol. And of course it is wedding bells for Polly and Brad.

Almost every sequence, throughout, radiates all the color, glamour, thrill and sparkle of back-stage life. It is the structure on which the elaborate girl-dance music features are reared, appealingly acted, it always makes for audience interest. There are no long drawn out sequences. Everything moves with a speedy zip. Transitions from feature number one or two people quickly give way to stage-filling spectacles. With the experience of "42nd Street" as a basis, "Gold Diggers" is wide open for a vivid interest-stimulating publicity campaign. Bally-hoo, and there is no end of ideas for spectacular stunts, should have a prominent place in every campaign. Every dance should be in a way that accentuates bigness; that "Gold Diggers" is new, different, more interesting, more pleasing than "42nd Street." The title has a curiosity-inspiring ring. Much can be done with it. Likewise the cast boasts plenty of marquee names. The opening, "We're in the Money" sequence, and the "Forgotten Man" finale, which is vividly dramatic in its appeal, furnish you with two outstanding features to talk about. Remembering all this and supplementing it with publicity that stresses the music, comedy, romance, spectacle, color and novelty of the show, "Gold Diggers" is the type of entertainment that justifies spending a little extra money in its exploitation.

Forgotten Men (Jewel)

**War Compilation**

Another memory of the World War, this particular compilation was pieced together from "official film from the archives of fourteen warring nations." That at least four-teen sources were tapped to make "Forgotten Men" is obvious, since the resulting lengthy film rushes here and there, showing spattered bits of experience of the soldiers of numerous countries. The film, in the manner in which it races from one spot and one phase of the war to another, attempts to cover far too much ground, and loses thereby. It has become disjointed, patchy and gives you appearance of having been tossed together, rather than closely knit.

It is much like several others of the same nature which have been more or less recently released. If the exhibitor has not experienced with previous similar films, he will immediately know what may possibly be done with this in his particular community. If he has not, it would be essential for him to mind certain salient features of the material. It is often exciting, thrillingly realistic in brief snatches. It is prejudicial in fact, having been taken from official sources. Cameramen were obviously extremely close to the action they photographed. It offers possibilities for tie-ups with various local organizations, scout troops, etc. Clubs will probably form since it is automatically an indictment of war in all its vicious phases.

Seated at various times are General Pershing, Marshal Joffre, Lord Kitchener, Kaiser Wilhelm and the Crown Prince, Ludendorf and Von Hindenburg, the Russian Czar and his family, the President Poincare of France and numerous others.

Forgetting for the moment the picture's patch-work manner of construction, the fact remains that it is a realistic motion picture document, embodying much of the gruesome and the terrible, and may be sold as an actual pictorial record of war as it is today. The use in the lobby of innumerable stills from the picture should prove effective.

Hold Me Tight (Fox)

**Drama**

The drama of the big city boy and girl, who meet, fall in love, and suffer the distress which usually accompanies such situations and the like bring about, always possesses a certain definite amount of appeal, especially for the younger adults as well as the more mature patrons.

This picture falls rather completely into that classification of entertainment. It is highly salable material, particularly since it has at the top of the cast two highly popular and appealing performers, James Dunn and Sally Eilers, whom the two age-cats will look very well on any marquee, and who have previously demonstrated their box office effectiveness in that position. In support are the always capable, and always pleasant, Frank McHugh, and June Clyde, Kenneth Thomson. The picture makes good entertainment, of the type which the regular run of motion picture patrons should find rather enjoyable, enlivened as it is by the capable rendition of considerable clever dialogue by Dunn and the humorous touches imparted by McHugh. The major campaign, of course, should be directed toward the younger set, since the characters are of their years and the experiences are those which many young couples undoubtedly have themselves experienced.

Dunn and Miss Eilers work in the same large city department store, where the store detective, Thomson, pays too much attention to Miss Eilers, which is more than slightly resented by Dunn. Miss Clyde works with Miss Eilers and is the wife of McHugh, who has large ideas, but not of work, another fact which Dunn caustically resents. Through a trick of Thomson's Dunn is fixed just as the two are about to be married. Miss Eilers hears of it but permits the marriage to be performed before telling him. The complication is Miss Eilers and her wife, working, supporting him, gets the better of Dunn, and he leaves to find a job without burdening her. Miss Clyde, a child coming, fears dismissal and attempts suicide. When Thomson attempts to rob the store of furs, he implicates Dunn, Miss Eilers and McHugh. Though they do not realize the job they are called upon to do. When they do, Dunn thrashes Thomson, the police walk in, and there the story ends.

It is not highly unusual material, but it is
Sell it as human drama, a study of men, events and conditions. Concentrate on its topical at-
moments; don't drift into the scenery of the adult.

It is depressing, and because of some of its
dialogue would hardly be entertaining for
fine adults.—McCarthy, Hollywood.

Produced and distributed by First National. Screen-
play by Robert Lord and Wilson Miener. Supervised
by Hall Wallis. Directed by William A. Wellman.
Photography by James Van Trees. Film editor, hero-
ism. Released May 17, 1933. Running time, 76 minutes.

CAST

Tom .............. Dick Barthelmess
Mary .................. Aline MacMahon
Ruth .................. Ruth Younger
Roger .................. Gordon Wescott
Mr. Churchill ............... Mr. Charles
Max .................... Robert Barrat
Pa ............ D. P. Downie
Dr. Bridges ............. Dr. Robert Wade
Le _ ..................... Lewis Calhoun
Hind Man ................. James Murray
Aldred ... ............ Aldred Edgell
Ellis Harper ............... Maxwell
Sarah Cogswell ...... Margaret Seddon
The Dope peddler .......... Tammany Young
German prisoner ..... Hans Fabers

Morgenrot

Dawn

(Proxex)

Drama

The distributors of this German-produced drama in
this country have indicated that the
film was made prior to the establishment of
the art of film, and that it embodies a strong plea for an end to war,
indicating its horror's, its fruitlessness.

It is definitely a strong drama, and a plea again for the ending of a
war, a peaceful settlement of the
sequence, it makes its hero, Tom, a drug addict.
It gives his rightful honors to Roger. Then,
stripped of all atmospheric detail, the
young moves to America, where Tom, still an addict,
loses his bank job and is confined to a
narcotic hospital. His mother commits suicide.

During the war, Tom moves to Chicago, and
introduces him to Ruth and romance and gives him
the friendship of Mary and Pa, flop-house
programmers, who are the perfect machine for
Max. For a time it has him prospering in his
laundry job until he marries Ruth. Then as a result
of misuse of Max's invention which Tom has
possessed, he is accused of the murder of a
friend into an unemployment riot during which Ruth is
killed. Tom is jailed for five years. Max
develops another invention and both become
wealthy. Relaxed, Tom refuses to accept any
of the money, but instructs Mary to use his
share to feed the hungry unemployed. Joining
the wandering army of jobless, he treks across
the country. Driven from one state to another,
the men burn a freight train. Tom finds Rogers,
and the scene is an all-night battle. Max
brought it all about, which is featured by
errors from some of the recent presidential
messages. Finale has a posee driving the
jobless into the upper window, one of the
only consolation being that it "isn't raining any
more."

More than the usual care should be
exercised in handling this. In many localities, due
to mob scenes, it may be dangerous. Probably
a line that takes advantage of the meaning of the
title is the most effective way of handling it. Combining the fact
that it is realism and fiction, try to build patron interest on dramatic
incidents. The bomb of mass destruction is the
deanomous of what has happened to thou-
ands of 1917-18's heroes. While there are
exceptions that prove the effectiveness of
this angle should be thoughtfully handled. Be
cause the picture ignores many things that the
government and veterans' organizations have
done for ex-soldiers, there is hardly room for
ties with the Legion and kindred groups.

Soldiers of the Storm

(Columbia)

Drama

There is lively action in the program varies in the story which is more readily adaptable
to the smaller theatre in the lesser community. The mixture of bootlegging, flying, fighting and
being the man who makes up the back bone of the
story should cause the picture to be as
acceptable to the youngsters as to the adults.

The cast has no really outstanding names, but
the leading players should strike a familiar note
as the regular run of patronage. Regis
Toomey, as the hard-flying, daring lieutenant of
the Border at Borden, provides a good performance, with
Anita Page, Robert Ellis, Wheeler Oakman and
Barbara Barouless supplying the chief support.

This story is such that it implies a type of background which is not a
part of the film, yet it is a good salable title for an action picture, and one that is too far-fetched to
be used to good advantage.

Toomey is ordered to a border resort to
track down a gang of smugglers, and poses as a
fly-by-night flyer who will take the border
by sending a message to a pilot and
an isolated place over the border, he
alters sufficient evidence, after worming
himself into the employ of Ellis, to cause the
arrest and conviction of Ellis and the
man, Oakman. Miss Page's father, confronting
Ellis, is killed and his actions later vindicated.

When Ellis is released, aware of their individual
apprehension, take flight in an automobile, pur-
sued by Toomey in a plane. Manning a
machine gun, they tear up the road, wrecking their car and killing them. At the
conclusion, the romance between Toomey and
Miss Page is reorganized with a flying honey-
moon the result.

Play the picture, and sell it, as an action
melodrama, with flying thrills and punch
making it suitable for the adults who like
fast-moving melodrama and pictures, and
the children as well. As program material, it is satisfactory entertainment.—
ABERSON, New York.

Produced and distributed by Columbia. Directed
by D. Ross Lederman. Story by Thornton Bates.
Script by Charles Baldem. Dialogue by Darce
McCoy, cameraman. Todd Terry, sound engi-
nier. Released May 2. 1933. Running time, 79
minutes.

CAST

Brad Allerton ............ Regis Toomey
Natalie .................. Anita Page
Barry ..................... Loring Weekes
Denny ..................... Robert Ellis
 mandated .. ....... Walter Wheelan
Sonia ..................... Barbara Barouless
Tex ............ Charles Bartley
Hann ....... Dewey Robinson
Red .................... George Cooper
Cast .......... Regis Toomey
Dodie .................. Henry Wadsworth

Paramount Retains Schulberg

B. P. Schulberg will continue as an in-
dependent producer for Paramount under a
new contract calling for eight features for
1933-34.

Joseph Singer Dead

Joseph Singer, operator of the Peekskill, at
Monmouth, N. Y., died last week following a
heart attack.
POLITICAL PHILOSOPHIES—THE UPS AND DOWNS OF BUSINESS—AND THE MOTION PICTURE

Two charts, done in the best manner of modern business statisticians, neither of which show much of anything, except that regardless of the moods of business, and even less considerate of the moods of the electorate, the motion picture managed to get invented, get going, get rich and—but the chart stops at 1931. It probably should be explained that the bold center line indicates the level of "normal" business.
Business Control Measure Studied By Film Industry

(Continued from page 10)

License for All Film Companies

Licensing of all motion picture producers and distributors doing an interstate business, in order that the government may readily enforce adherence to codes of fair competition which are to be adopted by the various industries, will be required under the proposed industrial-recovery legislation. Under the bill, passed by Congress May 17 following a special message by President Roosevelt, government control of industry will prevail for a period of years under the bill, which declares the existence of "a national emergency productive of widespread unemployment and disorder in the industry, which hampers interstate commerce, affects the public welfare and undermines the standards of living of the American people," and which defines the policy of Congress to be "to remove obstructions to the free flow of interstate commerce which tend to diminish the amount thereof; and to promote the organization and proliferation of cooperative action among trade groups, to induce and maintain united action of labor and management under adequate governmental supervision and supervision, to eliminate unfair competitive practices, to reduce and relieve unemployment, to improve standards of labor, and otherwise to stabilize the industry and to conserve natural resources."

To this end, the industries of the country are to develop a "code," or code of fair competition, which, upon approval by the President, are to constitute legal requirements, with fines ranging up to $500 as penalties for violations.

Following adoption of a code, or its enforced application upon an industry which fails to act voluntarily, all members of the industry affected, engaged in interstate commerce, will be required to secure Federal licenses, to fail to do so being punishable by a fine not exceeding $500 or by imprisonment for not more than six months, or both.

Industry Preparing to Accept Control

Even before the industry-control measure has reached the point where its vote will be sought, the momentum of the bill was preparing to act quickly in adapting the machinery of the law. The motion picture business, as was preparing to discuss ways and means for interior business, and as a point of contact with the Administration. More than 175 heads of national trade associations at a meeting in New York this week pledged their support. Fifty different industries had already started to draft codes.

As drafters of codes complete plans for individual sales conventions, P. J. Wood, exhibitor leader of the midwest, and business manager of the Ohio MPeto, suggested that instead of individuals meeting to set up codes and then having the entire industry meet together. In view of impending enactment of President Roosevelt's control bill, Mr. Wood said that such a convention within the near future would be most opportune, as it could consider, besides sales and product problems, the matter of establishing a code of practice applicable to the industry.

In the event, it is likely that the MPDA, Allied States and the MPTOA will eventually participate in a meeting to formulate a code in keeping with the general requirements. Abram F. Myers, general counsel, said last week that the national Allied association has received power of attorney from state units, "as well as certain unaffiliated bodies," to see that no action on the control bill is taken with respect to the film business "which will discriminate unfairly against independent theatre owners." Mr. Myers said that Allied is pledged to cooperate with the government and with the industry.

Regardless, if the industry does not agree on a code of practice, the government will draw one for it and require it to observe such an agreement.

No trade or industry association can go to work on a code until it has filed a statement with the President as to the activities and organization.

Under the terms of the measure, anti-trust law provisions relating to agreements in the realm of price fixing are suspended in order that industries and trade associations may develop "codes" covering hours of labor, wages, and working conditions. Probably the film industry will be allowed to treat each of its divisions as a separate unit.

Industry Plans For New Season Get Underway

(Continued from page 10)

The titles for next season's release will be announced. A second meeting will be in New Orleans, July 25-26, and the third in Los Angeles, July 6-7. B. P. Schulberg was signed to make eight more features, for 1933-34, and starting in the fall. The Marx brothers will return to the Paramount lot early in June to make one more picture under the company's banner. The company is making as many as 65, George J. Schaefer, general sales manager, stated. These, of course, include outside productions. Charles L. Cohn's new program for Paramount release and William LeBaron is said to be set to renew his producing contract. Marlene Dietrich and Joel Maybin are signed to make two features for next season. Special exploitation-pre-release showings in four key cities of Paramount College Humor" as planned in advance of the general release, June 30.

William Pizor will handle eight features during 1933-34. He will produce four. The reminder will be made by William A. Berke. The first is "The Flaming Signs," and the second, "Corruption."

Lester White, with Principal for distribution of a microscopic insect series titled Conflicts of Nature."

RKO Will Meet June 26

RKO will complete its 1932-33 short subject line-up by July 1. Out of 42 two-reelers scheduled, all but two have been made. Nine out of 29 cartoons and two out of seven Pathé Reviews are still to be made. Differences in a deal involving the Warner Bros. studio, that William Salz, et al., may make 12 pictures for Radio release, next season has held up closing of the deal. The 12 commitments may be made by RBS under the name of Admiral Productions. RKO's Clark & McCullogh started their first of a series of shorts for 1933-34 release July 4. Their first program is set June 26 as the date for the first of three regional conventions. The first will be held in New York, the second in Chicago and the last on the coast.

Charles Rosenweig, formerly of Columbia, was ready to start a producing and distributing organization. The company will produce 12 films through its subsidiary, and acquire eight made by other companies from outside sources. Four directors have already been signed, each with stories already in hand, for their production. The company is being incorporated; the name will be announced next week.

Richard A. Rowland, pioneer in motion picture production, who recently went to work for the execu-tive staff of Fox recently, is making plans for production, probably to start some time in the early fall. He has understood he will make 10 features for 1933-34.

Fancon Royer, supplementing exchanges opened in New York, Boston and Philadelphia, has been located by Bertras Bamet, manager for the production company, to handle the 15 features planned for 1933-34 release.

United Artists is planning the addition of a second series of eight, making 16 features in all for 1933-34, probably to be produced by Dave J. Mountain, president of Show-boat. The first will be "The Fourth Wife of the Eighth." Reports that Gloria Swanson would seek a release elsewhere for her next picture were denied. The company which stated that her next picture, to be made in Hollywood this summer, will go through that organization. Miss Swanson and D. W. Griffith, recently sold will their ownership interests in United Artists.

Universal is adding 10 features to make a total of 30, for 1933-34. Six westerns, with Ken Maynard, will raise this total to 42. "Zest," by Charles Norris, and "The Behavior of Mrs. Crane" are definitely set for 1933-34. "Suez," by Charles Ferris, is about a camel drive, will go over to next season's release. The company may also have "The Ghouls," made in England, for release. "The Mount Britain," with Robert E. Bowland and Brice will make six for 1933-34 if their first for the company, "Shoot the Works," now filming, comes up to company expectations. Six more features of the same type have yet to be completed. They are; "Glamour," "Counselor at Law," "Leit Bank," "Salt Water," and "Happy Family." According to L. J. Schlaifer, general sales manager for Universal, the company will choose a convention date approximating the June 30 he and his group of independent distributors. The exact date is to be decided upon, but the company will probably hold regional meetings.


RKO is busy for the coast this week after a three-weeks stay in New York, during which he set release of "Samaram" through United Artists. He also conferred with another distributor for a contract for some pictures made by Ward Wing and Lori Bara. These are; "Weeping Trees," "Roping 'Em Alive" and "Typhoon Waters." He further discussed a deal for production of a series for next season's release.
THE SUBJECT OF MARRIAGE intertests the average American reader most, according to Victor Halperin, of the brothers Halperin, who produce for Paramount. The Halperins tabulated 1935 stories and articles appearing in magazines. The next seven subjects in order of appeal are: "Murder," "divorce," "beauties," "art," "wealth," "sucide," "money." "Children's" and "ghosts" tie for eleventh place. "Beauty contest" and "passive deaths" have equal appeal. "Motion picture players" are away down the list near "babies." "Hoodoism," "insanity," "rappers" and "snakes" follow. An extra girl left the Fox studio last week with an extra $5. There is little need for detail, except this: The young lady sat all day on the box seat of an 18th century coach which bounced and rocked perilously for scenes of "Rokeby." "Give her $5 extra," said Frank Lloyd, the director. "She's earned it." "Compensation for callouses," read the Fox report.

Jack Nelson, producing one reelers for Mann Sennett's studio, was told by the property department for 20 jackasses. "And no Hollywood jackasses," Mr. Nelson told the "prop" manager. "This is for an Arabian desert scene!"

A lady patron attending Mickey Gross' super-colonial program at his Simms City theatre, saw four "big time" vodeil acts, a four-star feature picture, two comedies and a newscast. She also ate three cheese sandwiches and drank two cups of coffee in the lobby, parked her car free at a nearby garage, and then walked out complaining bitterly because there had been no Mickey Mouse on the program. Mr. Gross learned later that she had been the non-paying half on a two-for-one ticket.

Mrs. S. L. Rothafel, while visiting back home in Forest City, Pa., the other day rescued her parents from a fire which broke out in the front of their home of 1900, and whose husband, Roxy, almost set the same building afire with his first motion picture shot, the enterprise which started him for Broadway and fame.

Colvin Brown is tree planting his acres up in Orange County. This is one of the frequent excursions to Washington this has no bearing on the reforestation program launched by his favorite president. Mr. Brown is tree planting his acres up in Orange County.

Economics are not the only troublesome matters at home offices in New York. The fan magazines, which are currently engaged in a bitter competitive battle, are kicking up quite a fuss over securing "scoops" on production stills. Several are instigating that they each get first inspection of all pictures which are sent on from Hollywood, under threat of barring all publicity of those companies which give a competitor first crack.

Al Finestone, our Kansas City correspondent, reports that the Marx Brothers really had their beginning about 300 years ago. A German society of the 16th century, formed to encourage fencing—just not with film producers—was called the Marcus Brothers and was best known as the "Marx Brothers." Well, always thought some of their gags dated from then.

With one bold stroke the sacred sons of Kung Fu Tsu (Confucius to you) have undermined all the mystical edifices of the mystery school. According to the last recorded manuscript of aspiring authors, including Miss Marion Herd, of Erpi's home office, who found in Reader's Digest the following

"If we were to publish this book, however, it would be impossible in the future for us to issue any book of a lower standard. As it is unworkable that within the next 10,000 years we shall find its equal, we, to our great regret, compelled to retire, this too divining work of ages, use thousands of our force to our action... ."

Old Professor Roxy Rothafel's Seminary of Synchronized Kicking must preserve some semblance of dignified morals, to say nothing of morals. The Radio City Roxettes are, therefore, governed by a number of "mammas," just like college girls in Mrs. Swishback's dormitory. The Roxette is forbidden to change the color of her hair without discussing the matter with the faculty. She cannot wear lounging pajamas at rehearsal, no matter how she kicks, squirms and screams. And, of course, it need not be added that Roxy must not indulge in even the tiniest, teeniest, weeniest drink out during the working day—which lasts from ten in the morning to ten at night. Mr. Rothafel's rules for the Roxettes, however, say nothing about making fudge after "lights out."

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Now it's a stupid Indian crime. Paramount offers a free trip to Hollywood, all expenses paid, and a six-week contract (or sell-sky outright) for a wooden Indian of the 1902 vintage.

A jerry-built joss house in Mott Street, in the heart of New York's Chinatown, a frail-looking Chinese girl paradise to the most plump (sightseers) at a quarter a head. Journalist O. O. McIntyre was down there the other night and heard her explain the process of prayer and some of the tenets of Confucius. After the "spiel" the Chinese girl pilots the customers to a rear exit—it is bad luck to leave through the main door. The screen is the tortuous alley. Mr. McIntyre found it quite scary. Boo!

Stage and screen player Anna May Wong, while in New York recently on route to England from Hollywood, promised to act as Mr. McIntyre's Chinatown tonsurer, but they never got around to it. On Miss Wong's occasional visits to New York's Chinatown, it is said that business comes to a full stop in cafes, coss houses and fancy parlors. Mr. McIntyre remarks that Miss Wong's appearance is in that mysterious grapevine fashion so peculiar to the quarter. Everywhere are peering eyes, even to white wives behind shuttered windows. She is their own who has captivated another world.

New Yorker Karl Pachman, having heard that the Nazis will choose the cast for the famous Passion Play at Oberammergau, wants to know what the Hitlers will do about depicting the character of Christ.

Suggested sign for Hollywood garage, in keeping with President Roosevelt's program: "Free inflation."

Ed Reed, of the Paramount theatre in Providence, has a large bottle of red ink on his desk, with this sign attached: "Film Salesmen, Take Note."

Warner are negotiating with Secretary of the Treasury Woodin for permission to obtain gold coins of all denominations for an exhibition to be held in the lobby of the Hollywood theatre on Broadway, in connection with the premiere of "Gold Diggers of 1933," which, according to Charles, one of the Warner studio guards, would be brought to New York to supervise the protection of the display.

Tragedy overtook Harry Volpe, one of the inspired bonjovi-tappers of the Radio City Music Hall, who was committed to make a string transcription of a Rachmaninoff prelude. For months he had been working on the score, and, at last, his magnum opus was finished.

Came the morning, recently, when the very young pride and joy of the house of Volpe approached daddy's bedside. "Looka Dada," said the darling. Clutched in his tiny hand was Mr. Volpe's precious score, torn into many small pieces.

Mr. Volpe might be seen any day now in the music vault at the Music Hall piecing together, with gummed paper, the jig-saw puzzle his son made out of his Rachmaninoff prelude.

Judge Skillman, sentencing a Detroit man for stealing "Fatty," made the reading of "Oliver Twist" part of the compulsory sentence, and advised the culprit to see Ray (Monogram) Johnstone's Oliver Twist as soon as he gets out. Looks like publicity-man Mike Simmons has been traveling in the Midwest again.

Says Warners: "The Motion Picture Producers and Distributors of America, also known as the Hays organization in deference to its head, General Will Hays, has put the seal of its approval on 'Elmer the Great.' Their verdict: 'An outstanding farce.'
BY DIRECT WIRE FROM
WESTERN UNION

NU 13 114 DL=NEWHAVEN CONN MAY 18 1920
SIDNEY R. KENT,
FOX FILM CORPORATION=

*DEAR SIDNEY, ADORABLE IS CERTAINLY A
MAGNIFICENT PRODUCTION AND CONTAINS
EVERYTHING TO MAKE IT SUREFIRE
ENTERTAINMENT AND BOX OFFICE SUCCESS
STOP IT CERTAINLY IS A WELCOME RELIEF
FROM SOME OF THE PICTURES WE HAVE
BEEN GETTING LATELY AND I SINCERELY
HOPE IT BRINGS TREMENDOUS RETURNS TO
YOUR COMPANY STOP HENRY GARAT LOOKS
TO ME LIKE A SUREFIRE BOX OFFICE
WINNER IT IS A LONG TIME SINCE I HAVE
ENJOYED A PERFORMANCE SUCH AS HIS AND
HE SEEMS TO POSSESS ALL OF THE
ATTRIBUTES FOR A REAL STAR STOP I HOPE
YOU HOLD ON TO HIM I WOULD NOT BE A
BIT SURPRISED TO SEE HIM A BIG BOX
OFFICE FAVORITE OVERNIGHT VERY KIND
REGARDS:*

-HARRY ARTHUR.
A SUCCESSFUL SHOWMAN

JANET GAYNOR
HENRY GARAT
in
Adorable

Story by Paul Frank and Billie Wilder.
Music by Werner Richard Heymann.
Directed by WILHELM DIETERLE.

Adorable notices

One of the best of the Janet Gaynor vehicles. Full of life ... deserves the success it will achieve.
—Baltimore Post

Adding a little daring and replacing the old wistfulness with a lot of spice ... Janet Gaynor is prettier and peppier than ever.
—N. Y. Daily News

You will be delighted with the young officer—portrayed by Henry Garat.
—N. Y. Eve. Telegram

One of the finest pictures in which Janet Gaynor has appeared. You will thoroughly enjoy it.
—Philadelphia News

Janet Gaynor has never seemed so full of life. She is thoroughly vivacious.
—Baltimore News

Henry Garat is a newcomer who should attain great popularity.
—Syracuse Post-Standard

rolls along—hit after hit week after week
Law Forces Exhibitors to Show At Least Two Reels of Native Product Weekly; Prizes Offered for Best Pictures

by JAMES LOCKHART
Mexico City Correspondent

Acting on the principle that those who helped others benefit themselves, two important industrial and commercial organizations and the Mexico City civic government have reached out helping hands to the struggling national motion picture industry in its uphill fight for recognition before terrific competition from abroad, chiefly the United States. The sixteen producing companies that Mexico now boasts have sold these organizations and the Mexico City authorities on the idea that assistance rendered the native picture-making industry is a boost for all other lines of endeavor in the land.

As was fit and proper, the municipal government sprang to answer the SOS broadcast by the picture makers. It has tossed them two life belts—one in the form of offering semi-annual and yearly prizes for the best pictures made in the country during those periods; the other in the shape of a law forcing all exhibitors in the Federal District, which includes the national capital, to show at least two reels of made-in-Mexico films weekly. The prizes are worth around $150 for the best picture produced in six months, and twice that much for the year's best production.

Handicap in Product Shortage

The prize proposition is a lift, pure and simple. But the forced exhibition measure has created and short-sighted backfires. Fearful of fines and the embarrassment they cause, exhibitors have gone to great extents to comply with the law. Some of them have used almost any old thing to meet the requirement, so long as it was made in Mexico. Dumb shots of landscape, excerpts from silents of the long, long ago, views of presidential inaugurations from news reels that were new once upon a time, and other things have been thrown on the screens here. Many exhibitors have complained to the civic government that this measure is all right in spirit, but in letter it raises the dene. These exhibitors point out that their audiences crave such stuff, which impairs the prestige of their houses. There are not enough Mexican-made features and shorts to go around just yet for this purpose, the exhibitors argue. The municipal government has announced that it proposes to continue the enforcement of this law, and has assured the exhibitors that better times in this regard are just around the corner as a couple more native newsreel and short subject enterprises have entered the field. These concerns are the Cinemex and the Buen Tono News Reel Company. Both are reportedly working overtime to meet the demand for home productions that the measure has created.

Film critics of Mexico City newspapers are in accord that "Una Vida Por Otra" ("A Life for a Life"), a Mexican underworld drama, and the third production of the National Motion Picture Production Council, "Rashid" ("Rashid"), will probably be the very first product of the government's prize. This picture was written and directed by John H. Auer and the camera work was done by Alex Phillips, both of whom have had considerable experience in Hollywood. The picture is easily the best that the company has produced.

Council Takes Action

A plea for practical assistance that was made by this company and the 15 others, has resulted in definite action by the National Organization Council for the Advancement of Industry and Agriculture. These enterprises asked the Council's assistance in their program to turn out all features and shorts that the Mexican market needs. The Council is now busy urging all industries in Mexico and the federal government to get behind this ambitious program. Its argument is that as motion pictures are the only public, assistance to the native picture making industry will be a big boost for all other lines of endeavor in the country, as the whole world will be advised by the film route as to what this Republic can do to improve the life it has to sell. The Council also has said that what Mexico needs most in the film entertainment line are films that depict the true national spirit and philosophy. Imported pictures, the Council contends, have a baleful influence upon the masses as they get them to thinking along foreign lines, which is a bad thing for nationalistic spirit.

Now comes the Confederation of Mexican Chambers of Commerce, the greatest commercial association organization in Mexico, and they too have lifted a finger to do all it can toward helping the national picture making industry. The Confederation points out that this industry has made a definite start along the road to producing films that are really worthwhile. It predicts that the day is not very far distant when native productions will offer productions which will be as good as, and perhaps better than those that come from abroad. The Confederation thinks it is not too much to say that within the next few years made-in-Mexico pictures will be of such quality and abundance that they will dominate this market.

These optimistic opinions were inspired by the great improvement shown in National's third venture. The Confederation deems this production vastly superior in plot, direction, acting, technique, etc., to the company's two other productions, "Santiana" ("Santiana") and "Aguilas Frente al Sol" ("Eagles Before the Sun"). The Confederation considers that "A Life for a Life" is much better than most Spanish language tallers produced by foreign companies. The Confederation is urging its members to help along the national motion picture production industry by giving preference to those cinemas which exhibit made-in-Mexico pictures.

MEXICO GOES THE LIMITED TO BACK HOME FILMS

Columbia Plans British Selling

Columbia will establish its own distribution organization in England, starting with its 1933-34 product. The British United Artists handled this, the most important branch of foreign distribution for Columbia, will automatically be terminated.

Harry Cohn, together with Lewis R. Gilmore and Laurence Stallings, sails for England this week and, during his stay in that country, will set up a new British organization.

Meyer Urges "Buy American" As Matter of Common Sense

Declaring Hollywood the new fashion center of the world, and pointing to the definite superiority of American producers in the field of motion picture production, Fred S. Meyer, president of the MPTO of Wisconsin and Upper Michigan, urged that Americans "buy American" not through patriotism but because of superior product, in a recent radio address over Station WISN, Milwaukee.

Mr. Meyer decreed the fact that the American public permitted itself to "think of foreign superiority. The world has granted to America the leadership of the motion picture industry and its adjuncts, not through brotherly love, but because America has proven its leadership. It is a matter of common sense (to buy American) because America produces excellent things," Mr. Meyer said in part.

A. P. Giannini Honored at Luncheon in New York

A. P. Giannini, a ranking executive of the Bank of America, was guest at a luncheon tendered him last week by Joseph S. Scheck at the Brown Theatre in New York, at which many industry executives attended.


Kansas Insurance Limited To Value of Property

Fire insurance coverage in Kansas is limited to the value of the property, under a ruling ordered into effect by the Kansas Inspection Bureau and mandatory on all agents and insurance companies in the state. The order was made to stop over-insurance.

Zanesville Gets Five Houses

Zanesville Theatres, Inc., incorporated a few weeks ago in the Ohio town, began operation last week of five Zanesville theatres: Grand, Imperial, Liberty, Quimby and Weller. F. N. Ransbottom and Caldwell J. Brown head the company, which is virtually a reorganization of the Brown Theatrical Company, which recently went into receivership.
In this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What The Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

19
fair
19

COLUMBIA

AIR HOSTESS: Evalyn Knapp—A "fresh" draw of the box office. They came out of nowhere with no extra advertising and really threw them out. Just one of those unexplainable things in show business, but it was a pleasant surprise.—Alice Maudsley, Theatres, State Theatre, Ipswich, S. D. General patronage.

AIR HOSTESS: Evalyn Knapp, James Murray, Thomas Huddle—Believe it or not this comes close to our attendance record for the season, and others have repeated the same kind of draw. A little better than average air picture that gives them in from somewhere. True, it is a little of the old rubber band stuff. Rolly Matson, Crystal Theatre, Flandreau, S. D. General patronage.


THE BITTER TEA OF GENERAL YEN: Barbara Stanwyck—Excellent picture and a fine piece of direction, action and characterization. Amber doesn't like it. It was too real. A high class picture with a novel title, that will please.—Myron Sheldon, State Theatre, Ipswich, S. D. General patronage.

THE BITTER TEA OF GENERAL YEN: Barbara Stanwyck—An excellent picture that did better than average business, but just two amazing cast; not being in the picture or Stanwyck's audience to place her in this class. Better than average.—Drew Ayers, Play. Apr. 27-28-29-30, C. C. Griffith, New Piedmont Theatre, Oakland, Cal. Neighborhood patronage.


CHILD OF MANHATTAN: John Boles, Nancy Carrol—Rolls has another role here as "Rick Street" which was pleasing. It introduced to us these two stars.—Myron Sheldon, State Theatre, Ipswich, S. D. General patronage.


WHAT THE PICTURE DID FOR ME

by Allied

In this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What The Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

for a new type of film, probably replacing the vogue for cartoons, possibly one of the biggest and most popular films of the season. Action fans, plus a woman angle, no doubt will we see a lot more of this kind of picture. Credit any advertisement to any producer.—Rolly Matson, Crystal Theatre, Flandreau, S. D. General patronage.

WAR CORRESPONDENT: Jack Holt, Ralph Graves—Played this one a little old. Mighty fine action. Picture that will please the average crowds.—Regis Toomey, Crystal Theatre, Cromwell, Mich. Small town patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy made this one a dandy show. Drew far above average at box office. Everyone pleased. It is kind of title that will draw. It aroused plenty of curiosity.—Robert K. Vance, Paradise Theatre, Cotter, Ark.—Railroad and general patronage.

WHEN STRANGERS MARRY: Jack Holt, Lilian Bond—Here's a dandy little show. Drew far above average at box office. Especially popular with the female patrons. The whole show built up and pleased 100%. Played May 9-10—Roy W. Adams, Lobster, State Theatre, Aberdeen, S. D. General patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy —Good enough to play a repetition engagement, the first we have played in years. Don't believe we can ever outdo it. A good show both before and after you play it.—Rolly Matson, Crystal Theatre, Flandreau, S. D. General patronage.

CABIN IN THE COTTON: Richard Barthelmess—We had read many adverse criticisms on this one and were a little apprehensive. It proved it. Second night better than first. Good for box office. Played Apr. 28-29-30, E. D. Croswell, Maxine Theatre, Cromwell, Mich. Small town patronage.


ELMER, THE GREAT: Joe E. Brown—Here's a picture you will do extra business with or I am mistaken. It is a very good picture and it not only makes the people laugh, but everyone is so interested in it that they don't mind the advertising. Will make a fine program picture. It offers an expose of mind reader.—L. A. Mercer, Electric Theatre, Perryville, Mo. General patronage.

20,000 YEARS IN SING SING: Spencer Tracy—Here is a big league outstanding picture with considerable drawing power. In my opinion it is as good as any of the prison dramas shown so far. Can be shoown any day of the week. The sad ending is handled so nicely that it does not injure the picture. It gives it a quality of self sacrifice that adds to the picture's bigness. Drew better than average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Here is entertainment for the entire family. It surely made them laugh, and when our audience heard the picture must be good. Give us more like this one and we will give you another one.—W. J. Carter, Maxine Theatre, Cromwell, Mich. Small town patronage.

BONDAGE: Dorothy Jordan—Just about as good as they come. Have been showing them since they are poor all the way through. Inexplicable to do any business on pictures of this type. Played May 5-6-7—E. D. Croswell, Maxine Theatre, Cromwell, Mich. W. J. Carter, Maxine Theatre, Cromwell, Mich. Small town patronage.


DANGEROUSLY YOURS: Warner Baxter—Not up to what we would expect from Baxter. Almost another waste of a star, film, which was sure to be
MAKE "WHOOPEE"

No picture ever grossed more! No picture ever broke so many records. No picture ever made more for the Exhibitors of the World.

RE-PLAY

Exactly as originally produced by SAMUEL GOLDWYN and FLORENZ ZIEGFELD

100% TECHNICOLOR

NOW BOOKING AT UNITED
do it all over again

CASH IN on the vast new audience created by Cantor on the air—the 40,000,000 people who follow his coast-to-coast broadcasts!

CASH IN on the current craze for musicals with this, the greatest money-making musical ever made!

CASH IN on the gorgeous color of this production—THE only 100% all-technicolor musical on the market today.

CASH IN on the millions of additional movie fans created by Cantor’s two recent smashes, "PALMY DAYS" and "THE KID FROM SPAIN"

ARTISTS EXCHANGES
MOTION PICTURE HERALD

MAY 27, 1933

an epidemic with Fox. This Baxter, played Apr. 25 — Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.


HELLO SISTER: James Dunn, Boots Mallory — Well played, both are well cast. Played Apr. 22 — Blue Moon Theatre, Oklahoma City, Okla. General patronage.


POCATERO KID: Ken Maynard — Good film for a guy, a few of the scenes lack imagination. Played Apr. 2-5 — Blue Moon Theatre, Oklahoma City, Okla. General patronage.

REBECCA OF SUNNY BROOK FARM: Marion Nixon — Used this rather old picture for my Easter sweetheart the only wished first time for Easter, but it was not a hit, we still watch it and net both. This is type of picture that we should have a lot more of in pictures, on our products. Let's try better. Also cast in a number of character's to carry on a given climax. All screen success of the last few years has been due to many single-track stories in pictures. Give them all a human interest part and make each story a separate love story, mother, childbirth in pictures. Played Apr. 2-4 — Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor. — Course it's a 100% audience picture, for it contains sufficient character growth, the several features of characters to carry on a given climax. All screen success of the last few years has been due to many single-track stories in pictures. Give them all a human interest part and make each story a separate love story. Mother, childbirth in pictures. Played Apr. 2-4, 5-7. Running time, 100 minutes. — A. J. Latts, Royal Theatre, Ashland, W. Va. General patronage.


CLEAR ALL LINES: Lee Tracy — No excuse for it this week. Lee Tracy is too much of a bad actor to die, After April 13. — Charles Born, Elks Theatre and watch the box office gain. Played May 9-12. General patronage.

MGM

CLEAR ALL LINES: Lee Tracy — About the usual MGM fare. A man with a thousand faces, has failed to draw average business, and I paid more than that this year. Played Apr. 22-25 — Charles Garth, Okla. General patronage.

CLEAR ALL LINES: Lee Tracy — Just another MGM picture, the usual stuff. Colleen Moore has been billed for this select production, therefore it was well drawn. For two weeks there had been a notice on the screen of the picture which was being played, invisible speaker would deliver the "innominate thought" which was to be delivered to the girl from this stroke of genius. Just why the "innominate thought" was delivered to a girl could not be explained. In a scene as in a stage play by the actor, I am unable to explain. But what the innovation seemed to be was this: An actor facing the audience while the other actor faces the audience. As to the audience, the play had barely begun when I had got to my seat and the discussion that I had been hearing in the early days of sound on record when the needle would jump the record and the players would have to start over. As to the moving lip, the moving lips to the intense merit of illiteracy, and this is wrong right. Wrong again in the same way. The effect was somewhat ludicrous due to the lack of atmosphere, as it was not possible to follow the discussion due to the many people. Played May 14-17. — Cle Bratton, Stella Theatre, Council Grove, Kan. General patronage.

FACE IN THE SKY: Spencer Tracy, Marion Nixon — One of the best pictures we have played. Full marks to Tracy and Miss Nixon for a believable performance of the show. Get behind this one with everything you've got. Played Apr. 24-27. — Cle Bratton, Stella Theatre, Council Grove, Kan. General patronage.


LOOKING FORWARD: Lionel Barrymore, Lewis Stone. — These three things are themselves half of an average three day showing. Would advise anyone to try this one for one day. Running time, 80 minutes. — A. J. Latts, Royal Theatre, Ashland, W. Va. General patronage.

MEN MUST FIGHT: Phillips Holmes, Diana Wynyard. — Absolutely nothing to it. Failed to get film rental on Monday afternoon and night showing. There is no depression in the show business, just a different clientele. Played May 2-4. Running time, 70 minutes. — A. J. Latts, Royal Theatre, Ashland, W. Va. General patronage.

RAPSUTIN AND THE EMPRESS: Ethel, Lionel Barrymore. — A wonderful production and drew the better class of people that only go to see the most popular pictures. Played Apr. 18-20. Running time, 120 minutes. — A. J. Latts, Royal Theatre, Ashland, W. Va. General patronage.

RAPSUTIN AND THE EMPRESS: Ethel, Lionel Barrymore. — A wonderful production and drew the better class of people that only go to see the most popular pictures. Played Apr. 18-20. Running time, 120 minutes. — A. J. Latts, Royal Theatre, Ashland, W. Va. General patronage.

SECRET OF MADAME BLANCHE: Irene Dunne — Picture was a box-office flop and the running time was 70 minutes. It all comes out on top as for me. I am glad it's gone. Played May 5-8. — Cle Bratton, Stella Theatre, Council Grove, Kan. General patronage.

SKYSCRAPER SOULS: Warren William - Pretty good. Every one has been to a bar or two nights. Rain first night. — Harry Wallgren, Blue Moon Theatre, Harrison, Ark. General patronage.


PARAMOUNT

THE BIG BROADCAST: Stuart Erwin, Leila Hyams — Was rather disappointed in the business. I expected to pay up a lot of bills from the profits, for I had to shell out a lot above average so we will have to stall our creditors until we get another "Rebecca." Picture went

OLIVER TWIST: Dickie Moore, Bill Boyd — What a let down — no real jove- nile talking history, as the great heart-warming of the audience, as the group of audience, feeling to human interest, went to the contrary as it went along. Played Apr. 24. Playing in the exhibitors of this part of the country over a extended period of time. Dickie Moore as Oliver Twist is much too early in portraying the character, and receiving little opportunity to develop his character, even when engaged in a production of the film. Bill Boyd, Irving Pichel, Lionel Barrymore, and "Fagan," and "Nancy Sykes," respectively, are all well known over the age of which to reproduce theirlorious abilities, which acted in an ex- cepacional manner. The character of Oliver pro- gressed tends to produce an atmosphere of boredom and nothingness, and it becomes difficult to follow the procedure. How this picture was regarded as a costume drama is beyond me. The picture's increase in price is the only possible solution. Our highly honored censor board must have taken a vacation, since they have approved to a point in our discretion. Only about 300 left and could not take a vacation. It is a very inspiring sequence of the film. Only excessive adver- tising has been responsible for the film’s success. The executives combined with the public's knowledge of the well known classic was very successful. The film was partially successful, but when reviewed the audience appreciated it and that their enjoyment was only partly fulfilled. Heaven help exhibitors of this picture and give them a chance. The film was only capable of a limited engagement. Played May 10-13. — Cle Bratton, Stella Theatre, Shenandoah, Pa. Small town patronage.

PHANTOM BROADCAST: Ralph Forbes, Vivienne Osborne — Good picture, does not get pictures as good as this all the time our worries and troubles. Played Apr. 5-8. — Cle Bratton, Stella Theatre, Shenandoah, Pa. Large patronage.
Des Moines Picks Up

Des Moines, May 18—“State Fair,” written by Phil Stong, Iowan, and filmed partly in Iowa, did $5,000 in a week at the Palace on a return engagement. The film several weeks ago broke all records for the year at the Paramount.

M. P. DAILY, MAY 18
May 27, 1933

**UNITED**

CYNARA: Ronald Colman—A high class drama in every way of the sophisticated type. While it treats of an ultra-modern theme, a husband's mistreatment of his wife, it is done in a manner that few can object to. One remark in the picture (I really don't want to say anything more about it) is ever respectable until she is dead, got the big effect. It is a well directed production. Drawing power below average.—J. E. Stocker, Myrtle Theatre, Winchester, Ind. General patronage.


**Universal**


COHENS AND KELLYS IN TROUBLE: Charlie Murray, George Sidney—This one played fast part of the week, and found it to be well received by the family audience. Created a lot of laughs and gives better than average entertainment.—W. H. Brentner, Cozy Theatre, Ashland, Wis. General patronage.

DESTINATION UNKNOWN: All stars—To say the least, it is an unusual picture. There is a fine performance by the stars. All work well together. The one connected with the making of this picture was serious minded. It is a mighty hard one to handle, and they do not get it across. Business good three days.—W. H. Brenner, Cozy Theatre, Ashland, Wis.

LUCKY DOG: Charles "Chic" Sale and dogs—How do they have the nerve to pass this kind of junk out to the public? It seems to me that this is in the old man characters, but the press sheet brags about him being in character in this. In this one he should have hidden himself in character for his own good. Played May 15-22. —W. H. Brentner, Cozy Theatre, Ashland, Wis. General patronage.

NIGHT WORLD: Lew Ayres, Mae Clarke—Good, but satisfactory. Poor business.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.


TERROR TRAIL: Tom Mix, Naomi Judge—Back in outdoor atmosphere deriving 8 hour of clean cut entertainment. Great stunt work and action on the screen. Tom Mix as the source of supply portraying a man with the heart of a lion and a lion's courage to dispense a head of outlaw cutthroats who had infested the land. A very much liked by the材料中没有提到的。 Played May 3-10. —J. E. Tusten, Nottawa Theatre, Blackstone, Va. Small town patronage.

THEY JUST HAD TO GET MARRIED: ZaSu Pitts, Slim Summerville—An entertaining picture. Good performance by all the stars. Are a couple in connection with "Igno." Played May 4-5-6-7, —C. G. Cooper, Mamie's Theatre, Summerville, Ga. Neighborhood patronage.

THEY JUST HAD TO GET MARRIED: ZaSu Pitts, Slim Summerville—A cleverly constructed play. ZaSu was hysterical. It was a delightful performance and I'm sure she'll get a lot of laughs. She said and in the people who said it than what was said. Played May 3-10. —J. E. Tusten, Nottawa Theatre, Blackstone, Va. Small town patronage.

THEY JUST HAD TO GET MARRIED: ZaSu Pitts, Slim Summerville—A cleverly constructed play. ZaSu was hysterical. It was a delightful performance and I'm sure she'll get a lot of laughs. She said and in the people who said it than what was said. Played May 3-10. —J. E. Tusten, Nottawa Theatre, Blackstone, Va. Small town patronage.
PEGGY HOPKINS  JOYCE  W. C. FIELDS
RUDY VALLEE  STEWART ERWIN
GEORGE BURNS and GRACIE ALLEN
COLONEL STOOPNAGLE and BUDD
SARI MARITZA  CAB CALLOWAY
BELA LUGOSI  BABY ROSE MARIE

12 good reasons why
PARAMOUNT'S
"INTERNATIONAL HOUSE"...means a full house for YOU!
and if you want more here they are
THE GIRLS IN CELLOPHANE
Directed by EDWARD SUTHERLAND
most thoughts. There is a lot of entertainment in this play. —F. E. Todd, Post-Dispatch, Nottawa Theatre, Blackstone, Va. Small town patronage.

**WARNER**

**THE BIG STAMPEDE:** John Wayne—This is one of the best serials I’ve seen this year. It’s sure to be a big hit in the theatre of its regular patronage here. Played May 14-15—A. J. Gibbons, Illinois Theatre, Metropolis, Ill. General patronage.

**WARNER**

**JAYSEE: ARE THEY CALLING FOR YOU?**

"If you can get word to that old hard-shelled Baptist, J. C. Jenkins, tell him the season for bass, wall-eyed pike, great northern pike, crappies, etc., will soon be open here, and as usual I’d be willing to catch him a mess (you know he can’t brag much on his fishing prowess). I’d like to see you get him the next time you’re here and get me a few fish from no limit to how many beltings for him.

Every time he comes out of the Nebraska Sand Hills he looks like a bear that’s hibernated all winter—tall and stocky—but some of these big fat bass soon smooth out his loose hide and wrinkles. He should bring Elmer Gailey along; there’s a real fisherman, not a fish story man. It was a good argument; him. Come on, J. C. Beer and bass for you here."—H. J. Jorgenson, Glenwood Theatre, Glenwood, Minn.

**Paramount**

**BREAKING EVEN:** Tom Howard—Best Howard we have had. Running only forty minutes—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.


**SCHOOL DAYS:** This is the first single reel show we have had in this theatre. I think it is the best and most entertaining single reel I ever witnessed. I caught it at home and would enjoy seeing it again. Book this and you will give your fans the best show ever—L. V. Bergold, Opera House, Kассиян, Minn. General patronage.

**SILVERY MOON:** Arthur Tracy—Excellent—Good.—J. E. Tunstall, Lyric Theatre, Harrison, Ark. Small town patronage.

**SILVERY MOON:** Aesop, Fables—Excellent.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

**MY PAL THE PRINCE:** Morton Downey—Good entertainment. Downey sings three songs, a trio sings one and a young lady one.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

**WARNER Vitaphone**

**SMASH YOUR BAGGAGE:** Small’s Paradise Band—Swell. Snappy music. A dance number that is the best I ever ran on. Roy Rogers and Will Rogers could do his stuff.—Mayne P. Messelman, Princess Theatre, Logan, Iowa. General patronage.

**TIP, TAP, TOE:** Hal LeRoy, Mitzi Mayfair—This is O.K. We find these Broadway Broadway unusually successful here.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

**SINGULARITY:** Poor. People do not care for this type. It is a reel made in the day when producers lacked experience in the business. It really is funny to see how crude they used to be, but it is showing up better.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

**NIGHT LEG ELE:** Don’t let anyone tell you this is the best thing that has ever been in the theatre. It is absurd. Don’t let anyone tell you this is the best thing we have ever shown.—Edith M. Fordyce, Paradise Theatre, Harrison, Ark. Small town patronage.

**BRING EM BACK, A WIFE:** Taxi Boys—Poorer than their poorest. These boys have not made their usual dies, just footage.—D. E. Fitton, Lyric Theatre, Harrison, Ark. General patronage.

**CALL HER SAVAGE:** Taxi Boys—A very good comedy. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

**DAUGHTERS OF THE SEA:** Travel talk—Good program filler. Running time, 6 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

**LENGRAD:** Travel talk—These travel talks are made up of a series of pictures of landscape and scenic effects. In this case they were played with a theme of the food of Europe. These pictures were well done.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

**ROSEVELT, THE MAN OF THE HOUR:** Sold as a special and should be run as an advertising stunt on the next presidential campaign. It is not worth any extra money and it won’t get a nickel’s worth of extra business.—Mayne P. Messelman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**NATURE IN THE WRONG:** Charley Chase—This is the best chase comedy we have run in months. The camera work is great and the acting is splendid. At Nottawa Theatre, Lincoln, Minn. General patronage.

**NEW WE’LL TELL ONE:** Charley Chase—About the usual chase comedy. Metro’s sure dipping fast into the chase comedy well.—D. E. Fitton, Lyric Theatre, Harrison, Ark. General patronage.

**ROSEVELT, THE MAN OF THE HOUR:** Sold as a special and should be run as an advertising stunt on the next presidential campaign. It is not worth any extra money and it won’t get a nickel’s worth of extra business.—Mayne P. Messelman, Princess Theatre, Lincoln, Kansas. Small town patronage.

**SNEAK EASILY:** Zaza Pitts, Thelma Todd—About the same thing from Todd and Pitts. Their talents are still the same but their screen personality is better.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.


**FOX**

**THE KID FROM BORNEO:** Our Gang—This is a very good Our Gang comedy. It seemed to please.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

**TOWED IN A HOLE:** Laurel and Hardy—Plenty fun.—J. E. Tunstall, Princess Theatre, Lincoln, Minn. Small town patronage.


**New Distribution Deal for Latin-America Arranged**

J. H. Hoffberg, Jack Lustberg and George Kallman of Paramount Pictures have secured a field of Spanish talking pictures. They will leave this month for South America to arrange distribution details.

Individually, the three men represent the Zeidman announcement, will leave for Italy in July. Tom Geraghty will write the screen play.

**Announces New Animatophone**

The Victor Animatograph Corporation, Davenport, Iowa, has announced a new sound-on-film animatophone, Simplicity and compact arrangement are pointed out by the manufacturers as advantages of the new apparatus. Effective June 1, the company also announces, reverse action will be a notable feature of the Model S Victor camera.

**Zeidman Crew to Italy in July**

The expedition which will film scenes for "The March of Two Worlds." B. F. Zeidman production in which Mussolini and his family will have speaking parts, according to the Zeidman announcement, will leave for Italy in July. Tom Geraghty will write the screen play.
6TH RECORD-BREAKING WEEK AT UNITED ARTISTS
THEATRE, SAN FRANCISCO—6TH BIG WEEK IN LOS
ANGELES—6TH BIG WEEK IN MINNEAPOLIS—5TH
BIG WEEK IN ST. PAUL—4TH BIG WEEK IN CHICAGO

BE MINE TONIGHT:
—I think we were the first in the state to use this
one, and run it in conjunction with our first Sunday
showing. There could not have been anything finer.
It's the first time that we have had congratulatory
phone calls the following day, and those that saw it,
on leaving, stood around and discussed it. We think
it the best entertainment we have presented, and
we play 80% of the big ones. This one is proof that
excellence can be obtained without dirt, which is
entirely absent. Comedy, scenery, music, story, and
without the aid of previous "city", advertising. You
cannot go wrong and it will add prestige to your
theatre. Please add that "Uncle Carl" is to be con-
gratulated for sponsoring this type of picture.—A.
Bern, Jr., Sunflower Theatre. Peabody, Kan. Gen-
eral small town patronage.

Presented by
Carl
Laemmle

MOTION PICTURE HERALD

A
UNIVERSAL
SPECIAL

BE MINE TONIGHT

STEP OUT WITH UNIVERSAL
Dear Herald:

There is a certain portion of the American intelligentsia who have become entirely too vociferous in urging us that the world can be created by governmental fiat and a printing press. All of which is a lota damn nonsense. Soapbox oratory will raise a dust but it never settles anything.

It is the time of year when corn should be planted and the beet should be out in the garden scratching up the radish and lettuce beds, but when we came through Duluth last Monday we saw the fields were still under water and it looked like Old Man Winter had grabbed a new hold.

At Cloquet we met our old friends, Mr. and Mrs. Wm. Miller, who operate the leather. "Didja" ever hear of such a name for a theatre? We did once over in South Dakota. There was a theatre there which was named after an amusement park in Sweden. You can expect most anything from them that Swedes, even though they are about the best class of citizens we have.

Mr. Miller was playing "State Fair" the night we called and we had to hunt around for something to eat. We happened upon a hotel although this was the second night for it. The first night the house wouldn't hold ten people. After the show they took us up to their apartment and Mrs. Miller brought out a large dish of pretzels and Mr. Miller brought out some 3.2% "prosperity" and then the gabest began. The last lasted longer than it should, but that was all our fault, for we never knew when to go home.

Guy D. Thorne operates the New Theatre at Satanta. Satanta is surrounded by lakes and Guy is surrounded by ladies most of the time wanting to know what the next show is going to be. Guy says he never knows because they switch programs on him so often. He says some day he is going to make a fuss about it.

C. C. Christenson operates the theatre at Henley and is cashier of a bank at Beron, six miles away. We had a delightful visit with him. The bank is the only one in the town and we found a beautiful man living there with two jobs that like that right when the trout season was open and the country full of trouts. Dick did talk a little about the fishing while we were speaking of trout last week we crossed the Brule River in Northern Wisconsin. The Brule is where the late ex-President Coolidge spent his vacation once trout fishing. When we crossed that river it sure looked trouty and we could smell 'em. We thought of Mr. Terry Ramsey, editor of this household newspaper, fishing for trout back in the eastern states where a trout as long as his index finger would be considered a whale, and wondered what he would think if he got to mess around with these babies in the Brule that would weigh from six to twelve pounds, and the Brule has plenty of them that large.

We were sorry not to meet Mrs. Jessie L. Jensen of the Avalon theatre, at White Bear. We met her son, however, and had a delightful visit with him. The Avalon is a beautiful theatre; in fact we don't know of a finer one in a radius of 100 miles. In the fall the White Bear have no reason for driving to Minneapolis for their entertainment, for Minneapolis can't give them any better. We hope to see Mrs. Jensen next time.

Over in Stillwater is an old showman who has been traveling around the world, and has seen his share of sights. He has the smells of sawdust and celluloid. F. W. Bull of the Majestic is an old timer in the business and he is located in a town that is hard to get into and harder to get out of. It is down one hill and up six, and the next time we go there we are going to take an airplane.

Stillwater is where the state penitentiary is located, and they have an average clientele of about 300. About an hour ago Stillwater had her choice between the penitentiary and the State University and she chose the penitentiary. Can you imagine a town being so dumb? F. W. says he would have a much better attendance at each change of programs of twelve thousand, but they won't let 'em out. That's the beauty of the penitentiaries, they keep the boys cooped up too much.

Charlie Closson still operates the Green theatre at Anoka. Charlie has some relatives in this business, and he is a well acquainted with Charlie. Charlie looks just like the Closson family, and the Closson family are not looking like the kind of person they would wish she could say that of Charlie. We told her that we'd let her sit at one time. The night we were there Charlie gave away enough groceries and canned goods at his theatre to feed the Bonus army for a week, but he had a house full. Maybe it takes groceries nowadays to get business.

Sam Steigl is the manager of the Northern Theatre Supply Co. here in Minneapolis, that is, he's been the manager, our guess is that Mrs. Steigl lays out the day's work for Sam and the boys and Sam has learned to do it, too. We know one thing, he don't know about theatre equipment hasn't been published yet. Take it on a full day's run, we believe Sam could out-talk the Mrs., for he can talk faster than a Populist politician on the subject of free silver. They are both delightful folks. We hope to meet him again sometime.

As between Gaston B. Means and Baron Munichus we are inclined to think that Gaston has the little bit of it. His famous wild yarn regarding London and the incident has made a piker out of the Baron and a sucker out of the press. Somebody ought to put a muzzle on that.

If the producers would care to learn what the public wants in entertainment they should go and see the British-made picture which is released by Universal. This picture is playing its fourth week at the World and is likely to run for six weeks. It is "Be Mine Tonight." It is as clean as a scoured plate. It has no suggestive scenes, no smutty dialogue. As we have said no sex situations, no illicit love scenes in it. It is an earnest love story. This picture proves beyond any question that salacious and risque scenes and smutty dialogue are not necessary to good entertainment. Perhaps England can teach the producers of this country something about entertainment. Someone ought to, and if England will send us a few more like this one it will create a universal demand for British-made pictures. Universal hasn't released a better picture in many months. You can imagine the beautiful shots of Alpine scenery of lakes and snow-capped mountains. Equally as grand scenery can be found in this country. Lake Chelan in eastern Washington a very fine place for the Alps of western mountains in western Washington will compete favorably with the Alps. We've been on both lakes and Switzerland can't beat 'em. If you want a clean picture get "Be Mine Tonight."

If we ever go to a foreign country we are going to pick on Australia. There is a bunch of exhibitors over there we'd like to meet; they are our kind of people. One exhibitor writing to us said he was going to the U. S. with Uncle Carl Laemmle that the return of liquor will be detrimental to the theatre business. That man is an optimist. When Australia and the United States are agreed on a proposition what more do you want?

Colonel J. C. Jenkins, The Herald's Bagvagist Columnist


Vincent Youmans, song writer, arrived in Hollywood, from New York, to write music for RKO.

Russell Harlow, New York stage actor, left for Hollywood to work for MGM.

Sam Flak, Monogram exchange head in Washington, was in New York.

H. S. Zipball, Educational sales manager, returned from exchange tour.

Mary Brian, Universal player, arrived in New York from coast to appear in "Shoot the Professor" for Paramount.

Robert Smeltzer, Warner district manager, arrived in New York from Washington, to pay three weeks.

Richard Bartheleme, who arrived in New York last week from California, cancelled his European trip.

Ed Smith, Los Angeles for Hawaii in interests of Paramount sales.

Jerome P. Sussman, Paramount representative in British South Africa, is en route to New York.

Clayton R. Sheehan and Robert T. Kane, Fox foreign executives, arrived at Paris from London.

Robert E. Shewood, stage and screen writer, sailed for England.

Edwin Carewe, director, arrived in New York from the coast.

Ruby Keeler, Warner star, arrived in New York from the coast with her husband, Al Jolson.

Ruth Chatterton and her husband, George Brent, leave Paris for London the end of this week, en route to Hollywood.

Sam Taylor, director, left for London to direct Jeannette MacDonald's first British film.

Douglas Fairbanks, Jr., arrives in New York early next week, bound for Europe.

Moe Silver and Dave Wesener, Warner theatre executives, left New York for Cleveland.


Frank MacHugh, Warner player, is in New York.

Oliver Borden is in St. Petersburg, Fla., to shoot a film with Betty Karnette.

Ed Wynn will leave New York for the coast in July to start on his first M-G-M picture.

Lee Tracy is in New York.

Carroll B. Dunham, of the Dunning Process Co., is in Detroit, Mi.

Spyros Skouras is in St. Louis.


Harry Buxbaum returned from a vacation in Bermuda.

B. F. Zeidman returned to the coast from New York.

Jack Lustberg left for Buenos Aires.

Dick Sears, Pathe News Boston representative, is in New York.

Elissa Landi left Hollywood for a vacation.


Harry Cohn sailed for Europe. With him were Lewis Milestone and Laurence Stallings.

John D. Clark returned to New York from Hollywood.

Gwladys Swanson and Michael Farmer, her husband, are on their way east.

Robert McGowan and Rae Henderson arrived in New York from France.

The Hebr Crenshanks sailed for Europe.

Joseph L. Schnitzer is en route to the coast following a New York vacation.
WE'RE ALL STEAMED UP—

HARRY LANGDON
Day or night, keep 'em laughing with "KNIGHT DUTY". And watch for "TIED FOR LIFE".
MERMAID COMEDIES

ANDY CLYDE
You'll feel great when you play him in "FEELING ROSY" and "LOOSE RELATIONS".

MORAN AND MACK
The "two black crows" in a great pair of laugh-makers—"A PAIR OF SOCKS" and "HOT HOOFs".

and why not!

"Krakatoa" stealing the show everywhere—the short subject hit of the year! Andy Clyde adding thousands more to his tremendous following with every new comedy! Harry Langdon, Moran and Mack, the Terry-Toons, and all the rest of our short features going over bigger every day! Why shouldn't we be all steamed up!

KRAKATOA
The real feature of the bill
—Detroit Free Press.
Steals all the interest this week at the Stanton
—Philadelphia Public Ledger.
Most interesting feature on the Stanton's new program—Philadelphia Record.

The double feature passes. It's the show that counts again. And Educational Pictures are More Than Ever The Spice Of The Program.

Distributed in U. S. A. by FOX FILM CORPORATION
MEETINGS . . .

EAST

MAY

25—Associated Motion Picture Advertisers: Weekly meeting and open forum at Sadle, West 44th Street, New York, President, Hal Horne; Secretary, Al Sherman.

26—Society of Motion Picture Engineers, New York Section: Grand Central Palace, New York, N. D. President, E. Van Huyning.

31—Allied Theatres of Illinois: Weekly directors' meeting, at 910 South Michigan Avenue, Chicago, President, Aarion A. Sapaster; Secretary, Harry H. Loker.

Motion Picture Club of New York: Weekly luncheon and forum, at 1560 Broadway, President Lee A. Ochs.

JUNE

2—Actors' Equity Association: Annual meeting, two p.m., at Hotel Astor, New York.

3—Cincinnati Film Board of Trade: Annual Outing for relief fund, at Striker's Grove, Cincinnati.


6-7—MPTA of Kansas and Missouri: Annual convention, at Kansas City, Mo. President, E. Van Huyning.

14—Motion Picture Producers and Distributors of America: Quarterly meeting, at 28 West 41st Street, New York. President, Will H. Hays; Secretary, Carl Milikken.


20—Eastern Motion Picture Golf Tournament: Semi-annual tournament, at Rye Country Club, Westchester. Chairman, John Wilde Allocaite; Committee members, Maurice D. Kano, Don M. Mereureau, et al.


WEST

JUNE

4—North Dakota Theatre Owners Association: First annual convention, at Mandan, N. D. President, John Filler.

Wiggin Resigns from Chase Directorate

Albert H. Wiggin and 36 other members of the board, resigned from the Chase National Bank directorate Monday. The resignation of Mr. Wiggin, who was chairman, came as a complete surprise.

The board approved the reforms recently urged by President Winthrop W. Aldrich, some of which included changing the name of the Chase Securities Corp. to Chase Corp.; liquidation of the Chase Harris-Forbes Corp., and reduction of the capital of the Chase Securities Corp. Both affiliates have been intimately connected with Fox, Educational, and, through the Film Securities Corp., with Loew and General Theatres Equipment, Inc., financing.

SIGNED . . .

RCA Quarter Gross 12 Million

The RCA statement for the first quarter of 1933 shows a gross income from operations of $12,981,058 and a total gross income from all sources of $15,222,653. Net income, before interest, depreciation, and amortization of patents, amounts to $356,746.89.

The statement in detail follows:

<table>
<thead>
<tr>
<th>Gross Income:</th>
</tr>
</thead>
<tbody>
<tr>
<td>From Operations</td>
</tr>
<tr>
<td>Other Income</td>
</tr>
<tr>
<td>Total Gross Income</td>
</tr>
<tr>
<td>Less:</td>
</tr>
<tr>
<td>Cost of Sales, General Operating, Development, Selling and Administrative Expenses</td>
</tr>
<tr>
<td>Net Income for the Period</td>
</tr>
</tbody>
</table>

Monogram Exchanges in Play Date Drive

Monogram franchise holders started a concerted move to launch a W. Ray Johnston play date drive this week. Thirty-seven exchanges have joined the movement, which is the crystallization of a proposal made by delegates to the recent convention in Atlantic City.

In carrying out the project, the exchanges are getting out their own accessories, window cards, special shipping labels, newspaper advertising and a special series of direct mail follow-up campaigns.

Pantages Plans New Route Throughout Northwest

Alexander Pantages, back in Seattle, where he organized his first vaudeville circuit 35 years ago, announced last week that he will soon inaugurate a new vaudeville route which will have Seattle as one of its key points. It is understood to be a definite possibility that Mr. Pantages may join forces in Seattle with an independent operator, probably John Hamrick, and will also attempt to obtain the RKO theatres there for his new circuit.

Miss MacDonald in New Film

Jeanette MacDonald, who recently completed a concert tour in Europe, has begun work on a new British-Dominion production, "The Queen," to be released in the United States by United Artists. It was recently reported that she was to appear in "The Merry Widow" for United Artists, and that the title was given in the caption of a picture in the 15th issue of Motion Picture Herald. Rights to "The Merry Widow" belong to MGM, according to the latter company.

Columbia


Educational


Fox


MGM


Paramount

Alexander Hall and Leo McCarry, directors, and Marc Connelly, writer, given contracts. . . Mary Boland, Richard Arlen and Lyda Roberti assigned to "Three Cornered Fate," B. P. Schulberg. . . Marlene Dietrich and Josef von Sternberg engaged for two productions.

RKO Radio


Universal


Warner-First National


Bruce With Educational

Robert C. Bruce has signed a contract with Earl Hammons, whereby he will produce a novelty series of six one-reelers for 1933-34. Educational program. The series will be titled, "A Dog Thinks," featuring human interest stories about dogs.

Kennedy Publicity Shift

Bill Evans, former publicity director for Aubrey Kennedy Productions, St. Petersburg, Fla., has returned to the Coast and has been replaced by Herbert F. Allen.
<table>
<thead>
<tr>
<th>TITLE (COLUMBIA)</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST (COLUMBIA)</th>
<th>STAGE OF PRODUCTION</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>TITLE (FOX)</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST (FOX)</th>
<th>STAGE OF PRODUCTION</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>TITLE (METRO-GOLDFWYN-MAYER)</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST (METRO-GOLDFWYN-MAYER)</th>
<th>STAGE OF PRODUCTION</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>TITLE (PARAMOUNT)</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST (PARAMOUNT)</th>
<th>STAGE OF PRODUCTION</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>TITLE (RKO-RADIO)</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST (RKO-RADIO)</th>
<th>STAGE OF PRODUCTION</th>
</tr>
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<table>
<thead>
<tr>
<th>TITLE (UNIVERSAL)</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST (UNIVERSAL)</th>
<th>STAGE OF PRODUCTION</th>
</tr>
</thead>
</table>
# THEATRE RECEIPTS

The total of theatre receipts from 113 houses in 20 major cities for the calendar week ended May 20, 1933, aggregated $1,064,672, a decrease of $55,682 from the previous calendar week, ended May 13, when 115 theatres in 20 cities recorded a total of $1,120,354. No new high individual theatre records, and five new low figures were established during the more recent period which compares with no new "highs" and two new "lows" for the preceding week.

(Reproduction of material from this department without credit to Motion Picture Herald expressly forbidden)

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture Current Week</th>
<th>Gross</th>
<th>Picture Previous Week</th>
<th>Gross</th>
</tr>
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<tbody>
<tr>
<td><strong>Boston</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fenway</td>
<td>1,600</td>
<td>30c-50c</td>
<td>&quot;Ex-Lady&quot; (W. B.)</td>
<td>9,500</td>
</tr>
<tr>
<td>Keith’s</td>
<td>3,500</td>
<td>30c-50c</td>
<td>&quot;Under the Tonto Rim&quot; (Para.)</td>
<td>7,150</td>
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<tr>
<td>Keith-Boston</td>
<td>2,900</td>
<td>25c-50c</td>
<td>&quot;The Silver Cord&quot; (Radio)</td>
<td>17,000</td>
</tr>
<tr>
<td>Loew’s State</td>
<td>3,700</td>
<td>25c-50c</td>
<td>&quot;The Phantom Broadcast&quot; (Monogram)</td>
<td>16,000</td>
</tr>
<tr>
<td>Metropolitan</td>
<td>4,550</td>
<td>30c-65c</td>
<td>&quot;Hell Below&quot; (MGM)</td>
<td>18,000</td>
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<tr>
<td>Paramount</td>
<td>1,800</td>
<td>30c-50c</td>
<td>&quot;Picture Snatcher&quot; (W. B.) and...</td>
<td>12,500</td>
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<tr>
<td><strong>Buffalo</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Buffalo</td>
<td>3,500</td>
<td>30c-50c</td>
<td>&quot;The Working Man&quot; (W. B.)...</td>
<td>16,800</td>
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<tr>
<td>Century</td>
<td>3,000</td>
<td>25c</td>
<td>&quot;Today We Live&quot; (MGM)</td>
<td>14,100</td>
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<tr>
<td>Great Lakes</td>
<td>3,000</td>
<td>25c-40c</td>
<td>&quot;Perfect Understanding&quot; (U. A.)</td>
<td>5,700</td>
</tr>
<tr>
<td>Hippodrome</td>
<td>2,100</td>
<td>25c</td>
<td>&quot;Looking Forward&quot; (MGM)</td>
<td>9,500</td>
</tr>
<tr>
<td>Lafayette</td>
<td>3,300</td>
<td>25c</td>
<td>&quot;The Working Man&quot; (W. B.) (2nd week)</td>
<td>6,600</td>
</tr>
<tr>
<td><strong>Chicago</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago</td>
<td>4,000</td>
<td>35c-68c</td>
<td>&quot;Perfect Understanding&quot; (U. A.)</td>
<td>2,950</td>
</tr>
<tr>
<td>McVickers</td>
<td>2,284</td>
<td>25c-50c</td>
<td>&quot;Ex-Lady&quot; (W. B.)</td>
<td>28,500</td>
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<tr>
<td>Oriental</td>
<td>3,940</td>
<td>35c-68c</td>
<td>&quot;Circus Queen Murder&quot; (Col.) and...</td>
<td>7,600</td>
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<tr>
<td>Palace</td>
<td>2,509</td>
<td>35c-75c</td>
<td>&quot;Song of the Eagle&quot; (Para.)</td>
<td>5,000</td>
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<tr>
<td>Roosevelt</td>
<td>1,591</td>
<td>25c-50c</td>
<td>&quot;Suspicion&quot; (W. B.)</td>
<td>3,750</td>
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<tr>
<td>United Artists</td>
<td>1,700</td>
<td>35c-68c</td>
<td>&quot;Perfect Understanding&quot; (U. A.)</td>
<td>2,950</td>
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<tr>
<td><strong>Cleveland</strong></td>
<td></td>
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<td></td>
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<tr>
<td>Allen</td>
<td>3,300</td>
<td>25c-35c</td>
<td>&quot;Be Mine Tonight&quot; (U.)</td>
<td>4,500</td>
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<tr>
<td>Hippodrome</td>
<td>3,800</td>
<td>15c-35c</td>
<td>&quot;Ex-Lady&quot; (W. B.)</td>
<td>28,500</td>
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<tr>
<td><strong>Denver</strong></td>
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<tr>
<td>Aladdin</td>
<td>1,500</td>
<td>25c-40c</td>
<td>&quot;Our Betters&quot; (Radio)</td>
<td>4,500</td>
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<tr>
<td>Denham</td>
<td>1,700</td>
<td>15c-25c</td>
<td>&quot;Ex-Lady&quot; (W. B.)</td>
<td>3,500</td>
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<tr>
<td><strong>Detroit</strong></td>
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<tr>
<td>Downtown</td>
<td>2,700</td>
<td>25c-40c</td>
<td>&quot;The Phantom Broadcast&quot; (Monogram)</td>
<td>6,600</td>
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<tr>
<td>Fisher</td>
<td>2,700</td>
<td>15c-40c</td>
<td>&quot;Raspoutine and the Empress&quot; (MGM)</td>
<td>5,500</td>
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<tr>
<td>Fox</td>
<td>5,100</td>
<td>15c-40c</td>
<td>&quot;Picture Snatcher&quot; (Fox)</td>
<td>7,600</td>
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<tr>
<td>Michigan</td>
<td>4,000</td>
<td>25c-50c</td>
<td>&quot;Story of Temple Drake&quot; (Para)</td>
<td>10,400</td>
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<tr>
<td>State</td>
<td>3,000</td>
<td>25c-50c</td>
<td>&quot;Mississippi&quot; (Col.) and...</td>
<td>4,500</td>
</tr>
<tr>
<td>United Artists</td>
<td>2,900</td>
<td>25c-50c</td>
<td>&quot;Picture Snatcher&quot; (W. B.)</td>
<td>7,200</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>High and Low Gross</th>
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<tbody>
<tr>
<td>High 12-5 &quot;Frankenstein&quot;...</td>
<td>27,000</td>
<td></td>
</tr>
<tr>
<td>Low 3-9-33 &quot;Playing With People&quot;</td>
<td>12,000</td>
<td></td>
</tr>
<tr>
<td>High 4-9-33 &quot;Steady Company&quot;</td>
<td>26,000</td>
<td></td>
</tr>
<tr>
<td>Low 5-16-33 &quot;Topaze&quot;</td>
<td>11,000</td>
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</tr>
<tr>
<td>High 3-9-33 &quot;The Man with the Golden Arm&quot;</td>
<td>26,000</td>
<td></td>
</tr>
<tr>
<td>Low 3-9-33 &quot;Men Must Fight&quot;</td>
<td>11,000</td>
<td></td>
</tr>
<tr>
<td>High 3-11 &quot;Madam Butterfly&quot;</td>
<td>44,500</td>
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<tr>
<td>Low 3-9-33 &quot;King of the Jungle&quot;</td>
<td>26,500</td>
<td></td>
</tr>
<tr>
<td>High 5-28 &quot;My Past&quot;</td>
<td>39,500</td>
<td></td>
</tr>
<tr>
<td>Low 5-24-33 &quot;Our Betters&quot;</td>
<td>9,800</td>
<td></td>
</tr>
<tr>
<td>High 3-14 &quot;Cimarron&quot;</td>
<td>25,600</td>
<td></td>
</tr>
<tr>
<td>Low 2-15-33 &quot;Past of Mary Holmes&quot;</td>
<td>4,200</td>
<td></td>
</tr>
<tr>
<td>High 8-8 &quot;Politics&quot;</td>
<td>35,100</td>
<td></td>
</tr>
<tr>
<td>Low 4-14-33 &quot;Rome Express&quot;</td>
<td>5,400</td>
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</tr>
<tr>
<td>High 2-14 &quot;For Love&quot;</td>
<td>26,300</td>
<td></td>
</tr>
<tr>
<td>Low 7-16-32 &quot;New Morals for Older Folks&quot;</td>
<td>4,300</td>
<td></td>
</tr>
<tr>
<td>High 4-11 &quot;Ten Cents a Dance&quot;</td>
<td>24,100</td>
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</tr>
<tr>
<td>Low 2-10-33 &quot;Hypnotized&quot;</td>
<td>5,100</td>
<td></td>
</tr>
<tr>
<td>High 2-6-33 &quot;Hypnotized&quot;</td>
<td>26,000</td>
<td></td>
</tr>
<tr>
<td>Low 3-10-32 &quot;Hell Divers&quot;</td>
<td>26,000</td>
<td></td>
</tr>
<tr>
<td>High 3-3-33 &quot;Legs Light&quot;</td>
<td>6,500</td>
<td></td>
</tr>
<tr>
<td>Low 3-17-33 &quot;Perfect Understanding&quot;</td>
<td>6,200</td>
<td></td>
</tr>
<tr>
<td>High 5-2 &quot;Laugh and Get Rich&quot;</td>
<td>40,000</td>
<td></td>
</tr>
<tr>
<td>Low 5-15-33 &quot;So This Is Africa&quot;</td>
<td>7,500</td>
<td></td>
</tr>
<tr>
<td>High 12-5 &quot;Pompeii&quot;</td>
<td>30,000</td>
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<tr>
<td>Low 5-3-33 &quot;Pick Up&quot;</td>
<td>7,600</td>
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<tr>
<td>High 10-3 &quot;Five Star Furlough&quot;</td>
<td>15,000</td>
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<tr>
<td>Low 7-4 &quot;Big Business Girl&quot;</td>
<td>2,000</td>
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<tr>
<td>High 8-11 &quot;Hell’s Angels&quot;</td>
<td>22,000</td>
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<tr>
<td>Low 5-4-33 &quot;Looking Forward&quot; and &quot;A Lady’s Profession&quot;</td>
<td>2,100</td>
<td></td>
</tr>
<tr>
<td>Theatres</td>
<td>Current Week</td>
<td>Previous Week</td>
</tr>
<tr>
<td>--------------------------</td>
<td>--------------</td>
<td>---------------</td>
</tr>
<tr>
<td><strong>Hollywood</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. B. Hollywood</td>
<td>3,000</td>
<td>“Picture Snatcher” (W. B.)</td>
</tr>
<tr>
<td></td>
<td>25c-50c</td>
<td>“The Mind Reader” (F. N.)</td>
</tr>
<tr>
<td><strong>Indianapolis</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apollo</td>
<td>1,100</td>
<td>“Kiss Before the Mirror” (U.)</td>
</tr>
<tr>
<td></td>
<td>25c-40c</td>
<td>“Sweepings” (Radio)</td>
</tr>
<tr>
<td>Circle</td>
<td>2,600</td>
<td>“Grand Slam” (F. N.)</td>
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<tr>
<td></td>
<td>25c-40c</td>
<td>“Oliver Twist” (Monogram)</td>
</tr>
<tr>
<td>Indiana</td>
<td>3,100</td>
<td>“From Hell to Heaven” (Para.)</td>
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<tr>
<td></td>
<td>25c-40c</td>
<td>“Elmer the Great” (F. N.)</td>
</tr>
<tr>
<td>Lyric</td>
<td>2,000</td>
<td>“Out All Night” (U.)</td>
</tr>
<tr>
<td></td>
<td>25c-40c</td>
<td>“Past of Mary Holmes” (Radio)</td>
</tr>
<tr>
<td>Palace</td>
<td>2,800</td>
<td>“Hell Below” (GMG)</td>
</tr>
<tr>
<td></td>
<td>25c-40c</td>
<td>“The Barbarian” (GMG)</td>
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<tr>
<td><strong>Kansas City</strong></td>
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<tr>
<td>Mainstreet</td>
<td>3,049</td>
<td>“Sweepings” (Radio)</td>
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<tr>
<td></td>
<td>25c-40c</td>
<td>“Christopher Strong” (Radio)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(7 days-Amos ‘n Andy on stage Sat. &amp; Sun.)</td>
</tr>
<tr>
<td>Midland</td>
<td>4,000</td>
<td>“Hell Below” (GMG)</td>
</tr>
<tr>
<td></td>
<td>25c-40c</td>
<td>“Today We Live” (GMG)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(7 days and Sat. midnite show)</td>
</tr>
<tr>
<td>Newman</td>
<td>2,000</td>
<td>“Story of Temple Drake” (Para.)</td>
</tr>
<tr>
<td></td>
<td>25c-40c</td>
<td>“The Working Man” (W. B.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(7 days and Sat. midnite show)</td>
</tr>
<tr>
<td>Uptown</td>
<td>2,000</td>
<td>“Bondage” (Fox)</td>
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<td></td>
<td>25c-40c</td>
<td>“Central Airport” (F. N.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(10 days)</td>
</tr>
<tr>
<td><strong>Los Angeles</strong></td>
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<tr>
<td>Loe’s State</td>
<td>2,416</td>
<td>“Hell Below” (GMG)</td>
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<td>25c-40c</td>
<td>“Supernatural” (Para.)</td>
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<tr>
<td>Paramount</td>
<td>3,596</td>
<td>“Striptease” (Para.)</td>
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<td></td>
<td>25c-40c</td>
<td>“Below the Sea” (Col.)</td>
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<tr>
<td>RKO</td>
<td>2,700</td>
<td>“Christopher Strong” (Radio)</td>
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<tr>
<td></td>
<td>25c-40c</td>
<td>“The Mind Reader” (F. N.)</td>
</tr>
<tr>
<td>W. B. Downtown</td>
<td>2,400</td>
<td>“Picture Snatcher” (W. B.)</td>
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<tr>
<td><strong>Minneapolis</strong></td>
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<tr>
<td>Century</td>
<td>1,640</td>
<td>“Looking Forward” (GMG)</td>
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<tr>
<td>Levyeun</td>
<td>1,800</td>
<td>“Ladies They Talk About” (W.B.)</td>
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<tr>
<td>Lyric</td>
<td>1,228</td>
<td>“Picture Snatcher” (W. B.)</td>
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<tr>
<td>RKO Orpheum</td>
<td>2,900</td>
<td>“Penguin Pool Murder” (Radio)</td>
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<tr>
<td>State</td>
<td>2,350</td>
<td>“Today We Live” (GMG)</td>
</tr>
<tr>
<td>World</td>
<td>4,000</td>
<td>“Be Mine Tonight” (U.)</td>
</tr>
<tr>
<td></td>
<td>25c-75c</td>
<td>(4th week)</td>
</tr>
<tr>
<td><strong>Montreal</strong></td>
<td></td>
<td></td>
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<tr>
<td>Capitol</td>
<td>2,547</td>
<td>“Christopher Strong” (Radio) and 12,000</td>
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<tr>
<td></td>
<td>25c-50c</td>
<td>“Elmer the Great” (F. N.) and 12,100</td>
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<tr>
<td>Imperial</td>
<td>1,914</td>
<td>“Girl Missing” (W. B.)</td>
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<tr>
<td>Loe’s</td>
<td>3,115</td>
<td>“Mirage de Paris” (French)</td>
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<tr>
<td>Palace</td>
<td>2,600</td>
<td>“Murrers in the Zoo” (Para.)</td>
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<tr>
<td>Princes</td>
<td>2,872</td>
<td>“The White Sister” (GMG)</td>
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<tr>
<td>World</td>
<td>4,000</td>
<td>“Secrets” (U. A.) and 7,500</td>
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<tr>
<td></td>
<td>25c-75c</td>
<td>“Jazz My Luck” (British)</td>
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<tr>
<td><strong>New York</strong></td>
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</tr>
<tr>
<td>Astor</td>
<td>1,130</td>
<td>“Hell Below” (GMG)</td>
</tr>
<tr>
<td></td>
<td>55c-82.20</td>
<td>(4th week)</td>
</tr>
<tr>
<td>Cameo</td>
<td>549</td>
<td>“India Speaks” (Radio)</td>
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<tr>
<td>Capitol</td>
<td>4,700</td>
<td>“The Barbarian” (GMG)</td>
</tr>
<tr>
<td>Mayfair</td>
<td>2,300</td>
<td>“The Big Cage” (U.)</td>
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<td>35c-85c</td>
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<td>Palace</td>
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<td>“Soldiers of the Storm” (Col.)</td>
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<td>Paramount</td>
<td>3,700</td>
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<td>Rialto</td>
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<td>“Forgotten Men” (Jewel)</td>
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<td>Rivoli</td>
<td>2,103</td>
<td>“Bedtime Story” (Para.)</td>
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<td>RKO Music Hall</td>
<td>5,945</td>
<td>“A Bedtime Story” (Para.)</td>
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<td>35c-11.55</td>
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<td>RKO Roxy</td>
<td>3,700</td>
<td>“The Warrior’s Husband” (Fox)</td>
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<td>35c-11.55</td>
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<td>Rossy</td>
<td>6,200</td>
<td>“Jungle Bride” (Monogram)</td>
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<td>Strand</td>
<td>3,000</td>
<td>“Ex-Lady” (W. B.)</td>
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<td><strong>Oklahoma City</strong></td>
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<td>Capitol</td>
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<td>“The Kid From Spain” (U. A.)</td>
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<td>“Hell Below” (GMG)</td>
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<td>Liberty</td>
<td>1,500</td>
<td>“Today We Live” (GMG)</td>
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<td>Mid-West</td>
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<td>“42nd Street” (W. B.)</td>
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<td></td>
<td>10c-55c</td>
<td>“2nd Street” (W. B.)</td>
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<tr>
<td></td>
<td></td>
<td>(3rd week-4 days)</td>
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<tr>
<td></td>
<td></td>
<td>“A Shriek in the Night” (Allied)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(3 days)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Little Giant” (F. N.)</td>
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(Continued on next page)
### Motion Picture Herald May 27, 1933

#### THEATRE RECEIPTS -- CONT'D

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week Picture</th>
<th>Current Week Gross</th>
<th>Previous Week Picture</th>
<th>Previous Week Gross</th>
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</thead>
<tbody>
<tr>
<td><strong>Omaha</strong></td>
<td></td>
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<tr>
<td>Orpheum</td>
<td>&quot;World Gone Mad&quot; (Majors)...</td>
<td>14,250</td>
<td>&quot;Kiss Before the Mirror&quot; (U...</td>
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<tr>
<td></td>
<td>(25c-35c) (with stage show)</td>
<td>20,000</td>
<td>and &quot;Be Mine Tonight&quot; (U...</td>
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<tr>
<td>Paramount</td>
<td>&quot;Hello Below&quot; (MGM)</td>
<td>6,800</td>
<td>&quot;A Bedtime Story&quot; (Para...)</td>
<td>12,250</td>
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<tr>
<td>State</td>
<td>&quot;Boulevard&quot; (Fox)</td>
<td>2,000</td>
<td>&quot;Murders in the Zoo&quot; (Para...</td>
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<td></td>
<td></td>
<td>3,000</td>
<td>(4 days)</td>
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<tr>
<td>World</td>
<td>&quot;Emero the Great&quot; (F. N.) and...</td>
<td>5,000</td>
<td>&quot;Picture Snatcher&quot; (W. B...)</td>
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<td></td>
<td>(6 days)</td>
<td>3,000</td>
<td>and &quot;Men Must Fight&quot; (MGM)</td>
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<td><strong>Philadelphia</strong></td>
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<tr>
<td>Arcadia</td>
<td>&quot;Pick Up&quot; (Para.)</td>
<td>2,300</td>
<td>&quot;Crime of the Century&quot; (Para...</td>
<td>2,200</td>
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<tr>
<td></td>
<td>(6 days)</td>
<td>11,000</td>
<td>(6 days)</td>
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<tr>
<td>Boyd</td>
<td>&quot;The Working Man&quot; (W. B...)</td>
<td>11,000</td>
<td>&quot;Emero the Great&quot; (F. N.)</td>
<td>16,500</td>
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<td></td>
<td>(6 days)</td>
<td>14,000</td>
<td>(6 days)</td>
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<tr>
<td>Earl</td>
<td>&quot;Strictly Personal&quot; (Para.)</td>
<td>16,000</td>
<td>&quot;Emero the Great&quot; (F. N.)</td>
<td>16,500</td>
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<tr>
<td></td>
<td>(6 days)</td>
<td>16,000</td>
<td>(6 days)</td>
<td></td>
</tr>
<tr>
<td>Fox</td>
<td>&quot;The Warrior's Husband&quot; (Fox)</td>
<td>4,000</td>
<td>&quot;A Bedtime Story&quot; (Para...)</td>
<td>5,000</td>
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<td></td>
<td>(6 days)</td>
<td>4,000</td>
<td>(6 days)</td>
<td></td>
</tr>
<tr>
<td>Karlton</td>
<td>&quot;Christopher Strong&quot; (Radio)</td>
<td>5,000</td>
<td>&quot;Reform Girl&quot; (Tower)</td>
<td>3,000</td>
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<tr>
<td>King's</td>
<td>&quot;Bachelor Mother&quot; (Goldsmith)</td>
<td>5,000</td>
<td>(6 days)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(6 days)</td>
<td>9,500</td>
<td>&quot;Today We Live&quot; (MGM)</td>
<td>12,000</td>
</tr>
<tr>
<td>Stanely</td>
<td>&quot;The Barbarian&quot; (MGM)</td>
<td>9,500</td>
<td>&quot;The Woman Accused&quot; (Para...)</td>
<td>7,000</td>
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<td></td>
<td>(6 days)</td>
<td>7,500</td>
<td>(5 days)</td>
<td></td>
</tr>
<tr>
<td>Stanton</td>
<td>&quot;Made on Broadway&quot; (MGM)</td>
<td>7,500</td>
<td>&quot;The Woman Accused&quot; (Para...)</td>
<td>7,000</td>
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<td></td>
<td></td>
<td>7,500</td>
<td>(5 days)</td>
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#### High and Low Gross

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<thead>
<tr>
<th>Theatres</th>
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<th>Current Week Gross</th>
<th>Previous Week Picture</th>
<th>Previous Week Gross</th>
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</thead>
<tbody>
<tr>
<td><strong>Portland, Ore.</strong></td>
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<tr>
<td>Broadway</td>
<td>&quot;Looking Forward&quot; (MGM)</td>
<td>5,000</td>
<td>&quot;The Barbarian&quot; (MGM)</td>
<td>6,100</td>
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<tr>
<td>Liberty</td>
<td>&quot;Kiss Before the Mirror&quot; (U...)</td>
<td>6,500</td>
<td>&quot;The Woman Accused&quot; (Para...)</td>
<td>7,000</td>
</tr>
<tr>
<td></td>
<td>(6 days)</td>
<td>5,000</td>
<td>(5 days)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Pick Up&quot; (Para.)</td>
<td>2,300</td>
<td>&quot;Face in the Sky&quot; (Fox)</td>
<td>1,900</td>
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<tr>
<td></td>
<td>(6 days)</td>
<td>2,300</td>
<td></td>
<td></td>
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<tr>
<td>Oriental</td>
<td>&quot;2nd Street&quot; (W. B...)</td>
<td>4,000</td>
<td>&quot;2nd Street&quot; (W. B...)</td>
<td>5,000</td>
</tr>
<tr>
<td></td>
<td>(6th week)</td>
<td>4,000</td>
<td>(4th week)</td>
<td></td>
</tr>
<tr>
<td>RKO Orpheum</td>
<td>&quot;Diplomat&quot; (Radio)</td>
<td>3,000</td>
<td>&quot;Kiss Before the Mirror&quot; (U...)</td>
<td>4,000</td>
</tr>
<tr>
<td></td>
<td>(25c-35c)</td>
<td>3,000</td>
<td>(2nd week-6 days)</td>
<td></td>
</tr>
<tr>
<td>United Artists</td>
<td>&quot;Hello Below&quot; (MGM)</td>
<td>5,000</td>
<td>&quot;Today We Live&quot; (MGM)</td>
<td>4,000</td>
</tr>
<tr>
<td></td>
<td>(6 days)</td>
<td>5,000</td>
<td>(2nd week-6 days)</td>
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#### San Francisco

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Fox</td>
<td>&quot;State Trooper&quot; (Col.) and...</td>
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<td>&quot;Obey the Law&quot; (Col.)</td>
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<td></td>
<td>(10c-35c)</td>
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<td>(10c-35c)</td>
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<tr>
<td>Golden Gate</td>
<td>&quot;Kiss Before the Sea&quot; (Col.)</td>
<td>12,000</td>
<td>&quot;Sweepings&quot; (Radio)</td>
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<tr>
<td>Paramount</td>
<td>&quot;Zoo in Budapest&quot; (Fox)</td>
<td>5,500</td>
<td>&quot;Raspaquin and the Empress&quot; (MGM)</td>
<td>17,000</td>
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<td></td>
<td>(4 days)</td>
<td>5,500</td>
<td>(MGM)</td>
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<tr>
<td></td>
<td>&quot;Boulevard&quot; (Fox) and...</td>
<td>6,000</td>
<td>&quot;Sailor Be Good&quot; (Radio)</td>
<td>6,000</td>
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<tr>
<td></td>
<td>&quot;Untamed Africa&quot; (W. B...)</td>
<td>10,000</td>
<td>(6 days)</td>
<td></td>
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<tr>
<td></td>
<td>(6 days)</td>
<td>10,000</td>
<td>&quot;Be Mine Tonight&quot; (U...)</td>
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<tr>
<td>United Artists</td>
<td>&quot;The Barbarian&quot; (MGM)</td>
<td>15,400</td>
<td>&quot;Picture Snatcher&quot; (W. B...)</td>
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<td></td>
<td>(6 days)</td>
<td>15,400</td>
<td>(2nd week-6 days)</td>
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#### Seattle

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<th>Previous Week Gross</th>
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<tbody>
<tr>
<td>Blue Mouse</td>
<td>&quot;Out All Night&quot; (U...)</td>
<td>3,750</td>
<td>&quot;King Kong&quot; (Radio)</td>
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<td></td>
<td>(15c-30c)</td>
<td>3,750</td>
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<tr>
<td>Fifth Avenue</td>
<td>&quot;Today We Live&quot; (MGM)</td>
<td>7,000</td>
<td>&quot;Raspaquin and the Empress&quot; (MGM)</td>
<td>8,000</td>
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<tr>
<td></td>
<td>(25c-35c)</td>
<td>7,000</td>
<td>(MGM)</td>
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<tr>
<td>Liberty</td>
<td>&quot;Speed Demon&quot; (Col.)</td>
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<td>&quot;Cowboy Counselor&quot; (Allied)</td>
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<tr>
<td></td>
<td>(Col.)</td>
<td>3,500</td>
<td>(Allied)</td>
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<tr>
<td>Music Box</td>
<td>&quot;The Keyhole&quot; (W. B...)</td>
<td>3,500</td>
<td>&quot;The Great Jasper&quot; (Radio)</td>
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<td></td>
<td>(6 days)</td>
<td>3,500</td>
<td>(6 days)</td>
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<tr>
<td>Paramount</td>
<td>&quot;The Devil's Brother&quot; (MGM)</td>
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<td>&quot;Hello, Sister&quot; (Fox)</td>
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<tr>
<td></td>
<td>(6 days)</td>
<td>6,500</td>
<td>(Fox)</td>
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<tr>
<td></td>
<td>&quot;Murders in the Zoo&quot; (Para.)</td>
<td>5,500</td>
<td>&quot;Picture Snatcher&quot; (W. B...)</td>
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<tr>
<td></td>
<td>(Para.)</td>
<td>5,500</td>
<td>(W. B...)</td>
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<td>Rex</td>
<td>&quot;The Million Dollar Scrap&quot; (Para...)</td>
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<td>&quot;Man Hunt&quot; (Radio)</td>
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<tr>
<td></td>
<td>(1lc-35c)</td>
<td>3,500</td>
<td>(Radio)</td>
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<tr>
<td>Roxy</td>
<td>&quot;The Woman I Stole&quot; (Col.)</td>
<td>5,500</td>
<td>&quot;Rome Express&quot; (U...)</td>
<td>6,000</td>
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<tr>
<td></td>
<td>(Col.)</td>
<td>5,500</td>
<td>(U...)</td>
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#### Washington

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<th>Previous Week Picture</th>
<th>Previous Week Gross</th>
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<td>Columbia</td>
<td>&quot;Hello, Sister&quot; (Fox)</td>
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<td>&quot;After the Ball&quot; (Fox)</td>
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<td>(6 days)</td>
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<td>(6 days)</td>
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<tr>
<td>Earlie</td>
<td>&quot;Lilly Turner&quot; (F. N.)</td>
<td>19,000</td>
<td>&quot;The Working Man&quot; (W. B...)</td>
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<td></td>
<td>(6 days)</td>
<td>19,000</td>
<td>(6 days)</td>
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<tr>
<td>Fox</td>
<td>&quot;The Warrior's Husband&quot; (Fox)</td>
<td>22,000</td>
<td>&quot;The Barbarian&quot; (MGM)</td>
<td>20,250</td>
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<td>22,000</td>
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<td>Loew's Palace</td>
<td>&quot;Reunion in Vienna&quot; (MGM)</td>
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<td>&quot;Today We Live&quot; (MGM)</td>
<td>15,500</td>
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<td></td>
<td>(35c-50c)</td>
<td>15,000</td>
<td>(MGM)</td>
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<td>Metropolitan</td>
<td>&quot;Song of the Eagle&quot; (Para.)</td>
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<td>&quot;Picture Snatcher&quot; (W. B...)</td>
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<tr>
<td></td>
<td>(Para.)</td>
<td>2,000</td>
<td>(W. B...)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(4 days)</td>
<td>2,000</td>
<td>&quot;The Working Man&quot; (W. B...)</td>
<td>3,500</td>
</tr>
<tr>
<td>Rialto</td>
<td>&quot;Kiss Before the Mirror&quot; (U...)</td>
<td>4,000</td>
<td>&quot;Out All Night&quot; (U...)</td>
<td>4,000</td>
</tr>
<tr>
<td></td>
<td>(U...)</td>
<td>4,000</td>
<td>(U...)</td>
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<tr>
<td>RKO Keith's</td>
<td>&quot;The Woman I Stole&quot; (Col.)</td>
<td>4,200</td>
<td>&quot;Diplomaniacs&quot; (Radio)</td>
<td>8,500</td>
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<tr>
<td></td>
<td>(Col.)</td>
<td>4,200</td>
<td>(Radio)</td>
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"PROSPERITY PUPPETS"

By BUNNY BRYAN
Manager, Belmont Theatre, Chicago

Many years ago we spent a very delightful July week end on a typical New England hill farm.

During the visit, mine host directed our steps to a meadow. Cattle were grazing, earning their food and keep; several horses were dozing in the shade. Hogs were wallowing in a hog wallow at the lowest place in the field.

Pointing to one, extra large and overfat hog, my friend remarked, "That fellow is going to pay the price of his own greed and be killed long before the rest of them. I've watched him since he was a suckling piglet. He's a prosperity puppet."

"He's a prosperity puppet" seemed to stick with me. It seemed just the right phrase to describe certain persons and conditions existing in show business.

Returning to New York, I had ample opportunity to watch many re-enactments of the New England hill farm drama. The settings, the lightings, the casts were different but greed, the motive, was just the same. Substitute Broadway for the meadow; let the pompous, egotistical, inferiority complexed executive, manager, performer and agent replace the swine; fill the industrious cattle roles with hardworking, result-getting, doing-something, capable executives, managers, stars and agents.

We have never believed that any one man was endowed with the wisdom of a Solomon. To err is only human. At lunch, shortly after our New England trip, we mentioned our rural drama and our resultant thoughts. One of the keenest minded, squarest-shooting men in pictures was at our table. Starting as a press agent, on through the ranks as manager, district manager and division manager, he had finally fought his way into a ranking executive position. He knew from experience what he was discussing. In part he said, "I've never been able to understand the whining, alibi artiste tribe. If they would devote one-half of their moaning time to really endeavoring to obtain results, possibly many of their complaints would have no reason for existence and the entire industry would be on a rock-like foundation, instead of shifting around.

In these most trying days, we have thought many times of "prosperity puppets." We know they have always existed, though they may have been called something else. The entire motion picture industry originated and is based upon the human equation, one of the most elusive, undefinable elements known. Oftentimes, analyze as you may, you will never be able to put your finger on the exact "reason why." Still, in the majority of cases, there is always a way out, in the manager's case, a way to pull patrons to the box office and into the theatre.

By the same token, the capable executive, harassed as he may be, and usually is, by the many problems awaiting solution, can develop initiative, obtain ticket-selling, good will obtaining results from his personnel by refusing to become a greedy, thinking-only-of-himself driver, instead of a leader.

"Prosperity puppets" thrived and waxed fat in the golden era, when, in spite of all the mistakes made, patrons stormed our box offices, ready and anxious to exchange their money for our moments of relaxing entertainment. What happened to these self-satisfied creatures, when it became necessary to produce, buy and sell shows?

In some instances, they sat down with themselves; did some real self-stock taking; endeavored to ascertain just what was wrong, not with the world, but themselves, and came out of the huddle capable of doing a real man-size job. Show me the man today, who in spite of Hell and High Water is still, at least 70 per cent successfully carrying on and we'll lay you odds he is and has been constantly taking stock of himself and conditions.

In most instances, "prosperity puppets" went into a huddle, at every possible opportunity, with other "victims of conditions" and had a real, sympathetic experience meeting, out of which came nothing but increased dissatisfaction and certainty that they were getting the rawest possible deal in every way, when, if the real truth was known, they were living far better than their brains, ability and energy entitled them to live.

Let everyone concerned, from the ranking executive to the newest usher, put his shoulders to the wheel with that extra ounce of intelligent energy that changes "prosperity puppets" into "depression doers."
BUSINESS BUILDING!

Rosenthal Took Advantage Of Every Angle To Bring Business To Upstate Theatres!

Before leaving Little Falls, N. Y., to assume an important assignment with Warner Brothers in Wilmington, Del., Morris Rosenthal succeeded in leaving some show-selling records that a successor will have plenty of trouble to top.

One thing that Rosenthal did which activities that have always impressed us is the great variety of angles he injects into his campaigns. Rarely do you find a duplication of ideas in his merchandising; yet you can cover a period of many months. How many others can say as much for their work?

Widespread Distribution!

To vary the regular run of house to house advertising he has been sending out boys and girls with letters announcing Greater Picture Season and the current week's program of attractions. The lower half of the letter carried ruled lines for about one dozen names and addresses and a paragraph certifying that those who signed the letter read the program copy. When all signatures are attached the boy or girl becomes entitled to a free admission. Obviously this is much more effective circulation than handbills dropped at doors or pushed under them, to say nothing of being a means of collecting a new and live set of names for a mailing list. Another means he has used to reach the home, especially when some outstanding picture is due, is to turn a girl loose with a telephone and city directory.

During the Thanksgiving and Xmas seasons it was arranged with the local chapter of the Red Cross to stage Food Mattenees on Saturday mornings, which netted the theatre $1150 in goods for the poor. The mayor and other city officials endorsed the move and for the first time the Board of Education permitted public announcement of the matinees in every classroom in all schools. Rosenthal also effected other tie-ups with local organizations for the staging of benefit shows by means of having members sell tickets, which entitled them to a percentage of the gross resulting from the sale.

During the Food Matinee, announcement of a new serial and give-away of 25 Mickey Mouse sweat shirts, as well as the staging of a Mickey Mouse party, was made with the idea of getting the serial off to a good start. With the theatre jammed with matinee fans, it was a particularly auspicious time to distribute membership cards in the "Jungle Club," which, when punched consecutively for 11 episodes, entitled the holder to a free show at the showing of the twelfth and final chapter.

There are a number of smaller towns and hamlets within a radius of 25 miles of Little Falls and Rosenthal had secured wide distribution of his programs and heralds by effecting service tie-ups with out-of-town news dealers, through the stuffing of the bills in papers and placing them in prominent windows.

Additional efforts made recently included use of "Fat" Sanders and his "Original Country Store" to build up Tuesdays and Wednesdays, the poorest days in the week; a tie-up with a local merchant for give-away of a Speedo-Byke every Saturday over a period of four weeks; turkey give-away under the holidays, and a tie-up with the local athletic club for a benefit show to exploit "Madison Square Garden." We also note that Rosenthal was with the local newspaper to include guest tickets to the theatre for each new three-months subscription, which netted the theatre a generous amount of free advertising space.

We're always glad to hear from this energetic showman and to pass along his suggestions to other members. Operating theatres in a section such as he is in is considerably different than in the big city downtown and neighboring stands, for reason that due attention must be paid to the outlying trade, which, in many instances, is several miles distant. It takes real effort on the part of a manager to dislodge these rural homes from their homes this season of the year, but we'll go on record that Morris has what it takes to do this. We'll tell you more concerning his activities in a forthcoming issue.

DON THORNBURG HAS TRICK WAY TO MAKE SMALL AD LOOK BIG

In these days of hunting around for all kinds of gags to reduce the nut and, at the same time, produce results, Don Thornburg, proprietor and manager of the Family Theatre, Marshalltown, Iowa, appears to have hit upon a method of making a two-column by four inch ad look as though it occupied much more space.

We're reproducing one of Thornburg's ads here and while details of make-up were not included it looks like regular composition set into morticed lead and off-set. At any rate, it's the contrast of white against a black background that gives the illusion.

Golf Shorts Tie-up

The Warner Theatre forces in New York City have arranged a "Golf Tie-up" and other local newspapers to run an eight-column strip taken from the new Bobby Jones series of golf sports. The strip will run for 10 consecutive Saturdays and each one will be devoted to a different club and stroke. Explanatory copy will run with the strips, as well as name of theatre.
LONG OR SHORT FILMS ALL ALIKE TO RYBAK—IF THEY CAN BE SOLD

Length of a picture doesn't mean anything when it has exploitation possibilities, believes Berner Rybak, manager of the well known Trans-Lux Theatre, Broadway, New York City, and he sets forth his convictions on the short subject in the following paragraphs:

"The picture which has an exploitation angle, regardless of whether it is a one-reeler or a two-reeler, can be counted on to bring in a number of extra dollars to the box-office, the amount of additional revenue depending on the extent to which the picture can be exploited as well as the effort which the exhibitor puts behind it.

"The sale of tickets can be boosted through the simple medium of informing the public by means of marquee and lobby display that a particular favorite of theirs is being shown, and this is just as true of a two-reel comedy, as of a feature.

"In recent weeks the Trans-Lux Theatre has gone in more heavily for exploiting subjects "with an angle," and I am convinced that it has helped business. When we played "Krakatoa" recently, I know that the attention-getting volcanic effect in front of the theatre, with provocative copy, telling something about the remarkable nature of this film, actually sold tickets at our theatre.

"When we have a two-reel comedy with a "name" which we know is popular on Broadway, we play it up prominently, realizing that that name will bring in people who might not otherwise be coming to our theatre.

"While carefully watching the short subject programs for next season I am hoping that producers will make more pictures that mean something in lights. It will make more money for them, and will guarantee larger box-office intake to exhibitors who take advantage of their exploitation possibilities."
MOTION PICTURE HERALD

MAY 27, 1933

SEAGOING BALLYHOO!

The resourceful Mike Simmons, director of advertising and publicity for Monogram Pictures, gazed out upon the briny during his company's recent convention at Atlantic City and thought: "What a nice place for a bally, with 'Oliver Twist' coming SOON to the Steel Pier and all those folk looking on." The above photo tells the rest of the story.

FRED HINDS MADE PROFITABLE DEAL WITH LOCAL PAPER

Working on the theory that theatres are long on seats and newspapers short on ads these days, Fred Hinds, skipper of the Strand Theatre out in Whitewater, Wis., made a call on the editor of a local sheet and proposed a swap idea. After a turn-down from the newspaperman he was pleasantly surprised when he was congratulated for advancing the scheme.

Briefly, Hinds exchanges $10 worth of theatre passes each week for a 30 inch ad. The paper gives the passes away with new subscriptions and as the result of the deal has tripled its list of new subscribers as compared with the past year.

Naturally you will not be able to sell the above idea on the big time, but Hinds believes there are many spots in various sections of the country where the deal can be made and considerable cash saved by theatremen on the local ad space. And why not? With scrip and other substitute currency flying around, what's wrong with a good, honest barter of passes for newspaper space? More from Fred later on.

AIR STUNT PRODUCED EXCELLENT RESULTS FOR MANAGER REQUA

The popular advertising stunt of having an airplane trail a long banner through the sky was recently used by C. E. Requa, manager of the Cozy and Norton Theatres, Norton, Kan., to publicize his houses.

His banner was seventy-five feet long by five feet wide and carried the following copy: "Parachute Jumper—Cozy—Norton" (dates). It was clearly visible for at least half a mile.

Requa believes the novelty of this stunt, especially in the smaller towns, will draw a crowd. In his case it had the natives stretching their necks and digg- ing under the mattresses for the price of admission.

BASEBALL ANGLE IN 'ELMER' NETTED SID DANNEBERG PLENTY

By stressing the baseball theme of the picture and tying in with the local big league team and newspapers, Sid Dannenberg, director of publicity and exploitation for Warner Bros. Circuit Management Corp., Ohio, pulled many an extra dollar into the box office during the Cleveland run.

Following is a resume of the Cleveland campaign as outlined in the "Mouthpiece," which goes out to 30 odd managers in the division:

Ushers wore baseball uniforms, secured gratis, one week in advance of playdate; 20,000 heralds were distributed on day of "Cleveland Indians" opening game (accompanied by photo showing ushers who mingled with crowd of fans, bearing Joe E. Brown copy; inset shows Nat Wolf, zone manager, with Mel Harder, ace pitcher); special invitations were sent to Cleveland and Detroit Clubs for Baseball Night Celebration; special newspaper publicity in sports and news sections of papers; ballyhoo man wearing large size baseball uniform and carrying huge bat paraded streets, and an "Are You Aware" tie-up in classified section of paper, in which gratis announcement appeared in editorial columns.

Additional effort included planting of 40 11 by 14's in select downtown windows; planting of 100 stills in select downtown windows; ad in downtown newspaper office; mention of attraction in every hotel guide and magazine; give-away of baseball bats, gloves and other equipment at kiddies' Saturday matinee at Uptown and Variety theatres; newspaper teaser campaign five days in advance.

As Sid Dannenberg states, any manager who can tie this picture in with an important baseball opening day or game is in line to obtain some corking exploitation. He also suggests taking photos of sections of crowds and then running same in newspapers with a few heads circled in white for guest tickets. His Cleveland campaign brought home the bacon and we thank him for passing along the foregoing excellent suggestions to his fellow showmen. More about his activities in forthcoming numbers.

Before we sign off, however, let us mention that Hank Harold, well known artist with the Warner-Cleveland staff, is still knocking out effective copy. We'll reproduce some of his work just as soon as space permits resumption of the Club newspaper ad pages.
looking forward

To what extent do the methods of the studio consider the problems of effective exhibition? For example, many productions of recent years show a great advance in cinematographic technique. But do they show consideration of the conditions at the screen—do they show an appreciation of the full range of the screen? These are production matters that importantly affect the theatre. Use of the entire screen offers greater opportunities to make the picture a dynamic instrument of story-telling. And such use of the entire screen fundamentally affects theatre design. . . . In the June 3 issue of Better Theatres, Ben Schlanger, New York, architect and specialist in problems of the motion picture as they involve the theatre, will offer further researches in this field, in sequence to his first article on the subject in the April 8 issue.

the job today

The theatre manager and his assistants interest themselves in the ideas that come from a seeking of better methods, of greater opportunities for the motion picture and its theatre— but today's job is made up of today's necessary tasks in operating and conditioning the property in their care. And today's most urgent task in management is the rehabilitation of the theatre which has not been properly maintained during the last two or three years. . . . In the June 3 issue of Better Theatres will be started an ambitious program of aid to management in the work of Theatre Rehabilitation.

In the next issue of

BETTER THEATRES
Published as Section Two of Motion Picture Herald of June 3
MONTY MAC LEVY
that affable, capable showman from Brooklyn has
rejoined the Randforce Amusement Corporation
as Publicity Director of the Circuit. Lots of luck,
Monty, you know we're rooting for you, and as
soon as you're set let's here what you're doing to
put things over.

VERNE TOUCHETT
formerly with Fox at Fond du Lac, Wis., has been
named manager of the recently reopened Fond
da Lac Theatre. The house is being operated on a
vaudeville and film policy, by a partnership con-
sisting of Thomas K. Valos, Tom Chamale and
James Gregory, operators of the Majestic, Chi-
cago, and twelve other houses in Indiana and Illi-
nois' cities. T. G. Valos is assistant Touchett.

RUSSELL A. BROWN
has been appointed manager of the newly open-
ed New State Theatre, now under the Universal
banner, Spokane, Wash.

LEON AND SOL KRAM
have taken over the Kramer Theatre, Detroit, a
house formerly operated by Wally Kramer. W. D.
Ward has been named manager.

ROBERT B. JACKSON
formerly assistant manager of the Lafayette Thea-
tre, Buffalo, has been appointed manager of the
Strand and Cataract Theatres, Niagara Falls, N.
Y., by A. C. Hayman.

A. M. MILLER
formerly manager of the Orpheum Theatre, Oak-
land, Calif., is now at the helm of the Fox-Oak-
land, Oakland, according to word from Frank C.
Burhans, present manager of the Orpheum.

EDGAR JONES
manager of the Madrid Theatre, Kansas City, re-
cently became a honorary member of the Bandit's
Relief Association, through being robbed of $200
in theatre receipts, including, $35 of Edgar's board-
ings

EMANUEL ROLSKY
recently completed reseating of his 800 seat St.
John Theatre, Kansas City. Heywood-Wakefield
did the job.

LEW M. HARRIS
former manager of the Egyptian Theatre, Delta,
Colo., is managing the Fox-Majestic, Santa Monica,
Calif., according to information from Harry R.
Moore, present manager of the Egyptian.

A. H. YOEMAN
independent theatre operator of Hattiesburg,
Miss., has taken over management of the Temple
Theatre, Meridian, Miss.

M. A. LEBENSBERGER
recently acquired the Court Theatre, Ballefontaine,
Ohio, and will reopen following installation of new
sound equipment.

CAL MILLER
former owner of the Opa House and Strand
Theatres, Port Clinton, Ohio, has taken over the
Medford, local de luxe house.

HARMON PERRY
well known Ogden, Utah, exhibitor, has plans
under way to reopen the Orpheus Theatre, Evans-
town, Wyoming.

JOE RINZLER
formerly in charge of the Marcy Theatre, Brook-
lyn, N. Y., is now at the helm of the Alba, another
Randforce house in Brooklyn.

KIDDIE BUSINESS!

Here's how Jack Hodges, manager of the
Tampa Theatre, Tampa, Florida, brings the
kids in with a vengeance. The occasion was a
tie-up with "King of the Jungle" and a
pet parade. So many kids and animals were
entered in the march, a police escort was
necessary.

CHARLIE ROSE
manager of Schin's Colonial Theatre, Norwich,
N. Y., was erroneously associated with the Smalley
Circuit, also represented in Norwich, in a recent
exploitation brief published in this department,
Clifford Swick is manager of Smalley's Theatre
there.

J. L. THATCHER
has reopened the New Theatre, New Sturbridge,
Ohio. Thatcher hails from New Lexington, Ohio.

W. B. COOK
has purchased the Arvada Theatre, Arvada, Colo.,
and has reopened it.

P. J. NOLAN
well known operator of the Avalon, Renny and Co-
lumbia Theatres, Ottawa, Canada, recently in-
creased his activities in the business world through
acquisition of $100,000 worth of drug store,
restaurant and cafe, all located in the downtown sec-
tion of his home town.

PETE GERETTI
has announced reopening of the Casino Theatre,
Melcher, Iowa, first run which has been closed for
three years. Sound equipment, new cooling sys-
tem and new seats have been installed.

BEN Y. CAMPBELL
is the new manager of Warner Bros. exchange at
St. Louis.

DOUGLAS GEORGE
recently in charge of Warner's Palace Theatre,
Philadelphia, Pa., has been appointed assistant
to Phil Chakaras, general manager of the State-Re-
gent Corporation, Springfield, Ohio. George will
have personal supervision of the Loew's, Fairbanks
and Regent Theatres. Good luck, Doug.

TED ROCKWELL
staff artist on a newspaper for the past two years,
was recently appointed manager of the Sprockets
Theatre, San Diego, by Lou Metter, general man-
ger. Ted replaces Jack Rosenberg, who has been
made exploitation man. William Brodie will handle
publicity.

GEORGE ALLEN
former operator of the American Theatre, Coal-
ville, Idaho, has taken over the Playhouse, Salt
Lake City.

LEROY V. JOHNSTON
general manager of Jenson & Von Herberg in-
terests, Seattle, recently announced reopening of
his company's newly acquired Fox Theatre, Seattle.

ROY PATTERSON
recently resigned his connection with Public at
Hamilton, Ohio, to take over the management of
the Gordon Theatre, first run house at Middletown,
Ohio. He succeeds Robert Gibbs, owner, who will
devote his time to other theatre interests.

CLIFF BOYD
until recently manager of the RKO Albee Theatre,
Cincinnati, Ohio, with Jack Spring, conductor of
the Albee orchestra, and Abraham Lipp, local la-
gel counsel for RKO, have formed a new corpora-
tion known as the Boy Amusement Company. It
will operate theatres, roadhouses and book stage
shows at various points in the city.

GLEN McCONNELL
owner of the Cozy, Humboldt, Kan., has installed
new sound equipment.

BRECKENDRIDGE L. FAGIN
until recently manager of the Fox Plaza, Kansas
City, is now at the helm of the Paramount, Joplin,
Mo., a Public house operated by Gruble Bros.

FRED CRUISE
formerly manager of the Palace Theatre, New
York City, is now handling the RKO 81st Street
Theatre, also in New York.

JOHN JONES
is directing operation of the Oriental and Tower
Theatres, Milwaukee, for the M. L. Annenberg In-
vestment Corp., owner of the buildings. W. R.
Ladddy continues as manager of the Oriental, and
D. C. Murray, former assistant manager of the
Tower, is in charge of the Tower.

WILLIAM WATSON
who managed the Cleveland Hippodrome under
the RKO banner, continues at the helm since the
3,800 seater reverted to its owners under indepen-
dent first run policy. Corwin Collins, formerly with
Keith's East 105th Street, is assistant manager.

BILL DRISCOLL
assistant manager of the Southtown Theatre, Chi-
cago, for the past eighteen months, has been
transferred to a similar post at the Roosevelt, same
city.

HARVEY FLEISCHMAN
until recently manager of the Embassy Theatre,
a Randforce house in Brooklyn, N. Y., has been
transferred to the Lefferts, another link in the same
building.

CLUB PIN

Managers' Round Table Club, Motion Picture
Herald, 1790 Broadway, New York. • Send
postpaid the number of pins noted below, for
which payment is enclosed at $1.00 each
(Actual pin is 3/8 of an inch in diameter.)

MEMBER

THEATRE

ADDRESS

CITY

STATE

HOW MANY?
QUICK SERVICE IDEAS THAT WORKED

FERDINAND ALSINA, skipper of the Famous Theatre, a neighborhood house in New Orleans, recently inaugurated a 10 Cent Matinee for children on Saturday afternoon, consisting of a puppet talking exhibition of Ams "n' Andy, Jiggs and Maggie, Mutt and Jeff and Punch and Judy. Magic tricks were given free to children who wormed their way through the doors. To quote the policeman on duty the afternoon was "terrific..."

CHARLES B. TAYLOR, publicity director of Shea Theatres, Buffalo, N. Y., assisted by E. K. O'Shea, local M-G-M exchange manager, cashed in on publicity following a trade and press review which was attended by the socially prominent parents of Francis Tone, who gets his first real screen break in "Gabriel Over the Whitehouse." A sequence still of Tone made the local papers.

J. E. BECKER, manager of the Hollywood, Cincinnati suburban house, received unstinted thanks of local ministers and church members for keeping his theatre closed Tuesdays, Wednesdays and Thursdays during Lent.

J. C. HUNTER, general manager of Ralph Talbot Theatres, judiciously calls attention to an editorial box which recently occupied two-column top centre space on the front page of the "Tulsa Tribune," a prominent western newspaper, in behalf of "Gabriel Over the Whitehouse" at the local Ritz Theatre. The paper's editor urged every citizen to see it and become "a better citizen." Mr. Hunter feels that this industry should take pride in having produced a picture meriting such praise. This is a tip to see your local editor.

E. E. WHITTAKER, manager of the Paramount, Atlanta, pressed his entire staff into service when exploiting and publicizing "42d Street." Each member undertook to complete three different tie-ups and as a result the picture received the benefit of a corking campaign. One of the stunts was a four-page broadside, consisting of picture publicity, cutts and local advertising. The letter "deterred" distribution expense of 10,000 copies.

LOU METZGER, general manager of the Spreckles, San Diego, invited all the local bridge experts to participate in a tournament in theatre lobby as a publicity stunt for "Grand Slam." He also tied-up with Bicycle Playing Card for lobby display of blow-up playing cards, and, in addition had an attractive display of bridge lamps, tables and other accessories in foyer. Regular size playing cards with theatre imprint were used for throwaways.

HOLT'S CLEVER AD!

PALACE

OUT OF MY WAY, PANTHER WOMAN
YOU'LL HAVE TO WAIT ANOTHER WEEK

When announcing hold-over of the Cantor picture, "Kid from Spain," at the Palace Theatre, Cincinnati, Nat Holt, division manager for RKO, framed the ad shown.

We believe you'll all agree that use of the copy, "Out of My Way, Panther Woman — You'll Have to Wait Another Week," was both a clever means of advising the public concerning the current attraction and a plug for the picture due the following week.

BOB BROWNING, live-wire manager of the Aztec Theatre, Enid, Okla., likes bally-hoo. He not only used a car bally on "42d Street," but attracted a crowd at his Mecca Theatre by having his drummer, dressed as a clown, drum the program, with much effect. The drummer would then "kid" with the people or walk out on the gathering with a girl friend on his arm.

JOHN McMANUS, manager of Leco's Midland, Kansas City, recently reaped publicity and good will by playing host to the Kansas City Blues and Chicago Cubs, so that both teams might witness a short film of the Blues' team in training.

GEORGE BAKER, manager of the Public Newman, Kansas City, garnered a lot of publicity on "Hard to Handle" by tying up with 600 young Liberty magazine salesmen for a parade through the downtown section. The boys carried banners plugging the picture and distributed throwaways en route. George rewarded them with a Saturday matinee.

B. D. COCKRILL, manager of the RKO Orpheum Theatre, Salt Lake City, in conjunction with the recent addition of vandals acts on his program, saw audiences give Owen Sheen, well known M. C. along the Pacific Coast, a warm welcome when taking up his new duties as M. C. at the Orpheum.

KARL KRUG, former drama critic and now special exploitation man for U. A., when handling "Secrets of the Penn, Pittsburgh, had his doubts how the male reviewers on Pittsburgh's three dailies would react to a picture claimed to be chock full of feminine appeal. Imagine his heart action when the boys came through with such words as "great," "triumphant," etc.

LARRY CONLEY, of the Stanley Theatre, Jersey City, discovered that a recent issue of "Screen Romances" carried the complete story of "Ladies They Talk About" and tied-up with the magazine for plenty of large, brilliantly colored window cards which gave the theatre imprint and playdate.

JAMES LONG, manager of the Fox-Warwick, Kansas City, staged a Fashion Parade recently, with live models, master of ceremonies and acts. Patrons liked the stunt.

J. HARRY GRUVER, proprietor of the Glen Theatre, Glenburnie, Md., uses an inch and a half space on bottom portions of his programs so that names and addresses can be filled in and has obtained a one-cent Post Office Permit for mailing of same without envelopes. He folds the pocket size program in half, fastens the pages with a brad, and says they go through okay.

GEORGE NEALANS, assistant manager of the Alabama Theatre, Birmingham, Ala., plugged "King of the Jungle" with a fine tie-up with the A & P Tea Co. He selected 14 of the 138 stores in the city and put out some 7,000 large paper sacks imprinted with theatre copy. Stores selected were located in key positions.

PEP UP YOUR BUSINESS

DECORATIONS - PAPER HATS - BALLOONS
NOISEMAKERS - SERPENTINE - CONFETTI
PRIZES - GIVE-AWAY NOVELTIES

SLACK MANUFACTURING CO.
124-126 West Lake Street
Chicago, Ill.
Phone: Randolph 3054
Send for Catalogue

MANAGER NOWACHEK, of the Adams Opera House, Adams, Wis., is a firm believer in the personal letter angle and frequently utilizes this method to plug attractions he wants to cash box-office records with.
Sennett in Columbia Deal

Mack Sennett is discussing a short subject deal with Columbia which will call for 26 two-reel subjects for 1933-34. The producer has been in New York for a number of weeks.

Amity Raises Total Offices; Sues Educational Exchanges

The total number of Amity Pictures branch offices has been raised to 26. R. M. Savini and William Saal are in charge. Amity handles Tiffany, Quadruple and Amity pictures. Detroit and Cleveland will soon have exchanges.

An action to collect $100,461 from Educational was filed this week in New York by Amity. Justice Gavegan in Supreme Court signed a writ of attachment against the two defendants. The action involves a distribution contract which existed between Tiffany and Educational and alleges $100,461 is due Tiffany, whose claims were assigned to Amity in April, and is unpaid.

Baker Named Treasurer of Missouri, Kansas MPTA

C. F. Baker, public district manager in Kansas City, has been named treasurer pro tem of the MPTA of Kansas and Missouri to fill the vacancy caused by the resignation of Jay Means, who also withdrew as a director. Mr. Baker will serve until the regular election of officers at the convention next month.

Jay Means declared that he resigned because he was slighted by E. Van Hyning, president, in not being asked to attend a recent board meeting. President Van Hyning, replying to Means' allegations, said that the reason he was not asked was because he felt the relationship between Means and the board and that inasmuch as the board had been called on matters of policy, he did not feel Means would be interested.

Adams Joins United Artists

Alvin Adams, formerly with Paramount's publicity department, has resigned from Columbia and will join Hal Horne's staff at United Artists May 22.
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 174.—(A) Do local authorities for the most part err in the matter of locating port shutter fuses? (B) Many port shutter fuses are located from two to four feet from the seat of any possible film fire. How long, in your judgment, would it take for such a fuse to "let go" and drop the shutters? (C) What value would a fuse so placed have in the prevention of fright in case the projectionist failed to drop the shutters manually? (D) What statute requires port fire shutters to be held by film fuses so located that fire will reach them immediately a fire starts, either at a projector or at the rewind table? (I ask this question for the reason that I believe projectionists really should keep posted on such matters. I am curious to know whether or not any of you have this really important bit of information.)

Bluebook School Question No. 167 was:

"(A) Explain, in full detail, what constitutes proper rewinding of film. (B) What amount of tension should be applied to the reel from which the film is being rewound? (Note: There was an error in this one. The word 'upon' should have been 'from.' (C) Explain, in full detail, how the rewinder elements should be mounted.

There was a lamentable failure on this rather simple series. What's the matter with some of you men. Don't you realize the high importance of the proper rewinding of film? Great damage is constantly being done by failure to do this job properly. Some of the answers show why. One man, whom I won't name, says in answer to Section A: "I don't understand what you mean by this question. It is only necessary to place the reels on the rewinder and start it going. I suppose you mean, should the man hold the film between his fingers to find loose patches? But how can that be done in a one-man place?"

The following made acceptable answers:


After careful consideration I have selected the answer of T. VanVaukenburg to Section A as best suited for publication. He says, "First of all, good rewinding must accomplish its purpose with a minimum of damage to the film. This may be accomplished only when the following procedure is observed. (A) Rewinder elements in perfect alignment so that the film will touch neither side of either reel as rewinding is carried forward. (B) When rewinding is not done at excessive speed, the minimum permissible time consistent with good work being six minutes to each 1,000 feet of film; the best rate of speed being eight to ten minutes per thousand feet of film. (C) Suitable tension applied to reels from which film is being rewound to cause the film to be wound snugly upon the receiving reel. (D) Rewinding not carried forward in dusty atmosphere. (E) Rewinder motor arranged to have its feed circuit broken instantly the rewinding is fully accomplished. (F) Automatic brake so arranged that receiving reel will be stopped quickly when rewinding is finished. (G) No bent or otherwise imperfect reels to be used. (H) No punched sheet metal reels having openings, etc., roughened by dull punch to be used. (I) No "pulling down."

"In the foregoing I have assumed that film inspection and repairs are not meant to be included in the answer, they being done by means of a hand driven rewinder supplied by the management for the purpose."

(B) I believe the answer of K. Dowling is at least as excellent as any of the several very good ones. He says, "Apparently the question contains an error. Naturally tension could not, or at least would not, be applied to the reel upon which the film is being rewound. I believe the word 'upon' was intended to be 'from.' (Correct.)

"There should be just enough tension applied to rewind the film snugly, but not sufficient to cause the film layers to slip or slide over each other lengthwise as rewinding progresses, since that would cause grinding any dust or dirt present into the film or the emulsion, or to produce scratch marks which, when they fill up with dirt will set up the effect of 'rain' on the screen. Too much tension, moreover, is not only hard on the rewind motor, but also wasteful of current. Too little tension is bad for several reasons. It is a matter for the exercise of judgment and common sense." (Note: I doubt that excessive tension would cause slippage.—F. H. R.)

(C) G. E. Doe says, "Rewinder elements should be mounted on a suitable table or bench having a solid, substantial top, assuming, of course, that our editor and friend does not have in mind one of the self-contained rewinders, but merely two rewinder elements, a suitable driving motor and speed reduction gearing. The table or bench should be mounted in the most convenient place which will comply with local laws. The two elements should be mounted in such manner that two perfect reels placed on the rewinder will be in perfect alignment with each other, and should be locked rigidly in that position, preferably with substantial bolts. The alignment should be tested once each month. The motor should be so mounted that by no possibility can film come into contact with it, regardless of what kind of motor it may be, or how impossible it may seem for trouble to occur through contact with film. The controlling switch must be fully and completely enclosed. The elements should be mounted a sufficient distance apart to leave plenty of room between large-sized reels, and if it is intended at any time to use a wired rewinder, there should be made for mounting cement bottle, film splicer, etc., conveniently and permanently—permanently for the reason that they should always be there when wanted."
(THE RELEASE CHART--CONT'D)

COMING FEATURE ATTRACTIONS

BLACK CAT, The
Bud J. Halle, The
East of Eden
Great Preacher, The
My Wondering Boy
Red Man's Country
Sisters of the Pallets

MAJESTIC

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<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Devil's Door</td>
<td>Jack Holt</td>
<td>Mar. 27</td>
<td>75 mins.</td>
</tr>
<tr>
<td>Meet the Moors</td>
<td>Jack Holt</td>
<td>Apr. 3</td>
<td>70 mins.</td>
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COMING FEATURE ATTRACTIONS

BURGESS, HOBART
ABOUT TIME
Fate

MAYFAIR PICTURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
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</thead>
<tbody>
<tr>
<td>All Right, I'm Yours</td>
<td>Helen Chandler</td>
<td>May 16</td>
<td>72 mins.</td>
</tr>
<tr>
<td>Other Women</td>
<td>Helen Chandler-Wynne</td>
<td>May 19</td>
<td>75 mins.</td>
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METRO-GOLDWYN-MAYER

<table>
<thead>
<tr>
<th>Title</th>
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<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>The New Deal</td>
<td>William Powell</td>
<td>May 16</td>
<td>72 mins.</td>
</tr>
<tr>
<td>My Man, Bucky</td>
<td>William Powell</td>
<td>May 17</td>
<td>72 mins.</td>
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PARAMOUNT PUBLIX

<table>
<thead>
<tr>
<th>Title</th>
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<th>Rel. Date</th>
<th>Running Time</th>
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</thead>
<tbody>
<tr>
<td>A Bedtime Story</td>
<td>Maurice Chevalier-Hala Twelve</td>
<td>Apr. 1</td>
<td>72 mins.</td>
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RKO RADIO PICTURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Summer's Romance</td>
<td>William Powell</td>
<td>May 13</td>
<td>72 mins.</td>
</tr>
<tr>
<td>A Summer's Romance</td>
<td>William Powell</td>
<td>May 14</td>
<td>72 mins.</td>
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MONORAMA PICTURES CORPORATION

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<tbody>
<tr>
<td>Belle of Baltimore</td>
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<td>72 mins.</td>
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STATE RIGHTS

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<tr>
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<th>Star</th>
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<th>Minutes</th>
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<tbody>
<tr>
<td>Going Places</td>
<td>William Powell</td>
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<td>72 mins.</td>
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### The Release Chart—Cont'd

#### Tower Productions

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Dir't.</th>
<th>Running Time</th>
<th>Rel. Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Impressive Family</td>
<td>Albert Britton</td>
<td></td>
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#### United Artists

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Dir't.</th>
<th>Running Time</th>
<th>Rel. Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chinatown</td>
<td>Humphrey Bogart</td>
<td></td>
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#### Universal

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<thead>
<tr>
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<th>Dir't.</th>
<th>Running Time</th>
<th>Rel. Date</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>The Big Broadcast</td>
<td>Bing Crosby</td>
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#### Warner Bros.

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Dir't.</th>
<th>Running Time</th>
<th>Rel. Date</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>The Great Lie</td>
<td>Charlie Chaplin</td>
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### Motion Picture Herald May 27, 1933

#### Motion Picture News

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<tr>
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<th>Rel. Date</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>The Power of Sleep</td>
<td>John Barrymore</td>
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#### RKO

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>Little Old Lady</td>
<td>Edward G. Robinson</td>
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### The Saddest Day

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<tbody>
<tr>
<td>The Day of the Locust</td>
<td>William Wyler</td>
<td></td>
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#### Republic

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<tr>
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<th>Notes</th>
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<tbody>
<tr>
<td>The Little Fox</td>
<td>Spencer Tracy</td>
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#### RKO

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<tbody>
<tr>
<td>The Story of Dr. Wassell</td>
<td>Brian Aherne</td>
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<tbody>
<tr>
<td>The Youngest Profession</td>
<td>J. Carrol Naish</td>
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<tbody>
<tr>
<td>Thefts of Nature</td>
<td>Paul Muni</td>
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#### Warner

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</thead>
<tbody>
<tr>
<td>The Adventures of Don Juan</td>
<td>John Barrymore</td>
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## SHORT FILMS

[All dates are 1933 unless otherwise stated]

### COLUMBIA

<table>
<thead>
<tr>
<th>Title</th>
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<th>DO YOU REMEMBER</th>
<th>Featuring</th>
<th>Running Time</th>
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<tr>
<td></td>
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### MEDESBURY SERIES

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<thead>
<tr>
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<th>LAUGHING WITH MEDESBY</th>
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<tbody>
<tr>
<td></td>
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<td>IS IT TRUE?</td>
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### SCRAPPY CARTOONS

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<tbody>
<tr>
<td></td>
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<td>IS IT TRUE?</td>
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### SUNRISE COMEDIES

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### WORLD OF SPORT

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<tr>
<td></td>
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### EDUCATIONAL

[ Distributed through Fox Films ]

<table>
<thead>
<tr>
<th>Title</th>
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<th>ANDY CLYDE COMEDIES</th>
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### BROADWAY GOSIP

<table>
<thead>
<tr>
<th>Title</th>
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### CAMERA ADVENTURE

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### FOX FILMS

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## METRO-GOLDWYN-MAYER

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### REVUES

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### THE RELEASE CHART... (CONT'D)

<table>
<thead>
<tr>
<th>Title</th>
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### PARAMOUNT PUB LIX

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<tr>
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<td>Running Time</td>
<td>Date</td>
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<tr>
<td>-------</td>
<td>--------------</td>
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<tr>
<td>TALKARDONDS</td>
<td>Through This and Thicket</td>
<td>Jan. 29,33</td>
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<tr>
<td>TALKARDONDS</td>
<td>Two and Jules</td>
<td>Sept. 5,33</td>
</tr>
<tr>
<td>MICKEY MCGUIGE SERIES</td>
<td>Mickey's Aas Man</td>
<td>Feb. 15,33</td>
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<tr>
<td>MICKEY MCGUIGE SERIES</td>
<td>Mickey's Clock</td>
<td>May 8,33</td>
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<td>MICKEY MCGUIGE SERIES</td>
<td>Mickey's Charity</td>
<td>Dec. 2,33</td>
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<td>MICKEY MCGUIGE SERIES</td>
<td>Mickey's Race</td>
<td>Apr. 14,33</td>
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<tr>
<td>MR. AVERAGE MAN COMEDIES</td>
<td>Art in the Raw</td>
<td>Feb. 24,33</td>
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<tr>
<td>MR. AVERAGE MAN COMEDIES</td>
<td>From Here to Eternity</td>
<td>Dec. 6,1932</td>
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<tr>
<td>MR. AVERAGE MAN COMEDIES</td>
<td>Portrait of Madame</td>
<td>Mar. 27,33</td>
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**PATHE NEWS**

Released twice a week

Released once a month

**SPECIALS**

See This Is Harris | Apr. 28, Mar. 11,33 |

**TOM AND JERRY SERIES**

Barnyard Bksh | Sept. 8,33 | 8 |

**BEVERLY HILLS PICTURES**

Croce Cepes | May 30,32 |

**CAESAR FILMS**

Vestalians | 1 reel |

**FANTASIA**

A Pilgrimage Through Palestine | Dec. 3,33 |

**CIF**

Hula | 3 reels |

**IN THE MOOD**

in Spain | May 21 |

**F. M. SCHLINK**

Newtoughs | 7, Jan. 28,33 |

**IDEAL**

Evolution | 28, Sept. 33 |

**INDUSTRIAL**

The Trolleyman | 19 |

**MARY WARNER**

Berlin: Its Sports and Harem of the | 8 |

**GIANT OF GERMANY**

Germany | 6,33 |

**BERLIN: CITY OF SONG**

Vistor's Festival in the Palast | 10, Mar. 11,33 |

**WINTER IN THE BAVARIAN ALPS**

Young Germany Gym-Skis- | 1 reel |

**TECHNORHYTHMS**

10, Jan. 7,33 |

**MASTER ARTS PRODUCTIONS**

Sammy Fain | Dec. 21,33 |

**ERROL FLYN**

Giff Friend | 5 |

**TOM TAYLOR**

9 |

**PRINCIPAL**

Bea in Hope | 26, Aug. 47 |

**KING OF THE DELTA RIVERS**

Men of the West | July 16,47 |

**NATHANIO NES**

24, May 13,33 |

**WINTER**

Primitive | 30, Dec. 31,33 |

**WARD PRODUCTIONS**

Your Technorhythm and Mine | 99, Feb. 11,33 |

**UNIFIED ARTISTS**

**MOTION PICTURE HERALD**

May 27, 1933

**THE RELEASE CHART—CONT'D**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Date</th>
<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td><strong>RKO- RADIO PICTURES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CHARLIE CHAPLIN SERIES (Re-Essays)</strong></td>
<td>Easy Street</td>
<td>Sept. 30, 1914</td>
<td>Dec. 17</td>
</tr>
<tr>
<td></td>
<td>The Floorwalker</td>
<td>Dec. 23, 1913</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Piano</td>
<td>Mar. 10, 1916</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Rink</td>
<td>Nov. 11, 1919</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Vagabond Giant</td>
<td>Sept. 3, 1920</td>
<td></td>
</tr>
<tr>
<td><strong>CLARK &amp; MCGUIGE SERIES</strong></td>
<td>Drupple's Dilemma, The</td>
<td>May 15,33</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Handicap, The</td>
<td>June 1,33</td>
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<tr>
<td></td>
<td>McKinney's Woman, The</td>
<td>June 8,33</td>
<td>17</td>
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<tr>
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<td>Topper, The</td>
<td>June 12,33</td>
<td>17</td>
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<td>Wheeler, Ellen</td>
<td>June 19,33</td>
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<tr>
<td><strong>HARRY SWEET COMEDIES</strong></td>
<td>Fairway</td>
<td>June 18,33</td>
<td>19</td>
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<td>Home Town</td>
<td>June 19,33</td>
<td>17</td>
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<td>Twnscendental Tales</td>
<td>June 26,33</td>
<td>17</td>
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<tr>
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<td>Holly Homan, the Magi</td>
<td>March 3,33</td>
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<td></td>
<td>It Happened in the Rain</td>
<td>March 31,33</td>
<td>17</td>
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<td>No. 2—Private Eyes</td>
<td>July 27,33</td>
<td>21</td>
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<td><strong>MASQUER COMEDIES</strong></td>
<td>Away in Kansas Territory</td>
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<td></td>
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<td>Apr. 7,33</td>
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**UNITED ARTISTS**

**MOTION PICTURE HERALD**

May 27, 1933

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**MOTION PICTURE HERALD**

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<th>Title</th>
<th>Running Time</th>
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<td><strong>RKO- RADIO PICTURES</strong></td>
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<td><strong>CHARLIE CHAPLIN SERIES (Re-Essays)</strong></td>
<td>Easy Street</td>
<td>Sept. 30, 1914</td>
<td>Dec. 17</td>
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<td>The Floorwalker</td>
<td>Dec. 23, 1913</td>
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<td>The Piano</td>
<td>Mar. 10, 1916</td>
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<td>The Rink</td>
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<td>The Vagabond Giant</td>
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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City.

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ORGANIST FOR NEW LONDON CINEMA. Must be British subject. State experience, salary required and last three positions held. Must be versatile, able to play classical and popular music, and either Continental or Indian style. Apply to BEER- STEIN THEATRES, 397, Wardour Street, London, W. 1.

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THE FOUNDATION

of the finest pictures you are showing this year is Eastman Super-sensitive Panchromatic Negative. Introduced two years ago, this film is recognized by producers and cameramen as the most trustworthy base on which to build the splendid motion picture of today. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN

SUPER-SENSITIVE PANCHROMATIC NEGATIVE
Paramount

has a background of success in 1932-33 that no other motion picture company can equal.

Cut this statement out and paste it on your wall for guidance in the sweet buy and buy of 1933-34.

if it's a PARAMOUNT PICTURE it's the best show in town!
This week's plain talk:—

"Thou shalt not ruin"

FRED S. MEYER, president of Motion Picture Theatre Owners of Wisconsin

“We, in the motion picture business, have come to realize that our own success is wrapped up in the success of others.”

H. M. WARNER, president of Warner Brothers Pictures, Inc.

“It looks to me like maybe business is going to pick up too quickly.”

R. B. WILBY, Valatenga Theatres, Atlanta, Georgia
The talk of the industry!

The announcement on the opposite page is reprinted from last week's trade papers at the suggestion of industry leaders!

Acclaimed by the trade press! Cheered by exhibitors! The most optimistic message of years! It is only part of the Metro-Goldwyn-Mayer Prosperity Party! No other company could afford to match it! And take a tip! Right now on the M-G-M lot in Culver City, California, there are at work at one time more great box-office stars, more famous producers and directors than have ever been simultaneously assembled in all the glowing history of — merrily yours — M-G-M.
**WHAT M-G-M THINKS ABOUT THE FUTURE OF MOTION PICTURE THEATRE BUSINESS**

<table>
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<tr>
<th>Picture</th>
<th>Description</th>
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<tr>
<td>DINNER AT EIGHT</td>
<td>Imagine! In one picture! Marie Dressler, Wallace Beery, John &amp; Lionel Barrymore, Jean Harlow, Lee Tracy, Magde Evans, Jean Hersholt, Karen Morley, Franchot Tone, May Robson. George Cukor directs a film feast!</td>
</tr>
<tr>
<td>ESKIMO</td>
<td>First came M-G-M’s Tahitian expedition “White Shadows in the South Seas”. Then to Africa for “Trader Horn.” And now, thank heaven, Director W. S. Van Dyke and company are safely back from the Arctic with “Eskimo” after months of danger-filming.</td>
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<tr>
<td>NIGHT FLIGHT</td>
<td>Road-show star! A brilliant BIG idea. And the cast: Clark Gable, John &amp; Lionel Barrymore, Helen Hayes, Robert Montgomery, Myrna Loy and more! Clarence Brown directs!</td>
</tr>
<tr>
<td>WHEN LADIES MEET</td>
<td>Hollywood Reporter says: “Another M-G-M box-office wow! If it isn’t the answer to showman’s prayer it’s too late for prayers!” Harry Beaumont directs!</td>
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<td>HOLD YOUR MAN</td>
<td>Clark Gable and Jean Harlow together again by demand of the public that loved them in “Red Dust.” Here’s a roaring story of a smart slick crook who escapes everything but love. Muriel Kirkland, Stuart Erwin in the cast. Sam Wood directs!</td>
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<td>TUGBOAT ANNIE</td>
<td>Maria Dressler-Wallace Beery again! Advance Coast reports say it’s got more heart-tugs, comedy, thrills than “Min and Bill.” Sarefoot story of the lovable, tough character Tugboat Annie. Mervyn LeRoy directs.</td>
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<tr>
<td>CAT AND THE FIDDLE</td>
<td>Ran a year on Broadway! Romance of a singer and artist with a background of French studio life. Grand Songs. Ramon Novarro in the leading role, perfect for him. Jeanette MacDonald too!</td>
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<td>LADY OF THE NIGHT</td>
<td>Dramatically different slant on night life in a great city. Cast thus far: Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. William Wellman directs!</td>
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<tr>
<td>STRANGER’S RETURN</td>
<td>The age-old struggle between the old and the new on a modern farm by the author of “State Fair”, Phil Stong. Cast: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin, etc. King Vidor directs!</td>
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<td>TARZAN AND HIS MATE</td>
<td>Johnny Weissmuller in a brilliant return to the fans who await him! Sequel to “Tarzan the Apeman” is twice as fast and romantic. Maureen O’Sullivan again the heroine.</td>
</tr>
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<td>BEAUTY</td>
<td>Typical M-G-M showman-exploitation picture. Faith Baldwin’s best seller, dramatizing women’s eternal search for beauty and her shrewd use of it. George Fitzmaurice directs!</td>
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<tr>
<td>STRANGE Rhapsody</td>
<td>Celebrated Hungarian play becomes gripping screen spectacle. Love story against the background of the assassination at Sarajevo which precipitated the World War. Nils Asther, Kay Francis, Walter Huston, etc. Directed by Richard Boleslawsky who made “Rasputin.”</td>
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<tr>
<td>LA BELLE PERKINS</td>
<td>Like “The Champ” this gives Jackie Cooper opportunity to appear in a drama involving adult relationships, tense exciting. Background of a school, with characters real as life!</td>
</tr>
<tr>
<td>JACK PEARL (All-Star Comedy)</td>
<td>“The Big Liars” is the title. Jack Pearl, Jimmy Durante, Stuart Erwin in the leading roles. Russell Mack directs. Something delightfully different—watch!</td>
</tr>
<tr>
<td>ANOTHER LANGUAGE</td>
<td>Helen Hayes and Robert Montgomery in the play that taught Broadway that the true, human things of life are most dramatic. Written by Rose Franken, an unknown, it became the sensation of the year!</td>
</tr>
<tr>
<td>ED WYNN COMEDY</td>
<td>Recognizing the importance of presenting this nationally beloved comedian in a picture worthy of his top-rank following, M-G-M arranges exhibition that the genius of its studios is dedicated to the creation of a tremendous box-office attraction. “Title to come”!</td>
</tr>
<tr>
<td>SOVIET</td>
<td>Wallace Beery, Clark Gable heroes of “Hell Divers” in another giant dramatic spectacle. M-G-M showmanship ingenuity takes from Russia’s titanic struggles a theme of brilliant human values.</td>
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<tr>
<td>DANCING LADY</td>
<td>Joan Crawford in the silken-allure that spells box office. Never has she had a more perfect role than in this Satecapot serial story of a dancer’s rise from obscurity to fame through flaming adventures! Brown and Freed, “Broadway Melody” composers together again especially for this! Robert Z. Leonard directs!</td>
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<td>VIVA VILLA</td>
<td>Wallace Beery takes the thrilling, colorful role of the famed Mexican bandit. Mile-a-minute romantic story by Edgcomb Pynchon. Jack Conway directs.</td>
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And More! More! More! From the ONE and ONLY!
"Here is a money picture...Make no doubt about that...Has everything and should mop up everywhere. If you made dough with '42nd Street' you should clean up with this musical, for it tops the other in every department." —FILM DAILY

"Warner Bros. repeat with 'Gold Diggers of 1933'!... Looks like a bigger money film than '42nd Street'!... Class entertainment from opening to closing... A sock finish that will send them out yelling." —VARIETY BULLETIN

TRADE CRITICS' QUARTET LEADS ROARING "42ND STREET DAYS\n
GOLD DIGGERS TOPPED "42ND STREET" BY FIRST ENGAGEMENT, SOLD OUT ONE WEEK IN GALA COAST PREMIERE FRIDAY, WITH $1.50
"Looks like a return to old times at the till... Earmarked with money from every and all angles... If we've overlooked anything else, put it down as an oversight. That's in too." — M. P. DAILY

"Laugh-laden, heart-tingling... glamorous... Moves with a speedy zip... May have more in the way of understandable audience entertainment than '42nd Street.' Should be fully as popular." — M. P. HERALD

CHORUS OF INDUSTRY'S NEW THEME SONG...

ARE HERE AGAIN!

400 IN FIRST 3 DAYS OF AT DENVER ORPHEUM!

ADVANCE AT $5 TOP FOR AT GRAUMAN'S CHINESE TOP AFTER OPENING!

TAKE SID GRAUMAN'S TIP!
You're giving them more laughs — more songs — more girls — more show than "42nd Street." So it's worth more money!
RAISE YOUR ADMISSION SCALE FOR "GOLD DIGGERS OF 1933"
FOX GIVES THE WORLD A GREAT NEW STAR!

And what a reception the world gives him!

Ever alert for new names to brighten your marquee, FOX turns up another winning number in HENRY GARAT. Rarely has a star won such widespread and spontaneous praise...from press and public alike. When you play "Adorable" take the advice of Motion Picture Herald: "You have a new name, Garat to sell. Shout him from the roof tops and don’t worry that he won’t deliver!"

Praise from HERE

Henry Garat is a fine-looking chap who plays and sings splendidly...a most welcome addition to our film firmament. —N.Y. American

Henry Garat undoubtedly will be provocative to American maidens. He is handsome, arch, romantic. —N.Y. Mirror

Henry Garat has the possibilities of becoming one of the best actors of the screen. —N.Y. Daily News

You will be delighted with the young officer—portrayed by Henry Garat

—N.Y. Telegram

Henry Garat plays with ease and charm. His debut has turned out exceptionally well. —N.Y. Sun

Garat is a handsome and likeable actor. —N.Y. Eve. Post

Praise from THERE

Henry Garat should attain great popularity. He is different from any one now on the screen. —Syracuse Post-Standard

Janet Gaynor’s new leading man, Henry Garat, has a magnetic personality. —Phila. News

Fans will like Henry Garat immensely. —Phila. Ledger

Henry Garat lives up to advance reports and makes a completely successful debut. —Baltimore News

Henry Garat has a magnetic personality, a breezy air that will particularly captivate women. —Baltimore Post

Praise from EVERYWHERE

He gives a convincing, sterling performance...a clever performer who will go far. —Charlotte Observer

Henry Garat will measure up to the high requirements of Janet’s admirers. —Albany News

Henry Garat is a new star who is going to mean a lot. —Albany Times-Union
JUST WISHING

A CURIOUS naivete is displayed by the Motion Picture Theatre Owners of Maryland, as reflected in a dispatch to Motion Picture Daily, recording a resolution by the exhibitors, published in an advertisement in the Baltimore Morning Sun, declaring against the building of any new theatres in that city. Further copies of the resolution were sent to the mayor and members of the city council. It is quite possible that Baltimore does not really need any more theatres—few cities in the United States feel right now today any sharp insistent demand for more seating capacity. But no set of resolutions and no formalized wishing on the part of established interests can hope to maintain any status quo. If investors want to take a chance, they will take it—are entitled to take it.

New theatres will continue to be built so long as there is an amusement industry.

TOM TALLY IS BACK

THERE'S a thrill of showman memories in the news that Mr. Thomas L. Tally of Los Angeles again becomes active in exhibition with the reopening of the Criterion as a first run house in June, getting the house back from Fox West Coast Theatres. Mr. Tally comes near to being the very first exhibitor in the United States, in the sense of operating a motion picture theatre on a permanent basis. Mr. Tally's first real theatre was the Electric Theatre, opened in April of 1902 at 262 South Main Street in Los Angeles. And that was three years before the Harris nickelodeon in Pittsburgh started the real movie theatre wave. Mr. Tally, it will be remembered, too, was long active in West Coast theatre affairs, and it was his leadership which started the movement for the formation of First National Theatres Circuit.

MORE AUTHORS—MORE NURSES

THE motion picture with its clamor for more and more material should be positively delighted with the report of the Personnel Research Foundation which discovers that there is in progress a rapid increase in the number of authors in New York City. Meanwhile we are cheered by the figures that show a sharp decrease in the number of physicians and undertakers and a sharp upturn in the number of nurses. Somehow we like that trend in nurses, too.

But there comes a wee wondering if maybe that increase in authors does not after all just reflect unemployment. A rather large fraction of Broadway's unemployed are generally reported as "free lancing and writing." Further, with all due concern to the researchers, persons who report themselves as authors on questionnaire forms are more commonly expressing a wish than a fact. Some of the best writers in this country are listed as farmers.

Incidentally, seven out of every ten thousand women in New York worked on newspapers and magazines in 1910 and there are sixteen in place of that seven now. It has been said that "Women's work is never done," and that fits them for newspapering perfectly.

WILLIAM H. MEADOWCROFT

THIS week we remember the birthday of Mr. William H. Meadowcroft, for nearly sixty years a member of the staff of the late Mr. Thomas H. Edison and for twenty-five years his private secretary. Mr. Meadowcroft was eighty years old on Monday. He spent the day at home over his papers in his library at Boonton in New Jersey. Each working day he still spends a few hours at the Edison Laboratory at his desk across the big room where his old friend worked so industriously so many years. Mr. Meadowcroft, it is interesting to recall, is the originator of the electric light sign idea. He made the first sign of light bulbs for the Electrical Club of New York. His early efforts, made in the same years when the motion picture was getting itself born, did not meet immediate success, but the Great White Way came finally and amply to vindicate him.

THE daily press is having a lovely time with Miss Ruth Chatterton's accredited remark: "Nothing dramatic ever happens to a good woman." Without pausing to reflect, the names of Florence Nightingale, Jeanne d'Arc, Edith Cavell and Carrie Nation come to mind.

NBC announces that Dr. Frank N. Freeman of Chicago, psychologist, is going on the air with a set of questions which will result in a determination of the intelligence of the radio audience. Wonder how he is going to deal with the members of the audience smart enough to tune him out and go to a show?

OUTSTANDING in Warner's 'The Gold Diggers of 1933' are musical sequences in which the screen action is decidedly abstract and most modernistic—interesting and most significant because here again, for a glint, we see the motion picture doing what the motion picture only can do. That is real use of the medium.
MOTION PICTURE HERALD  June 3, 1933

THIS WEEK --- -

CUTTING COSTS
As great a percentage as 75 may be cut from the cost of feature production as a result of utilization of the percentage contract, rather than straight salary method of talent remuneration as planned by Jack Cohn of Columbia, last week claimed Lewis Milestone, first director so to operate under an agreement with Columbia executive Cohn in which also is included Laurence Stallings, writer. The reason: a director adding production expense will automatically cut his own profit from the potential net on the film’s gross intake. All leading directors and writers will prefer percentage contracts, foresees Director Milestone. He adds: “An extension of the practice will cut costs all along the line. Even the bankers will be satisfied.”

MALPRACTICES
Rampant in the Connecticut territory are the related cinematic malpractices of bicycling, sub-renting, use of stolen prints for unauthorized exhibition, is the claim of authorities, the New Haven Film Board of Trade and certain exhibitors, whose complaints have brought investigation by United States Attorney George H. Cohen and the vigilant Copyright Protection Bureau. Charged is the mysterious disappearance of prints from vaults, later returned after sub-renting. Honest exhibitors claim inability to compete. Attorney Cohen plans no prosecutions, merely warning, explaining, but emphatically indicating that future violations, with ignorance no longer a good excuse, will be pushed to prosecution.

BITING DENIAL
Cracklingly emphatic was the “absolutely unfounded and untrue” with which United Artists producer Mary Pickford this week denied a published New York report that she was leaving the company, “irked” over the bidding Joseph Schenck-Darryl Zanuck producing unit which will release through United Artists. “To the greatest possible advantage to United Artists,” Miss Pickford considers the Zanuck contract. “Delighted to be associated with him,” she only hopes “arrangements may be made so that he can supervise at least some of my productions,” which should close the incident.

WITHOUT OPTION
No lien, option have the Brothers Warner on motion picture feature titles concerned prominently with the phrase “gold diggers.” So did Federal Judge Patterson in the United States district court in New York decide last week, when before him came the other legal lights, asking an injunction against Majestic Pictures, and Capital Film Exchange using the title “Gold Diggers of Paris” for a planned film, contending conflict with Warner’s “Gold Diggers of 1933.” No conflict, no infringement, ruled the court, and permitted Majestic to proceed with the Parisian variety of feminine miner. To Alfred Krellberg, attorney representing Majestic, goes credit for keeping his client’s gold diggers out of legal entanglement.

WORLD’S FAIR—AND FILMS
Not to be neglected by the motion picture industry, apparently, is the stupendous conglomeration of science and sights which is the Century of Progress Exposition, Chicago’s World’s Fair, to carry on for five months. One side of the picture has Chicago’s exhibitors in a condition approximating quake at the thought of battering their heads against the terrific competition the Fair will form. Another phase indicates several producers, notably Columbia, MGM, Universal, planning feature films with stories built around the Fair. Still another aspect is the 60-odd film theaters of various sorts on the grounds, ranging from houses embodying studios to 16mm, houses serving to “sell” the public commercially on the product of various industrial enterprises.

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TO FILM'S RANKS
Into the film industry, following the Rockefellers and others, has now gone still another of America’s top-income tax group. Last week into Technicolor went John Hay and Cornelius Vanderbilt Whitney, purchasing a substantial interest and forming Pioneer Pictures Corporation, planning a series of features in color, to be released through RKO. First production of Pioneer will be directed by Merian C. Cooper, using Technicolor’s three-color process. On the Radio Coast lot will the planned series be produced. With the usual grapevine telegraph functioning, Technicolor stock moved upward, remained strong in the past two weeks, buoyed by the anticipation of newly injected capital, now a fact.

SCREENED OPERA
Only partially altruistic is the currently slowly simmering idea of the Warners company to produce grand opera of all nations, with performances by leading opera stars of the day. Incidental only is the thought of preserving opera for the future via the screen. More important is the thought that the company has been recently successful with musical films, combined with the belief that technical equipment is now capable of reproducing operatic work, and the thought that potentialities of substantial gross on operatic films should currently make it worth while. Not yet convinced themselves, Warner officials have yet to arrive at a decision.

COMPETITION
Topping it off with six floors of entertainment varieties—literally so, the topmost six stories and the roof itself—is the next move in the Rockefeller Center project in the heart of New York, incidentally adding another bit of pondering for those having to do with the filling of the seats in the Music Hall and RKO Roxy. To help the dream to reality comes the semi-release of Frank W. Darling as director of Playland at Rye.

PRESENTATIONS
To the Skouras-operated Fox theatre in Detroit last week came stage shows, overshadowing the establishment of the city as a production center for stage presentations designed for a theatre circuit composed of St. Louis, Indianapolis, Milwaukee, Detroit, plus other midwest Skouras theatres. In charge of the presentation production is Alexander Oumansky, dating his experience from the Chicago Opera, Metropolitan Opera and Capital theatre in New York, Paramount, Los Angeles. Rotating, the Oumansky-Detroit presentations will move over the circuit, spurring the box office with girls, song and dance.
Now that the motion picture industry has come into the days of what may be termed the reconstruction, now that many a chieftain has fallen and new chieftains are being made, with the crucible all a-boil with the beginning of new policies, reforms of old policies and conjectures about the future structure of the amusement machine, a deal of plain speaking is to be had from active, thinking showmen.

In the tide of mail which flows across the editorial desks of Motion Picture Herald each day there is reflected a new militancy, a new attitude of demand that what shall be done now shall be done for the industry. Conservative men who have long held their peace and spoken softly about the status quo and the status quo ante are saying things now in terms that are remarkable for their sharp cut clarity.

Out of an influx of expressions at hand today, three are here presented, all expressing demand for and insisting on the necessity of a new recognition of the common interest of all parties to and participants in what we call the motion picture industry.

Most outspoken about conditions is R. B. Wilby of Atlanta, one of the most conspicuously successful and long experienced showmen of the Southland.

Mr. Wilby has never been charged with either radicalism or timidity. He has and admits a wide partnership in the motion picture as it is today, and as it is today, he finds much that needs mending.

Here are extracts from a letter of response to a line of inquiry from Motion Picture Herald:

“We've been through more troubles than an industry deserves and yet we find the most wasteful distribution ever devised in any industry still riding on top and in the saddle. It costs 4 to 5 per cent of one of our deluxe theatre's grosses merely to make a physical shipment to it—for there certainly is no selling in connection with placing pictures in 'A' theatres any more. If the places from whom I buy plants, or Sears Roebuck, spent as much money for shipments as these picture distributors do, there would be no possibility of having a garden anyway.

“Pessimistic, here I sit with stock in some of these companies, and they operate accessory departments at a loss in each exchange where it is self-evident that they could make money out of accessories, and sell them to exhibitors at lower cost, if they followed the plan of the National Trailer Service, let one company go into the accessory business. I can't be other than pessimistic when I pay 15c for a 1-sheet that ought to be printed for 4c and then see the company in which I have stock losing money, selling it to me.

"I see the product, for which I pay 20 to 25 per cent of a real expensive theatre's gross, brought back and played against that theatre at very low admission prices and with the distributor getting peanuts as his part.

"In Birmingham, for example, a picture plays an "A" theatre at 20 or 25 per cnet on a single program, then is brought back four or five times downtown as part of a double feature program at 10c. In each case the double feature exhibitor—and I am one of them—pays the distributor from $17.50 to $25.00 and then shoots to hell an investment of about a million that has to return to the distributor some $1,200 to $2,000 to break even. When the people in the saddle have so little foresight as to sell the product back against the very fellow from whom they have to get their money, how can one be other than pessimistic?"

"Of course, it ought to be a good business. When the public of a town like, say, Montgomery, Alabama, will spend better than $250,000 a year on an amusement enterprise, it's only that the people from one end to the other who get that money are fools that they do not make a profit. It's still a good business that can collect a quarter of a million from the public in Montgomery, Ala., for time spending. It's not the public's fault that business is in the hands of a lot of people who can't get anything out of that quarter-million, but instead must start with property men on the West Coast and go through film salesmen, branch managers, probably me, theatre managers and a whole lot of other guys in an effort to throw it away.

"Why we haven't sensed enough to have common physical distribution of films, a common source of advertising accessories, reasonably decent protection to the first-run exhibition of a picture, the production of actual human stories rather than a lot of psychological studies, and perhaps a few common-sense exhibitors, I don't know."

"It just looks to me like maybe business is going to pick up too quick. If it will stay this bad, we'll shake some of the damn foolishness out of the game, even if we shake a lot of old-timers like me along with it, either or both of which might be an advantage."

Out in Milwaukee, Fred S. Meyer, president of the Motion Picture Theatre Owners of Wisconsin and Upper Michigan, has been reflecting on some aspects of the projected activities of the Federal government and the Roosevelt administration in behalf of, or at least in, American business, including presumably the motion picture. Writing to The Herald, Mr. Meyer says:

"Nothing and nobody can save this industry unless the industry wants to save itself."

"Obnoxious protection has failed to diminish competition. Double features merely expedited our down-grade transition. Giveaways and rackets proved to be just that and no more."

"President Roosevelt is responsible for many courageous undertakings. In my opinion the most encouraging sign of and for our industry was his remark that if 90 per cent want to play ball and 10 per cent don't, that's where the Government will have to step in.

"As an individual who has consistently opposed the federal regulation of our industry, I have now come to the conclusion and frankly admit that neither Allied, M.P.T.O. nor the Hays office, nor the three combined, can save this industry because the power of enforcement is lacking."

"It has been argued that a Government which frankly admits that it could not enforce the 18th Amendment cannot hope to cope with the regulation of business. I for one refuse to believe, much less subscribe to, such a theory."

"In our business today, constituted as it is, I am convinced that from 60 to 75 per cent want to play ball as it should be played.

"It is because of the minority that our present day chaos has come about."

"No one has disputed the fact that good pictures still draw good money at the box office."

"One of the reasons why there haven't (Continued on page 12)
WE'RE NOT KEEPING 'EM ON ICE!

THE YEAR'S BIG LAUGH ON THE RADIO BUSINESS!

RICHARD DIX
in
"THE PUBLIC BE SOLD"
[TENTATIVE TITLE]
A smashing up-to-the-minute business romance of a hard hitting young advertising man who knew how to sell a bill of goods to a million people... or a girl!
with
ELIZABETH ALLAN
DORIS KENYON
ALAN DINEHART
Directed by J. WALTER RUBEN

CONSTANCE BENNETT
Glamorous... Gorgeously Gowned in
"BED OF ROSES"
with
JOEL McCREA
John Halliday Pert Kelton Samuel Hinds
Directed by Gregory La Cava
Pandro S. Berman Production

* The throbbing love story of a girl who wanted to make her life a bed of roses... but forgot that every rose has its thorn!

"PROFESSIONAL SWEETHEART"
with
GINGER ROGERS NORMAN FOSTER
ZASU PITTS FRANK McHUGH
Allen Jenkins Gregory Ratoff

The Private Life of the "Purity Girl" of the Ippsy-Wippsy Wash Cloth Hour who was too good to be true!
Cool

your aching brow Mr. Exhibitor... RKO RADIO HAS PICTURES... and we're not keeping 'em on ice for the fall and winter! You're going to get 'em now... THIS SUMMER... right when the thermometer is getting sunstroke and your box-office needs a shot in the arm!

irene dunne

in "THE SILVER CORD"

with joel mccrea

frances dee, eric linden

Laura hope crews

Directed by john cromwell from sidney howard's theatre guild play

pandro s. berman production

UNANIMOUS PRAISE FROM THE CRITICS FOR THE BEST WOMAN'S PICTURE IN YEARS!

melody cruise

with charlie ruggles phil harris

Ann harding

William powell

in "DOUBLE HARNESS"

with henry stephenson, lucile browne, george meeker

Directed by john cromwell

Wheeler & woolsey in "Diplomaniacs"... bill boyd, william gargan, wynne gibson in a smash drama of the hospital racket "emergency call"... "india speaks" with richard halliburton... chester morris and vivienne osborne in "tomorrow at seven"... "flying devils" air thriller... "flaming gold"... the last edgar wallace story "the death watch"... phillips holmes, george stone, fay wray in "the big brain"... "the deluge"... and another constance bennett production.

you'll get 'em when you need 'em... we're not keeping 'em on ice!
COLUMBIA 9 MONTH NET IS 8% HIGHER THAN 1932

Profit Netted in Three Quarters, Including Bank Moratorium, Totals $546,778; Schneider Named Company Treasurer

Columbia Pictures Corporation emerged from the worst period of the depression with an increase of 8 per cent in profits for the nine months ended March 25, 1933. The net profit for this three-quarters period, which includes the bank moratorium, amounted to $546,778, after all charges and preceding preferred dividends. This is equal to $3.02 a share on the common stock, after deducting preferred dividends, and compares with $506,994 for the nine months ended March 26, 1932, when the common shares were sold at $2.70 a share. There were 167,885 no-par common shares outstanding on March 25, 1933, excluding shares in the treasury.

The consolidated statement of operations for the nine months ended March 25, 1933, which follows, includes financial activities of domestic and foreign subsidiaries:

Profit before amortization of film, interest charges, and income taxes: $4,409,103.69
Amortization of film: $3,797,269.12
Interest charges: $21,620.62
Total charges: $1,630,849.74
Net profit before Federal income taxes: $590,305.95
Provision for Federal income taxes: $92,783.54
Net profit after Federal income taxes: $497,522.41
Participating interest in losses: $23,469.22
Profits after Federal income taxes: $474,053.19
Depreciation: $23,469.22
Depreciation of studios and equipment: $210,672.12

In line with the corporation’s expansion plans, negotiations were consummated early in the week for acquisition of an additional floor in the home office building at 729 Seventh avenue, New York. A number of departments will be moved and the location of others rearranged next week. This is a four years since the company moved its home offices from 1600 Broadway to one floor in its present quarters. Since that time supplementary space was required several times each year.

The new move gives Columbia three and one-half floors—the entire ninth, tenth, and part of the seventh, a total approximate area of 35,000 feet. In addition to the executive offices, the seventh floor will be occupied by the legal, scenario, tax, general and accounting departments and projection room. Departments occupying the tenth floor will be the sales, sales accounting, purchasing, branch operations and print. The ninth floor will be occupied by the advertising, publicity and exploitation division, and the art, foreign and accessory departments. The seventh floor space will be taken over by the mailing, mimeographing and shipping departments.

Kansas-Missouri MPTA To Vote on National Relation

A movement that has been under way among certain leaders of the MPTA of Kansas and Missouri to discontinue affiliation with the MPTOA will reach its climax at the organization’s convention in Kansas City June 6-7 when the proponents expect to bring the matter up for open discussion.

Members of the board of directors are among those favoring establishing the territorial unit as an independent group. The attitude of those in favor of continuing affiliation is that they will agree to have the matter placed before the membership for a vote and majority rule will prevail. Difference of opinion over policies of the national organization is said to be one of the causes for the agitation.

Delaware Independents Formulate Regulations

The bylaws of the Independent Motion Picture Theatre Owners Association of Delaware met in Wilmington last week and formulated laws to govern the association. The laws were drafted along the lines of those of the M. P. T. O. A. and Allied and will come up for adoption at the next meeting in Milford on June 14.

Members of the committee are: A. Joseph DeFiore, president of the association; E. C. Evans, secretary, and Reese B. Harrington.

Universal Loss in Quarter Ended January 28 Is $213,211

Universal reports a net loss of $213,211 for the quarter ended Jan. 28, after deducting all charges, as compared with a net of $181,357 for a year ago.

Gervers To Open Agency

F. Ralph Gervers, who resigned last week as director of exploitation of Columbia, plans to open an advertising, publicity and exploitation service in New York. The agency will handle motion picture and theatrical accounts.

Plain Talk

(Continued from page 9)

been more good pictures is become the producer did not get his production costs back again. The reason for that lies in cutthroat competition and unfair trade practices.

"If the Government will now set up the machinery that will outlaw star stealing, and if the Government will say what is and is not fair in the way of protection and general trades practices, then I am firmly convinced that our industry is headed for even happier days than those we enjoyed in the early '30s. If this does not happen, then nothing, regardless of quality of product, can make our industry long endure. Our past and present method of operation is bound to head us into oblivion unless '39's D."
General Manager of Paramount Sought Affiliation That Would Stick; Became Booker in 1920

by TERRY RAMSAYE

George J. Schaefer

As Last an Operating Chief Has emerged out of the chaos that was Paramount and there is a beginning of a new career of endeavor by that once dominant corporation. George Schaefer, these many years in the service of the concern, with experience from branch to home office, has been appointed to and announced in the general management by Adolph Zukor.

This comes after a considerable period of assorted candidacies for the post and subsequent Corporation policy debates between the several factors of power in the background of the situation, including the trustees in bankruptcy.

The final selection of a general manager may be regarded as an approximate end of the issues over who does what, with more attention now to be paid to the what.

Mr. Schaefer's principal experience in the service of Paramount has been in relation to sales and distribution, the arm of the corporation which grew into large powers and influences during the long and strenuous administration of Sidney Kent.

Being one of the industry's most enthusiastic travelers, Mr. Schaefer is widely and intimately known across the selling map of the country.

Like Most of the Men in Important positions in the industry, this George Schaefer set out to do something else and fell into the motion picture by sheer accident and proactivity.

Mr. Schaefer says he was born in New York, but the archives show that it was in Brooklyn, November 5, 1888, or the year before the big blizzard. When he came to looking about for a career the motor car industry looked promising and he turned up in a pleasant post with the long since departed Palmer-Singer concern, a contemporary of American Underslung, Alco and all that school of road locomotives.

The Palmer-Singer had bankers and troubles, Britton Bush, representing a Wall street investment house, was sharing the troubles of the motor car company and a somewhat exciting young motion picture company, the World Film Corporation, which devoted most of its advertising to announcing that Lewis J. Selznick was vice president and general manager. Mr. Schaefer, approaching behind Mr. Bush, went into World Film, as talent, and the extraordinary and alarm Mr. Selznick. From "L. J." the young man learned very rapidly about movies and Broadway seen from World 46th Street. There was never a better school, nor a more able one, either.

That was in 1914, when Lewis J. Selznick was engaged in laying the foundations for his spectacular career in the industry a few years ahead. C. R. Seelye was sales manager of the World Film Corporation then, and was with a rather capable spokesman in the presence of reporters. So it came that one day when Mr. Selznick had got well acquainted with his noisily secretary he called him up to the large mahogany desk and said: "George, you should take Seelye to lunch, a nice lunch, and you should tell him that when he talks every time he should say 'L. J. Selznick says,' 'L. J. Selznick thinks,' 'L. J. Selznick is going to do,' 'L. J. Selznick is doing'—and not so damn much 'C. R. Seelye says and does'—understand, George, always 'L. J. Selznick, vice president and general manager.'

Looking back in retrospect, one may well fancy that both Mr. Schaefer and Mr. Selznick made a success of that big movement. Results were had.

Mr. Schaefer, after some exposure to the aggressive policies of the Selznick administration, promoted himself out of his secretarship into the sales department by complaining that he was overpaid as a secretary.

When the world went to war Schaefer discovered opportunity in screen and film service to American transports, and had notions of a great business that could be done upon all the ships of all the seas when peace should come again. He and associates formed Maritime Pictures Corporation, with some slight measure of success—a success marred chiefly by the fact that an interior rivalry kept away from Maritime the large and important flow of product from Paramount—then Famous Players-Lasky Corporation.

When Mr. Schaefer went looking for a job again it was in quest of "a company that was going to stay in business awhile." The company he elected was Paramount, that same which is now his special concern to keep in business. So it came that, in 1920, there was a new booklet in the New York Paramount exchange by the name of Schaefer. In a year he was sent to Boston to be district manager for New England. He had several industrious years in New England, what with the highly successful Paramount product to sell on the one hand and the very excellent trout fishing from Vermont to Maine on the other.

Incidentally this new general manager at Paramount is a big, husky chap, not at all looking his forty-five years, and with a color that indicates he has been outdoors a deal more than the rest of his contemporaries. He takes his fishing seriously and will indulge in tournament flycasting on the lawn when he can not get to water. And while he has had complete motion picture Pullman education in pincible, and can defend himself at an Atlantic City convention, he prefers trap-shooting.

In 1926 Mr. Schaefer Was Brought back from his happy New England to work from the home office as a lieutenant of Sidney Kent and was appointed sales manager for district Number 1, the East. He was promoted to the post of general sales manager when Mr. Kent left Paramount in 1932.

As might be expected of a native of Brooklyn, he lives in New Rochelle, with a family which includes his wife, Maria Agnes, three youngsters, ranging from 18 to 10 years, and two nephews. There, week-ends, he supervises their education with reference more especially to flycasting and trap-shooting.

Mr. Schaefer, being endowed with a vast endurance, and a gay disregard of distances, has been conspicuously the air traveler in recent years. He has found it possible to go half across the United States between forenoon and midnight and hold four sales meetings on the way. Paramount branch managers and salesmen in range of New York have a habit of reading the weather reports—because Schaefer is likely to parachute in any time.

"You have," I remarked to Mr. Schaefer the other day, in his panelled office, still beelocked with the floral offerings signaling his new post, on the twelfth floor of the Paramount building, "stuck around this company until you have plenty of job. Let that be a lesson to you."

"Well, I was looking for a job that would last a while—in fact I asked for work when I came here in 1920," Mr. Schaefer admitted with a grin across a wide face. "And now I've got it."

"You know," he flashed up, "I like the outlook, too. The years we put in with this company giving a real distribution service still count. Right now today the exhibitors across the country are the fellows who are wishing us well and boosting most to see Paramount succeed."

Universal Sells Havana Office

Universal has sold its Havana exchange to a local syndicate, coupling with the deal a sale of its product for Cuba for five years.
With PAUL

WHITEMAN


New Technicolor Prints! New Accessories! New Box-Office Appeal!
Says Hollywood Herald, of Universal's sensational revival of the greatest musical ever produced: "From start to finish, this is a joy to the eye, and certainly it is top-notch entertainment . . . A good showman who really gets across to his public what this presents in the way of entertainment should be able to do a terrific business with it . . . a smash finish which still ranks with anything ever offered on the screen."
MOTION not the time, 1934, De recovery forecast must accomplished higher in the covered will aimed the reorganization the departure Elliot, Among estimated, sales legislation admission, seasonal is Hollywood give this passed Motion expected his the the be the the is eliminated numerous the the its the paragraph."

The motion picture business, because of its already established labor organizations and trade associations, is generally regarded as being in an excellent position to draft a competitive code.

Each branch of the industry—production, distribution, exhibition, and labor—will draw up its own code, the completed program of each comprising the industry's operating statutes for the coming two-year emergency period. Final action on exhibitions, labor, and code, is expected to be taken by the next session of Congress. The production code will be drafted in Hollywood and the labor code, already clearly defined, will probably be drawn at joint meetings. The production code will be drafted in Hollywood and the labor code, already clearly defined, will probably be drawn at joint meetings. The production code will be drafted in Hollywood and the labor code, already clearly defined, will probably be drawn at joint meetings.

Local and National Codes

The problems of exhibition and distribution being the most complex, it is expected that exhibitors will find it necessary to draft local as well as national trade practice codes. Regional exhibitors' organizations will be locally to draw up codes which may be incorporated in the national program. It is expected that the national exhibitors' committee will complete its program in joint session with a distributors' committee.

Since the fact that industry leaders are unwilling at this time, to forecast ultimate results of the forthcoming conferences, they have said that many existing practices will be discontinued, will the draft will be many important changes in exhibition contracts next season.

Hollywood already is making plans for participation in any possible readjustment. Cecil B. De Mille has been suggested as chairman of the production delegation. John B. Elliott, Roosevelt's McAdoo campaign leader in Southern California, is in Washington this week, and prior to his departure from the film capital was contacted by Academy representatives. The nature of impending legislation, as any code that may be adopted, was thoroughly discussed. The creative elements in Hollywood have urged safeguarding their rights and the Academy is expected to play an important part in the conferences.

Allied Plans Own Code

Allied of New Jersey plans to evolve an industry code of its own. Among the practices expected to be covered in Allied's code are block-booking, protection, shut-out buying of film, rental price discrimination and the shelving of films which does not permit competitors of large circuits to purchase those pictures which they do not show.

E. Van Hyning, president of the MPTO of Kansas and Missouri, asserted after a study of the President's bill that "it will place all factors on the same competitive basis and the government will be there to see that they do not abuse it. The target was the multi-level headed members of the industry have been wanting right along—regulation within and by the industry itself."

The last week more than 1,000 official delegates to the National Congress of Parent Teacher associations were urged to support federal legislation against push sales and other undesirable practices. Mrs. Robbins Gilman, chairman of the national committee on motion pictures, was the speaker. Individually, block and blind looking, if eliminated, will make for pictures produced on a higher plane, the delegates were told.
one of our boys made it

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PARAMOUNT

in 1932-33 has a record of success no other company can equal

if it's a PARAMOUNT PICTURE it's the best show in town!
RADIO SPONSORS’ “STAY HOME” PLEA WIDENS BREACH WITH EXHIBITORS

Theatre Men Protest Commercial Advertisers’ Appeal in Newspaper Ads and Broadcasts To Listen In at Home

The competitive breach between radio and motion pictures as entertainment factors has been amped up by a recent radio campaign through which the sponsors of important programs appeal to the public to stay at home for their entertainment. For several months past the radio is said to have made severe inroads upon box-office receipts due to general business conditions, plus the fact that the networks have been employing the services of nationally-known stage and screen stars such as Eddie Cantor, Ed Wynn, Jack Pearl, Kate Smith, Bing Crosby and many others. Exhibitors have complained that persons who in normal times attend the motion picture theatre have stayed at home to listen in. The radio, therefore, built up new and vast audiences.

Suggest Listeners Stay Home

Now, sponsors of national programs are requesting radio listeners to stay at home on certain nights to listen to specified programs. The 17,000,000 homes in the United States possessing radio receiving sets are being told, both by newspaper advertising copy and in broadcast announcements, to turn their entertainment from the air. With such large commercial advertisers as the Gulf Refining Company, with its persuasive Will Rogers, asking the public to remain in their homes in lieu of free motion picture, comedy and entertainment, the theatre man has a new problem to unravel. The Gulf company’s advertisement is typical of many.

Many exhibitors have been asked whether attendance fell off as any to stay at home on nights when some particular screen or stage star was on the air and, with but few exceptions, the reply has been that while such a condition was distinctly noticeable, they felt that a factor which would eventually be counteracted by playing a picture in which the star of the air appeared. This might apply to films in which Cantor, Kate Smith, Bing Crosby, Pearl, Wynn, Rudy Vallee, Stoopnagle, & Budd, the Marx Brothers, Morton Downey, Paul White man, and scores of others appear.

Many theatre men, independent exhibitors and circuit heads alike, have expressed the opinion that the entire situation might be improved by an arrangement with broadcasting companies whereby such players as those mentioned would not “appear” between 6 and 10 p.m. To this, however, it was pointed out that the broadcasters are not likely to consent, as these hours mean as much to them and to the sponsors as they do to the theatre man.

Another belief which exhibitors have complained is the free admission of prospective theatre customers to broadcasting studios when the “big names” are on the air. Thousands cram the studios of both Columbia and National Broadcasting Company in New York, not only on Sundays, but every night. The same is true elsewhere. In a few sections exhibitors have attempted to alleviate the situation by amplifying broadcasts, interrupting their regular program to give patrons the air performances which might otherwise cause the customers to remain home. Theatres have advertised this extra attraction and, in some instances, the result has been gratifying.

Theatre leaders in New York, however, do not believe this practice will completely solve the exhibitors’ troubles.

“Advertising which asks people to stay at home to listen to specified programs will raise havoc with theatre attendance,” Sam Dembrow, Jr., Publix executive, said this week. “It has been bad enough before this new departure, and under present conditions it is practically impossible to do anything about it. Competition with interests paying large sums of money to artists for fifteen or thirty minutes on the air is out of the question for us. Our only hope is to come to some definite understanding with the broadcasters whereby their stellar attractions will be kept off the air when we are trying to draw patrons to our theatres. This, however, is not likely.”

Mr. Dembrow also said that while it is possible in some measure to combat the situation by prohibiting film artists under contract from accepting broadcasting engagements during those film contracts, the radio has built up a sufficiently powerful array of names who are radio stars in their own right to make such procedure almost meaningless.

Franklin Doubts Wide Effect

Harold B. Franklin, RKO theatre executive, said that while he believed the radio to a certain extent has kept patrons out of theatres, it has not had the devastating effects which the theatre man attributes to it.

“Exhibitors should worry more about what daylight saving time and baseball are doing to theatre attendance at this time than they should about the radio,” he said.

“Cases in which the average broadcast hurt theatre attendance are very few and far between.”

Martin Beck, former RKO executive, said he was not sufficiently familiar with the situation to discuss it. Monroe Greenthal, in charge of United Artists’ exploitation, said the radio has been an asset rather than a liability. Mr. Greenthal pointed out that “plugging” of films has been one of the greatest selling points for those pictures, but he added that this applied only to musical pictures which, to quote Mr. Franklin, “are very few and far between,” nor are all exhibitors in a position to book pictures which will draw any benefit from such radio “plugging.”

Ten years ago the novelty of the radio made some inroads on theatre receipts, but after the novelty wore off there was little or no difference in receipts by broadcasting. Now the problem has reappeared in a new dress.

Rudolph Brewers’ Publicity Head

Gerald K. Rudolph, director of advertising for the RCA Photophone for the past three years, has resigned to become director of advertising and sales promotion for the Schreiber Brewing Co., Buffalo.

Clark Fox Manager Towell Treasurer

John D. Clark has been appointed general manager of Fox distribution, and Sydney Towell has been made treasurer of Fox Film Corporation, according to an announcement made this week by Sidney R. Kent, president. Mr. Clark, who joined the company in December as personal representative of the president, recently was elected to the directorate.

Starting his career in the film industry some years ago as booking agent for Philadelphia, Mr. Clark successively was branch manager of the Philadelphia office of Famous Players-Lasky Corporation, and western divisional sales manager of Paramount Publix, which post he resigned to join Fox.

Mr. Towell, who succeeds Charles E. Richardson, resigned, as treasurer, has been comptroller of the company for several years.

RKO Operating 101 Houses; Decentralization Finished

Radio-Keith-Orpheum is now operating a total of 101 theatres, according to a statement issued last week by Harold B. Franklin, RKO theatre head. Twenty-eight theatres have been dropped since the company went into receivership, January 27, at which time it was operating 129 houses.

According to Mr. Franklin, no further dropping of houses is planned. Of the remaining theatres, 70 per cent are in the metropolitan area. Before the Orpheum circuit bankruptcy and the RKO Theatres receivership there were 148 theatres in both circuits.

Building Restriction Discussed

Members of the Baltimore city council committee on buildings and building regulations were present at a public hearing to consider a resolution passed by the MPTO of Maryland, Inc., of which Frank A. Horning is president, opposing construction of any additional theatres in Baltimore. On the council’s third reading file is an ordinance for which consideration has been asked granting the Homeland Amusement Company permission to build a residential theatre. No one appeared at the hearing to represent the MPTO of Maryland.

Nizer Toasts Meyer

Louis Nizer was toastmaster at a luncheon on Thursday at the New York Motion Picture Club in honor of Phil E. Meyer. Among the speakers were Jack Cohn, David Loew, Al Lichtman, Leon Rosenblatt, Jack Springer, Lee Ochs, Sidney Samuelson, Charles L. O’reilly and Bert Sanford.

Fred Hammel Dead

Fred J. Hammel, manager of the Andalus, Cincinnati suburban house, was killed last week by an automobile.
How far is Broadway from the United States? How far are the big towns from "the sticks"? Have we one public or many publics? Do people want one kind of show in the hometown small neighborhood and "something snappier" when they go outside that intimate community life?

These questions arise as one considers two equally sincere, equally authoritative and carefully considered statements that the editorial staff has been working over on the desk of the editor of Motion Picture Herald this week.

We present, first, a frank, forward and vigorous line of observation from Sidney Kent, president of Fox Films, on what is box office, good pictures that are not box office, and, most poignantly, of temptations. Mr. Kent, as most of the motion picture world knows, is a big, husky, upstanding executive, who we know how and trust in the future. And so long as I'm with Fox we're going to go after quality. You consider such a film as 'Zoo in Budapest.' Have you seen it?"

"Yes."

"I know what you're going to say. You're ready to tell me that Lee Garmes did camera work there as beautiful as you've seen on the screen in years. You're going to tell me that it was visually, almost the perfect type of screen romance of the light type. And what do you think people care about our camera work and our visual beauty? I care, you care, Jesse Lasky cares, Lee Garmes cares, we care, and this is why people in the large cities value it and react to it. But what does the man in the small-town theatre care? You know darn well he doesn't give two cents.

Calls Block Booking Best

"And, unfortunately, that's the bird we're selling to—the thousands of men that run small-town theatres."

"You have your pros and cons against the block booking system—by which a producer signs a movie theatre man up to take product in a mass. Why, it's the finest system we have."

Look here, said Mr. Kent, warming up to his subject, 'there's a couple of theatre men sitting with us now and they'll tell you if I exaggerate. We make certain films that are of highest appeal. You critics go into ecstasies about them. The people in the cities praise them. And when we get to the small towns the theatre managers yell blue murder because they have to play them. They don't want to show the 'Cavalcades' and 'Grasses' and 'Tabus.' And if we didn't have block booking we'd never get our best films into above 5 per cent of the theatres in the country. I know what they'd do without block booking. They'd run sex fifty-two weeks in the year."

"Don't tell me about selling decent films Why man, we make a decent film like 'Cavalcade' or 'State Fair.' And then we sit down and watch a cheap piece of tripe about a woman of the streets like 'people—come and pack 'em in to standing room all over the country."

"Mind you, I am not excusing the horrible and blatant stuff that does come out. But I am merely pointing out the enormous temptation there is for a motion picture company (especially in these times) to step out and make a bad film that will pack box offices."

On the other hand—very much on the other hand—we have in hand a letter from our own J. C. Jenkins, exhibitor of Neligh, Nebraska, in which he reports and most vigorously in behalf of Motion Picture Herald. Mr. Jenkins has been in the business quite a spell, too. He is as itinerant and persistently smiling as Old Johnny Appleseed, and out where the West begins on a line that runs from Moose Jaw clear down into Sonora, "Jaysee" is the friend and confidant of most every exhibitor. They tell him and he tells the Herald.

Meanwhile out in Ashland, Wisconsin—where one may suppose the fishing is rather good this time of year—our last letter overtook Mr. Jenkins, with an inquiry about what he seemed to find most on the minds of his exhibitor friends of this spring's travel. Mr. Jenkins took his pen—a pen that 'graciously and not unselfishly'—and wrote:

"To write you the conditions as I find them with reference to exhibitor reaction toward the production and distribution of pictures, I would have to speak rather frankly, and to speak frankly I might be taking a position that to you would seem radical. "I doubt if there is a single exception to the universal complaint against dirty, salacious, suggestive pictures that the exhibitors are compelled to play under the block booking system. Wherever I go I meet with the complaint that nasty pictures are driving people away from the theatres. On the other hand I find that good, clean, wholesome pictures are universally drawing good business.

Exhibitors Without Hope

"I also find that there is a unanimous belief among exhibitors that the 'Code of Ethics' is a camouflage intended only to deceive the public and with no honest intention to clean up the screen. This is proven by the passing of such pictures as 'The Million Dollars Legs,' 'Follow Through,' 'So This Is Africa,' and others of like nature. "It would seem that the constant agitation of exhibitors for clean pictures would eventually fall on some ears that would give some thought to the matter, but exhibitors have about given up hope. "It is quite evident that pictures are being made with an eye singly to city patronage, and from this viewpoint perhaps the producers are correct, but from the small community viewpoint they are all wrong."

Jersey Circuit Totals 10

The Haring and Bratter theatre circuit, with houses in New Jersey and metropolitan New York, has acquired four Bratter and Pollack theatres in New Jersey, giving the circuit a total of 10 houses.
Public Propaganda for Self-Centered Movements Abets Orgy of Surveys, Misusing Names, Says SMPE President

An "extraordinary babel" of so-called scientific findings on the psychology of motion picture entertainment, particularly on the child mind, with misuse of the names of leading educators and other public men and women to exploit those conclusions, is the result of an orgy of surveys, investigations and studies undertaken "to forward self-centered rather than altruistic and scientific movements," Dr. Alfred N. Goldsmith, president of the society's Motion Picture Engineers, declared in a paper presented before the New York Section Saturday.

Instead of following recognized procedure in scientific studies, procedure which would place the conclusions of investigators before a jury of their peers in the particular field, public propaganda has been substituted, said Dr. Goldsmith. And Dr. Goldsmith speaks as a Fellow of the American Association for the Advancement of Science, Fellow of the American Physical Society, and Fellow and Director of the Institute of Radio Engineers, as well as SMPE executive.

Schools' Prestige Misused

"Scientific research receives the doubtful credit for conclusions that could not possibly have been conceived in the scientific spirit," he said. "The prestige of leading universities and colleges of the country is being misused. A galaxy of 'names,' in the form of sponsoring committees for pseudo-scientific conclusions, is made to serve as the basis for fund-raising campaigns," while "the new style, apparently, is to have the findings interpreted and expounded even months before the real findings are published."

Dr. Goldsmith applied his point to a paper by Rev. W. H. Short, director, Motion Picture Research Council, which was read before the SMPE at its Spring Meeting, and "presumed to be a synopsis or general summary of an investigation of certain motion picture questions, carried out through support granted by the Payne Fund of Ohio."

Layman Summarizing Results

Discussing Rev. Short's paper in some detail, Dr. Goldsmith declared:

"The investigation is presented as having a scientific aim, and its results are to be given in a series of volumes shortly to be published. The authors of these volumes are assumed to be qualified scientists in the educational field. It is understood that Mr. Short, from whom Dr. Goldsmith received the results of investigations for several months in advance of their publication or presentation to any competent scientific body, is acting as a layman summarizing and presenting the results and conclusions of a group of scientists."

"Having thus had our attention attracted to his recent presentation, reference was had to a sketch in 'Who's Who' about Mr. W. H. Short. This discloses that he is neither a doctor of science nor a doctor of medicine. He is a bachelor of divinity, ac-

ccording to that record. He was ordained a Congregationalist minister in 1897. He has been the secretary of various fund-raising campaigns directed toward the promotion of public movements. Finally, he is listed as the author of a report called 'A Generation of Motion Pictures, 1928.' A study of that paper and its history became of interest."

"Collection of 'Horrors'"

Of that document, termed a "collection of 'horrors'" in his speech, Dr. Goldsmith said:

"A newspaper item to the effect that several small children had been taken from a hall exhibiting a Jack-in-the-Beanstalk picture, partly because the music played by the orchestra was so loud that it had unnerved them, forced the conclusion that Picture Reading Sensations Obtain."

"It was such meat as this that was fed to psychological investigators in order that scientific conclusions might be drawn therefrom. But apparently Mr. Short's own committee did not consider this document sufficiently 'scientific' ever to authorize its open publication."

Other Fantastic Conclusions

"Further preliminary studies subsequently circulated declared that the reputation of motion picture children was very much lower than that of movie children. Yet in the same breath it is said that movie children rated Protestant ministers and social workers higher than did non-movie-goers!"

"Again, movie children were named often as best friends, it was said, than non-movie children; movie children read more books, more magazines; they are more admired and more sociable than non-movie children. And yet all this is contradicted in this study by the conclusion that movie children stand lower in the eyes of their classmates."

"Worst of all, perhaps, is the discovery that the college professor stands lower than the popular actor in the eyes of movie children. To the layman, 'Would you rather be a college professor or a popular actor?' most of the movie children said, we are told, 'A popular actor.'"

Even Pillow-Fights!

Dr. Goldsmith cited incidentally matter from other so-called "preliminary studies," such as ten picture-going youngsters awakened at midnight to engage in a pillow fight, sub-breathing supposedly induced by sitting humped up in a theatre, 100 Chicago children admitting that they bit their fingernails at the "movies."

Returning to Mr. Short, Dr. Goldsmith added:

"In Mr. Short's recent paper before this Society it is stated that a number of children were taken to motion picture theaters and after the performance their heart-beat rate was measured and the amount of movement (motility) during sleep was determined. It is stated that the heart-beats were accelerated and that the motility in sleep was increased. The number of puzzling questions, the answers to which do not appear in the paper, at once arise. Among these questions are:

"'Precisely what problem was being investigated?' Was it the effect of motion pictures on heart-beat or pulse rate and sleep motility? Or was it the beneficial or injurious effect of motion pictures on children? . . .

"And further, on physiological effects: Would not the prospect of a vacation trip, or of a 'treat' of ice cream or some other popular delicacy quicken the pulse and add to sleep motility? How about the effect of a new doll on a small girl, or of an Indian costume (complete with feathers and tomahawk) on a baseball bat and catcher's glove on a small boy?"

What About Christmas?

"But suppose motion pictures do quicken the heart-beat?"

"There is scarcely an activity of normal childhood that does not have the same result. Running to school, playing ball, cheering the school team to victory, thrilling to a patriotic appeal, playing cops and robbers—all of these usually stimulate heart action. Do children sleep entirely without motion on Christmas Eve, and is their pulse rate constant while enjoying their newly-acquired gifts on Christmas Day?"

"Probably the widest survey of the influence of motion pictures on children is that included in the report of the British Commission on Educational and Cultural Films. That report sums up the investigations of a committee observers and follows:"

"'My general impression, after reading a fairly large mass of evidence carefully, is that there is no need for serious alarm. . . . These children at least seldom see anything on the films in which virtue and right are not merely ultimately, but immediately, triumphant; that is, at the end of twenty minutes. Evil, on the films, never pays.'"

MGM Gets Battery of New Sound and Film Printers

Metro-Goldwyn-Mayer has ordered a battery of the recently developed Bell & Howell automatic sound and picture film printers to be installed in the company's studios in Hollywood. The printer permits simultaneous printing of sound waves and picture records on talking motion picture films used in theatres, instead of printing sound and pictures separately.

Regal Names Ontario Manager

Gordon Lightstone has been appointed manager of the Ontario branch of Regal Films, Ltd., with headquarters in Toronto. He succeeds the late Henry V. O'Connor who had held the post for 16 years. Lightstone has been head salesman at Regal's Toronto office for many years.
IN TESTIMONY. To the high esteem in which he is held, exhibitors and exchange men of the New York territory last week foregathered at New York's Motion Picture Club, there to honor Phil Meyer, former New York branch manager for Columbia. An opportunity was thus afforded his friends to wish Phil God-speed in his new venture, independent distribution under the name Helber Pictures. Ready-tongued Louis Nizer toast-mastered, while one of Phil's former bosses, Jack Cohn, in charge of Columbia production, added a word, and Al Lichtman, United Artists executive, contributed a few of his own.
FROM THE WHITE HOUSE. Has come this smiling visitor to the Paramount studio, where with Helen Twelvetrees as charming guide, Elliott Roosevelt sees how the wheels go round.

OUTWARD BOUND. Are Harry Cohn of Columbia, and Lewis Milestone, director, bound for Europe to chat with Gilbert Miller, preparing the screen story for "Lady Is Willing." From left to right: Mr. Milestone, Harry Cohn, Captain Lena of the Conte de Savoia, Antonio Grossardi, Italian consul general, and Jack Cohn.

TRANQUIL CHARM. Exemplified by Jill Esmond, appearing in "F. P. I," from Fox-British-Gaumont-Ufa.

ARTISTIC RECOGNITION. Has now come to Walt Disney, as his creations of fun and fantasy, Mickey Mouse and the Silly Symphonies characters, in original form, continue indefinitely at the Kennedy Galleries in New York, awakening spontaneous praise from critics. Herewith Mickey in a new role, on exhibition.

ARRIVING STARS. Of stage, screen and matrimony are Al Jolson and his wife, Ruby Keeler of Warner's "42nd Street" and "Gold Diggers of 1933," reaching New York for a vacation.
Producers At Burbank Get Added Duties

The vacancy left recently by Darryl Zanuck when he resigned as a Warner production executive in Hollywood, to form his own company, will not be filled, declared Major Albert Warner, vice-president, when he stepped off the Chief at Kansas City last week, while en route to New York from studio conferences on 1933-34 product.

"Zanuck's job has been eliminated and our other producers will pick up the loose ends he left," Major Warner explained. At the same time he announced Hal Wallis will take over more production responsibility, with William Koenig, Robert Lord, Robert R. Presnell and James Seymour completing the roster of executives at the Burbank studios.

Indicating he definitely wanted to clear up misconception in some quarters as to production credits, Mr. Warner said: "Our pictures will be continued to be made by Jack Warner as vice-president and general manager in full charge of production, a position he has always held in the past.

Plans for next season, including expected number of pictures, quotas, sales policy and other data, will be divulged at the sales meeting, date for which is undecided. Albert Warner declared, he intimate it was not necessary for Warner Bros. to rush production plans, as with its three Hollywood plants the company has facilities to make 100 features a year.

Others in the Warner party were W. Smith and Gradwell Sears, sales heads, and S. Charles Einfeld, advertising director.

Warner Bros.' plans for a branch in Honolulu to serve the Hawaiian Islands are being held in abeyance, pending Mr. Sears' return to the Coast in three weeks. The company may send "one of the biggest boats ever built," on a circle of the continent via the Panama Canal and its major exploitation move, declared Mr. Einfeld.

Lew Eliminates Exclusive Policy

After several months of experimentation in various key cities throughout the country, Loew's has decided to abandon the policy of exclusive runs. The order will take effect this week. Any of the cities in which exclusives will be dropped are Kansas City, Providence, Akron and Dayton. The policy was given up some time ago by the company in Atlanta, Kansas City was the largest city in which Loew's have been tried out. The policy there was instituted last September, but not all the pictures shown during the first few weeks were exclusives.

It is understood that the chief reason for the action is that box office receipts did not jump to the expected peak. The Loew decision will apply to all Metro-Goldwyn-Mayer and United Artists product, excepting Samuel Goldwyn releases, which have never been shown as exclusive runs.

Nathanson Named New President of Famous Canadian

N. L. Nathanson was elected president of Famous Players Canadian Corp., at the annual meeting Wednesday. He succeeds Adolph Zukor, who was elected chairman of the board. Arthur Cohen, who succeeded Mr. Nathanson as managing director three years ago, is out of the corporation.

The sensation of the meeting was the dropping of I. W. Killian, of Montreal; George Bickel, of Toronto, and R. S. McLaughlin, of Ottawa, as directors. Mr. Bickel was vice-president of the corporation for many years and is a member of the Paramount shareholders' protective committee organized recently.

Mr. Killian broke off relations with Mr. Nathanson when the latter bargained with Gaumont-British for the sale of Famous Players. This led to Mr. Nathanson's resignation when Mr. Killian and Mr. Zukor opposed acceptance of the offer.

Mr. McLaughlin is president of General Motors of Canada and was one of the financial men who stepped into the directorate after Mr. Nathanson resigned.

The meeting Wednesday was postponed from the regular date last week.

With Mr. Nathanson's return to Famous Players announcement was made there would be no managing director. There was no vice-president elected at the meeting, but following additional directors also resigned: Arthur Cohen, J. B. Tudihope, of Orillia, and W. J. Shepard of Vancouver.


Mr. Bragg has been secretary-treasurer of the company. W. D. Ross resigned from the directorate when Mr. Nathanson left and is now back. Victor Ross is a big oil man of Canada, while Mr. Bolstad was formerly comptroller of the C.A.C., under Nathanson. No information was divulged at the meeting regarding financial plans, but the company is said to be in good shape.

Additions in Sales and Publicity Made by U. A.

United Artists has made numerous additions to its sales force and publicity and advertising departments, in keeping with the increase in production plans for 1933-34. Karl Krug, formerly of the Pittsburgh Press and more recently doing regional publicity for United Artists in that district, was brought to the home office. Gertrude Smith resigned from Columbia to handle press books for Hal Horne, advertising chief, and E. A. Screen, joined the company for advertising promotion work, while Al Adams, formerly with Paramount and Columbia, is Monroe Greenhaff's new assistant. Several other new arrivals have been added later.

Mr. Horne, accompanied by Ed Finney, leaves for the Coast June 20 to confer with United Artists producers. General sales manager Al Lichtman leaves for Hollywood shortly.
Paramount is now experimenting in directorial "teams." Max Marcin and Louis Gasnier were behind "Gambling Shadows." George Sommes and Alexander Hall are at work on "Midnight Club." Stuart Walker and Mitchell Leisen co-directed "The Eagle and the Hawk," a probable release. Obviously this system is predicated on simple multiplication. The company hopes to make each film a success. But, if by some chance, one production does not turn out as expected, two directors can divide the blame.

The suggestion of Mr. Hays and other industry leaders that Hollywood indulge more frequently than in star bowling has already taken hold. Columbia has extended the practice of Hollywood borrowing "Minnie" from the Southern Pacific Railroad. Miss Minnie—who is not related to "Moocher"—makes her screen debut at 31. There is nothing so soft-like about the lady. In fact Paramount's Kate Smith is a poor runner-up. She tips the scales at a neat 200 pounds and is quite well known around the Southern Pacific yards as No. 1711, an old Mogul-type locomotive.

An Iowa blizzard and the resultant frost-bitten nose gave to the motion picture industry a personality who was recently described by the highly conservative Bankers Monthly of America as the "New Napoleon in Motion Pictures"—none other than Mr. Trem Carr, production chief for Monogram Pictures.

Mr. Carr, who is previously noted in these columns, has some profitable oil wells in Texas, traveled poste haste from the blasts of the blizzard to the warm sun of Hollywood and Cali-...
IT’S GOT THAT “BAD GIRL” TINGLE!
say the critics and the crowds

"Their best picture since ‘Bad Girl’ and to be ranked with that vehicle.”
—N. Y. Telegraph

"Not since ‘Bad Girl’ have they had a more interesting story.” —N. Y. Mirror

"Reminiscent of ‘Bad Girl.’ Human and understandable to millions of patrons.”
—M. P. Daily

It has the same down-to-earth, into-the-heart sincerity as "Bad Girl"... the same pulsing reality that hits audiences where they live...the same clean, human qualities that make you proud to meet your patrons after the show. FOX showmanship again!

HOLD ME TIGHT
JAMES DUNN  SALLY EILERS
From Margaret Rigdon's story “Department Store”

Directed by DAVID BUTLER

Chalk up another hit for FOX
Sixty-six plays, novels, published and original stories were purchased in May for bibliography during 1933-34, bringing the total number of properties acquired since January 1 to 216, nearly all of which are on the new season’s schedules. The current acquisitions established an all-time record for one month.

While sales executives in New York home offices were assiduously engaged in matters of policy for selling 1933-34 merchandise, and were outlining tentative drafts of policy revisions made, there was a change in directions and in the industry’s exhibition structure, production staffs at the studios in Hollywood were making further advances in rounding out feature and short subject schedules for the following season. Deals for other important stories and plays were progressing, and during the week numerous contractual negotiations were completed, resulting in the engagement of new and promising talent and in the re-signing of old box office standbys.

**Outstanding Works Acquired**

The appearance in the group purchased in May of several successful stage and literary properties by well-known authors should give to theater owners the assurance that not a few of next season’s releases should have the basic quality essential to successful performance at the box office. Outstanding in the May harvest for Metro is Charles G. Norris’ “Zest,” which Universal purchased; Owen Davis’ mystery play, “Ninth Guest,” a Columbia buy; Will James’ popular story, “Smoky,” acquired by Fox.


Paramount took an original by Rupert Hughes, and Jack Lait’s “One Grand.” John Monk Saunders’ “Birds of Frey,” and Floyd Gibbons’ “Red Knights of Germany,” are on the RKO list of current purchases. The Dumas classic, “Monte Cristo” and Zola’s novel, “Nana,” were bought by United Artists. In addition to “Zest,” Universal acquired Vicki Baum’s “I Loved a Man” and Ring Lardner’s “Can’t Breathe.” The best known in the Warner group is George Westley’s play, “Rothschild.”

**MGM Most Active Story Purchaser**

Metro purchased 14 stories and plays in May for production in 1933-34. RKO, with 13, was a close second. Paramount acquired eight, Columbia and Universal, each six; Fox, five; United Artists and Warner, four each; Monogram, three, and Chesterfield, Fineman and Freuler, one each.

A recapitulation of story and play purchases since January 1, follows:

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<th>ALLIED</th>
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<th>FINEMAN</th>
<th>FOX</th>
<th>PREMIER</th>
<th>RKO</th>
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<th>LEFF PROD.</th>
<th>MGM</th>
<th>MONOGRAM</th>
<th>PARAMOUNT</th>
<th>RKO</th>
<th>UNIVERSALS</th>
<th>UNITED ARTISTS</th>
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<td>GRAND TOTAL</td>
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The backbone of 1933-34 features will be original stories written expressly for the screen by accomplished authors, also a substantial number of the screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays. Many of the properties purchased are either originals or screenplays of the most successful plays.
ALEXANDER BROTHERS

Max and Arthur Alexander, in addition to operating National Studios in Hollywood, plan to produce features for 1934-35.

BEVERLY HILLS EXCHANGE

The company has arranged its schedule for 1934-35. It includes 23 three-reel features to be made from short stories by famous authors. Ten travel subjects are on the current season's list.

CHESTERFIELD


Negotiations completed last week will continue foreign distribution of Chesterfield and Invincible through AmerAnglo Corp.

COLUMBIA


DAVIS AND SCHAFF

Six short comedies will be released in 1934-35 by Meyer Davis and Monroe Schaff, starring Benny Rubin.

EDUCATIONAL

The entire 1922-33 short subject lineup will be completed next week. Releases for 1934-35 will be announced at the Fox sales convention, June 29. Sidney R. Kent, president, said last week, "Results from methodical and careful reorganization and revamping, and from the application of better business fundamentals, are now beginning to show."

Jesse Lasky, who returned to independent production for Fox this season, will continue in 1934-35.


New York, Chicago and Los Angeles have been practically set as the locations for regional shows in June. Greta Garbo will star in two next season: "Queen Christina" and "Painted Veil." Writing: "Torch Singer," in which Dina Wray will star. Herbert Fields was due in Hollywood to write a musical.

MONARCH FILMS

The company purchased one story in May: "MARRIAGE ON APPROVAL," novel by Frances Wayne.

MONOGRAM

Three stories were acquired for 1934-35 release: "KING KELLY of the U. S. A," original comedy drama by George Bertholm, who will produce. Adaptors: John Craft and Howard Higgin; "SENSATION HUNTERS," original by Paul Schofield. Director: Charles Vidor; "SKYWAYS," (tentative title) original about aviation; Paul B. Frankfurter, to be adapted by Albert DeMond, William T. Lackey producing.

W. Ray Johnston, president, signed this week with Paul Wymann Productions, to release "MADAME BUTTERFLY," in which the picture is to be released through Jerry Abrams, Exchange.

Sig Rogell, George Bertholm, W. T. Lackey and Paul Malvern, were selected as unit managers under the new plan decided upon for 1934-35 productions.

First for next season, "The Avenger," went into work last week, Edward L. Marin directing; Charles Vidor, producer. "Blondie" and "Hunters," released by Allied Artists and Robert Vignola will place "Broken Dreams" in production June 7. Phil Rosen was assigned to direct "Women's Man," starring June 19. Monogram held out signed rights to "This Naked Age," audist film, from George Deinow. It has been retitled "Back to Nature." "Weldon Tottam was assigned to adapt Edgar Wallace's "Myth of John Halling," to be released as "Mystery Liner."

PARAMOUNT

The 1933-34 release list was augmented in May by the purchase of eight stories: "CLOUDY WITH SHOWER," novel by Thomas Mitchell, to be adapted by Mr. Mitchell as a musical, featuring Jack Oakie, Burns, and Allen; "CRUISE TO NOWHERE," original by Walton Hall Smith; "FIFTY YEARS FROM NOW," original about the future, to be written by Robert Riskin, directed by Joe Roffo; "THE GREAT I AM," novel by Lou Goldberg.


(Continued on following page)
BARRIE, the Fearless, first for 1933-34. Charles B. Fitzsimmons, painter and motion picture photographer, said this week that he would produce a series of sound shorts with historical background in New York and England. Principal distributors of Mr. Fitzsimmons’ releases, the first, “High Spots of New York,” having already been completed. Arthur Hale narrates.

RADIO PRODUCTIONS


Van Beuren Corporation’s 1933-34 schedule will include the adaptation of popular entertain- ment figures in illustrated subjects, among them Ains ‘n’ Andy, with dialogue by the characters. The complete Van Beuren schedule will include six of the Ainsworth adventure type, six Charlie Chaplin reissues and two features, including “Wild Buck,” based on Frank Scully’s second book, adventure picture now being made in South America. The Whitney family, one of America’s wealthiest, entered the picture business with a substantial stock interest in Technicolor, and subsequently forming Pion- cer Pictures Corporation, to produce a feature story in Technicolor, releasing through RKO. RKO signed Tom Kennedy, character actor and comedian, to appear in at least two re-reels in 1933-34. Lou Brock will produce.

THE ENDLESS SEARCH FOR SCREEN MATERIAL

At least 50,000 stories and story ideas are investigated annually by the motion picture industry in its endless search for suitable material for the screens of the world. Typical of other companies is Paramount, which, since its inception, has read and analyzed a total of 150,000 writings, with a weekly average of 100 or more novels, short stories and original screen ideas scanned and synopsized.

In the earlier days the number was far smaller than now, when as many as 150 stories are read weekly in the New York offices alone. Sixty are scanned in Hollywood and additional stories and plays are studied in London, Paris, Berlin, Rome, Vienna and other foreign capitals.

The result of this is a flood of brief synopses of literary works flowing into Hollywood where the studio editorial board evaluates them for picture possibilities. When interest is shown by the board in some particular story, all members read the original work or a translation of it before a decision is made.

Every American novel and play is synopsized. Every short story in the “slick” papers and the adventure “pulp” magazines is read. Synopses are filed under “Type of Story.” “Author” and “Possibility for Maurice Chevalier” or another star, and are always available for reference. Complete magazine files covering fifteen years also are kept. Only occasional purchases are made of stories which never are synopsized.

Sidney Lanfield was engaged to direct four features for the new season, the first to star Francis Lederer. The studio staff of associate producers was augmented by William Sistrom, formerly production head of Pathe studios. Fred Quimby, ex-director, was signed to direct Garret Fott was assigned to the “Death Watch” script. Ainsworth Morgan and Malcolm Stuart Boylan were signed to write.

SPANISH PRODUCTIONS

Organized last week by Harry Kosch and J. H. Hoffberg, president; Jack Lustberg and George Biallis, vice-presidents, and Ruben- stein, secretary-treasurer. A schedule for 1933-34 is now being prepared.

UNITED ARTISTS

The Schenck-Goldwyn interests added four features to the 1933-34 list through the acquisi- tion of story properties: “Barbary Coast,” Herbert Asbury’s novel, scenario by Frances Marion, Samuel Goldwyn will produce and star Anna Sten, her second for 1933-34. “Roman Scandals,” original by George S. Kaufman and Robert E. Sherwood, based on “Androcles and the Lion.” Adaptation by Wil- liam A. Seiter and the Columbia Edictor, his first for 1933-34. Producer: Sam Goldwyn.

UNIVERSAL


William Anthony McGuire was signed last week to write, direct and produce three for 1933-34. George Bancroft may star in the first. With the second, “Great Ziegfeld,” he will write in collaboration with the last stage producer’s widow, Billie Burke. Title of the last, cast in “Death Watch” script. Ainsworth Morgan and Malcolm Stuart Boylan were signed to write.

WARNER BROTHERS

Four story properties were purchased in May for 1933-34 release: “Bureau of Missing Per- sons,” original, an original, to star Bette Davis; “Kingsville,” an original about Senator Huey Long, to star Edward Robinson; “Fors- child,” play by George Westley, dealing with fight between George Arliss who probably stars. All Warner properties are with New York and workers were recalled to Hollywood this week for the reopening of the studio June 10, when work will start on four special features.

The company is at least 15 pictures ahead of release dates. Fourteen writers are now pre-paring “stories for immediate production, in- cluding: “The Kingfish,” “Cowardly City,” “Bureau of Missing Persons,” “Red Meat,” “America Kneels,” “Wild Boys of the Road,” “Parker Man,” “Female,” “Easy to Love,” and a third musical, “Footlight Parade.” Leslie Howard was signed this week to appear in three pictures yearly.
It's JACK IN THE BOX-Office when you play

Jack BUCHANAN
YES, MR. BROWN

A famous star in one of the funniest stories of modern married life ever told!...He had to be nice to his wife's new found "sweetheart"—an uproarious situation in a glorious musical comedy-romance that will make your audiences rock with laughter and thrill to some of the catchiest tunes ever heard on the screen.

Adapted by Douglas Furber from the play by Paul Frank and Ludwig Hirshfeld.
Director of Productions HERBERT WILCOX
A British and Dominions Production

Released by UNITED ARTISTS
Theatre receipts for the calendar week ended May 27, 1933, aggregated $911,451 from 103 houses in 19 major cities of the country, a decrease of $153,221 from the total for the preceding calendar week, ended May 20, when 113 theatres in 20 cities grossed a total of $1,064,672. No new high individual theatre record figures, and seven new low record grosses were established during the more recent period, which compares with no new "highs" and five new "lows" during the previous week.

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<th>Theatres</th>
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(Tabulation covers period from January, 1931 to date)
## THEATRE RECEIPTS -- CONT'D

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<td>&quot;The Barbarian&quot; (MGM)</td>
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### Seattle

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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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<tr>
<td>Blue Mouse</td>
<td>&quot;Secrets&quot; (U. A.)</td>
<td>5,000</td>
<td>&quot;Out All Night&quot; (U.)</td>
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<td>Fifth Avenue</td>
<td>&quot;The Barbarian&quot; (MGM)</td>
<td>7,000</td>
<td>&quot;Today We Live&quot; (MGM)</td>
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<td>Liberty</td>
<td>&quot;Obey the Law&quot; (Col.)</td>
<td>3,750</td>
<td>&quot;Speed Demon&quot; (Col.)</td>
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<td>&quot;Sweeplings&quot; (Radio)</td>
<td>3,500</td>
<td>&quot;The Keyhole&quot; (W. B.)</td>
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<td>Paramount</td>
<td>&quot;Zoo in Budapest&quot; (Fox)</td>
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<td>&quot;The Devil's Brother&quot; (MGM)</td>
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<td>Rex</td>
<td>&quot;Under the Tomato Rim&quot; (Para.)</td>
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<td>&quot;Billion Dollar Scandal&quot; (Para.)</td>
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<td>Roxy</td>
<td>&quot;Be Mine Tonight&quot; (U.)</td>
<td>9,000</td>
<td>&quot;The Woman I Sire&quot; (Col.)</td>
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*(Tabulation covers period from January, 1931 to date)*
RESTORE SUBTITLES TO KEEP PATRONS, EXHIBITOR URGES

TO THE EDITOR OF THE HERALD:

Mr. Editor, there is one question that has been discussed in the columns of your magazine, in every magazine connected with this industry, without arriving at any satisfactory conclusion so far as I'm concerned, and that is, what is the greatest contributing factor to this widespread falling off in interest, and, of course, decreased attendance to what motion pictures have to offer.

The causes are manifold, of course. The first might well be charged to natural reaction of the public on anything after the novelty has worn off somewhat. This one fact could easily account for 10 per cent decrease. Lack of funds, from which every section of this country—in fact, all countries—has suffered for the past three years, and many other contributing causes might be cited. But there is one cause that to my knowledge has never been mentioned yet.

To me it looms up as one of the greatest if not really the greatest of all. And it is this: The discontinuance of the subtiles, any pictured story where one has to rely entirely on dialogue. I have had patrons tell me, "In the days of silents, I could just relax, read the subtitles and know exactly what was going on." But now they have to be on the alert all the time for fear of missing some important part of the story. Why couldn't each reel, like the chapter in some novel, have a line or two telling the patron what to look for in said reel? You know, Mr. Editor, with all these flash-backs, imperfect recording, etc., if the patron could be told in advance what to look for, where each scene of the action was laid, it would help a lot. And a line or two in the middle of the reel would not be amiss.

I have been managing this theatre 12 years and have seen nearly every show, yet I have to see some of them twice before I get the real drift of the story. Also, when giving a call that involves the part they portray as well? Some do this, but others do not.—PETER BYLSMA, Victory Theatre, Napoleonville, La.

Cherin Gets Half Interest In Principal; Changes Name

Nat Cherin, former vice president of DuArt Film Laboratories, has purchased a half-interest in the National Exchange of Principal Distributing Corp., and will rename it Principal Film Exchange, Inc. Outside independent product, as well as Principal, is to be handled.

Officers of the new exchange are: Nat Cherin, president; Frank R. Wilson, vice-president, and J. Fred Thompson, treasurer.

Carr on London U.A. Board

Edward T. Carr, general sales manager for United Artists in Great Britain, has been appointed to the board of directors of United Artists Corporation, Ltd., according to an announcement made this week by Managing Director Murray Silverstone in London.

SCHAEFER AND LYNCH NAMED BY PARAMOUNT

Sales Executive Made General Manager; Lynch Heads Committee To Advise Trustees on Reorganizing of Theatres

Two important steps were taken last week by the management at Paramount Publix in furthering the process of reorganization. George J. Schaefer, general sales manager, was appointed to the general managership of Paramount Publix and all its subsidiaries, and S. A. Lynch was made chairman of a committee to advise trustees on all matters pertaining to theatre reorganization.

Behind the promotion of Mr. Schaefer is the inference, crystallized by the new post, that operation of the various Paramount organizations is to undergo no major changes.

Renew Circuit Efforts

Despite widespread decentralization of home office theatre management, Paramount Publix has reaffirmed its long-time policy of exhibition control on a national scale. The appointment last week of Mr. Lynch, who was formerly president of Southern Enterprises, Inc., to chairman of the trust advisory committee was the cue for renewed effort on the company's part to retain its leading position as a major circuit. However, the old policy of operating directly from the home office all theatres throughout the 176 that were abandoned last year, the first step toward decentralization, will not be restored. The company's theatre divisions in various territories will continue to be operated individually in the main.

At its peak, 18 months ago, the entire Publix chain comprised approximately 1,100 houses. As a result of the decentralization, brought about principally by receiverships, several hundred of houses have been turned over to former operators, usually on a partnership basis with management vested in the hands of those who re-acquired the properties. The parent circuit corporation, Publix Enterprises, has dropped 60 of 247 houses which it operated directly, according to Dan Michalove, special assistant to Irving Trust Company, the receivers.

Lynch's Committee Named

Mr. Michalove said Monday that while Paramount Publix is planning to continue in control of a major circuit, it would be impossible at present to forecast how many theatres would be retained for the reorganized circuit. He would not comment on the final disposition of houses which have been decentralized and a part ownership retained. He did, however, intimate that unless drastic reorganization of some form took place, outright ownership of many might be relinquished.

The new appointment was made at the suggestion of Adolph Zukor and Mr. Schaefer and has met with complete approval of the trustees. Mr. Lynch's committee is composed of Frank Freeman, head of the Paramount Publix real estate department; Austin Keough, general counsel of the company; Fred Moulton, publisher; Ramsey Scott, former president of American Cable Company, and Ethan D. Aleya, of the firm of Root, Clark and Buckner, counsel for the company.

The plan to continue as a major circuit is said to call for partnerships throughout the country, complete reorganization or operation vested in the partners or through local representatives.

Paramount Publix trustees and 12 creditor banks have in progress negotiations to effect the surrender of the banks' preference growing out of the $3,120,000 Film Productions Corporation financing, without instituting court proceedings. An action was ready for filing a week ago when negotiations were opened. New Paramount financing is understood to be involved.

Final examination of the contested transaction was made Wednesday at the creditors' hearing, when Mr. Kohl, Paramount treasurer, was tendered to a committee to reorganize by Paramount Film Productions Corporation subsequent to the bank transaction.

During 1929 and 1930, Paramount Publix acquired 176 theatres by issuing stock with purchase guarantees, according to the testimony of Ralph A. Kohl, Paramount treasurer, at a creditors' meeting Wednesday before Referee Henry R. Davis. Mr. Kohl's testimony revealed that the acquisition of the Kunsly-Treble, Great States, Dent, Rickard, Nace and Davoli circuit on this basis cost the company $10,756,360 for repurchase of the stock issues while the market value of the stock at the time of the reductions aggregated $3,409,892.

Included in all such deals were options which provided that in the event Paramount called the stock for redemption at the guaranteed price and the stock owner refused to sell, the company would be relieved of its guarantee to re-purchase. William Morris Agency, in which Paramount holds a 25 per cent interest in this manner in August, 1929, was the only company which refused the redemption offer. A total of 73,657 shares of its common stock was issued by Paramount for these properties, Mr. Kohl testified, and most of the deals were authorized by Samuel Katz, then head of Publix Theatres, and Sidney K. Kent, at that time Paramount general sales manager.

The situation in the field has taken on a new light during the past week. Theatres which have been dark, bankrupt, or in receivership, are being turned over to new owners. In Salt Lake City two offers for a 50 per cent interest in Publix Salt Lake, whose owned by Publix Enterprises, were made last week by Oscar Oldlown, former Fox Theatre executive, and Louis Marcus, formerly of the houses now comprising the Publix-Salt Lake circuit. Offers of $50,000 are said to have been filled by each, a price which would permit either one to take over seven of the theatres. The offers were disclosed last week at a creditors' meeting in the offices of Referee Davis. Decision on the offers is still pending.

The formation of a bondholders' protective committee for the owners of Granada Realty Company 6 per cent first mortgage bonds was announced last week in San Antonio. The realty company is owned by Paramount Publix and the property involved is that occupied by the Paramount theatre in Arizona. Harry Nace is reported to be winding up a deal to take over the Publix circuit of 11 theatres in Arizona from the receivers. Nace and Rickard formerly operated many of the houses.
The Big Brain
       (Radio)
Drama

Novely interpreting a familiar, yet interesting, theme, "The Big Brain," has those entertain-
ment elements which set it in the better-
than-ordinary program picture classification. Basically a character drama with every de-
velopment centering about the career of one man, it affords comedy, topical timeliness, ro-
mance appeal, and a lot of excitement.

The way the story has been constructed, building a barber to a combination Kruger-
Russell-Ponzi big business-promoting character, tuned to a modern key, continually main-
taining a vein of suspense and ringing in the as-
soociated development at the most opportune times, a grossly novel interest, one that should hold the interest of patrons who are looking for something new in screen entertainment.

Boothed in a barber shop, Werner, operator by Margy's laughter at his dreams, becomes ambitious to boost his position in life. Attending a barber college, there is much comedy. Then, in his own shop, he becomes Far West with Dick Ryan in a high pressure stock selling enterprise. When Dick starts two-timing him with Margy and the D. A., starts sticking his nose into the bucket shop business, Max leaves for England and safety. Meanwhile, he gets a girl for Cynthia, but not for the boat, invited by Darlington, he is taken in a poker game. Not being a welsher, he ties up with Darlington in introducing modern American promotion ideas to the British. Short-lived success, then a collapse of an oil scheme, and he runs out, leaving some one else holding the bag. Safely tucked beyond extradition in a New York county, he is vis-
itied by Cynthia, who persuades him to visit her house. Over the county line, he is arrested.

To get over the idea of the film, it probably will be necessary to use advertising lines that will explain the title, since it suggests something unusual. Get the idea that "The Big Brain" could concoct all sorts of ideas for fleeing suckers, but that it was a chump for a girl. Use the theme of the story—the boot-
black, barber-college pupil, high pressure stock salesman, billion dollar promoter, to make the idea more understandable. Unusual bally-
hoos should certainly be used. The story prob-
elably will be more effective than the cast in drawing interest. Sell fun, excitement and novelty. It would not be out of place to develop the barber college angle in all sorts of ways. A stock promotion herald that guarantees 100 per cent dividends in entertainment certainly has a place in any campaign.—MCCARTHY, Holly-
wood.

Produced and distributed by Paramount. Story by Zane Grey, Directed by Henry Hathaway, Screen play by Jack Cunningham and Gerald Geraghty, Photographed by Jack Stotter, Running time, 60 minutes, Release date, May 36, 1933.

CAST
Ash Preston..............       Randolph Scott
Jane Rock..............       Virginia Grey
Jane Preston..............       Kathleen Burke
John Heshbitt.............       Emmett Pettey
U. S. Marshall Blake.............       Noah Beery
Chink Prolles.............       Kent Taylor
Moriarty..............       Patricia Lane
Judge..............       Willard Parker
Charles Middleton.............       Fred Kohler
Grace..............       Patricia Farley
Windy..............       Norma Shearer
Buck..............       Henry Harry
Ben (Deputy)..............       Bob Kortman

Sunset Pass
       (Paramount)
Western Romance

This is a straight western romantic drama that, with few exceptions, follows the familiar idea of the Jane Grey story, game, unusual production values, beautiful scenic backgrounds, a competent cast and thoughtful direction, con-
stitutes entertainment not only for the "western" patrons but for the "melodramatic" patrons who are looking for something exciting. Drama, excitement, action, romance and comedy are there aplenty.

Minor dustlings continue as Heshbitt makes his plans for one grand clean-up. Busting into the Heshbitt camp and introducing himself as the notorious train robber, it develops that Hesbbit


The Sphinx
       (Monogram)
Murder Mystery

A murder mystery theme provides the dra-
matic punch. A neat romance involving a bumbling, ingenious police reporter and a sub-
sister writer, supplemented by a clever line of comedy revolving around a typically dumb-
smart detective, sustains it. As the show de-
velops, Little film becomes more complex.

The odd feature of the film is that the detect-
es, Hogan and Riley, together with Burton, the reporter, has a strong suspicion that Breen is a murderer. The audience is almost certain of it. Yet even though Breen is positively iden-
tified and brought to trial, he is not convicted. The gag that provides his alibi is that the mur-
derer conversed with the people who identified him. The man who was tried and freed was someone else.

With three killings unsolved, the story reaches the point where Jerry's intuition for the mate brings her in close association with him. To stir the brewing romance her report on Jerry is more than ever determined to get the goods on Breen. Here is generated the tense suspense that carries the last two reels. Jerry, disappear-
bng on the Breen mansion, Hogan, Burton and their associates set out to swear a confes-
ion out of Breen. Hogan strums a piano, the idea injecting much comedy. The body of

Although interest is centered on the princi-
als, the entire cast carries the story. Every-
thing is played up as an illusionary, yet logical, series of events. While not a big production, it is interesting entertainment.

There is a broad field for diversified patron ap-
pal. Publicity that effectively combines the murder mystery premise, the romantic angle and the comedy contrast should intrigue curiosity of men and women. Exploitation that capital-
izes on the familiar detective-newspaper report-
der feuds, developing into some sort of con-
test that asks how this man whom everybody knows to be a murderer could be proved inno-
cent, will help. As the ad and smart sign language plays a prominent part, trick gags using those signs in advertising should prove effective in stimulating interest. While the title as a basis, there is an unusual opportunity to develop ingenious campaigns.—MCCARTHY, Holly-
wood.

Produced and distributed by Monogram. Supervised by Sid Rodell, Directed by Paul Hurst. Photograp-
hed by Albert DeMond. Photographed by Will Warren. Recorded by John A. Strobox, Jr. and Ern

CAST
Jerome Breen..............       Lionel Atwill
Jerry Crane..............       Burke Baker
Jack Barton..............       Donald Crisp
French Roosevelt.............       Farnum Field
La Rue..............       Lewis Alben
Inspector Riley.............       Arthur Lake
Dive......       Paul Fix
Mrs. Werner..............       Helen接入
Lorraine Privett...6

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.
“It’s needless to remark that the MP Herald is about the best magazine I’ve ever seen any trade or industry boasting about.”
**When Ladies Meet**

**Comedy Drama**

Smart, but not too sophisticated, "When Ladies Meet" has all the earmarks of class entertainment. The story is simple but appealing. Fine acting and mounted, moving along with a pace that always maintains interest, it balances drama with wit and humor. On its appearance, and the story is simple but appealing. Mary, an ambitious authoress, is the apple of Jimmy's eye, yet she cannot help but fall in love with Roger, a philandering publisher. Jimmy's efforts to break up the liaison only add to Mary's determination. Then comes the scene where Jimmy realizes he must do something desperate.

When the story reaches its apogee, there are moments when it tugs at the heartstrings, that it is essentially amusing entertainment.

**When Strangers Marry**

**(Columbia)**

Drama

Moving at a rapid pace, this has its fair share of excitement, but the picture falls rather short of what might have been expected. The conclusion was too hasty in routine to measure up to the standards set by the opening scenes. When "Strangers Marry" falls into the program classification, is mildly entertaining for the regular run of smaller theatres. The cast is of which the picture is concerned & conveys a bit of the old story.

**Melody Cruise**

**(Radio)**

Musical Comedy

As summertime entertainment this light musical comedy is decidedly appropriate. Novelty in idea, construction and presentation is the outstanding characteristic. The show is colorfully glamorous, music catchy, settings modern and fast moving, making the art of charming girls accentuate the color. Unusual camera work strengthens production values and the orchestrations are the measure of the setting. The so-called "tragic" lines in the dialogue, lyrics and music to various groups, individuals and even the machinery of the ship in perfect rhythm, is almost sure to prove an audience interest.

Most of the action takes place on a mid-winter cruise from New York to California with Alfred Lunt and Lily Pons withdrawing the finale in Los Angeles, Santa Barbara, Yosemite and Palm Springs. Ruggles, naturally, is the chief mirth-provoker, but he is only a short step ahead of Chick Chandler. Between the carryings-on of this pair and the antics of the two shaghaired show girls, preview audience found plenty of laugh opportunity.

Typical of musicals, the basic story is broken up by numerous asides and interludes in the specialty features that aid greatly in maintaining interest in the romantic and pseudo-dramatic elements. The offstage elements, with the premiere, is a decided asset for exploiting the show as "hot weather."}

**Motion Picture Herald**  
June 3, 1933
Professional Sweetheart (RKO Radio) 

**Comedy**

A glance at the cast should be sufficient indication that "Professional Sweethearts" is a comedy; yet, until it is clarified, the title is barely descriptive. It is, however, a semisatirical, almost burlesque, picturization of behind-the-microphone radio life. At times it is pleasingly tuned with carly music; but at others it is so rottingly funny; it becomes romantic and pseudo-dramatic and winds up in a farcical business merger. These factors,plus a new sensation of high-level public relations, do, can do, the end of the picture with an appeal that should be pleasantly received by the radio-om-the-mill picture-goers. Holmun dominates.

The yarn presents Glory as the publicity-creating, innocent, demure ace performer on the Ipsy-Wippy Wash Cloth radio program. Realization, by the hard-boiled spit-fire with a yen for night clubs, hot romance, bright lights and everything else that her sponsor, Ipswich, and his press agent, Speed, deny her.

When Glory threatens to kick over the traces in an interview with Elmerada, Speed digs up some of the Van-fan-mail admirers, Jim, a Kentucky mountaineer. Any man is good enough for Glory, so the romance is on and following a lot of high pressure air-waves, newspaper publicity is too much for the set.

But Glory's contract is about to expire and the Kelsey Dish Rag Company is hot to sign her up. The influences of the hill-billy, Jim, that his romance was just a big publicity stunt and assures him that his wife's future is better in Kelsey's hands than in Ipswich's.

Arrangements are made for组团 to Atlantic City; Speed fixes one up for Niagara Falls; but Jim crosses 'em both by taking Glory back to his mountain cave. He finds that Glory revels in it, while Speed and O'Connor, bedeviled by their bosses, race to find the missing Jim. Jim, meanwhile, has substituted in the Ipsy-Wippy program and Jim gets all excited about her. He doesn't know she's a colored girl.

The following two high-pressure boys, come back to New York; the business rivalry merges as the Ipsy-Kelsey Cloth Combines, with Jim, another "Purity Girl" Glory the biggest radio star ever.

There's plenty of fun, color and life to sell in "Professional Sweethearts." Much thought should be given the type and manner of establishing the title. Showmanship exploitation should prove more of an asset in this connection than description. Wherever possible, tieups with radio stations should be made to spread the "inside stuff" lurly-lury. Any number of trick gags can be built around the Ipsy Wippy Wash Cloths and the Kelsey Dish Rag Company. If the situations are properly inter-connected, the musical background should not be overlooked, nor should the publicity build-up given the Purity Girl. It is possible to concoct a local talent "Purity Girl" contest.


**CAST**

Glory ...... Ginger Rogers
            Elmerada ...... Marian Drake
            Elmer ...... Michael Mark
            O'Connor ...... Allen Jenkins
            Herbert ...... Gregory Ratoff
            Levine ...... Lionel Atwill
            Littlefield ...... Frank Daren
            Sterling Holloway ...... Stuart Holmes
            Arthur Vinton ...... Jack Holt
            Barreness ...... Lillian Bond
            Armetta ...... Hilda Klane
            Ward ...... Barbara Stanwyck
            Speed ...... Walter Brennan
            O'Connor ...... Gustave Von Seyffertitz
            Evangel ...... Maxie Rosenbloom
            Lelweff ...... Charles Stevens
            Dunlap ...... Willard Robertson
            Jones ...... George F. Award
            Dailey ...... Kelsey W. Groves
            Polglase ...... James C. Morgan
            Watson ...... Charles King
            Heath ...... J. Farrell MacDonald
            Macaulay ...... Artie Akin
            McCollough ...... Pat O'Malley
            Thomas ...... William Desmond
            Harlan ...... Susan O'Neal

Laughing at Life (Mascot)  

**Drama with Comedy**

Detailing the colorful career of a daring soldier-of-fortune, "Laughing at Life," Nat Levine production, is an exciting, attention-arresting recitation from all types of patrons. Rough, tough and he-man, it departs radically from the rowdy, sexy character of previous McLaglen films. But it includes all the elements that make up the major part of the story deals with the exciting life of the gun-running gringo military leader of the liberal faction planning an O. Henry South American revolution.

At first glance, the show might appear essentially a man's picture, but due to the humanizing touch of the writer's early family life, the romance between Pat and Ruth and the influence of Panchita, there is plenty of entertainment made to appeal strongly to feminine patrons.

The cast, numbering a host of familiar names, with noted players occupying bit roles, should in itself be a healthy influence on any campaign.

Beginning with the construction of the Panama Canal, the story details the adventures of an enterprising character whom the law always is looking for. Effecting a thrilling escape from his nemesis, Mason, and taking his young Mexican love with him, he travels south and around the world for a generation. In 1917 he gets word that his wife has died and his son is lost. A last of the World War contacts him, and he meets up with Mason and again disobey's orders, for which he is court martialed and imprisoned. He escapes as he is about to be moved for heroine, then the yarn settles down to its South American revolution atmosphere. Here enters Panchita, who has a strong yen for the Eastern life, but Pat is the only thing on his mind and the gal becomes an untrustworthy associate in the movement. Also appearing are Don Flavio, who is Mason's old sidekick; and his old foe, Don Flavio, who is trying to knock out Mason. When Pat decides to cast his lot with Easter everything is jake, but just on the eve of the revolt Pat, fearing for her lover's life, reveals the truth to the authorities.

Laughing at Life (Mascot) is the story of a man who is only a couple of steps from the noose. Besides the comedy, provided chiefly by Bill Blystone and Ethel Wales, many laughs are engendered by Gibson, Marceline Day and even the bad man, Stanley Blystone. Spotted it as a western that is as amusing as it is exciting should lure many in addition to the regular western fans.

Several incidents should inspire unusual showmanship. Six or seven infants are gathered for the christening, which suggests an old-fashioned baby-show. The almost-wedding scene is set for the stage wedding. June being the month of bridals, it should be the means of pepping up unusual interest. The baby show for a matinee and the stage wedding for a matinee, with the missus getting around the hot weather problem.

Go after the youngsters strong and devote a little more attention to the quality adult attention.—MCCARTHY, Hollywood.

**Allied Comedy Western**

Comedy providing the motivating force, this newest Hoot Gibson western combines the old thrill-adventure formula with much that is different. Packed with action and indicated humor it would just about fill the bill in theatres using this type of entertainment. Story and action should appeal to the young and seldom fails with the youngsters. At the same time there is more than enough romance, drama, excitement and thrill supplementing the comedy.

Arizona loses most of his mustaches in a crap game. Riding along, they come across some mineral rai.. which Mike forces the Rev. Mr. Doolittle to show before he chased him out into the desert. Steve puts on the clothes and rides into town, where the good Rev. is made to feel like a protégé of the evangelist who is going to hold a revival and by Bart, the bad man, as a no-account cowboy. As the price of keeping his identity secret, Hoot agrees to ride for Bart. Bart, who is only a couple of steps from the noose.

Besides the comedy, provided chiefly by Bill Blystone and Ethel Wales, many laughs are engendered by Gibson, Marceline Day and even the bad man, Stanley Blystone. Spotted it as a western that is as amusing as it is exciting should lure many in addition to the regular western fans.
DEAR HERALD:

Last Sunday was "Mother's Day" and we were in Minneapolis and spent the afternoon with some relatives out at "Minne-Ha-Ha Falls." The falls were there, but we didn't see Minnie. In fact, there wasn't any water running over the falls. The falls were as dry as a Nebraskan politician. But speaking of "Mother's Day," wouldn't Mother have a "Dad's Day?" If it weren't for Dad there wouldn't be any mothers, Jeever think of that? Congress ought to do something about this. This thing is getting to be too one-sided.

If we ever go to Minnesota again and fail to find H. J. Ladcke operating the Ladcke theater at St. Peter, California instead of Nebraska, fuss about it. There's an operator who knows what it's all about. You can spend a couple of hours on the screen without the business. The business ought to have more like him.

H. H. Sandon of the Sandon theater at Blue Earth agrees with every other theatremen we have called on that dirty, salacious pictures are the bane of this business. But what he and other theatremen think about it doesn't seem to cuddle with the producers. You know what the old lady said about her son, "The whole army was out of step except Jim." That's the Hollywood way.

H. A. Nelson of the Princess theater at St. James was playing "Be Mine Tonight" when we called on him. He says this picture has a musical comedy, but it isn't. It's a comedy-drama with music, and that's why the way you should advertise it. Besides, there is a face in it that's the cleverest picture ever made. H. A. had us up to his house for breakfast the next morning, and he had a feed for us. Now wasn't that sumpin'?

King Vidor is going to make a rural farm picture, Hip, Hip, Hurrah! He's going to shoot the scenes at Sleepy Eye. He said he always left his gun at home when he should have carried it. We told him that we never carried ours any more because we send the time to a theatremen who was worth shooting. Then he said, "Come on; we're going to add a little to Minnesota's Prosperity. And just a little way from Sleepy Eye was a lake full of bass and the season wasn't open.

Redding and Stroud still operate the Wonderland. The Wonderland is like Schlitz beer: it is what made Womanfam famous. The public has come to know that if it's on the screen at the Wonderland it's the best show in the town. They have dug all roads lead to Windom, and that's why Redding and Stroud try to pick clean pictures, and that's why they are sending ringbones and spavios on both feet trying to do it.

One might suppose from his name that Jack O'Brien of the Colonial theater at Tracy is a Swede. When he gave us a renewal for his subscription to the Herald he said: "A vast tank A take dos HERALD some more times." But folks, you can't make an Irishman out of a Swede. And you can't make the people around Tracy think that Jack isn't 100 per cent plus any way you look at it. It's a Johnnie-at-the-rat-hole when it comes to putting on entertainment for the Tracy folks.

Granite Falls is located right down in a hole in the ground. There are hills all around the place, but Joe Schindele found a spot level enough to build the Avalon on, and the Avalon is as fine an Eddy theatre as it could be. It couldn't be anything else when Joe built it, and Mrs. Schindele wouldn't have been satisfied with anything but the best theatre in the neighborhood.

Willmar is where they had the big rain the night we stayed there. And, aha, what a rain it was. A day and a night, and Mr. and Mrs. Carey that we have forgotten what the show was.

We are going to take our hat off to A. F. McKellar, who operates the Hancock theatre at Hancock. There's a town that isn't bigger than your thumb nail, but A. F. has his house open to business and he goes after business like a pup for warm milk. Mrs. McKellar said she was much pleased that we called on 'em, and we told her it was unanimous. We hope the McKellars are much pleased with the picture they probably will for, they are both HERALD fans.

W. J. Benfield operates the Grand at Graceville. W. J. is single and he won't let a girl get within feet of him, although they try to gang up on him occasionally, but he's pretty tough and he succeeded in dodging 'em to date; but some day he will meet his Waterloo. Right now he says he's too poor to buy fig leaves.

Bonnie Benfield of the Strand at Morris has bought himself a new car and a new set of golf clubs. He drives his new car around of day and Mrs. Benfield says he sleeps with his clubs under his pillow every night.

Bonnie is going to Minneapolis and clean up on the boys who have their tournamet in a city. Besides his Morris house he has a theater at Elbow Lake, Minn., and at one in Milbank, S. D. He drove us around to all his houses and those at Aitkin and the Lake, only a little different. It's a half sister to April Shower.

H. J. Longaker still has the Glenwood theater at Glenwood. Glenwood is located right on the banks of a big lake. H. J. says he has a trained northern pine that does all the billing for him around the lake. He says he goes down to the lake each morning with a roll of bills and blows a horn and the pine comes up and takes the bills in his mouth and goes and distributes a bill to each cottage around the lake and when he comes back he gives him a bottle of "prosperity" and a huckleberry pie. H. J. has been listening to Benno Munchansen. We want to match him against Elmer Gaily of Wayne, Neb. We'll bet on Gaily.

The State theater at Alexandria is owned and managed by the Midwest Theatre Corp. It is one of the finest houses we have found in the state. In that town size of that city, the Redwood at Redwood Falls, is in the hands of Mr. Galgley.

Andi and Herb Anderson are still at the height of their game at Sleepy Eye. This afternoon they are starting "King Kong" and we'll betcha they do business. These boys are getting some good pictures these days, and we wish Minneapolis and, out of consideration for their feelings, we wouldn't go out and play with them. Andy and Mrs. Anderson took us out to the club house to dinner today, which was mighty nice of 'em.

COLONEL J. C. JENKINS, The HERALD'S Vigabond Columnist

COLUMBIA


EDUCATIONAL

Andy Clyde, Billy Bevan, Dorothy Christy and Ethel Sykes in "The Big Squeeze," Charles Lamont directing, Flora Finch, Ethel Skues, Shirley Temple and Andy Clyde in "She Dunked Him Wrong."

FOX


WILLIAM GOLDBURG

Betty Hamilton signed for series of pictures.

MGM


MONOGRAM

Charles Vidor signed to direct "Sensation Hunters.

PARAMOUNT


RKO Radio

ALLIED


COLUMBUS


BELOW THE SEA: Ralph Bellamy, Fay Wray—A very good melodrama of this kind. Picture appeals more to deep feeling and interesting and very interesting. Where the octopus surges above the surface and the fight with the octopus and the deep sea diver with an underwater torch is the most thrilling part of the picture, Running time, 39 minutes. Played May 31—Marion F. Bodwell, Paramount Theatre, Wisconsin, Ill. Rural patronage.


SO THIS IS AFRICA: Wheeler & Woolsey—This has made more money for us than any other picture has for the first 10 months. I didn't think it was possible to get a full house in this depression, but "So This Is Africa" did the trick. As far as the picture was concerned, it had plenty talking in it that was just plain fun. Running time, 72 minutes. Estimated per cent of the picture's box office as such kind of entertainment. Not a walkout or any direct complaint, so I guess we should be satisfied. My advice to exhibitors is if you can get away with this kind of picture in one town and book it for the next town, you got a picture that will pay money. Running time, 72 minutes. Played May 7—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


WHITE EAGLE: Buck Jones-A mighty good western. In fact very entertaining and instructive to Indian lords and pony express days. Good business three days.—W. H. Brenner, Osceola, the only reason, Iowa. General patronage.

First National


LILLY TURNER: Ruth Quattroz—This is as poor a picture as I have ever seen. We booked it on an off night. Played it on an off night. About 15% of this is really the first poor picture we've played from this company this year. Right straight through Warner-First National have been giving us real good shows. Running time, 53 minutes. Played May 13—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.


STATE FAIR: Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Norman Foster—Marvelous box office. Couldn't believe its possible to make it even in a smaller towns. Played May 4—Can. the producer just have at least one reel of sex in the picture this year? Played May 20—Buck Jones, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

STATE FAIR: All star—This picture broke a two-year record for attendance. It properly advertised it will make new records for your depression box office. Pictures of this type should convince producers pictures can be profitable. Played May 22—Very well advertised and sold as "Walking Down Broadway, I know it if I see it. If Fox cannot make better pictures than the above, also "Humanity," "Blondage" and "Universal's Money Machine." All the rest of the lot, more or less, running bad, they better see what is wrong that they have slid so far in strange years.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.


STATE FAIR: Janet Gaynor, Will Rogers—One of the best pictures I ever ran. Small town men can't have that. Played May 16—Good family pictures, as they have run the past two years.—D. E. Fitch, Lyric Theatre, Harrison, Ark. Small town patronage.

STATE FAIR: Janet Gaynor, Will Rogers—One of the best pictures I ever ran. Small town men can't have that. Played May 16—Good family pictures, as they have run the past two years.—D. E. Fitch, Lyric Theatre, Harrison, Ark. Small town patronage.


YOUNG AMERICA: Spencer Tracy, Doris Ken- ny—We swapped "Infernal Machine" for this picture, and made a good trade. Every small town will thoroughly enjoy "America." Put it on your family night or give it to your schools, churches and Boy Scouts. I call it as good a picture as "Skippy," "Sissy," or "Huckleberry Finn." A mighty good small town picture.—S. H. Rich, Rich Theatre, Murtle, Idaho. Small city and rural patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Ray- monde—This is a wonderful picture with a heart appeal which will interest every man, woman, and child, and all ages. A delightfully amusing film. As a matter of fact, everyone in the cast deports his part with great distinction. Played May 28—Buck Jones, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

Majestic

HEARTS OF HUMANITY: Jean Hersholt, Jackie Cooper—Dinner at the Hotel DelMonico. Delightful. Will bring a heart appeal which will interest every man, woman, and child, and all ages. A delightfully amusing film. As a matter of fact, everyone in the cast deports his part with great distinction. Played May 28—Buck Jones, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.


UNWRITTEN LAW: Greta Nissen, Skeets Gal- lagher—This is an extremely good
MOTION PICTURE HERALD
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MGM

CLEAR ALL WIRES: Lee Tracey—A flop. Roten title. People fed up on the whole title of newspaper may have actually been two terrifeds for themselves but a pain to the rest of the world—flew out of the Theatre, Aladdin Theatres, Nampa, Idaho. Family patronage.

CLEAR ALL WIRES: Lee Tracey, Benita Hume—Theatre. That's all to the end of this picture, hence the smallest thing of itself. But he did his best and we will overlook this one. —Bert Silver, Family Theatre, Greenville, Mich. Town and country patronage.

FAST LIFE: William Haines, Clive Edwards—Leo can roll over for this production, for it is one of the best small ones the theatre have exhibited for some time. Not a dull moment. Edwards gets more than his usual with Haines. Why can't they make more features like this and cut the Chinese, horror, gagster and sex stuff? It is what the small town wants. —Played May 11–12. Running time, 75 minutes.—Gladys M. McCutcheon, Own Theatre, Leomin, Kan. Small town patronage.

FLESH: Wallace Beery, Karen Morley—I call this a very good program picture. Gave general satisfaction, but these stars have been here in so many pictures it does not stand out. —J. H. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston, Loretta Young—One of the poorest Monday night, so it holds the record of lowest paid house in the East, but it is a picture's picture. It's one of the best and most important pictures of the season. —Bert Silver, Family Theatre, Greenville, Mich. Town and country patronage.

THE OUTSIDER: English cast—all English cast in an all English made production which was too slow and never really got going. The box office was terrible. —J. F. Johnson, Plainview Theatre, Plainview, Neb. General patronage.

RASPUTIN AND THE EMPRESS: Khed, John and Lionel Barrymore—It did well. Some raved, some thought the acting a bit too overdone, but all agreed that Barrymore was splendid. —Herman H. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

THE SIDEWALKS OF NEW YORK: Buster Keaton, Anita Page—The best Keaton picture we have played so far. This is no doubt one of the best comedies on the market. If you want a knockout comedy, you have it Monday-Saturday. —Raymer Baer, Plainview, Nampa, Idaho. Neighborhood patronage.

SON DAUGHTER: Helen Hayes, Ramon Navarro—Good acting. Wonderful cast. But when all is said and done it is a very weak picture. —J. F. Johnson, Plainview Theatre, Plainview, Neb. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—I thought the acting poor and inadequate to the story. Well, the pictures aren't too bad, but I am no critic. —Herman H. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Wonderful acting by the stars and the whole cast, but a country town is no place to show pictures of this type. The town interested many patrons, gave about 90% satisfaction here. They told me the acting was great. The scenes and story were interesting. —Played May 14–15. Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—Another picture which we have had no complaints about. The whole cast and one woman. The men drank, fought and killed, and the woman cried. That's the story. Today we live, tomorrow we die. —Raymer Baer, Plainview, Nampa, Idaho. Neighborhood patronage.

WILLIAMSON BENEATH THE SEA: Very entertaining as well as educational, but this play is too long for the present time. —M. W. Antedas, J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RYO

THE GREAT JASPER: Richard Dix—Good picture to show to a satisfactory business—Herman H. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

KING KONG: Fay Wray, Bruce Cabot—A cross between "Frankenstein" and "Ingagi." A good picture that few outside the show business circle would have had the chance to see. —Raymer Baer, Plainview, Neb. General patronage.

KING KONG: Fay Wray, Bruce Cabot—A wonderful picture. A very interesting picture. We have got to see it to appreciate the bigness of it. Gives 90% satisfaction here. Played May 7–8. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


MAN HUNTER: Junior Durkin, Mrs. Wallace Reid—Business terrible. The continued production of many small false alarms instead of real pictures in smaller volume by major companies will break us all.—Her- man J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.


SPOOF'S OF THE FRENCHE POLICEMAN: Gwili Andre, Frank Morgan—Another very good program picture. Mr. Andre's style is very French and very good. —Bert Silver, Family Theatre, Greenville, Mich. Town and country patronage.


PENGUINS OF THE SOUTH POLE: Mr. & Mrs. Odin Mon Columbus—Edna May Oliver—Bud flop. Public nauseated with murder. Oliver in proper vehicle partnered with Roseo Atea—Ruthless and mean. —Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

THE SPORT PARADE: Joe McCrea—Had been afraid this was too much like "Madison Square Garden." It was most pleasantly surprised and our patrons were out-and-out pleased. Clever comedy mingled with romance and action. —Raymer Baer. One of the best pictures of this type that we have ever run. Outside of the tragic death of the mail pilot who was burned alive, the few moments of suspense was not eliminated. Business good. —Raymer Baer, Plainview, Nampa, Idaho. Family patronage.

TOPAZE: John Barrymore, Myrna Loy—Not for small towns, but boy is this a swell picture. Radio is too high. Perhaps because of Rockefeller and the war, we didn't anticipate the big rushes and especially the wives of the big doughboys—Herman H. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

TOPAZE: John Barrymore, Myrna Loy—The sixth picture we have played this month. Not for fair here. But when RKO will start making pictures again E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

Universal

AIR MAIL: Pat O'Brien, Ralph Bellamy—Here is a real winner. Has all the best pictures of this type that we have ever run. Outside of the tragic death of the mail pilot who was burned alive, the few moments of suspense was not eliminated. Business good. Running time, 75 minutes. —Raymer Baer, Plainview, Nampa, Idaho. Neighborhood patronage.

BAND LEADER: Mary Livingstone, Fred Allen—This one is a gem. I'd have named it "I'll see you later." —Raymer Baer, Plainview, Nampa, Idaho. Neighborhood patronage.

BAND LEADER: Mary Livingstone, Fred Allen—Here is a real winner. Has all the best pictures of this type that we have ever run. Outside of the tragic death of the mail pilot who was burned alive, the few moments of suspense was not eliminated. Business good. Running time, 75 minutes. —Raymer Baer, Plainview, Nampa, Idaho. Neighborhood patronage.


FLAMING GUNS: Tom Mise—Personally, think this the best picture Tom ever made. No unnecessary shooting, he did not fuch half-dron men single handed, the heroine was fine, and the heroines father, William Farren, was no doubt partly responsible for what they did.
for such a good picture, William Parham was excellently
HIDDEN GOLD: Tom Mix—Tom Mix weakened his
It C. saw. It was good. He did not care for
Small many. It was good. He did not care for
General. It was good. He did not care for
GRASS:—A complete flop at the box office. No more of this type of picture
in the. The people are sick and tired of gruesome pictures
mean. It was good. He did not care for
General. It was good. He did not care for
G. the good. He did not care for
T. Give you higher day. General
The Held, pro-
J. of good. He did not care for
The Paramount if these minutes. Strand anyone.
General Fitton, minutes. Foreign minutes. Mixed had
Two ronage. Consider day of a ronage. But
WAY PARACHUTE DRAWING picture. Wonderful cast. This movie
Lincoln this. It is a good picture. seen for
LOVE: Sheba's. The cast is
FIRE picture. The cast is
Ark.

WARNER HARD TO HANDLE: James Cagney—Excellent entertainment.
Chase full of action and comedy. Do not let the distribution members of the cast are equally good. The story is
targeted and photographic. The photography was by O. K. Played May 2-12,31. Astor, Portland, 12.
Small city and rural patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Never
will forget this. The cast is wonderful. The story is
veiled power. If you haven't played it, by all means do it. The people
have never seen before. The cast is wonderful. The story is

ONE WAY PASSAGE: Kay Francis, Wm. Powell—Splendid acting. The cast is
A VISIT from the Barber shop. This is one of the cast produced, acted and directed pictures
in a long time. Story very good and interesting enough to start to figure out the future. It's moment. It's a
dirty shame the "sharks" and "cheats" won't give Artie a
money. He is too smart. It's too bad he is
his pictures, they are not good. He is way of the 249 members to tell me how they enjoyed
theirs and one thanks be for that. In this sad day when the city and rural
World Wide

COME ON, TARZAN: Ken Maynard—A good new serial. The cast is very good. The story is
it. Bert Silver, Silver Family Theatre, Greenwich, 12.
HELL, FIRE, AUSTIN: Ken Maynard—This proved to be excellent entertainment for our mid-week
bargains. A very good story. The cast is very good. His pictures are always filled with action. Running


THESE WHO LOVE: Mary Astor, Kenneth Mac
Kenna—Just fair. Running time, 68 minutes. Played April 30 - May 1. Grand Strand Theatre, Gris-
world. Neighboring patrons.

MOTION PICTURE HERALD

Short Features

Columbia

 HIS VACATION: Sunrise Comedy—Nothing to
write home about. Seems to please the kids.—Mar-
 commodore Theatre, Oakland, N. C. General

MIND DOESN'T MATTER: Sunrise Comedies—
Not so good. Jack and Fanny. Midland
Medford, Orpheum Theatre, Oxford, N. C. General

PARTNERS TWO: Alexander Carr—A very
funny, two-reel comedy. Better than the average—Bert Sil-
ver, Silver Family Theatre, Greenville, Mich.—Town and country patronage.

SCRAPPY: Cartoon—Good. Running time, 7 minutes,
Marion F. Bowell, Paramount Theatre, Wyoming, Ill. Rural

SPEED IN THE GAY NINETIES: Andy Clyde—
Just an average comedy. Print received in very poor-
condition. Sound just fair. Have shown worse com-
dies, but this one could have been much better.—
Bert Silver, Silver Family Theatre, Greenville, Mich.—Town and

MG

ALUM AND EVE: Zasu Pitts, Thelma Todd—A
good Pitts-Todd comedy. Always sure of a good at-

tention.—Glady E. McArtie, Owl Theatre, Lebanon, Kan. Small
town patronage.

BLOCK AND TACKLE: Sportsmen—Very inter-

estingly where people are interested in football—D. E. Fitts, Lyric Theatre, Harrison, Ark. Small
town patronage.

FISH HOOKY: Our Gang—The best "Our Gang"
ever. The cast is outstanding. The German and Mickey, Daniels were good. Bert E. Fitts, Lyric The-
atre, Harrison, Ark. Small town patronage.

MR. BRIDE: Charley Chase—Very silly. Two reel-

nothings comedies.—a

NATURE IN THE WRONG: Charley Chase—
This is a good one. Better than some features. Very

funny. Give this guy the stories and he will make
them.—Bert Silver, Silver Family Theatre, Greenville, Mich.—Town and country patronage.

NEAK EASILY: Zasu Pitts, Thelma Todd—Just an
average sequel to the previous comedy. It was played on Saturday and brought a
few laugh, but not many. Running time, 16 minutes.

TAXI FOR TWO: Taxi Boys—Average Taxi Boys com-

TAXI FOR TWO: Taxi Boys—Average Taxi Boys com-

PLUMBING: Bert Silver—Good. Running time,

THE BUILD-UP: Jack Haley—Good comedy, sing-

ing and music. Running time, 16 minutes.—J. F. Medford, Orpheum Theatre, Oxford, N. C. General

CONTACT: Pepper Pot Series—Good. Running time,
5 minutes.—Edith M. Fordyce, Princess Theatre, Addison, Ill. Missed patronage.

I WISH I HAD WINGS: Merry Melody—Very
good. Running time, 10 minutes.—F. G. Held, New Strand Theatre, Griswold, Iowa. General

A SPANISH TWIST: Tom and Jerry—Very good.
J. J. Hoffman, Plainview Theatre, Plainview, Neb.

WARNER VITAPHONE

ABE LYMAN AND BAND—Another Melody
Master series, very entertaining and music very good. Running time, 9 minutes.—J. F. Medford, Or-

BOSKOS DIZZY DATE: Loney Tune—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General

BOSKOS DIZZY DATE: Loney Tune—Good. Running time, 8 minutes.—J. F. Medford, Orpheum Theatre, Oxford, N. C. General

FIFI: Broadway Brevity—Here is a musical of the higher type taken from Victor Herbert's "Rade-

LITTLE WHITE LIES: A fine single-reel short with

A MODERN CINDERELLA: Ruth Etting—A

(Continued on next page, column 2)
New Reports Come From San Salvador

Continuing his report on the motion pictures that come to his attention as manager of the Meardi- 
Hernans circuit in San Salvador, El Salvador, Central America, Mr. O. Beer has this to say about 
the latest group:

NIGHT COURT: MGM, with Phillip Holmes, Walter Huston, Lewis Stone and Anita Page—One 
of the outstanding releases of the year. We feel sure that this one will sell itself at this end. Lewis Stone is 
a dashing detective during the first 15 minutes. Running time, 90 minutes. Played March 26.

TRADER HOOT: MGM, with Edwina Booth, Donald 
Cassadi, Harry Carey—It ran again (we 
replayed it about ten years ago). Fox made much money with it, in spite of two other similar pictures shown 
by another house at the same time. Running time, 120 minutes. Played March 29.

LOVE IN THE RING: Terra (German), with Max Schreck. Schreck is also remembered for having 
sung this picture one finds out that the treatise of Versailles does not 
cover up many things fogging the world. The most potent picture I have ever seen. The 
story is in German and has no sub-
dowed languages, but what happens is that a bunch of anarchists start occasional yells and if at 
the same time someone makesoise on a piano, then they call it songs in different languages. 
Running time, 90 minutes. Played March 29.

HOLLYWOOD CIUDAD DE ENSUEÑOS: Universal, 
with Jack Crawford, Mitzi Green and Nancy Bright. 
The second best moneymaker we got last six 
months. This and "Frankenstein" were the two best pictures we got, the only ones which were better than 
the nine best pictures of MGM, which is the best 
company. Bud Nance has a fine drawing pen. All

JOE HEWITT CALLS TURN ON SOPHISTICATES

Does the public want sophisticated pictures? Nothing is more disgusting than the old-time motion picture itself, but Joe Hewitt, that faithful contributor to the Department, rises at the Lincoln theatre, Robinson, Ill., to make some pertinent 
remarks. Says Joe:

"Mae West is reported as saying or in- 
ferring that the public does not want 
'sweet and simple stories'.

"These people do not want this type of story from Mae West. But 
it take from one who has been fighting 
censorship, taxes and other adverse legisla-
tion for 27 years: If the type of story 
Miss West THINKS the public wants 
is continued to be forced onto the exhibitor, 
all I can say is that within a very short time we will be faced with such rigid legis-
lation that we will be showing nothing but 
Sunday school pictures to our patrons, 
especially right now when the blues moons have more time to pay attention to laws 
other than prohibition.

"Does Miss West mean to imply that 
Janet Gaynor, Mary Pickford, Will Rogers, 
et al., because of their simple and sweet 
type are not or have not been our big-
gest successes?

"Yes, Miss West, you may think you 
know what the audience wants, which 
type also includes the late efforts of 
McLaglen and Lowe and Wheeler and 
Woolsey, but if I get what you mean, we'll be showing 'em at stag shows.

"Yes, Miss West, the plays and 
organizations, as well as all well-thinking 
exhibitors, explore the 
day when the 'sweet and simple' type 
of story will be taken from us, and 
substituted in its place the type Miss West refers to, 
which of course 'can be made', 
but is it advisable?"
OBSERVATIONS

By JOHN W. CREAMER

Manager, Fox-Waldo Theatre, Kansas City, Mo.

I HAVE always been a firm believer in the old saying that
"One can learn more by keeping his eyes and ears open,
and his mouth closed"... hence a few observations...
In going around the country quite a bit... I notice...

EXHIBITORS... are not getting
the personal touch... that per-
sonal atmosphere into their places of
business... they do not know their
patrons... I seldom see exhibitors
even in the smaller towns, taking
tickets at the door... and greet-
ing their patrons with a "Hallo, Bill"
..."Good evening, Mrs. Smith"
... instead this important task is
left to a young chap... whose
main interest is his "date" after the
show... or his pay check on Sat-

day... In Paducah, Kentucky, one entreprenue manager
... has his day's running schedule... neatly typed and
displayed in his front box office window... this probably
saves his cashier answering a lot of silly questions that other
cashiers have to put up with... Recently passing through a
Missouri town... I looked for the theatre... and my
gaze was met by a front... consisting of at least seven or
eight one sheet frames... portable type... leaned one
next to the other clear across the glass doors... from side-
wall to sidewalk... Now understand these one sheet frames
were in addition to numerous other frames that were fastened
to the theatre front... This exhibitor probably never heard
of the true saying... "All display is no display"... In
another town... a high class house was playing "Blondie
Johnson" for an admission of... 5c and 10c... Wow!
... and first run, too.

"FAN MAGAZINES"... It seems to me that our patrons
know more about our business, that is... the producing end,
than we do... I have talked with many exhibitors... they
all tell me... "The fan magazines and their critics are hurting
our business"... It is true that many a person in reading
a criticism in his or her favorite Hollywood magazine will pay too much attention to what the critic is saying about
...which reminds me of a patron that I used to have in an
Iowa town... this man, a well educated person, used to tell
me that he would never go to a picture show unless a cer-
tain magazine recommended that certain feature as being
worthy of seeing... I used to remonstrate with this gentle-
man... and asked him "Why do you, with the brain you
have... allow someone else to pick your entertainment for
you?... Do you allow someone else to select the food you
eat?... Do you allow another person to select what you
wear?... Verily the ways of some are beyond all reckoning
...and they miss a lot of mighty fine entertainment.

MANAGERS... seem to have lost their old time pep
...without a doubt something is causing it... anyway there
seems to be too much of a lack of initiative... a fear
to go ahead and to stand or fall on the results of their decisions.
...I was recently looking at the front of a house, as I stood
talking to the manager... I couldn't help but notice the
empty lamp sockets... dozens of them... There used to be
a saying "You can judge a theatre by the dead lamp bulbs
on the front."...

EMPLOYEES... Many are called but few are chosen...
by that I mean... many theatre employees have the chance,
the opportunity... to advance and make something out of
themselves... but so few do... why is it?... Is it due
to the managers they work under?... perhaps... but even
that shouldn't stop them... I have had in my power the chance
to advance many employees... and especially one of the few
...many of these I did not... and mainly for the reason that
they did not take an interest in the operation of my theatre.
...I firmly believe that in these trying times... that it
should be the duty of every employee to do all within his power
to increase patronage... and every employee should be
careful of items of expense, over which he has control... just
as much as if he himself had to pay the bill when due...

ADVERTISING... ah, there is the always important item
of operation... by the way, are the expert ad men of today
preparing someone else to follow in their footsteps?... Are
they imparting the knowledge gained in years gone by, to
someone who can carry on?... Where are the advertising
men of the future coming from?... There are a lot of good
young managers who should be trained by men such as my old
friend Howard Jameyson, the dean of theatre ad men.

PRESS BOOKS... it seems like after all the years exhibitors
have been roasting the press books that the producers would
get wise to the fact... that we exhibitors... want press
books that will help us sell the picture to our patrons... and
not flashy, gaudy books that are trying to sell the picture to us.
...for God knows we have bought the picture and need help
to sell it to others... not ourselves...
MOTION PICTURE HERALD

DICK KIRSCHBAUM'S LOBBY LAFFS!

It's Getting So They Even Sell Underwear In These Theaters!

Can you blame the old lady for thinking that "shorts" are sold in theaters, with lobbies cluttered up these days with all sorts of merchandise. Don Wiertum, of Grand Rapids, Mich., sent this idea in and Cartoonist Dick did the rest, got the facial expression!

WIGHT REPORTS FROM YAKIMA VALLEY WITH INTERESTING SLANTS

News from Yakima Valley, Wash., is always welcome news when received by this department, and we are of the opinion showmen agree with us, especially if said information relates to Milt Wight's show selling.

A glance through eight pages of a Yakima newspaper discloses that Milt knows his way 'round the editor's office, according to front page, editorial section and other portions devoted to generous plugs on "Movie Month." He modestly admits having stood at the editor's shoulder while that carking editorial took copy form, but what's that? More power to his ability as a salesman! In fact, the idea was so well sold that the editor personally saw that reprints were made and distributed to every merchant in town. Since cooperative ads had never met with much enthusiasm in Yakima, it was Wight's idea that the campaign would lay a foundation for future tie-ups.

We note that Milt also tried out one of those "One Cent" sales, whereby two admissions are given with one regular admission plus one cent, and met with marked success. The stunt was run day and date with another "One Cent" sale advertised by a local drug concern and both theatre and store cooperated with appropriate advertising copy, even to the extent of having a girl in theatre uniform preside over a booth in the drug store to sell tickets.

Wight has a scattered and therefore unwieldy territory to cover out of Yakima and perforce utilizes every available medium to obtain productive coverage. In addition to advertising in three weekly newspapers he lifts his ads at opportune times and sends them out through the mails. The whole territory, both urban and rural, is also covered with dodges rolled up in newspapers from Walla Walla, a city 40 miles distant. Other coverage is obtained by sending out monthly booklets in personal letter form; supplying the local telephone exchange with current programs to answer inquiries from out of town, and employment of a regular staff of boys to make house to house distribution of dodges, etc. A guest ticket to the show always takes care of a boy and he generally comes to the theatre with another member of the family, consequently turning the deal into a two-for-one.

In short, Wight is taking advantage of every possible means to overcome the handicap of limited newspaper circulation in a wide territory and, to all accounts, appears to be getting on pretty well in the matter of solving his problem. You'll hear again from him in the near future.

Waldron's Give-Away!

Bill Waldron, manager of the Central Theatre, Newark, N. J., recently engineered a lamp give-away in connection with a theatrical exploitation company in New York City that is reported as a knockout for both theatre and merchant. The storekeepers pay all expenses attached to the deal and the give-away is conducted along usual lines.

AMIDON IS DOING NICELY WITH HIS LATONIA DISPLAYS

We have at hand an interesting little snap-shot of a display made for "Hypnotized" by Elmer Amidon, partner-manager of the Latvia Theatre, Clair City, Pa., and it's too bad the print is too faint to permit reproduction.

At any rate, the display featured the faces of Moran and Mack. Circles from the costume out were black, purple, lavender, blue, light blue with a background of turquoise blue. The faces of Moran and Mack were cut from beaverboard and set out about three-quarters of an inch and colored dark green, black. Bars on the sides from inside out were yellow, orange and red. Moran and Mack lettering was cut out and covered with orange and face decorations in yellow shaded with black. The base of the display was covered with silver paper.

We hope anyone interested in constructing a similar display will be able to complete the job with aid of the above description. Despite the fact that Amidon hasn't been doing art work all his life he shows real talent in this direction and we'll be on the lookout for further examples of his work. Just one thing, Elmer, send along a larger and sharper print of the next one you pass along.

Brother, Can You Spare a Dime?

"Just think for a moment—isn't there someone in your circle of friends who, through circumstances hasn't been able to afford a movie in many months? Someone out of work—who hasn't had a good laugh in a long, long time. And here's another suggestion: adopt a Movie Kiddie! Some poor kid whose dad is out of work... What better use could you make of a few pennies?"

The above excerpts and more like them appeared on the back of a postcard sent out by Hoy's Yacht Theatre, Cortland, N. Y. Maybe you'd like to try the gag.

ROUND TABLE BIOGRAPHIES

Robert Menches is another Round Tabler who frankly admits that the show bug bit him in early youth and has since held him firmly in its grip. Bob was born in Canton, Ohio, in the year 1897 and there received his education at St. Bernard's School. At 15 years of age he donned an usher's uniform and went to work in a local theatre. From this post he was promoted to the doorman's job; then to assistant manager, and so on up to the office of manager. He is at present located at the Liberty Theatre, Akron, Ohio, where he functions as manager and vice-president of the corporation operating the Liberty.

Showbusiness still holds the same fascination for Bob as the day he entered and he informs the Club that he has no intention of ever leaving it for another field. Yes, he's married and the father of three children.
ORGANIZING THE "YOUNG TIMERS"

Efforts of L. W. Carroll Have Produced Enthusiastic Booster Army of 8 Hundred Active Boys and Girls in Burlington

FOLLOWING closely the lines of a plan fostered by the Capital Theatre, Dover, Del., which was outlined in this department some time ago, L. W. Carroll, of the Flynn and Majestic Theatres, Burlington, Vt., recently began formulating plans for his "Young Timers Club." Starting with a hand-picked group of local youngsters he expanded the organization until it now numbers several hundred enthusiastic boys and girls.

As with all clubs of this kind, the purpose back of the idea is to boost Saturday matinee trade and carry theatre good will to parents through the medium of the children. Boys and girls from 5 to 15 years of age are admitted to membership. The first time they attend any show they are given an application card, requesting such information as name and address, school, grade, name of teacher, approval of parent and guardian, how many members of family attend the theatre and as to musical or dancing talent of applicant. Numerals are provided to designate age, as is space to check off issues of cards, club buttons, numbers, letters mailed, stencil, etc.

Identification Cards

When the application card is properly filled out and returned the youngsters are given an identification card which entitles the boy or girl to free show the following Saturday. They are also assigned a number which allows participation for the several guest tickets given away each week in the usual fashion to members between the ages of 5 and 12 years.

Those between the ages of 12 and 15 years are admitted to either theatre at any time during the week for ten cents on presentation of their cards; otherwise, they would have to pay the admission rate. A president, vice president and two flag escorts are elected by members every four weeks, during which time these officers are admitted free. Membership cards are issued for a period of two months, with the cashier checking the attendance records each Saturday. If it is found that the older members are not taking an active part in club meetings and only using their cards to take advantage of the ten cent rate, they are dropped.

Special Shows

A special show is put on for the Young Timers each Saturday at 1:15 P. M. and they are permitted to stay through the regular show which starts at 2 P. M. A chapter of a serial is used as part of the club program and shown at no other performance. When it happens that the theatre holding the club meeting is an adult picture scheduled for showing that day the club marches en masse to the other house to see a more suitable film. The local Better Films Committee has heartily approved this policy.

In addition to regular meetings since organization Carroll featured for his Young Timers an Xmas Party, New Year’s Show, a Minstrel Show and a Broncho Race, all of which were received with tremendous response.

During the Holidays

The Xmas party was staged on a Saturday and each youngster was greeted by Santa Claus and given a bag of candy donated by a local merchant in lieu of advertising imprint on bag. At the New Year’s Whoopee party each member was handed a hat and noise maker when entering the theatre. It is interesting to note that while the kids nearly raged the roof off the theatre during the party, all were quiet as mice when the 2-o’clock show got under way.

The cast of the Minstrel show consisted of 94 Young Timers and ran for one hour. Originally intended as just an entertainment unit for a Saturday meeting, the youngsters begged so to put it on in the evening for their parents that they were allowed to repeat the show. The following morning the head of the local radio broadcasting station phoned and requested use of the highlights for a half-hour’s broadcast.

The Broncho race probably gave the youngsters the most publicity than any other stunt since the club was organized. Permission was obtained from the Board of Aldermen to rope off the portion of Main street in front of the theatre and the race was held at 4 P. M. on a Saturday afternoon. Big flood lights were erected on the marquee and city authorities were prevailed upon to turn on the street lights an hour earlier. Although the race was staged on one of the coldest winter days in town, lighted ropes were necessary to keep adult spectators in line and bets placed on the several contestants who rode the mechanical nags provided real race track atmosphere.

Boys interested in aviation are given instruction and building of model planes at each meeting. The theatre furnishes the materials and Carroll’s "call" care of this phase of the club. The work is done in the dressing room and as long as the boys go about their tasks in a quiet way the rooms are open to them any time during the week. At this writing there are twenty-odd model planes in the lobby as evidence of the boys’ handiwork.

Further evidence of cooperation on part of the theatre is seen in a few mimeographed forms used to entertain and instruct members of the club. One is headed, “Can You Name the Paris of this Ship?” There follows a sketch of the schooner used in “Tess of Storm Country,” with parts designated by number and space to fill in answers. Another form is devoted to the “Young Timers Club Song,” written to the tune of “Yankee Doodle” by a local citizen. Members were urged to get busy and write additional verses for the song. This same form called attention to a forthcoming “Button Collection” contest. Still another form shows how the attendance record is kept. All members from 100 up are run off and mimeographed sheets, about 500 to a page, so that it is a comparatively easy matter for the cashier to check them off as the youngsters pass the box office.

Work Well Justified

To members of the Round Table interested in a Club such as outlined above, Manager Carroll cautions that the move entails considerable work. In order to keep interest at the proper pitch the program must be interesting and he plans them at least one week ahead. However, as far as his labors are concerned, he feels well repaid by way of enjoyment the children receive as the result of his efforts, to say nothing of the indirect advertising value of seven or eight hundred children talking theatre and Majestic theatres at home, in the schools and on the streets.
HERMAN COHEN DID SPLENDID WORK ON 'BE MINE' CAMPAIGN

Herman Cohen, manager, and Charles Leonard, publicity manager for the United Artists Theatre, San Francisco, gave "Be Mine Tonight" a campaign that had the whole city talking about the picture and whistling its songs.

Having implicit faith in the soundness of poster advertising, they covered the city with 120 24-sheets. Their newspaper campaign started a week in advance with small spot ads and built up to a smash three-column by 13 inches announcement that was staggered through the day before opening to the first day after the opening. Special Italian, French, German, Swiss and Russian ads were carried in the foreign language newspapers.

Complete radio coverage in the San Francisco area was secured through the co-operation of Luckey Wilber, Pacific Coast manager for Harms, Inc., publishers of "Tell Me Tonight," the hit song from the picture. This coverage included a plug over every radio station with a mention of the picture and the theatre. Many of the programs using the number were broadcast from popular hotel rooms adding materially to the value of the plugs.

Music stores and music departments of large department stores in all parts of the city devoted large window and interior display to the song. The feature window was in one of the Kress stores where a whole window was given over to a display of a three-sheet poster mounted and cut up into a jigsaw puzzle. This poster was surrounded with display of the song cover. Twenty pairs of guest tickets were offered passersby interested in solving the puzzle. The stunt attracted wide attention and hundreds of persons stopped to hand in their guesses.

To build up additional word of mouth advertising personal contacts were made with all local musical organizations, parent-teacher associations, the Board of Education and women's clubs.

CONVICT BALLY!

JAKE ROSENTHAL IS STILL GAGGING HIS WAY THROUGH LIFE

Always in a happy frame of mind, even though under the weather of late, Jake Rosenthal, manager of the Iowa Theatre, Waterloo, Iowa, continues to gag his way through life, and we don't mean the kind of gagging one goes to see a medico about. What Jake does is to include some little touch here and there, such as in newspaper ads and other mediums, which constantly keep the name of Rosenthal and Iowa before the public eye.

For instance, during the recent "Bank Holiday" he ran an ad with the following copy: "During the Bank Holiday or During Money Shortage we will accept diamonds, emeralds, other family jewels, automobiles (32 and '33 models), farm mortgages, cows, turkeys and radio sets in lieu of admission to the Iowa Theatre. (P. S. We have utmost confidence in our country's future, the same as you should Always have confidence that you'll see the best show in town at the Iowa.)"

Among his recent activities was a campaign on "20,000 Years in Sing Sing," in which he used street laborers dressed in striped suits and swinging picks. They carried Iowa Theatre copy on their backs.

Next time we may be able to set forth details of "Big Iowa Corn Shows," which Jake is planning for a Saturday afternoon in the near future. He intends to let the farmers in to the "best show in town" for a bushel of 10 cent corn and then turn it over to the Salvation Army to grind up for local needs. How would the Iowa look if a big pile of golden corn out in front, asks Jake?

LORENCE NOW INDEPENDENT!

Herman Lorence, former manager of the Strand and Cataract Theatres, Niagara Falls, N. Y., who recently took over motion picture houses in Youngsville and Albion, Pa., is actively engaged in learning how it feels to be an independent owner-manager. The Club will expect to hear from him just as soon as the throngs of taking over operation of two theatres passes the first stage.

RESEMBLANCE!

Give-Aways Popular Here!

Thrown into the discard for several months, Gift Nights are again popular in Kansas City neighborhood houses, according to report. However, instead of costly articles such as motor cars, electric refrigerators, etc., current give-aways are being confined to sets of china and glassware, which are distributed piecemeal. Some houses are restricting the policy to jigsaw puzzles. In most cases the gifts are purchased from neighborhood merchants, thus gaining good will.

George Henger, manager of the Warner-Midwest Theatre, Oklahoma City, used the display pictured above as an advance announcement on "Mummy." It was placed in one corner of the inner lobby and attracted favorable comment.

ALL THAT TALK ABOUT "SCRIP" GAVE SAUL L. GOLDSTINE GOOD IDEA

The hard times and bank holiday gags which came into Club headquarters included one from Saul L. "Goldies" Goldstein, manager of the Ideal Theatre in Roxbury, Mass., in the form of the much talked about "scrip"—only it wasn't scrip at all. The color of the fake certificate will not permit reproduction so we'll place emphasis on the words which stood out in caps:

"THIS PRESCRIPTION IS A GOOD CURE FOR YOUR BLUES" (numerals signifying $25 were on each upper end of certificate).

More copy follows: "In useful, attractive gifts given absolutely free to lucky patrons—men, women and children—every Saturday evening" (dates). So you will perceive that the words above in caps apparently read: "This Scrip Is Good for $25," with the words in lower case taking out the sting. Goldstein advises us that the gag was an attention getter and wished to pass it along the line. Thanks to him.

Photo above shows convict and overseer phase of campaign waged in behalf of "Laughter in Hell" by Manager Simon Gruber of the Adams Theatre, Detroit, Mich., assisted by Duke Hickey, Universal exploiter. The man who impersonated the overseer was an expert whip-cracker and gave demonstrations of cutting paper and cigarettes from mouth.
QUICK SERVICE IDEAS THAT WORKED

JACK LYKES, always on the job at Loew's Stillman Theatre, Cleveland, pulled a neat gag in connection with the engagement of "Looking Forward" by placing a large leather-bound book in the lobby on which patrons will record impressions in praise of President Roosevelt. When 10,000 signatures have been affixed, Jack will send the book to the President.

SID GRAUMAN, of Grauman's Chinese, Los Angeles, has arranged to shoulder his share of the nation-wide beauty contest to be held in connection with national release of "Gold Diggers of 1933." From the beauty chorus of 200 girls in the film 18 will be dangled before the public to choose one most fitted for stardom. Slogans will be: "Be a Beauty Contest Judge"; "Help Make Me a Star." A vast newspaper campaign is in preparation.

ANDREW SASO, manager of Hamrick's Oriental Theatre, Portland, Ore., aroused considerable curiosity by placing a 42d Street Strew on top of a local theatre on which patrons will be dangled before the public to choose one most fitted for stardom. Slogans will be: "Be a Beauty Contest Judge"; "Help Make Me a Star." A vast newspaper campaign is in preparation.

JACK MARPOLE, chief of the Paramount Theatre, Salt Lake City, had all ushers riggit out in sailor's whites during the showing of "Sailor's Luck.

IRVING WATERSTREET, manager of the Victory, Salt Lake City, recently cashed in on a two-for-one tie-up with the local traction company, whereby car pass holders were entitled to bring a companion to the Victory for one admission.

MICHAEL UALA, manager of the Eighth Street Playhouse, Greenwich Village, New York City, recently issued a program as distinctive as his house. Outside in silver against white and a folder insert of good grade bond announced dates for "Child of Manhattan." The spread of the folder carried photo of Nancy Carroll and reprint of a review from a daily. Very neat piece of work, say we.

TED GAMBLE, well known manager of the Northwest, brought increased business by arranging for a personal appearance of Norma Talmadge and George Jessel at Parker's Broadway Theatre, following their engagement at the New Roxy, Seattle.

ROBERT HICKS, manager of the Empire, San Antonio, Texas, found the Barthes' memory stunt outlines in First National's merchandising campaign on the picture to his liking and tied the idea to his local newspaper. It found ready response from patrons, he reports.

HARD TO GET!

ED. M. FAY, operator of Fay's Theatre, Providence, R. I., and houses in several other cities, used a diversified collection of some 50 stills to play up production values of "42d Street." The frame had strip lights on top and bottom and a gold background. It made a most effective display and caused plenty of comment on the attraction.

J. ELMER REDELL, in charge of the Victory, Dayton, Ohio, took advantage of the topical timeliness of "Elmer the Great" through a newspaper stunt which requested readers to name an all-star or championship team of players who at one time or another had played with a Dayton club. Much local interest was aroused.

HOWARD WAUGH is always several jumps ahead of the parade when plugging trade for his Warner Theatre, Memphis, Tenn. Although the "Old Maestro" will not play "Gold Diggers" for several weeks he has already distributed hundreds of 3½ by 5½ telephone pads which carry advertise copy on the forthcoming film and admonition to watch for playdate. Catchline was: "Watch for the date on Seventh Wonder of the Show World."

CHARLES R. STOFLET, formerly of Lur-ington, Mich., and for the past year manager of the Margie Grand Theatre, Harlan, Ky., is one of this industry's latest gift's to the staff of Kentucky Colonels surrounding the colorful personality of Governor Ruby Laffoon. Salutes are again in order.

GEORGE DELIS, manager of the Palace, Canton, plugged "King Kong" with a herald which carried "terror" copy and photo of three characters on one side and a jigsaw puzzle scheme on the reverse. Puzzle was purported to have been devised by Robert Armstrong for amusement of Fay Wray and Bruce Cabot while all were en route to Skull Island and consisted of a picture of Armstrong and his friends. Armstrong accused friends of hiding pieces. Patrons were invited to piece the puzzle together, exonerate friends, who refused to answer, and thereby earn a free show. 500 heralds carried complete puzzles.

JACQUES SHELLMAN, former movie editor and theatre contact man for Baltimore Sunpapers, handled the exploitation for Morris A. Mechanic, proprietor of the New Theatre, Baltimore, on "Cavalcade" and did a corking job, we hear. Popular prices were stressed. With all Jacques' experience as a newspaperman be failed to supply this department with details of his campaign. Next time, maybe?

FRANK BARNES, skipper of the Dickinson Theatre, Lawrence, Kansas, is gaining the good will of the University of Kansas students by admitting fraternity members free on designated nights.

MIKE WESHNER, impresario of the Fabian Theatre, Hoboken, N. J., helped "42d Street" roll up a most satisfactory gross by sending out over his entire mailing list postal telegraphs blanked out to 17 x 11. Copy reads: "Hello, Everybody—Stars Galore and what a score has '42d Street'—Action—Drama—Fun—Suspense. A cast that's hard to beat—Warner Bax—Bebe Daniels — Ginger Rogers, Too—Powell—Brent—Merkel—Keeler—Just to name a few—Take a tip, don't let it slip. When you see it billed—Of course, it's Warner's and you'll be thrilled," etc. And may we add that Mike's somewhat of a poet—whether you know it—or not?

C. C. McDERMOND, in charge of the New Stadium Theatre, Salt Lake City, now nearing completion, is keeping his house in the limelight by sponsoring a baseball club made up of a combination of youngsters and veterans.

NELSON HAMPTON, new chief of the New Strand Theatre, Birmingham, Ala., recently made a splendid food advertising tie-up with a local newspaper. Names of a large number of residents of the city placed in food store ads throughout the paper were redeemable in pairs of dacets for "Rain." The paper came through with a large announcement ad...
STUDIO PREVIEW SHOWS!

New Idea for Theatres Offers Great Possibilities for Increasing Ticket Sales!

MILWAUKEE SMILED!

During the recent "Bank Holiday" the M.P.T.O. of Wisconsin and Upper Michigan took almost an entire page in the Sunday edition of the Milwaukee newspaper to boost theatre patronage.

Alongside a photo of a fellow with a regular Joe E. Brown smile ran the lead: 'Trade Your Long Face For A Smile!'. Following was a quotation from President Roosevelt's inaugural address: "The Only Thing We Have To Fear Is Fear Itself!"

Other paragraphs pointed out that there was no better way to forget troubles and worries than by attending the theatre; that everyone in town was in the same boat; that "Smiles Are Best" medicine for the blues, etc. The entire M.P.T.O. local membership was listed. Prominent mention of the move was made in the paper's main editorial column.

Although no signature was attached to the tear sheet we have at hand, it's perfectly safe to credit this fine piece of box office propaganda to Fred S. Meyer, guiding spirit of the above-named organization.

Announcing the Preview!

On the day you are to present this picture we suggest that you announce it via your regular newspaper ads and special plugs elsewhere in the paper than your theatrical page. Place a large sign in front of the theatre, especially if you are on a busy transient street, reading: "TODAY—STUDIO PREVIEW:"

- In presenting the picture, spot it between your first and second night show. Original titles must be removed and in its place have your own trailer reading somewhat along these lines: "BY SPECIAL ARRANGEMENT WITH THE HOLLYWOOD STUDIOS THE PALACE THEATRE PRESENTS A NEWLY COMPLETED FEATURE WHICH HAS NOT BEEN THEATRALLY TESTED."

They go on to ask that all patrons will confer a favor on the studio and management if they will kindly fill out the forms handed out by the ushers and to leave them with theatre attendants on the way out.

Give It Atmosphere!

Surround the entire idea with as much Hollywood atmosphere as is possible along these lines and see how they go for this in a big way. The cards handed out by the ushers, as used in Ohio by Horton Kohn of the RKO Palace in Columbus, reads as follows:

**FEATURE PREVIEW COMMENTS**

<table>
<thead>
<tr>
<th>Story</th>
<th>Cast</th>
<th>Title suggestion</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

as you leave the theatre. Feature previews will be held at the Palace every week. Watch newspaper ads for announcements.

These cards measure three by five inches and are distributed to the patrons as they come in for the first evening show.

In spots where every foot of product has not been already bought due to double featuring or because of two or more theatres needing all available product, this idea can be built up to be a real novelty. It can hardly be labeled a double feature will because the preview is held on but one night of your run and is given as a special added idea.

Although the major distributors may refuse to sell their product into towns not holding regular contracts, you will find that the independents will work with you. If the comment about one of these preview pictures is sufficiently good, you should book the picture in for a short run a few weeks later under its proper title and announce it in your ads that this is the picture previewed on such-and-such a date.

Good word-of-mouth advertising will give it an excellent start to large grosses and altogether the idea possesses many worthwhile slants certainly worthy of serious consideration. Perhaps there is a slant or two in this that will start you working something out along your own lines. If you try out a Preview Night and can add some original ideas of your own, go to it and let us in on the details. We will pass them along so that all may benefit by each other's experiences.

Cummings Mailed a Letter

To stir up interest on "King's Vacation", Harold G. Cummings, manager of the Warner-Palace Theatre, Danbury, Conn., sent out a feature attendance letter on a selected mailing list. Gist of the letter concerned the line-up at Radio City Music Hall when the picture played there and made a strong bid to Arliss fans to come to the theatre and enjoy seeing a favorite and accomplished star in one of his best vehicles. A postcard also got in a plug for a couple of forthcoming attractions.

Dick Wright Waged Splendid Campaign on Musical Picture

Among the raves received by the Club on box office potentials of "42nd Street" is one from Dick Wright of Warner's Strand Theatre, Akron, Ohio. He reports that in spite of the day and date booking crisis the film was held for a second week and did the best business since "All Quiet" was played back in '30. Maybe Dick's campaign had something to do with this. Let's see what he did:

Although the "42nd Street" Special stopped at Akron but 40 minutes a photo shows that Wright made the most of the occasion. Both papers carried news stories five days in advance advising Akronites that they could glimpse a bevy of movie stars and approximately 5,000 fans, newspapermen, photographers, the American Legion Post's band of 40 pieces and a flock of Postal boys with bannors, turned out to meet the train.

The General Electric tie-up also proved an effective selling angle. Thirty canvassing salesmen employed by the company distributed 20,000 four-page tabloids (regular material) one week in advance in all residential sections and a fine window display in the G. E. salesrooms created further interest.

A complete health-kitchen was assembled in the theatre lobby where one of the salesmen was in constant attendance.

Another tie-up (see photo) was made with a local merchant and netted a very attractive window of "42nd Street" fashions, cards and sticks on the picture.

In addition to 500 brilliantly colored pennants the front of the theatre was decorated with large colored blow-ups, with a rotating beacon light atop the marquee to attract attention at night. Eight 28 x 42 colored enlargements of chorus girls were placed in individual frames and set along the sidewalk five days in advance, as well as a large display containing 40 sticks. This display proved an excellent medium for making Akron movie fans "42nd Street" conscious.

A tie-up made with the classified department of one of the local newspapers netted 100 inches of grateful managed display.

Dick states he was also fortunate in having on hand at the time loudspeakers with amplifiers mounted on marquee to pick up Inauguration Day ceremonies from the radio station. Voice range extended for two blocks in either direction.

Wright pays glowing tribute to the press book gotten out on this picture and suggests that fellow showmen follow it closely when planning their campaigns. This same hint was conveyed in a past issue of the Round Table Club section. Many thanks to Dick for his suggestions.
CAME RA DISCLOSES REASON WHY LOUIS ORLOVE IS POPULAR

The secret of Louis (Eagle) Orlove's success as a showman par excellence is at last brought to light!

No need to keep you all in suspense any longer. Step up close, fellow Round Tablers, and take a good look at the accompanying photo. This may be the reason why they all raise cain when any move is made to take the Eagle to another nest; that may be the secret of his success when promoting cooperative deals between merchant and theatre; that may be the reason why they all follow him around and smilingly give him the glad hand.

Incidentally, and getting away for the nonce from Orlove's mesmerizing methods of showmanship, let us comment on this particular tear sheet, which was taken from his neighborhood newspaper. It was an "extra" and carried the head: "Mitchell St. Men Declare War on Depression." The head of the main bank stated that the association demanded the immediate serving of beer.

What is of particular interest, however, is the style of make-up and its possibilities for the promotion of some similar idea in other neighborhoods and cities. The page carried from a dozen to 15 photos of neighborhood merchants, all wise-crackingly captioned and with brief statements of who was who and why. There may be the makings of a swell trade boosting stunt in this idea. If it appeals to any of our members, make a note of it and the next time you make the rounds among merchants and your newspaper friends, sound it out; and if it works out to your advantage, thank Orlove.

Let's Look Through One of Albertson's Hoosier Scrapbooks

Having at hand a scrap book compiled by Jack Albertson when he was in charge of the Indiana Theatre, Indiana Harbor, Ind., we'll have to jot down a brief account of what he did at that time to boost business.

First let's call attention to the photo of the attractive display he used in the inner lobby on "Grand Hotel." Note the miniature hotel, hotel grounds, figures, etc. When the windows and street lamps were lighted the display showed to even better advantage. The other portion of the photo shows the excellent work he turned out for "Cabin in the Cotton," which included miniature country cabins, cotton stalks, cutouts and stills. A sign points out that certain of the cabins were built by an East Chicago Boy Scout in the Indiana Theatre Cabin Building Contest, which indicates that Jack had the boys working in his interests while exploiting the film.

Glancing through the book it becomes evident that he waged quite an extensive campaign on "Bring 'Em Back," including a circus bally with loudspeakers; huge banner across the main thoroughfare; jungle front; special newspaper advertising and special heralds.

Other pages disclose special heralds advertising "A Double Blast of Entertainment" on a Sunday and Monday; a "mystery Special" herald on "70,000 Witnesses"; special guest ticket herald on a show arranged for kiddies; a "word-hunt" among advertisements as a plug on "Down to Earth," etc.

Although some of the above suggestions may be making a somewhat belated appearance, we're sure Albertson's fellow Round Tablers will be interested. He has contributed much useful show-selling information in the past and just as soon as we again hear from him at his new location more will be forthcoming.

Thames' Ad Copy Is Aimed Direct At the Movie Fans

It's a funny thing about newspaper advertising, especially that pertaining to motion picture attractions. If you were handling a theatre in the Big Towns, the agencies would look it over and label it, such as: "Intimate Advertising," "Sophisticated Advertising," and so on.

But the showman never even heard of these terms. He figures out the angle best suited to his personal selling problems. And that's why Jimmy Thames, Jr., handling advertising and publicity for Arkansas Amusement Corp., in Little Rock, Arkansas, turns out potent copy.

Here's how: Atop his usual ads, made up by cleverly cut mats and breezy copy, he writes an intimate head and copy aimed directly at the reader. An example (a mat cast of Washington chopping down the cherry tree; along with the mat, a head): "We CANNOT TELL A LIE!—Our best friends have accused us of doing a lot of boasting here lately . . . but, dear people, why not? Maybe it's boasting . . . we call it the truth, the whole truth and nothing but the truth! We have THE pictures . . . we know it . . . and if you don't believe it read below and follow some good entertainment advice!"

That copy is the selling kind.

New England Changes!

The following changes in theatre personnel were recently announced by Harry Arthur, head of the Harry Arthur Circuit in New England: William Gleason is now managing the Capitol Theatre, Hartford, Conn., instead of the Palace, Waterbury; E. J. Fitzpatrick, formerly of the Palace, Meriden, has taken Gleason's old post at Waterbury; W. H. Thompson, former assistant at Waterbury, is now managing the Palace, Meriden; Barney London, of the home office, is the new assistant at the Palace, Watertown.
Richardson's Handbooks on Projection

IN THREE VOLUMES

Universally accredited as the best and most practical treatise ever published on projection and the many problems daily confronting the man in the projection room. The remedy for hundreds of every day perplexing annoyances is explained in detail and in simple language.

Volume 1-2 is devoted to the general subject of projection including its allied activities, but without information on sound. Volume 3 deals exclusively with sound. All three volumes are profusely illustrated and contain over 1400 pages of information and helps. Each volume contains Richardson's famous Question and Answer Series.

VOLUME 1-2 (one unit) 4.20
VOLUME 3 1.50

VOLUMES 1-2 and 3 (complete set) 10.20

HOLOQUIST

CHICAGO

The many friends in the industry extend their sympathies to Clyde Eckhardt and his family over the death of his wife, Edna, who was killed in an automobile accident near Morris, Ill.

Headquarters of Midwest Theatre Corporation are to be moved to the Allied offices at 910 S. Michigan Avenue with Aaron Saperstein taking over the duties of the late Floyd Brockell. The staff remains intact.

Lou Remie is father of a new baby girl.

Aaron Saperstein didn't know whether he was to be "fired" or what not when he suddenly was asked to vacate the chair at a recent Allied directors meeting. It's hard to pull a surprise on any one, but this one worked perfectly. Aaron had no idea of what it all was about until Eddie Haferkamp, with a neat little speech, presented him with a silver coffee set and a set of silverware inscribed "To Aaron Saperstein from Allied Theatres for loyal and valuable service."

Dan Roche, veteran publicity expert, is doing his stuff in his customary effective manner in connection with the opening of Orchestral Hall by Aaron Jones. Jones has Orchestra Hall for the duration of the Fair and opened June 1 with Sam Cummings' "Forgotten Men." Aaron Jones, Jr., is managing the house.

Ludwig Sussman of the Adelphi is back from a trip to the Big Stem, where he looked over trade and tricks at the big Broadway houses.

Was it a party or was it a party? The surprise given by the Ladies' Auxiliary of Allied at the home of Louis Rudolph in honor of the twenty-fifth anniversary of Mr. and Mrs. Jake Gross of the Independence theatre. It was a party, all agree, culminating with breakfast as the sun began to gather strength for its day's work. Among those present were Mr. and Mrs. Aaron Saperstein, Mr. and Mrs. Nate Wolfe, Mr. and Mrs. Meyer Saperstein, Mr. and Mrs. Herman Bland, Mr. and Mrs. Philip Bland, Mr. and Mrs. A. Fader, Mr. and Mrs. Harry Neo, Mr. and Mrs. Morris Wells, Mr. and Mrs. Morris Hellman, Mr. and Mrs. George Paul and others.

Esther Wolf of Tampa, Fla., a sister of Carl Lesserman, Warner district manager, was one of the first World Fair visitors to hit the city. Mrs. Wolf is a daughter of I. Lesser, who will be remembered by scores of folks along the row as the man who for 18 years served Uncle Carl as Universal manager here. Mrs. Wolf reports that her father is in good health and cherishes a warm spot in his heart for Chicago.

Walter Green, an attorney of Freeport, Ill., is reopening the Patio theatre in that city. The house formerly was operated by John Dittman. Frank Ford manages and Bob Lucas buys film.

Henri Ellman has bought an interest in the Mexican Village at the World's Fair and threatens to study foreign languages so that he can parley with some of the beautiful tambourine shamers in the show.

Mr. and Mrs. Ted Schlanger motored here from New York for the opening of the Fair. Mr. Schlanger is a house official representative of Warner Bros.

J. J. Rubins, head of Great States Theatres, is making a visit to all downtown houses.

Harry Phillips has joined Johnny Mednikow's sales staff at Master Art Products.

### ALLIED PICTURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Dude Ranch, The</td>
<td>Host Glaister, Clara</td>
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<tr>
<td>Dangerously, The</td>
<td>Wanda Ramsey, Sonny</td>
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<tr>
<td>Fighting Parson, The</td>
<td>Host Glaister, Marjorie Day</td>
<td>May 33, 1933</td>
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<td>Iron Master, The</td>
<td>Lilian Linkeday, Davey</td>
<td>Apr. 24, 1933</td>
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<tr>
<td>Devil is the Night, A.</td>
<td>Roy Grubbs, Young</td>
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### CHESTERFIELD

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<td>William Goist</td>
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<td>Pulldown the Bar</td>
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<td>Sentinel Vice, The,</td>
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<td>Slightly Used</td>
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### COLUMBIA

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<td>For Wayne-Duke</td>
<td>Apr. 16, 1933</td>
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<td>Below the Sea</td>
<td>Ralph Bellamy-Way</td>
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<td>California Trail, The</td>
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<td>Circus Queen Murder, The</td>
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<td>Cocktail Hour</td>
<td>Muriel Siebert</td>
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<td>Doinestis</td>
<td>Martha O'Sullivan</td>
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<td>Robert Tonner</td>
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<td>Night Terror</td>
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<td>No More Obstacles</td>
<td>Robert Tonner</td>
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<td>Old Law</td>
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<td>The Color of Love</td>
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<td>Soldiers of the Storm</td>
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<td>Apr. 16, 1933</td>
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<td>Tornado</td>
<td>Martha O'Sullivan</td>
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### FIRST DIVISION

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<tr>
<td>Big Drive, The</td>
<td>James Cagney</td>
<td>Apr. 15, 1933</td>
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<tr>
<td>Ringer, The</td>
<td>James Cagney</td>
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### FIRST NATIONAL

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<tr>
<td>Blindfolded Johnson</td>
<td>Joss Beldani-Lester</td>
<td>Apr. 15, 1933</td>
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<tr>
<td>Elmer the Great</td>
<td>Ray Milland</td>
<td>Apr. 15, 1933</td>
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<tr>
<td>Fences</td>
<td>Lloyd Nolan</td>
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<td>Invisible Eyes</td>
<td>Lloyd Nolan</td>
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<tr>
<td>Lilly Turner</td>
<td>Ruth Chatterton</td>
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<tr>
<td>Mob and Mischief</td>
<td>Lloyd Nolan</td>
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<td>Silver Dollar</td>
<td>Edward B. Rhoads</td>
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### FOX FILMS

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<tr>
<td>Coming Feature Attractions:</td>
<td>Richard Barthelmess-Loretta</td>
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<table>
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<tbody>
<tr>
<td>Devil's Pass</td>
<td>Gene Raymond-Loretta</td>
<td>Apr. 25, 1933</td>
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<td>22, 1933</td>
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### EQUITABLE PICTURES

**[Distributed through Majestic Features]**

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</thead>
<tbody>
<tr>
<td>Ghostly Mansion</td>
<td>Gene Raymond-Loretta</td>
<td>Apr. 25, 1933</td>
<td>68</td>
<td>22, 1933</td>
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</tbody>
</table>

### THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.
### MAJESTIC

<table>
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<tbody>
<tr>
<td>Songbird</td>
<td>Jack Huley</td>
<td>Mar 28, 33</td>
<td>10:15</td>
<td>80</td>
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<tr>
<td>Law and Love</td>
<td>Joel McCrea</td>
<td>Feb 25, 33</td>
<td>10:15</td>
<td>80</td>
</tr>
<tr>
<td>Trouble House</td>
<td>John Beal</td>
<td>Mar 4, 33</td>
<td>10:30</td>
<td>75</td>
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<tr>
<td>Unwritten Law, The</td>
<td>Wullie Moore</td>
<td>Feb 25, 33</td>
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<tr>
<td>Venus of Venus</td>
<td>John Barrymore</td>
<td>Mar 4, 33</td>
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<tr>
<td>Via Vita Express</td>
<td>John Barrymore</td>
<td>Feb 25, 33</td>
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<tr>
<td>We Three Men</td>
<td>John Barrymore</td>
<td>Mar 4, 33</td>
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</table>

**Coming Feature Attractions**

- Curtain at Eight, Dorothy Mackast-C. Aubrey
- Slag, Bland, Slag, Paul Lukas-Lillian Hays
- Woman of the Cloth, The

### MAYFAIR PICTURES

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<tbody>
<tr>
<td>Alladin Madness</td>
<td>Helen Chandler</td>
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<tr>
<td>Dance Hall Nearest</td>
<td>Helen Chandler-James Hubert -</td>
<td>Apr 1, 33</td>
<td>9:30</td>
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<td>Her Rasas Value</td>
<td>John Hodi</td>
<td>Apr 1, 33</td>
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<tr>
<td>Twinkle, Twinkle Little Lamb, The</td>
<td>Pat O'Brien</td>
<td>Apr 1, 33</td>
<td>9:30</td>
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<tr>
<td>Midwinter Warning</td>
<td>William Boyd-Claude Bell</td>
<td>Apr 1, 33</td>
<td>9:30</td>
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</table>

**Sister to Judea**
- July 7, 33
- Feb 16, 33

### METRO-GOLDWYN-MAYER

**Feature Film**

- Title: The New Deal
  - Star: Walter Huston
  - Rel. Date: Apr 1, 33
  - Running Time: 10:30

**Coming Feature Attractions**

- Dinner at Eight
  - Directors: William Beaudine
  - Stars: Wallace Beery, Margaret Ladd, Lucille La Verne

**Dinner at Eight**
- Directed by William Beaudine
- Starring: Wallace Beery, Margaret Ladd, Lucille La Verne
- Running Time: 10:30

### MONOGRAM PICTURES CORPORATION

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<tr>
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<tr>
<td>Black Market</td>
<td>Richard Dix</td>
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<tr>
<td>Breed of the Border</td>
<td>Robert Frazer</td>
<td>Apr 3, 33</td>
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<td>Broken Broad</td>
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<td>Dishonored</td>
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<td>Gulliver's Travels</td>
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<td>Junior G-men</td>
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<td>Robert Frazer</td>
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<td>Soldier of Fortune</td>
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**Comin' Feature Attractions**

- Arrived at the Port of Call, Richard Dix
- Fugitive, Richard Dix

### PARAMOUNT PICTURES

**Feature**

- A Bedside Story
- Written by Maurice Leblanc-Helen Twelvetrees
- Directed by Victor Fleming
- Starring: Paul Lukas-Lillian Hays
- Running Time: 10:15

**State Rights**

<table>
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<tr>
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<tbody>
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<td>5,557</td>
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<tr>
<td>Flying Aces, The</td>
<td>Richard Dix</td>
<td>May 15, 33</td>
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<td>5,557</td>
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<td>Fighting Cock, The</td>
<td>Richard Dix</td>
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<td>Flying Circus (The)</td>
<td>Artie Johnson</td>
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<td>Kin of the Cloister</td>
<td>Richard Dix</td>
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<td>Richard Dix</td>
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**Sister to Judea**
- July 7, 33
- Feb 16, 33

**Coming Feature Attractions**

- Curtain at Eight, Dorothy Mackast-C. Aubrey
- Slag, Bland, Slag, Paul Lukas-Lillian Hays
- Woman of the Cloth, The

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**RKO RADIO PICTURES**

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<td>Lupe Velez</td>
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<tr>
<td>China Kid</td>
<td>Tom Keene</td>
<td>Jan 1, 33</td>
<td>10:15</td>
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<tr>
<td>Companions, The</td>
<td>William Powell</td>
<td>Jan 1, 33</td>
<td>10:15</td>
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<tr>
<td>Corduroy Call</td>
<td>Bill Boyd-Bette Davis</td>
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<td>10:15</td>
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<td>Great Sale</td>
<td>Richard Dix</td>
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<td>India Smokes</td>
<td>Richard Hardin</td>
<td>Jan 1, 33</td>
<td>10:15</td>
<td>80</td>
</tr>
<tr>
<td>Little Gramps Annie</td>
<td>Mitzi Green-Bette Davis</td>
<td>Jan 1, 33</td>
<td>10:15</td>
<td>80</td>
</tr>
</tbody>
</table>

**Morse Code**
- Morse Code
- Running Time: 10:15

**Coming Feature Attractions**

- Dinner at Eight
- Directed by William Beaudine
- Starring: Wallace Beery, Margaret Ladd, Lucille La Verne
- Running Time: 10:30
MOTION PICTURE HERALD

56

June

1933

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(THE RELEASE CliAKT— CCNT't))
Runnlig Time

Rvmlii TiD*

UNIVERSAL

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The
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Running Time

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Apr.

Ocean Hop
Plumber, The

(Reissue)

J*".

Wild and Wooly
Butcher Boy, I he
Cat and Uoos

Crowd Snoresi The
Kino Klunk
Lumber Champ, The
Merry Doa. The
Nature's Workshop

24, '33... I
30,''33... 7...

The

Downey— No.

I

Kenny— No.
Downey— No.

13,'33

25,33

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Oct.

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Sept.
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Art Jarrett
Nick Kenny— No. 2
Down Memory Lane
Sobol

Louis

With Teias
Married
Nick

or

Dec.

No.
—Guinan

26.

real

I

I


I8,'33...21

3

Little Jack Little
Know Everybody and
Everybody's Racket .......Jan.
Walter Winchell No. I
With Paul Whiteman
Feb.
Morton Downey No. 3

With

I

—

—

Holdup
With Joe Young
Radio Murder Mystery
2
No.
Louis Sobol
Morton Downey No. 4

SO. '33. ..21. ..Feb.

14,

'33... 21...

May

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I3,'33

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2

Mar.
Voice of the Vatican
Your Technocracy and Mine.. Apr.
No.
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SEEMS SERIES

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Aug.

22

Sept.
Oct.

19
17
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Nov.
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Jan-

Mar.
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I3,'33.
I5.'33.

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12....
23,'33.
20,'33.

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I7,'S3.

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May

29,'33.

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I2,'33.
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Il,'33

I

I

Dee.
Sept.
Nov.

Bool

Hide
Good Old Days. The
Jekyll's

Greeks Had
Them, The

No Word

Oct.
Jan.

(1932-33 SEASON)
A Quiet Night
Bert Roach
Alias the Professor
James Gleason
Boys Will Be Boys
Frank Albertson
Family Troubles

Henry Armetta
Finishing Touch

May
Mar.
Nov.
..Jan.
Oct.

Skeets Gallagher
June Clyde
Hesitating Love
L. Fazenda-M. Prevost

His First Case
Barnett
Vince
Trouble
Louise Fazenda
Kid Glove Kisses
Slim Summervllle
Lights Out
James Gleason

Hunting

Mugg

My

Operation
VInce Barnett-June Clyde
Offlcer. Save My Child

I

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Nov.

12

.19

19

3....

Nov.

.16

II

.18

....Oct.

IB

I7,'33.

3

1, '33.

8,'33.

30....
II.'SS.

19....

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June

I4,'33.

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Feb.

8.'33.

Sent.

Dee.

21....
24....

May
May

No.
No.
No.
No.

I3,'33
13,'33

2 reels
I3,'33

2 reels

2 reels
2 reels

.20.,. Mar.
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II.'SS

2 reels

I0.'33.

.21...

Dee.

28....

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Mar.

22,'33.

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Barnett

28,'33.
8,'33.

May

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25,'33.

July

Il.'33.

Apr.

22,'33.

May

e,'S3.

May

20.'33.

I3,'33

.16

.May

.18.

.21....

May

I3,'33

I3,'33

— The

I

May

2 reels

2— Position and
Swing
3— Hip Action

Back

.21...

May

I3.'33

5,'33.

.19...

May

20,'33

LOONEY TUNES
(NEW SERIES)
No.
I— Ride Him,

Apr.

Frank Albertson
Should Crooners Marry?
Frank Albertson

Feb.

Who. Me

Sent.

Frank Albertson
Yoo Hool
James Gleason

Oct.

25.'33.

.21.

..May

I9,'S3. ,.20...

22,'33.

May

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2 reels

7....

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2 reels

5....

.21

I3,'33

20,'33

Sept.

Dec.
....July
Nov.

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6

Bosko

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5—
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7—
—
—

7...

May

13, '33

VITAPHONE SHORTS
Rel. Date

BIG V COMEDIES
No.
I
Shuloek't Name
Jack Haley
No. 2— Here, Prince
Je* Pennsr
No.
Ytu Call It Madness
RIehy Craig, Jr.
Hoy. Pop
No. 4
Roseos (Fattv) Arbuekte
No. 5 Then Came the Yiwn
Jack Haley

Running Time
Minutes Reviewed

If

Salmon
— King
Rambling Round Radio Row No. 2
—
—
Babe 0' Mine
8 — Dangerous Occupations
the Past
9— Out
— Love Thy Neighbor
II— Rambling Round Radio Row Ne. 3
a Yarn
12— A Whale
Africa Speaks— English
—
Rambling Round Radio Row No. 4. 10... Apr. 29,'33
—
— Sea Devils Yesterday
—
Breakwater
— Parades
White Lies
18—
Rambling Round Radio Row No. 5
—
20— You're Killing Me
21— Inklings
22— Rambling Round Radio Row No. 0
Auo. 28
8 Minutes.. 8
23— Around the World
24— Fishermen's Holiday
25 — Stuck. Stuck, Stucco
26 — Seeing Samoa
5
6
7

of

10

of

13
14

15
16
17

of

Little

19

in

2—
3—
4— Old
5—
6—

Time Sport

Thrills

1— Little

I

4

5

9
9

6

I

7

I

Mandalay
— Road
Mediterranean By-ways
—
Javanese Journeys
—
Northern India
—
— Oberammergau
8— South American Journeys
9— Soviet Russia
— Paris Glimpses
to

I

I

11— Dear Old London
12— When in Rome
13— Berlin Today

9
S

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2

World

No

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No.
No.
No.
No.

10— Wonder

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Spots of the

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1— Costumes

of

—Strange theCeremonies
World
13— Top
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July

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June

18

Oct.

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reel
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I,'S3
10... Apr.
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10

6— High Spots of the Far East
7— Main Streets
8— Beauty Spots of the World
9— Workers of the World
....
No

Dee.

Juno
reel

10

No.
No.
No.

9

reel
reel

Series)

Around

—Transportations thethe World
3—An Original Cocktail
the World
— Curious Customs Jerusalem
5— From Bethlehem

....
No

reel

9

9

1— Dancing

reel

9

10

No.

—

—
Aunt Jemima
No.
—The Yacht Party
Roger Wolfe Kahn's Band

Journeys to Great Masters...
India

— Southern
3
2

No.
No.

No.
I
Music to My Ears
Jack Denny and Band
No. 2— Municipal Band Wagon
No. 3 Smash Your Baggage
Small's Paradise Band
No. 4
The Lease Breakers

NEWMAN

M.

No.
No.
No.
No.
No.
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No.
No.
No.
No.
No.
No.
No.

WORLD ADVENTURES
E. M. NEWMAN (New

—

12

I

of

I

reel
reel
reel
reel
reel
reel
reel

— Hot
The
6

Competition
Continentals-Barrls-

Whiteman-Ted H using
No. 7 Abe Lyman and Band
No.
"How's Tricks?"
Jean Sargent- George Owen and Gang
No. 9 That's the Spirit
Noble Sissle and Band
No. 10—The Alma Martyr
Fred Waring and His Pennsylvanlans
No. II
The Name Is Familiar
Leon Belasco and Band
No. 12— The Audition
Hannah
Williams - Phil
Emerton's Band

—
—

8—

3

I.

SPORT THRILLS SERIES
TED HUSINQ
1—
No.

E.

No. 2— Bosko the Drawback
No. 3 Bosko's Dizzy Date
No. 4
Bosko's Woodland Daze.,
No.
Bosko in Dutch
No. 6 Bosko in Person
No.
Bosko the Speed King...
No. 8
Bosko's Knight Mare
9
No.
Bosko the SheepHerder
No. 10 Bosko's Mechanical

No.
Jan.

Radio Row No.

WORLD TRAVEL TALKS—

Points

—
—

No. 9
Bosko and Bruno .......
No. 10 Bosko's Dog Race
No. II— Bosko at the Beach
No. 12— Bosko's Store
No. 13— Bosko the Lumberjack ...

5

Apr.

— Rambling Round
— Nickelette
— Contact
4—
I'm Elected
I

Ruth Etting
Old Lace
Ruth Etting

— Down Swing
5 — Impact
4

—

2 reels

.

Dandy and the Belle, The
Frank McGlynn, Jr.-Mary Murray
Freshman Love

I5,'33.

(NEW SERIES)

I3,'33

2 reels
16
I
reel
2 reels

TWO-REEL COMEDIES

MELODY MASTERS

May

reel

90

Grip

6— Fine

reel

1

2
3

No.
No.
No.
No.
No.
No.
No.
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No.
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No.
No.
No.

Columbus

of

Man

2 reels

May

Nov.

1. '33.

1

LOONEY TUNES SERIES

.21... May

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.18

Freshmen

No.
No.

reel

.21...

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25.'33,

BOBBY JONES

Oet.

.21...

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..Feb.

—
Mar.
—
Jan.
ations
Pick & Pat
—
Northern
No.
Exposure.. Apr.
Technicolor Musical

reel

I

PENNER COMEDIES

Moving In
Rough Sailing
Stutterless Romance, A
Where Men Are Men

No.
No.'
24.

31....

I

PEPPER POT
(NEW SERIES)

3,'33.

13

Technicolor
No. 14 Yours Sincerely
Lanny Ross
No. 15 Speaking of Oper-

Say a Little Prayer for Me
Organ- Vocal
When Your Lover Has Gone
Organ- Vocal

JOE

5....

.18

HOW TO BREAK

.10

IB....

Roekabye Cowboy
James Gleason

—
—

.

—

red

24....
23,'33.

Nov.

Room Mates

3—

17.

Charles Judels
No. 23— Pie a la Mode
No. 24 Crashing the Gate
Ruth Etting-Roy Atwell

reel

Slim Summervllle

—

22....

.

—

James Gleason

Title

8....

14,'33.

ing

UNIVERSAL COMEDIES

People vs. Vince
Vince Barnett
PIek Me Up
Marie Prevost

24.... .18

Jan.

—

reel
reel
reel
reel
reel
reel
reel
reel
reel
reel
reel

9

tor

Lizzie Stratta

Mister

For You
Organ-Vocal
.17

12

Hal Leroy-Mitzl Maytair
No. 20 Along Came Ruth..
Ruth Etting
No. 21— Fifl
V. Seoal-Chas. Judels
No. 22 The Double-Cross-

reel

1

UNIVERSAL BREVmES
Dr.

S

—

•33... 2 reels

SPECIALS
IT
21— Novelty
22— Novelty
23— Novelty
Novelty
24
25— Novelty
26— Novelty
27— Novelty
28— Novelty
29— Novelty
30— Novelty
31— Novelty

—
—
—

No. 17
Nothing Ever Happens
Musical
No. 18— World's Champ
Jack Dempsey
No. 19— The Way of All

2 reels

17. '33...

May

Beauty on Broadway
Walter Winchell— No.

STRANGE AS

—
—
—

Sept.
No.
I
C'est Paris
Technicolor Musical
No. 2 Passing the Buck... Sent.
Alexander Gray
Oct.
No. 3 Tee for Two
Musical
Technicolor
4
Tio-Tap-Toe
Oct.
No.
Hal Leroy-Mitzi Mayfair
No. 5 A Modern CindeNov.
rella
Ruth Etting
Picking a Winner. .. Nov.
No. 6
Technicolor Musical
Dec.
No. 7 The Red Shadow
Al Gray-Bernice Claire
June
No. 8 Sky Symphony
Stoopnagle &. Budd
No. 9 Poor Little Rich
Boy
Dec.
Phil Baker
No. 10— Hey, Hey, Westerner
Deo.
Technicolor Musical
No. II
That Goes Double. .June

16

'33... 2 reels

Mar.

—
—Prince

Billy

ORGAN SONG-NATAS

Russ

Single

Kenny— No.

Little

No. 12— An Idle Roomer
Jack Haley

—Columbo
No.
— Bygones
Ruth Etting
No.
— Pleasure
Island
Musical

Face

Strong Arm, The
Harrington-O'Neill

"Fatty" Arbuckle

—

2 reels

12.

Reviewed

No-Account, The
Hardie-Hutchison

—
—

With Brown and Hender-

....nutes

No Questions Asked

(NEW SERIES)

7

uau

Victor Moore
Military Post, The
Robert Guzman

BROADWAY BREVITIES

reel

I

2.

Baby

No. 10— Wrongorilla
Jack Haley
No. II— How've You Bean?

May

Rel.

Tlti(

ONE-REEL COMEDIES

—

7... Mar.
I

Feb,
Nov.

The

With Vincent Lopez
The Street Singer
Nick
Morton

I

21.

June

RADIO STAR REELS
Morton

I

19,

I

Nov.

Jan.

Troubador,

Underdog.

33...
33...

17,''33...

10,'

7

J"'!'

Feathers
Hot and cold

Fine

Terrible

1

19.

CARTOONS

POOCH

I

27,' 33..

Shriek, The
Teacher's Pest

reel
reel
reel
reel
reel
reel
reel

I

12.
10.

Reviewed

Minutes

—

OSWALD CARTOONS
Beau Beat
Busy Barber

Date

Demarest
No. 7 Trouble Indemnity
Codee and Orth
No. 8— The Build-Up
Jack Haley
No. 9
Buzzin' Around
Roscoe (Fatty) Arbuckle

Reviewed

Minutes

Rel. Date

TItl*

Rel.

Run Around

10.

..Apr.

I.'SS

SERIALS
MASCOT

—

MERRY MELODIES
No.

I— You're

(New

2—1 Wish I Had Wings
3— A Groat Big Bunch of You

8

4—Three's a Crowd
5—Shanty Where Santa Glaus Lives..;";";
6—One Step Ahead of My Shadow
7— Youno and Healthy

—The

8

Organ Grinder

ft— Wake Un the Gvnsv In Me
10— Like Mountain Music
II— Shuffle Off to Buffalo
I

Musketeers,

The

UNIVERSAL

Series)

Too Careless With Your

Kisses
No.
No.
No.
No.
No.
No.
No.
No.
No.
No.

Three

Dee.

(EACH SERIAL

12

EPISODES OF TWO REELS)

17

""Il

Rel. Date

TItl*

Clancy *f the Mounted
Tom Tyler-Jacauelln* Walls
Special
Frank Albertson

Lost

Jungle

Tom

Mystery

27.'SS...I0...F*b.
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Tyler

Phantom

Tom

Feb.

Running Tlis*
Mliutos RovUwed

May

22,'SS

4,'SS


The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 175.—(A) Why should port fire shutters be well padded at the bottom? (B) How many poles may a generator (dynamo) have? (C) Just what would be the difference between connecting a lamp directly across the poles of a generator and across one of your theatre circuits? (D) Why is it essential that projectionists have a good working knowledge of generators? (E) Describe a simple wet battery cell.

Blue School Question No. 168 was: (A) Just why is it necessary that the motor rewinder motor be stopped immediately the rewinding is finished? (B) If necessary, explain the effects of using crooked reels in rewinding. (C) Give us your idea of a patching block, its location, lighting, etc. (D) Name the various advantages of slow rewinding, say at the rate of 1,000 feet of film each six minutes.


I have selected the answer of H. D. Davis as to section A. He says: "Rewinder motor should be stopped immediately rewinding is finished, preferably by an automatic stop since at the moment the projectionist may end the rewinding are: (1) End of film slaps around and may be damaged. End of film may catch on something, a part of the rewinder, possibly, and be torn or crumpled up. (2) Current wasted by permitting motor to run needlessly. (3) Needless wear of motor bearings—slight perhaps, but nevertheless represents waste. (4) End of slapping film has been known to catch a small object on the rewind table and hurl it with considerable force. Broadly, however, the rewinding motor should be stopped immediately rewinding is finished to avoid possibility of damage to film and waste of current."

(B) I believe we will listen to G. E. Doe on this one. He says: "The effect of using crooked reels for rewinding may be: (1) Edges of bent reel will strike edges of film, possibly with very real force, thus tending to not only weaken or even tear the film edges, but also the film may be bent over so far that the metal will strike and injure the sound track. It has been done. (2) Rewinding with crooked reels, if at high speed, is usually quite noisy as compared with rewinding with straight ones. (3) If the rewinder elements be out of line the effect of crooked reels may and probably will be to affect much and serious damage to film. (4) It is unwarrantable and wrong from any viewpoint to use crooked reels for rewinding, except under circumstances compelling their use."

(C) Messrs. Rau and Evans say: "A patching block should be located midway between the rewinder head and tail pieces. There should be one between both the power and hand rewinder, if both are used. The best way is to set an oblong of heavy ground glass into an opening cut in the top of the rewinder bench; in proper location, so that its upper surface is flush with the bench top or, if preferred, a little above it. Under it should be an incandescent globe of not too high candlepower. Of course, if a film splitter be used there is no necessity for such an arrangement."

(D) K. Dowling says: "(1) Unnecessary for projectionist to watch the process unless there is some trouble to look for. (2) Film in no danger of being scratched or otherwise abused. Even with elements out of line or crooked reels, the damage would be reduced to its lowest possible value. Plenty of tension may be applied, so that there will be neither slippage nor necessity for pulling down, and in so doing grind dust and dirt into the emulsion, and even possible scratching the celluloid back, all of which means 'rain' in the screen image later on. (3) Slow rewinding is easier on both film and rewinding equipment, less noisy and in every way better. Also the process is easier on the projectionist's nerves—that is, if he has any left these strenuous days."

Dale Danielson has the following to say regarding (D): "My rewind speed being 9,142/67 plus per M. feet of film, I find the following advantages: Damage is reduced to a minimum; film rewinds more evenly; not so much 'pulling down'; your mind is relieved of the rewind and you can be at a position beside the projector. As this is equipped with an automatic stop the only necessary thing to do is to start the reel and remove it at the end of the rewinding; with slow rewinding any damage done by rewinder elements being out of line or the use of crooked reels will be lessened. I am absolutely satisfied with the speed. Could have it even slower."

Cooling Plant at Astor
The Astor theatre in New York, used by MGM for special, was closed on May 28 for a short time to permit the installation of a cooling system. It marks the first time in eight years the theatre has closed.
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QUIGLEY PUBLISHING COMPANY, 1790 BROADWAY, NEW YORK
MARTIN QUIGLEY, Publisher and Editor-in-Chief
CABLE ADDRESS: Quigpubco
CHICAGO: 407 South Dearborn Street
LONDON: 41 Redhill Drive, Edgware
NEW YORK TEL.: Circle 7-3100

Better Theatres (with which is incorporated The Showman) is published every fourth week as Section Two of Motion Picture Herald: Terry Ramsaye, editor, Member of Audit Bureau of Circulations. All editorial and general business correspondence should be addressed to the New York office. All contents copyrighted 1933 by Quigley Publishing Company and except for properly accredited quotations, nothing appearing herein may be reproduced without written permission. Every precaution is taken to ensure the safety of unsolicited manuscripts and photographs submitted, but the publishers herewith deny all responsibility for them in case of mutilation or loss. Branch office managers: E. S. Clifford, Chicago; W. Gunning, Hollywood. London representative: W. H. Mooring. Other Quigley Publications: Motion Picture Daily, Hollywood Herald, The Motion Picture Almanac (published annually) and The Chicagoan.
Observations

The motion picture theatre today is deserving of a profession of management. We do not mean to imply, of course, that it hasn't, in general, competent supervision. We mean simply that it now commands the breadth of training and the depth of responsibility, the ethics and the pride of a profession. Still more specifically do we mean that it has outgrown the mere "showman" type of management and has come to require the kind of administration which combines portions of the knowledge and talents characterizing several other fields.

New professions are commonly built up in the same manner. Consider the profession of projection, as we think Mr. Richardson rightly calls it: Your projectionist once had merely to know how to thread a projector, how to screw the carbons closer together, and how to turn a crank. We need not go into what he needs to know today, for that is obvious. Suffice it to say that he has had to borrow heavily from mechanical and electrical engineering, from optics and from several others of the physical sciences in order to meet the demands of his job today. His responsibility is tremendous.

Consider a profession that is much older standing, one that socially compares with that of medicine and law—architecture. We need not cite the fact many a celebrated architect is more promoter than architect. As a profession, architecture technically embraces a great deal more than making a building look nice. Basically architecture involves many different kinds of engineering. The architect is also an economist. A draftsman. An organizer. And an artist. He need not be an absolute expert in every one of these crafts. He does need to know enough about each to coordinate them in the creation of a well designed building.

Time was, and not so long ago, when the motion picture theatre was a room with a projector or two on one end, a screen on the other, and some chairs in between. The difference today is sufficiently obvious not to require elaboration here, but let us at least cite some of the things that enter into the functions of modern motion picture theatre management.

The manager, be he working for the owner or be he himself the owner, has to be a merchant, an organizer and director of personnel, an advertising director, a business manager, a buyer, a building maintenance engineer, a technician, besides being that type of person rich in theatrical imagination which we call the "showman." Not that he needs to be an absolute expert in all these functions.

As a merchant, management today has to be quite a psychologist. It is those in immediate charge of the theatre who should build its programs, and the kind of entertainment selected has to be precisely adapted to the peculiarities of the community served by that theatre.

As superintendent of an organization, theatre management must be able to discern competence, give coherent instruction, and be capable of developing loyalty.

In the field of exploitation and advertising, management must be schooled in the rhetoric and grammar of sales expression, and it must know a great deal about the mechanics of printing and engraving and the relative values of media.

As business head of the theatre, management must know enough about the nature and accounting of costs, allocation of charges, insurance, power, depreciation, etc., to comprehend the financial condition of his property, and in what departments that condition could be bettered. This division of management is closely associated with the next function we shall cite—that of technics.

The manager and his assistants may quite properly defer for details to the members of the staff specializing in the various technologies involved. But they should certainly know what constitutes efficient operation, what may be the source of trouble, the relative costs of repair and replacement, and how a technical function may be made more effective and at what expense. They also should be well versed in the apparatus available in the market, and enough about this equipment to appreciate what value their installation might have for their particular theatre.

Without going further into the diversified duties of motion picture theatre management today, perhaps we have demonstrated the truly professional character of this activity. It has been amply demonstrated at least to our own satisfaction. And our observations have been that the field of exhibition itself is ready to place management on a still higher plane. These times have stimulated that desire, and they are increasingly demanding it be realized. G. S.
The first of a series of practical instructive articles for those in charge of theatres, by one of the industry's leading theatre maintenance engineers

No financial, industrial and commercial upheaval so far reaching as that through which we have passed in the last three years could possibly fail to bring about shifts and changes in our business of exhibiting motion pictures of the most varied and far-reaching character. At this moment changed opinions, changed policies and changed methods are in work, directed toward a new type of theatre operation. The general industrial and financial world feels that this depression has struck bottom and is now on the rebound, thus ending an epoch in the affairs of world and of the hurted states this period of recovery will lead us into a new period of our business; we must plan it now because our business should very quickly reflect the upturn in general affairs.

We are here going to emphasize the maintenance of theatres in this article, this same maintenance which has been so sadly neglected during this period of dislocation.

THE NATURE OF MAINTENANCE

In discussing maintenance in relation to motion picture theatres there are two very important points to clarify at the start. The first is that we all must be thinking of the same thing when we say maintenance. The second is that all discussions must be in the light of lessons learned and observations made during the last three adverse years.

Maintenance to be correct is the care given to equipment or buildings necessary to retain them in a condition of maximum utility, and in a condition compatible with hazardless operation.

In truth the maintenance account for any theatre has been the catch-all for any expenditures that were not wanted in other accounts. This tendency should be recognized and corrected.

The term maintenance as used herein will be considered in its correct sense, divorced from the functions of purchasing and the service of routine supplies to theatres, which in the past has been coupled with it.

Briefly, maintenance, in accordance with our definition, is a function rather than a separate department, and as a function it becomes, according to our recent experiences, properly one of theatre management. By this we mean that each of you theatre managers must realize that you are your own maintenance man, and properly so.

From this point of view we are preparing a series of articles on maintenance which should be helpful to the circuit operator, to the owner who manages his own theatre, and to the manager of the circuit house.

THE PAST IN MAINTENANCE

During the last decade we all know how our industry has grown with all phases and features of the business over-emphasized, so the maintenance function was over-emphasized. Large circuits developed top-heavy maintenance organizations and presumably clothed the whole function in many technical phrases and equally burdensome methods and procedures, thereby leading many to believe that there must be some great mystery about the maintenance of theatres. This system failed to recognize that maintenance must be done in the theatre—it can’t be done from behind a desk in a home office. This system also gradually removed the function of maintenance as a part of theatre management and tried to make something different out of it. This system also led the independent theatre operator to believe that the maintenance of his theatre required more than common sense and a knowledge of the business. He thought that this must be so because the large circuits were employing high-priced engineers with high-sounding titles, and were surrounding the whole procedure with much red tape, surveys and investigations. Those days, we hope, are gone forever.

With the development of large maintenance staffs, theatre managers were picked more and more with no thought in mind other than: Is he a showman? Can he sell or merchandise a picture? The result is that too few managers today are qualified to handle the maintenance problems arising in their theatres with any degree of economy or efficiency, because the necessity for such has not been demanded of them in the past.

The majority of managers today are entirely dependent upon the advice of a projectionist, a stage manager or the handy chief janitor. This condition is due for a rapid change because the successful theatre manager in the future is going to have sufficient knowledge to argue the whys and wherefores of the details of his maintenance requirements.

To this rather lengthy preface to our efforts towards building a greater conscientiousness of just what maintenance can mean to you when properly handled, we add that we feel that your theatre as your place of business should represent to all who visit it all the skill, artistry and culture of the product which you exhibit. As the show window for your industry and its product, and as your particular place of carrying on business, it must depict your personality, your good taste, your cleanliness, efficiency and your clever ability to attract, display and sell your shows in such a way that your patrons are pleased and have the desire to return.

CLASSIFICATION OF MAINTENANCE PROBLEMS

There is an outline of classifications. Into one or more of such classifications all your maintenance problems will fall. This arrangement is in the order of importance. Every effort within good business reason and judgment should be made to take care of those items which fall in the highest classifications. It may not be possible to take care of all your desires in connection with your theatre, but be governed by this table and do as much as you can alter a careful consideration of your average box office figures. Don’t over-stride.

Class 1.—Hazardous conditions
Class 2.—Projection and sound
Class 3.—Stage shows or presentations or spot acts where used.
Class 4.—Comfort of audience or patrons.
Class 5.—Cleanliness of auditorium, rest room, in fact all spaces where your patrons are admitted.
Class 6.—Exterior signs, marquees, etc.
Class 7.—Physically deteriorated conditions of buildings or equipment that might lead to emergency conditions at some unexpected time.
Class 8.—Improvements such as redecorating, refurnishing or general re habilitation.

In discussing each of these classifications in more or less detail we want to emphasize that in this respect our remarks must be of a general nature and may not meet with the exact conditions which confront you, but your study of this grouping is bound to aid you in planning your maintenance schedule, which you will undoubtedly undertake just as soon as your business conditions justify your action.

Generally we feel that the industry...
“This system failed to recognize that maintenance must be done in the theatre—it can’t be done from behind a desk in a home office. This system also gradually removed the function of maintenance as a part of theatre management...

This condition is due for a rapid change.”

should begin to make an effort in this direction now. This opinion is based upon our belief that we should have our properties in the best condition possible in order that we might take the fullest advantage of the slightest upturn in our business.

HAZARDOUS CONDITIONS

In Class 1 is “Hazardous Conditions,” and we feel that this is proper because the risk and the reaction on the whole industry when calamities happen which are traced to negligence or an improper appreciation of condition which jeopardizes the life or limb of our patrons, are so far reaching that it is extremely unwise not to put the safety of our patrons first.

Of course we all have state and municipal laws and ordinances with which we must comply. The periodic inspection of state and city representatives should be accepted with the attitude that such inspections are your protection, not looked upon as times when you must cover up something. Too frequently managers attempt, and sometimes successfully, to “fix” temporarily such conditions. We wish to caution you that when that condition is discovered as the cause of a serious or possibly a fatal accident, you will be left with the entire responsibility for that condition.

We fully appreciate the fact that there are existing and in use at the present time some very old theatres which would cost a king’s ransom to recondition so that they would comply with the latest accepted standard of hazardless theatre. In such instances it behooves the managers and operators of such properties to be especially watchful of conditions which they can economically control or correct which might remove some of the hazard of such operations.

The same care and consideration should be exercised over more or less minor conditions, such as stairways, floor covering, too few aisle lights, damaged panic bolts, and the arrangement of furniture so as not to block free and easy exit in time of emergency. The correcting of such conditions will many times bring about savings in your insurance.

PROJECTION AND SOUND

Class 2, covers the maintenance of projection and sound. Much has been written and published on both of these subjects and the most that we can say here is to emphasize their importance. Your pictures are of course your stock in trade, but pictures without at least acceptable projection and sound are a hard commodity to sell. Most managers seem to be better qualified to understand this type of maintenance due to the efforts of leading manufacturers, and also due to the excellent columns carried in our trade journals. At this point we must also appreciate the fine work done by the projectionists themselves and the interest of the Society of Motion Picture Engineers. There is really no excuse for any manager today not to be well posted as to just what good sound and good projection really are, and what each can do for him at the box office.

If asked for the fault which we think most outstanding in projection today, we should say, too small a picture, and too little light. With regard to sound we should say, too infrequent checking of forms to give proper coverage of the theatre and a failure in many instances to establish and adjust the proper sound level.

STAGE SHOWS AND PRESENTATIONS

Class 3 is injected solely for those theatres using stage shows, vaudeville, stage bands, tabs or just spot acts. Such shows in conjunction with your picture become part of your “Bill of Goods,” and as such must be considered as of equal importance with projection and sound. The most outstanding criticism from the maintenance point of view of such operations is insufficient light on the stage in order to get the desired effects. This, of course, is caused by lack of lighting equipment, or lack of current, or lack of dimmer capacity, or all of these factors. We have observed stage shows in small theatres, in neighborhoods or in small towns, that were truly a credit to the manager in spite of his handicaps along the line above mentioned. Either make such stage portion of your entertainment acceptable so that you can get the most out of your talent and thereby use such a show as a positive incentive for your screen entertainment, or, as some of us think, don’t attempt it.

AUDIENCE COMFORT

Comfort is truly a sales argument today. It is true in everything from a doctor’s office to a department store, of theatres, restaurants, transportation companies, automobile manufacturers and hotels. In fact, it is a universal and a very strong appeal, having some definite influence on too many lines of endeavor to attempt to mention here. We might define comfort as freedom from annoyances that distract attention.

Under this broad statement may be classified poor seats, poor seating arrangement, extraneous noises, improper lighting of auditorium, and too much traffic of theatre employees up and down aisles. Last but far from last in importance is heating, ventilating and air conditioning. We just mention this broad and important subject here, as it will be dealt with in more detail subsequently.

CLEANLINESS OF PUBLIC ROOMS

With reference to Class 5, cleanliness, like comfort, has become a very strong sales argument. One can hardly pick up a newspaper or magazine today and read the advertisements without finding the thought of cleanliness, or some degree of it, emphasized in about half of the ads. The detail involved in keeping a theatre clean is more intricate than nine-tenths of the theatre executives in this country appreciate. Apparently some feel that the cleaning of a theatre is about as simple as washing dishes, and in many cases judging from the attention given this function, some theatre managers seem to feel the same way about it. We hope to show you in future articles that not only is this function not as simple as all that, but that with some knowledge of the problem you will be able to save money.

(Continued on page 27)
COULD RESEATING HELP YOUR THEATRE?

By LESLIE C. KINLEY

A ppearance is but one factor. If you suffer from the climbing-over-patrons bugaboo, you might end it with loss of fewer chairs than you think.

The Motion Picture theatre is predominantly a place for family entertainment, and its sole object should be to furnish a convenient, comfortable place in which to show motion pictures as perfectly as possible with modern projection and sound equipment. If the neighborhood house is to continue as a profitable business, it must recognize the ever increasing demands of the public for comfort, and if it is to continue attracting local patrons it must pay far more attention to their physical comfort than in the recent past. In order for a neighborhood theatre to be a profitable business it must be readily accessible and completely satisfactory to its customers, so that “going to the movies” becomes a habit and not an event.

In the past few years many major industries depending on the public for their income have taken steps to make their equipment more comfortable. Hotels, steam-ports, railroads and automobile manufacturers have all taken steps to replace or remodel old equipment, and have changed their entire schedules and policies in an effort to serve their customers, the public better. During the depression the motion picture theatre business has neglected this vitally important point. We all agree, I am sure, that three basic elements of the motion picture theatre are projection, sound and seating. I do not attempt to list these divisions in the order of their importance, for I feel that after all they are co-equal.

Using comfort as the basis of our discussion, it is readily seen how necessary to comfort it is to have all three of these integral parts perfect. If the projection and sound are good, and the seating arrangement poor, the latter condition detracts greatly from the value of the other two points. A good picture cannot be thoroughly enjoyed if one is physically uncomfortable. Much money has been spent in the last few years to improve projection and sound, but too little attention has been given to the problem of seating. This is true not only of old houses that have been remodeled, but to new ones as well. Only the minimum of thought and money has been spent on seating. After all a motion picture theatre is a place where people sit to enjoy themselves.

Practically all of the patron’s time is spent in the chairs. Remember, they have come to your house to sit and watch and hear your picture. There should be nothing in the theatre to distract their attention from the screen. Comfortable seats, correctly arranged, assist them in relaxing, allowing them really to enjoy your show.

Now there really is no good reason why the theatre building cannot be built around the seats, thereby enabling one to secure the best possible seating arrangement and sight lines, instead of having to install the seats in such a way that their value is lost, by crowding in order to make them fit the house.

Traffic Factors in Seating Plans

When entering a theatre, many a patron wonders if he should sit on the end seat and be constantly annoyed by being climbed over by people wishing to get into the center seats, or if it is best to climb over someone himself and annoy that person when he enters and leaves.

This thought is really more serious than you might imagine, and I am sure you will find, on checking up, that many of your patrons would attend your house more regularly if it were not for this annoying inconvenience.

The motion picture theatre, unlike the legitimate theatre, is subjected to a constant traffic of people, and every care should be taken to have this traffic flow smoothly and with the least annoyance. If the screen is the front of the theatre it is too thin so that it is always inviting to the public, its seating arrangement should be so designed that the patron can seat himself as quickly and easily as possible, and with no annoyance either to himself or to the other patrons.

One cannot possibly enjoy a picture, moreover, while seated in a cramped position on a hard uncomfortable squeaky chair. It is not difficult or expensive to remedy this condition, and in the following paragraphs I will try to give some ideas as to how a theatre that has seen some years of service can be made more comfortable and more attractive.

Figuring Effect on Seating Capacity

We will first discuss the seating layout. The average old type theatre has the chairs spaced 30 inches back to back, and as you will see from Figure 1, this spacing allows only 6 inches of aisle room, and 10 inches of knee room. The knee room is the distance available for the patron’s knees between the seat and the back of the chair in front. The knee room has been taken as the horizontal distance at a height of 19 inches from the floor, measured from the lower edge of the seat to the back of the chair in front of the occupant. The aisle room is taken as the unobstructed space between the seat (when down), and the top of the chair back in front. The aisle room is the horizontal distance from the top of the back to the front edge of the seat (when down). It will be noted that the knee room does exceed the aisle room in the two sketches. The aisle and knee room in Figure 1 is not sufficient for any real degree of comfort.

In the average thousand-seat house, new seats could be installed with a 20° pitch to the back, spaced 32 inches back-to-back, and show a loss in the number of chairs amounting only to approximately 10%, depending, of course, on the number of rows in the house. I am basing my figures on a 3-bank house, with a center section of 14 chairs to the row, and the two side banks with rows of 10. If your seats are now spaced 32 inches back-to-back, and you...
wishes to reset with chairs spaced 34 inches apart, the same percentage of loss in seating capacity would, of course, hold true, i.e., 8% of your present layout.

THREE TYPES OF THEATRE CHAIRS

As for the chairs themselves, they are listed in three groups. The veneer or plywood type, the upholstered inserted panel style, and the full-upholstered chair. Seats can be had of veneer, hair and cotton-stuffed, or in the box-spring and spring-edge type. If you are contemplating resetting, I would suggest that you select the spring seat chair with a full-upholstered back if possible, or a spring seat with an inserted panel back, for there is no doubt that these types are worth the additional cost when one considers the high standards of comfort exacted by the public today.

You will find also that the upholstered chairs improve the entire appearance of your house and also greatly improves the acoustical properties of your auditorium, especially when it is but sparsely attended. In short, it will also tend to put your old house on an equal footing with competing theatres of more ostentatious character.

In Figure 2 is shown the aisle and knee room of chairs spaced 34 inches back-to-back. You will note the aisle room with this spacing is 10 inches, and the knee room 14 inches. These distances allow for very comfortable seating and permit easy access and egress, thus eliminating to a large extent the faults mentioned earlier in this article. Of course a really "deluxe" seating arrangement is 36 inches back-to-back, which makes it possible for people to move freely in and out of their seats, and makes it unnecessary for them to rise in order to allow others to pass.

FACTORS APPLYING TO RESEATING PLANS

The objections to increasing the back-to-back spacing is usually that even though the percentage of loss in seating capacity is small, this loss cannot be afforded. The answer is that the average thousand-seat house rarely has more than 800 people seated at a time, yet they are forced to suffer the annoyances and inconvenience of a capacity house! Certainly it would be more profitable to seat these 800 customers in really comfortable chairs, so they could enjoy the performance—and so they would be more inclined to return to your house with greater regularity.

Measured by the number of people you really seat at one time, the loss in chairs by making the entire seating arrangement better is not as great as it would appear to be at first glance. (See accompanying charts.) If deluxe houses in large cities, where space is tremendously valuable, can afford to lower their seating capacity to give their patrons added seating comfort, then it certainly would be a profitable action for the neighborhood and small town theatre to take.

While increasing back-to-back spacing will cut down the seating capacity, it would be possible, if your house is now arranged in a straight layout, to reduce the loss of seats by arranging the new chairs in a curved or radius layout. This latter arrangement presents a more pleasing form for chairs, and allows a greater assortment of seat sizes. Further, with this arrangement each chair is pointed or faced directly at the screen, which factor helps improve the sight lines of your house. The curved layout increases the seating capacity over a straight layout, for the curved seat line measures a longer distance between two given points than a straight line between the same points.

I believe that too much stress cannot be put on the real box office value of good comfortable seating, properly arranged, and there is no doubt in my mind that the skillful reseating would increase the average gross of those theatres in which present seating is not inviting, not adapted to good vision, and not comfortable.

To summarize, comfort, attractiveness and an arrangement that provides good vision and eliminates annoyance, are basic in the seating of any motion picture theatre. These points have always commanded real consideration, and they do so especially today because so many theatres have been allowed to become rundown. Check your seats as to physical condition, try them for comfort, sit in them at different parts of the house with special respect to vision, question your patrons as to their comfort, ask them if they are able to relax completely, and observe traffic conditions to find out if your patrons notice difficulty in getting to seats or if they are annoyed when others attempt to do so.

After such a survey has been made and it has indicated the immediate desirability of reseating, work out by yourself or with the help of a suitable engineer, a plan by which you can obtain as many improvements as possible in addition to that represented merely by newness of appearance. Without loss of more than a few seats, perhaps without any loss in capacity, you may find your auditorium adapted to a plan which will give you a greater number of wider chairs, chairs so placed that vision (particularly in the forward part of the house) is greatly improved, and spacing that finally gets rid of the confusion, annoyance and resentment caused when patrons can barely squeeze past others in reaching inner chairs.
WHAT MR. JEFFERIS GOT FOR HIS $5,000

[We asked Mr. A. B. Jefferis of Piedmont, a substantial little Missouri town of 1,000 to send information on his new theatre there, following advice received from another source. We expected to have this information re-written into the usual descriptive and technical article indicated for a new theatre. Into his letter, however, Mr. Jefferis gets something—a sense of natural pride, perhaps, in his enterprise and ingenuity—that our rewriting would have to leave out. We therefore think that Mr. Jefferis tells about his theatre better in his own words.

—The Editor.]

WE ARE rather proud of our efforts, inasmuch as we have a really pretty theatre, located in the business section of Piedmont, Mo., a town of 1,000 population. Mrs. Jefferis and myself had come to Piedmont from St. Louis with the idea of purchasing the theatre already here but closed. We found the house to be a fire-trap, however, but liking the town and seeing possibilities in this vicinity for an up-to-date small picture house, we leased a brick building formerly used as an office for the local power company. This building we could remodel as we saw fit for our theatre.

In planning this theatre, Mrs. Jefferis and myself had to be very careful in regard to finances, as our capital was limited. We did a great amount of work ourselves, including conduit wiring, electrical installation (which includes a dimmer for auditorium lighting), installing of panels on walls, installing projectors and equipment (thanks to Richardson's Bluebooks), and all the other work that we could possibly do. The entire job was done at a cost of $5,000, including the purchase of equipment with which to completely outfit the theatre.

Our building is of brick, is 24 feet wide, and 70 feet long. The interior is 13 feet high. We did not slope the floor, for our projection throw is 58 feet, and we were also able to place the screen high enough to permit a good view from any seat in the house. We have a capacity of 222.

The front of the building we left pretty much as it was. There are two large plate glass windows, and these we use in two ways: In the north window we placed poster frames. The south window permits passers-by to see the small lounge. This lounge, which is located just inside a second set of entrance doors, is papered with "Craftex" and is furnished with wicker chairs, sofa and table, a mirror and pictures. We make it a point to have an abundance of

flowers in the lounge.

Just to the right of the first entrance doors, off a vestibule, we have the box office and a theatre office, which is directly under the projection room. Entrance to the auditorium is through the lounge, and we advertise, "Meet your friends in the lounge."

Seating is in two banks, with a wide center aisle. Partitions are of fireproof board, papered with "Craftex." On each side wall of the auditorium are two panels, each 100 x 72 inches. On the rear wall are two panels of the same size, and in addition, one panel measuring 50 x 72 inches, which is laid with felt for sound absorption and covered with rust damask for sake of appearance.

(Continued on page 29)
Use of the Full Screen Area Today

By Ben Schlanger

Further studies by a theatre architect into relationship of studio technique and motion picture theatre design

The motion picture patron is peculiar inasmuch as he will tolerate, at least to some extent, many discomforts in the motion picture theatre. The acoustics may be poor, the condition of the air may not be very pleasant, annoying light reflections may bother him, and he may even have to distort the position of his body to see the screen, to the extent of suffering actual pain. Yet, despite all these disturbances and discomforts, he can quite enjoy the show!

However, he will complain, and complain loudly, when an important part of the picture is either obstructed by the head in front of him, or is not even within his range of vision. In the past such complaints have not been publicly voiced to any very great extent, but definite evidence, described herein later, discloses sufficient reason for expecting this consideration of screen vision to be a major problem to be dealt with in the exhibition of the motion picture.

This problem concerns itself first with the cinematographic technique of the motion picture, or more specifically, in relation to this article, with the distribution of the important action of the picture over the entire screen area.

Before any definite conclusions can be reached, it is necessary that a full appreciation be had of the tendencies of this phase of the art of cinematography—as practiced in the past, in the present, and as may be practiced in the near future. To accomplish this we must investigate a large number of motion picture productions, of varied types, made at different times, to determine if any portions of the screen area which the spectator cannot see properly, or even at all, are being used for the placement of important action.

Purpose of Action Area Studies

In a previous article dealing with this problem, some 20 current films, of which 120 scenes were used, formed a basis for a preliminary analysis. The 120 scenes of these films were not selected with regard to any particular type of films or were they selected for any particular merit. It was merely a random selection from current runs. The analysis obtained was informative in a general degree, but the subjects could have been more representative of the better productions, both American and European, made over a longer span of time. Since the information being sought in these studies of the extent of screen area use, should be a guide to aid in the design of more or less permanent structures for exhibiting the motion picture, it is necessary that there be shown a consistent and beneficial use of certain portions of the screen area in motion picture productions over a fairly reasonable period of time. Also, it is necessary that each of the productions used for the analysis should have enjoyed some measure of success as a motion picture, the assumption being that theatres should be built to provide for the good productions, and thus, the poorer productions, would be rather well taken care of automatically.

Although the material pertaining to the extent of screen area use, as gathered to date, definitely points to the fact that the motion picture is very inadequately housed in present theatre structures, yet the demand for better theatres might be greater if the present signs of advancement in the art of cinematography, such as greater use of the entire screen area were made more obvious to the exhibitor.

Action Spreading to Outer Areas

In all the studies made of the motion picture by the author to date, it has been found that generally the important action on the screen has not shifted from one part of the screen to a distinctly different part because of any
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particular fad or any trick photography used in any given period. Rather, it has been found that the bulk of the action has consistently remained at about the dead center of the screen. The very recent studies, however, show that the better productions have been and are spreading the action more and more to the outer edges of the screen, towards a more uniform use of the entire screen area. This has been especially evident in some of the most recent productions, both American and European, and certainly points to a better appreciation of the value of the pictorial resources of the motion picture, which are basic to it.

It is therefore evident that when motion picture structures are erected and remodeled, they must be designed to accommodate the advanced cinematography not only of today, but also must accommodate the definite progress in this art which is, it seems to me, forthcoming in the next few years. Yet present motion picture theatres, including some of those erected quite recently, can barely accommodate a screen upon which would be shown the poorer products of cinematography.

The safe way to design a motion picture theatre would be to assume that every square inch of the screen surface is valuable for the purpose of the effective depicting of the story. It should also be assumed that the very top and bottom, and the extreme side portions of the screen, are not only as valuable, but are even more valuable than the dead center portion of the screen for pictorial interest. The diagrams illustrating the screen area used, which accompany this article, have been developed from 238 scenes selected from 30 productions, and definitely reveal that the use of these outer portions of the screen area are highly important to action portrayal.

It should be noted that the actual scenes used were represented for the most part by stills. However, only those stills were selected which indicated the scene in the film either exactly or very closely, comparison being made to film clips and exhibition on the screen.

**TYPES OF PICTURES STUDIED**

In order to make these studies representative, various types of films, both American and European, such as dramas, comedies, musical comedies, historical, spectacular, etc., were used. The following is a list of the names of the productions actually represented in the studies made for this article.

**AMERICAN**

Frankenstein
King Kong
Sign of the Cross
Cavalcade
Helf's Angels
Murder in the Zoo
Strange Interlude
Grand Hotel
Animal Kingdom
A Bedtime Story
Zoo in Budapest
42nd Street
Kid From Spain
I Am a Fugitive
Little Caesar
Big House
Kiss Before the Mirror

**GERMAN**

Maecken in Uniform
Metropolis
Ludwigshafen
Queen Louise
Variety
Morgenrot
Three Loves
Sein Liebesbildung

**RUSSIAN**

Potenkin
Ten Days That Shook the World

It is interesting to note that the spectacular, musical comedy and historical films have always shown a decidedly greater screen area use, while it is only quite recently that the drama productions are using a greater area of the screen for action portrayal than they had previously. The photographs accompanying this article show only a few instances where the extreme outer edges of the screen area are used advantageously.

**EXPLANATION OF CHARTS**

FIGURES 1 and 2 show to what extent the various portions of the screen are used for location of action in the above named pictures. Figure 1 is a composite diagram recording the areas of action portrayal of 30 American and European films. Figure 2 records only the European films, using twelve productions in all, and shows that European productions spread the action to the outer edges more than do the American. It is frequently stated that European films manifest great sensitiveness to the dramatic powers of cinematography.

In both Figures 1 and 2 the totally black area is the area which represents a 77% use; the area marked "A" represents a 44% use; the area marked "B" represents a 19% use; and the area marked "C" a 5% use. These percentages are based on the number of times any given area is used in relation to the number of times such an area could be used if the action took place on it once for every picture employed in the study. For example, a 100% use of the entire screen area would mean that for every picture recorded the entire area of the screen would be utilized with important action portrayal. Such an extreme, is, of course, actually impossible and unnecessary.

The ultimate benefits of good cinematography could be achieved if all portions of the screen received at least a fairly similar amount of the total action. Although known practices do not show quite such a balanced use of the screen, yet it is not difficult to imagine such an achievement in the near future.

Despite the fact that the extreme outer edges of the screen to date show a 5% to 44% use, as against a 77% use in about the central portion, it is nevertheless vastly important that the A, B and C areas should come within the range of unobstructed and normal vision of the spectator. The depicting of action occurring in these areas is highly essential and vital to the full effect of the motion picture. These important outer edges of the screen are either out of the normal range of vision, or else completely obstructed by preceding heads in the legitimate stage-type theatre structures. (See Figure 3.)
Now with respect to this condition may I not bring forth again the point stated in my previous article in Better Theatres on this subject:

There is much that the studio can do to improve the pictorial effectiveness of the motion picture by revaluing the areas of the screen, but in the theatre much would have to be done, since proper vision conditions are lacking in most theatres, at least in the larger ones, today. Following the current studies, as after the previous ones, I am convinced that if "the relationship between the problems of exhibition and production is not adjusted now in the very near future, it is quite evident that such neglect will be one of the greatest stumbling blocks in slackening the development of the motion picture into the great art it could be. The combination alone of a very good story and very good acting in a motion picture has little advantage over the legitimate performance, with the exception, of course, of close-up shots and the fact that it can be seen in many places at the same time. It is the particular screen technique, especially as applied to backgrounds in the motion picture, that distinguishes it as an art apart from the art of the legitimate theatre. It is the contention of this writer that the present predominant use of a very limited area of the entire screen for depicting main focal action to a great extent stifles the possibility of obtaining more effective screen technique and backgrounds and, until this is changed, the motion picture is truly merely in a sense imitating the legitimate performance. The advantage of the motion picture over the legitimate theatre lies in the addition of this screen background and technique to the previously assumed good acting and good story content."

VISION IN THE THEATRE

VISION OF THE bottom area of the screen (about one-fourth the height of the screen) is usually obstructed by the heads of the spectators from one to five rows ahead of each spectator, varying according to the rate of pitch of the floor. This bottom area of the screen could be made visible if the screen were raised; but the screen cannot be raised in a stage-type theatre structures without adding to the already poor quality of the orchestra seats. The common practice in designing theatre floor slopes...
THEATRE LAW IN NEW COURT RULINGS

By LEO T. PARKER

Narrating and explaining late cases involving points of law of special interest to theatre owners and managers

In the absence of fraud or mistake parol evidence 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, however, most of which pertain to informal writings, incomplete memoranda, unilateral oral statements, and other writings that do not purport to set forth the entire contract.

However, in cases involving complete contracts signed by the parties thereto and purporting to contain all their promises, representations, and undertakings, the rule is strictly applied.

Case:

For instance, in Fox Film Corporation v. Ogden Theatre Company (17 P. [2d] 294), a film distributor entered into a contract with a motion picture theatre operator to supply news films. The contract between the parties did not specify whether or not the news films should be latest issues, but provided: "This contract is complete and no promises or representations have been made by either party to the other except as herein set forth."

Legal controversy developed when the theatre operator complained that the news films being supplied were not the latest. The distributor sued to compel the theatre operator to accept and pay for the contracted films. During the trial the theatre operator attempted to introduce testimony that the distributor's salesman represented that the news films would be the latest issues and would be sent by airplane.

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 news should be the latest issues, and 'just out of the can,' and that it would be sent by airplane, and other statements and representations to the same effect."

INJUNCTION AUTHORIZED AGAINST UNION

Reasonable demands of theatre employees may sometimes be fair and sometimes unfair. Combinations give the workmen a power of compulsion which may work harm to their employer, the public and even to themselves. Where the employees do not combine they may be compelled by force of economic circumstances to accept unfair terms of employment.

Therefore, various courts have held that the right of union employees to declare peacefully and truthfully to the world that the business practices of rival employers are unjust, and that theatres which patronized that union ought not to be patronized by the public, cannot be prevented. However, where any untruthful statement is made by such employees, the court will grant an injunction against such practice.

Case:

For example, in J. H. & S. Theatres v. Fay (183 N. E. 509), it was disclosed that a theatre owner employed members of a certain union, but later began employing members of another union. Members of the former union began picketing the theatre in a peaceful manner, but distributed circulars in the neighborhood which contained untruthful statements.

Decision:

In granting an injunction in favor of the theatre owner, prohibiting these latter acts, the court said: "A broad injunction against all picketing has been sustained where there was a finding that picketing had been conducted unlawfully because accompanied with violence or misrepresentation. . . . Here the picketing was orderly and peaceful and not accompanied by misrepresentation. The wrongful acts found by the trial judge were not committed by picketers or at the place where the picketing was being carried on. Nothing in the evidence could lead to an inference that, if picketing is continued, it will change its character and become unlawful. The injunction must be limited to prohibition of specific unlawful acts except in so far as a broader prohibition has for its legitimate end protection against such acts. . . . The plaintiff (theatre owner) has been greatly wronged by the statements made by defendant's (union's) canvassers, and by circulars distributed in the neighborhood, and by public meetings at which the speakers reiterated such statements. All of this tended both to mislead and to intimidate the public on whose patronage the plaintiff must rely in its business. . . . Its injunction against the defendant, acting through agents or allies, should be broad enough to afford protection which is as complete as possible against the wrongs committed or concerted by the defendant (union). . . . So long as they confined themselves to honest truthful persuasion, the plaintiff had no right to complain, but the evidence shows that they misrepresented the situation and attempted to destroy the plaintiff's business."

WHEN CONTRACTOR FULFILLS CONTRACT

It is established that a contractor is liable in damages if he fails to fulfill the terms of a theatre construction contract. However, if the contractor substantially completes a theatre building in accordance with plans and specifications he is entitled to recover payment, although the completed structure does not conform with the ideas of the architect and owner.

Case:

For illustration, in the late case of Hansen v. Covell (8 P. [2d] 856), it was disclosed that a contractor completed a building in accordance with plans and specifications, but the architect refused to furnish a certificate of completion on the contention that the contract was not fully completed. Nevertheless, since it was proved that the contract was substantially performed, the court held the contractor entitled to recover payment for the work.

Decision:

"If the builder, acting in good faith and intending and attempting to perform his contract, does so, he may recover the contract price, notwithstanding slight and trivial defects or deviations in performance, for which compensation may be made, in all its material and substantial particulars, by an allowance to the owner, but the owner is entitled to an allowance for the damages he may suffer by reason of the failure to perform strictly, as the cost or expense of putting the structure or work in the condition called for by the contract."

What "Performance" is:

The above rule of the law is applicable only where it is shown that the contractor
substantially performed the work in accordance with the plans and specifications. Obviously, if the contractor breaches a theatre construction contract he is not entitled to recover any payment for the work done, and may be required to pay heavy damages to the owner.

Various courts have held that there is a substantial performance (1) where a variance from the specifications is inadvertent or unintentional and unimportant, and is one by which the building or structure as a whole is not impaired; or (2) where the building or structure is actually used after it is erected for its intended purpose; or (3) where the defects can be remedied by the owner without any great expenditure, and without material damage to other parts of the structure, and may without injustice be compensated for by deductions from the contract price; or (4) where it is apparent that the builder endeavored in good faith to fulfill his contract and practically did so.

DUTY OF THEATRE OWNER TO REPAIR

THE OWNER of a theatre building usually is bound to exercise ordinary care to discover and remedy any and all apparent defects. However, the owner of the building is not liable for injuries sustained by a patron of the theatre, where it is shown that the injury resulted from defective premises of which the owner could not have been aware by the application of ordinary care.

Case:

For instance, in Jackson v. Public Company (163 Atl. 504), it was disclosed that a shutter was insecurely positioned by a tenant, and a patron of the place of amusement was injured when the shutter fell upon him.

The injured person filed suit contending that the owner of the property was liable because the injury was a direct result of a defective cord on the shutter.

Decision:

However, since it was shown that the owner of the building was not informed that the cord had broken, and that the tenant had improperly repaired it, the lower court held the owner of the building not liable and the higher court sustained this verdict, saying:

"The defect in the premises was an incident to usual wear, common to every household. Its repair plainly devolved upon the tenant. Moreover, the defect would never have caused the trouble which ensued. The sole result of the defect would be that the shutter would not stay up when raised. It was the active intervention of the tenant that caused the damage."

OWNER'S LIABILITY IN INJURY ON ICY WALK

Considerable discussion has arisen from time to time with regard to the liability of a theatre owner for an injury sustained by a pedestrian as a result of slipping on defective sidewalks abutting the theatre building. Recently the higher court in the case of McCarthy v. Adams (182 N. E. 324) rendered an important decision involving this point of the law.

Case:

The facts of this case are that a pedestrian voluntarily walked upon a sidewalk which was known by him to be defective. He sustained several injuries as a result of a fall and filed suit against the property owner to recover damages.

Decision:

The higher court refused to hold the property owner liable, and stated the following important law: "An owner who fails to remove ice from a sidewalk extending along his premises, where same was formed thereon by natural causes and without any act or fault on his part, or fails to make said sidewalk safe by covering the same with sand or some other suitable substance, is not liable in damages to one who sustains injuries by falling upon such icy sidewalk, even though a city ordinance required such owner to remove the ice from such sidewalk or cover the same with sand, and provided a penalty for failure so to do."

WHAT IS NEGLIGENCE?

A THEATRE operator may be held liable in damages for an injury sustained either by patrons or employees where the injury results from negligence on the part of the theatre operator. Therefore, it is important to know that in the late case of Pittan v. City of Riverside (16 P. 2d 765), the higher court defined the term "negligence" as follows:

"Negligence is the doing of some act which a reasonably prudent man would not do, or the omission to do something which is required" (Continued on page 2B)

BE SURE DISPLAYS ARE LEGAL

By M. MARVIN BERGER

MEMBER NEW YORK BAR

IT IS SURPRISING to find how many theatre managers think that the only limits upon lobby and marquee advertising are their advertising budgets and imaginations.

Take for example the case of the bright young manager of a Midwestern theatre, who, having decided to "pack them in" with a jungle feature, proceeded to make his theatre front a lifelike representation of African landscape. He filled the front with imitation coconut trees, and festooned the marquee with long, overhanging palm leaves. The marquee was further adorned by life-size figures of lions, tigers, elephants, etc. And no sooner was the whole display in place than the local building department ordered it to be removed, thereby forcing upon the bright young manager the realization of the existence of advertising regulations.

While legislation affecting construction and maintenance of billboards, signs and other structures or devices for advertising purposes has for the most part been enacted only during the past ten years, popular demand by 1931 had forced the adoption in thirty-three states of statutes dealing with the subject. In addition, similar ordinances have been enacted in hundreds of cities and towns.

In the making of these regulatory statutes and ordinances, it is recognized that a man may use his property as he sees fit, but the courts hold that in the interests of public safety, morals and general welfare, a city (1) may prescribe the material and manner of construction of advertising structures, (2) may restrict or limit their size, length, height and location, (3) may require them to be kept in a secure and sanitary condition, (4) may provide for their removal at the owner's expense if they become dangerous or unsanitary, and (5) may prohibit them from displaying indecent advertisements. And in the words of a leading case, "the fact that no injury has occurred by reason of the erection of the structure in question, or that it is improbable that any such injury will occur therefrom is not controlling."

The only restrictions upon such regulations are that they must be reasonable and must not discriminate. For example, purely aesthetic considerations alone will not justify the city or town in limiting the use to be made by a person of his property.

Since the maintenance of a forbidden advertising structure may result in an order for its removal and perhaps a fine, it is the duty of a wide-awake manager to know what forms of advertising the local regulations prohibit.

Such knowledge will not only prevent him from making useless advertising expenditures, but may head off actions by persons injured by dangerous structures or materials.

In cases where doubt exists as to the legality of a proposed display, it is recommended that the approval of local authorities be obtained before the display is used.
WHAT ACOUSTIC TESTS CAN TELL TODAY

By S. K. WOLF

The science of acoustics was over-rated at first. How far has it advanced?

Like every other new discovery, the science of mathematical acoustics has had to overcome doubt and skepticism. These have arisen, for the most part, from two sources.

One has been the apathy that is inherent in the reception of any innovation. The doubters have argued that as long as sound is passable, audiences are satisfied and that it sound quality were bettered audiences would fail to appreciate the improvement.

The argument holds water about as firmly as the old fallacy that hogs were supposed to love to revel in mud and muck. They had never been given anything else. The moment they were given dry, clean surroundings they thrived even more.

Likewise, the public reception accorded improved sound quality, not only through equipment refinement and development, but also through the study and betterment of theatre acoustics, has shown definitely that a large part of the public, at least, is sound conscious and that sound quality bears a definite relation to the box-office receipts.

The second obstacle modern acoustic science has had to overcome has been the misconceptions and lack of knowledge regarding it. Even today it is still in the “mystic” stage. People who have heard about it and been impressed by it are still somewhat hazy as to just what it is.

There is a justifiable reason for this. The exact science of acoustic study as it has been developed today is still so recent that the time has been inadequate to disseminate a broad understanding of how it has been developed, what it accomplishes, and in what respects it perfects the study of acoustics as it was formerly practiced.

Certain fundamental principles of acoustics established by Sabine, who is generally recognized as the father of this science, still hold good today. But whereas Sabine had to depend for his calculations entirely upon the fallible judgment of the human ear, modern acoustic science has instruments, developed within the last two years by the Bell Telephone Laboratories, that are capable of measuring sound both qualitatively and quantitatively with mathematical precision. They have eliminated from the field of acoustic study the guess work, the picking of one person’s ear calculations against another’s.

The acoustic engineer enters a theatre armed with a noise meter and a reverberation meter. These instruments enable him to determine the amount of noise in a house and the reverberation time in every part of the auditorium. The result of this survey is the compilation of data procured with exactitude. To supplement these statistics he has the architect’s blueprints and a vast library of the acoustic properties of every material used in theatre construction and furnishing. His files of acoustic problems, gathered from months of experience, enable him to analyze the figures the instruments supply.

Take the B—Theatre as an example. The name of the house is omitted for obvious reasons. It is a first-run theatre in a large city. It has an 1,800 seating capacity. The complaint that had reached the acoustic department read something like this:

“Sound not intelligible in entire house, a general confusion of sound, echoes in balcony.”

Knowing that intelligibility is affected either by the amount of noise in the theatre, or by the period of reverberation, or both, the engineer makes exact observations with his instruments.

The noise meter determines the amount of noise, which is the index of the extent to which noise must be reduced to preserve good intelligibility.

The B— theatre showed a surplus of noise, interfering with sound intelligibility, that emanated from the ventilating system.

Further investigation revealed that the source was not the motor, nor the commutator, nor the belt, but the fan. In this instance a little oiling was all that was necessary to eliminate the noise obstruction.

The part that reverberation time played in affecting the intelligibility required more detailed study. Readings in this instance were taken with the reverberation meter, in six different parts of the house, four in the orchestra and two in the balcony.

The proper reverberation time for each theatre will vary according to cubical content, shape of theater, and intensity of original sound. The figures for any number of theatres bear a definite relation to each other. Having established an empirical value based on an accumulation of acoustic data and qualitative observations.

In the case of the B— Theatre, it was established that the reverberation time should be between the limits of from 2 to 2 ½ seconds at 100 cycles, from between 1½ to 2 seconds at 200 cycles, and from between 1 to 1½ seconds for 500 cycles. But the measurements of the reverberation meter indicated that conditions were unsatisfactory, showing a reading of 5 seconds at 100 cycles, 4 seconds at 200 cycles, and 3 seconds at 500 cycles.

The readings showed not only that the reverberation time was so long as to interfere with intelligibility, but also exactly how over-long it was. In effect, they analyzed the confusion of overlapping sounds.

With these figures established indisputably the cause was fairly easy to determine because of past experience with similar problems. The conclusion was that the theatre lacked sound-absorbing qualities. The vast library of data on the acoustic qualities of every material made it possible to recommend a satisfactory solution.

In the case of the B— theatre, a 1-inch mineral wool coating distributed on parts of the walls, carpets for the aisles and plush covers for the seats, eliminated the defects. At a subsequent test the reverberation time corresponded to a satisfac-
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Motion Picture Herald

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Not for a moment do we think that Mr. and Mrs. John W. Public would be interested in Better Theatres. Much less John, Jr., and little Nell. Nor one nor t’other knows whether sound gets to the screen by wire or by special messenger, and far less do they care. To Nellie, indeed, travel ghost is preferably a mysterious psychic force that seizes certain movie stars on their frequent trips abroad. No matter. In the making of Better Theatres, we’re fundamentally considering her and Johnnie, and their pa and ma. Because to serve the motion picture theatre business constructively is to seek, initiate, explain and urge better ways for the theatre to serve its customers. We believe that Responsible Journalism in this field calls for an editorial policy based on the conviction that the motion picture is considerably larger than within-the-industry ambitions, much more permanent than any individual career. The motion picture long ago ceased to be an invention possessed by somebody or other. It is an instrument by now which mankind has devised for itself to give to all people the stimulation and enlightenment previously accessible to only the few. To these people belongs the art. Those who would possess the business must serve the people in that art, as well as possible today, as much better as possible tomorrow. To this end the business must be adapted, in this mission it must be stabilized. That is the point of view on which the editorial policy of Better Theatres is based. Addressing theatre management and technicians, we’re yet looking beyond to those who can fire us all whenever they like.
F. H. RICHARDSON'S COMMENT

AND ANSWERS TO INQUIRIES

DISADVANTAGES IN USE OF PERFORATED SCREENS

[The following paper was read by Mr. Richardson at a joint meeting, May 17, of the New York Section of the Society of Motion Picture Engineers, and the Projection Practice Committee, with Harry Ruben, chairman of the committee, presiding. The paper elicited lengthy discussion (unrecorded because no official stenographer was present), which expressed a general opinion that unperforated screens may be used to advantage in a large number of theatres. It also was the generally expressed opinion that better results would be had with loudspeakers at the sides and top, rather than at the bottom of the screen, especially in theatres having a stage.—The Editor.]

WITH THE PASSING of time it seems increasingly evident that the increased cost and added trouble and inconvenience entailed by placing loudspeakers at the rear of theatre screens and perforating said screens with a vast number of openings to permit the passage of sound, very considerably more than outweighs the admitted minor benefits derived from such procedure.

The fact that sound engineers declare such procedure to be best should not be accepted as final. Sound engineers would, in the very nature of things, be inclined to favor sound so far as it is possible to do so. Very naturally they would strive to secure the best acoustical effects possible, even at the expense of some damage in other directions. They should not be too much censured for that. They would hardly be good sound engineers did they not regard sound excellence as paramount to every other issue.

As a matter of fact, I think we may all agree that some advantage does accrue to sound in some theatres by locating the loudspeakers at the rear of the screen and projecting sound through screen perforations. Sound engineers claim, and I think with justice, that while theatre patrons seated directly in front of the screen, or at slight angle thereto, will, save in exceptional individual cases, probably be unable to detect any difference in effect as between sound projected through screen perforations and sound projected by loud speakers located

perforated or porous screens causes the loss of only a comparatively small percentage of the sound, which claim, strange as it may seem, appears to be substantially correct. Measurements made by very capable engineers discloses the fact that there is a difference in sound volume as between loudspeakers having a perforated screen in front of them, and loud speakers in the open, of only half a decible in the low frequencies, and 3.50 db. in the high—high in this case representing 10,000 cycles per second. The falling off is very gradual between 55 and 6,000 cycles. Above the last named figure the drop is rather sharp. However, it must be remembered that 3.50 db. is but little more than noticeable to the average person.

It may seem strange that the drop is so low when it is remembered that the screen perforations constitute only approximately 9% of the total screen area (figures supplied by one of our oldest, best informed screen manufacturers), from which fact it might well be argued that but little more than that percentage of sound would reach the auditorium. In explanation of this phenomenon I quote Dr. A. N. Goldsmith, president of the S. M. P. E., who says:

"Screens now in use in motion picture theatres, for the most part have the loud speakers located at their rear. Instead of a solid screen surface such as was employed for silent picture projection, the body of the screen has a vast number of small holes or perforations, the same arranged in regular pattern, their purpose being to permit the passage of sound from the rear of the screen to the main body of air in the theatre auditorium. While it is true the total area of these perforations is but a relatively small percentage of the total area of the screen surface, the fact remains that for several reasons, which it is my purpose to explain, very much more sound gets through than a casual consideration would seem to indicate.

"Sound waves to a very considerable extent possess the power of bending around corners. That this is true is proven by

OTHER ARTICLES

In addition to the discussion begun on this page of possible return to the solid-surface screen by reallocation of the horns, will be found the following articles in Mr. Richardson's columns of this issue:

How rear projection was devised without reversing projector parts or film, page 22
The dirty, oily print problem—again, page 22
An S.M.P.E. opinion on the single projectionist issue, page 24
How an exhibitor made a horn for his speaker, page 24
the fact that one may stand in a corridor beside a sound-proof wall and converse with a person on the opposite side of said wall, provided there be an open door or other gap therein. In such case it is evident the sound waves must and do bend around obstacles in their path; and, although sound could not possibly be audible between persons thus situated. Experiments of somewhat similar nature have made it evident that sound waves do not travel in straight lines only, but in other than straight lines when obstructions are met.

If in some location where much outside noise prevails, a window is opened, immediately a greater volume of noise will enter. The room will be filled with sound. If we close the window so that 92% of its opening will be covered, we will discover that the sound has not been reduced 92%, or in fact in anything like that percentage. As a matter of fact, the window must be almost entirely closed before there will be no sound in the room. Even with the window sash up just a little, an astonishing amount of noise enters—again for the reason that sound bends around corners and enters from all directions through even a very small opening.

And so it is with screen perforations. A very great deal more sound gets through than would be expected, considering the small percentage of the total screen area they cover.

The low-cycle (longest) waves bend around corners best. Action very similar to that of sound waves may be examined by watching the action of waves or ripples of water of different lengths bend around obstacles, as for example, a floating log. In sound the long waves correspond to the lower frequencies; that is to say, the lower notes. Because of the fact that the long waves bend best, it follows that they get through screen perforations with comparative ease. Therefore the sound theatre audiences hear is more shag of high notes than of the lower notes. This effect may, however, be evened up or compensated for by suitable design of the loudspeakers and acoustical arrangements.

There is another minor reason why more sound reaches theatre audiences than would be expected. The entire surface of screens transmits sound at least to some extent, just as do thin partitions. Due to its usually rather porous nature the amount transmitted by the unperforated screen areas is small, but transmission nevertheless does occur. In this case too, it is true that the lower notes are favored.

A well designed perforated screen, while it transmits a very large percentage of the sound, gives preference, as I have said, to the lower notes. The higher frequencies therefore must be to some extent boosted, if correct balance is to be maintained.

Our thanks are due to Dr. Goldsmith for this very lucid, understandable explanation of what has been to many a very puzzling point. We must then accept the fact that, strange as it may seem, all but a relatively small percentage of the sound can and does get through perforated screens, provided they be properly and well constructed. We may also concede that there is advantage in locating loudspeakers at the rear, and perforating screens in theatres where conditions are such that a considerable portion of audiences will be seated at a large angle to the screen surface. For example, it is certain that the front rows of seats are closer than they should be to the screen in most auditoriums.

Having done all this and thus given the sound men a square deal and the first inning, let us now examine those other items in opposition to all of which have to be fought, namely expense and additional inconvenience and trouble to theatre men, assuming that sound men, favorable as their calling makes them to sound, will remember that after all sound is only a portion of the entertainment offered by motion picture theatres. They may also well consider the fact that whereas the motion picture industry, for many years before the advent of sound, and might again live and even prosper without sound, the fact remains that sound could not possibly either live or prosper without the picture. It then seems clearly to be the duty of sound engineers and sound proponents not to try to go too far in the matter of advocating sound excellence regardless of all other considerations.

It must be remembered that the average exhibitor struggles along under an almost back-breaking burden of absolutely necessary, inescapable overhead expense. The burden is in fact so heavy that many very capable men have in years past been unable to stand up under it, and have failed. It then is surely the poorest kind of poor policy to force upon him any expense which will not be counterbalanced, or more than counterbalanced, by additional box office receipts brought in because of improvement in the entertainment he offers. That I believe we may all agree upon as being entirely reasonable.

We have agreed that the rear location of loudspeakers and the projection of sound through perforated screens yields a most appreciable improvement with respect to any portion of the audience seated at a considerable angle to the screen surface. We do not admit that this condition exists to any considerable extent in average theatres, or in a really objectionable degree in any but a relatively small percentage of our theatres. I admit of no other possible advantage to be derived from perforated screens other than the fact that it can't harm anyone, nor do I admit the benefit to be nearly worth its cost, save in a relatively few badly designed theatres.

The use of perforated screens compels increased cost in several directions. It may also mean some loss of business because of injury to the beauty of the screen image in ways hereinafter to be explained. It is quite conceivable that the actual added cost of perforation, viewed merely as a mechanical operation, is not high. The average seems to be approximately $.04 per square foot, or about $10 for an 18 x 13.50 foot screen. Unfortunately, however, the expense does not stop there. It has indeed hardly begun. What is the added expense? Let us see:

The average perforated screen has in excess of 25 holes per square inch. Many have very much in excess of that number. Twenty-five holes per square inch is 25 x 144 = 2,160 holes per square foot, or a total of 524,880 holes in a screen 18 x 13.50 foot. We can reasonably assume such an enormous number of holes to have no effect upon visual results, even though they be not individually visible to the eye. The effect is there and it is undoubtedly injurious to the screen image, despite what sound men say.

These holes delete approximately 10% of the reflected sound. The sound of the screen will hence be reduced its reflection power by that amount. There can be no argument against that, and admitting its truth, we must also admit that if reflection powers equal to that of a similar unperforated screen is to be maintained, the light incident upon the perforated screen must be increased by 10%, which of course means a 10% increase in power bills right at the beginning. All that seems hardly to be a matter admissible to argument.

Incidentally, as a minor thought, any increase in electric power means more rapid deterioration of the equipment handling it, to say nothing of, in many cases, heavier wire circuits, conduits, etc., entailing expenditure of money, all of which may possibly add to cost of installation and certainly to overhead expense in operation.

However, while the effect of surface deletion through perforation adds approximately 10% to the bills for projection current, and added installation and deterioration caused by the heavier current consumption increases in considerable degree, the matter by no manner of means stops there, because of the fact that perforated screens fall off very rapidly as compared with solid screens of like composition in the matter of reflection power.

In all theatres we know that air circulates through screen perforations to some extent. In many the circulation is heavy. If we suspend a bit of new, clean paper in the air, put a small hole in it and cause air to circulate through that opening, we shall presently find the hole to be surrounded by a ring of discoloration composed in part of dust deposited by the moving air, and in part by the action of gases imparted to air in any inclosed space where large numbers of people gather, particularly if smoking is permitted. Such discoloration is even more pronounced in the small theatres than in others and in some localities than in others, as may be readily understood. In Pittsburgh, for example, where the air is laden with carbon particles, it would be rapid. In Montrose, Colorado, where the air is very clean and pure, it would be relatively slow. The speed of deposit will of course be in direct proportion to the amount of air circulating through the perforations.

It then follows that the reflection power of perforated screens will fall off very much more rapidly than would be the case with solid surface screens of like characteristics. All this must, I am sure, be conceded even by proponents of the perforated screen. What is its meaning?
The query is easily answered. In order that the brilliancy of perforated screens be maintained at normal level, as must be done to maintain results at maximum, the power of the projector light source must be increased much more rapidly than would be necessary were there no perforations through which air could circulate. That is self-evident. It should require no supporting argument. Just what it may mean in money cost it is impossible to estimate accurately. As a matter of fact, the power of the light source is not usually increased, with the result that screen brilliancy fades off, and with it the beauty of the screen image, very rapidly. The loss is insidious and so gradual that usually it is not realized until a great amount of damage has been done. Certainly it reacts against the box office, though in just what degree no one may say.

When the condition finally becomes so bad that it can no longer be tolerated, the usual remedy is either to have the screen cleaned or to have it recoated. But there again lies trouble. If recoating is resorted to, it means plenty of trouble, mess and bother, with some damage to the perforations. Also it means plenty of expense. If cleaning is resorted to, it means loss, for up to date we know of no screen surface which does not lose a portion of its reflection power with the first cleaning and with each successive one thereafter. Any director of projection or high class projectionist will corroborate that statement.

Exactly what all this amounts to in cost no one knows, nor can one know except in the most general way—for the reason that it varies so widely in different theatres and different localities. However, it is reasonable to assume it will operate to add an expense equal at least to an average of 10% of the projection current bill. Admitting that to be a percentage fixed upon merely to enable us to make some comparison, but nevertheless one well within probabilities, let us see how it works out in practice.

At present I know of no figures available from which the average bill for current used at motion picture projector light sources in all classes of theatres can be computed. However, from the director of projection of a large theatre chain I have secured exact figures for one big theatre. The cost, however, is based upon a very low power rate granted because of the enormous current consumption of this circuit of theatres in New York City. It would not be available to ordinary current users. They would be compelled to pay a higher, and in many cases a very much higher rate. The figure is $5.76 for a day of 15 hours.

However, assuming the rate to be only $5.00 per day, the added expense due to the use of a perforated screen would still be high. As has been set forth, approximately 10% of the screen reflection surface is eliminated by perforation, hence that much light must be added to the remaining surface if the total is to equal that of the solid screen surface. Nor can it justly be said that since the remaining surface will

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June 3, 1933

still have the same brilliancy, the effect will be the same. That is not true for any one of several reasons.

If we accept 10% of projector current cost as sufficient to represent the injury due to more rapid discoloring of the perforated screen surface set up by action already described, we then have a total of 20% loss.

Five dollars per day means $35 for a seven day week, or $1,820 for 32 weeks, 25% of which is $264, the amount chargeable directly to loss through the use of perforated screens.

However, I do not wish to be understood as setting that up as the actual loss. An average for all theatres it would be too high. Each individual projectionist may easily compute the exact cost per day of the current used at the projector light sources, whereupon multiplying that by the number of days the theatre operates per year, he will be able to advise his manager as to the loss incident to screen perforation, within reasonably accurate limits at least. True, 20% is more or less of a guess, but nevertheless after an experience of many years in estimating projection performance I am prepared to say it will be found very far wrong.

My contention is that, save for that portion of audiences seated at the side down front in wide auditoriums where the front rows of seats are too close to the screen, just as excellent and possibly even better results may be had by using a solid screen with the loudspeakers located either just above or just below the screen, carefully positioned, of course, and hidden by any desirable decoration. Location of the loudspeakers at the side of a screen is bad practice. Not only does the bottom or top provide better chance for good sound distribution, particularly as between main floor and balcony, but also, save in badly distorted screen images, it places them much nearer the general field of action on the screen.

In all this I have not intentionally in any degree misstated or overdrawn anything. If I have what set forth be true, as I firmly believe it to be, then it must be admitted the exhibitor is paying a very high price for highly questionable benefits. If it be true that sufficient injury is done the screen image to counterbalance the benefit to sound, then whatever the money cost may be to an individual theatre is nothing more than pure waste, and waste is, you will all admit, not good.

REAR PROJECTION

BY REFLECTION

IRL GORDON, projectionist of Akron, O., puts forward the following:

"On page 24 of April 8 issue of Better Theatres appears an inquiry from Merle Burdette, Lyric Theatre, Casey, Ill., relative to rear projection of sound films. In answering you say it is being done, but only with special sound equipment in which the projector sound optical system is reversed from right to left, so as to coincide with the reversed film, which means a costly piece of special apparatus.

"Possibly the kink I have used with the old silent films might be of value if one found it necessary to use rear projection temporarily. It might even be installed permanently if one did a bit of experimenting to get the thing exactly in its best form. With my plan it is unnecessary to alter anything on the projector, nor need the film itself be reversed in the projector. It is threaded in just as usual.

"To illustrate the plan I have made a photograph upon which the path of the light beam has been painted. The only precaution necessary is to select an opticians' mirror. If an ordinary one be used there will be a double reflection, one from the silver coating on the mirror back, and one from the first surface of the glass. The latter will be faint, but always present.

"An optician's mirror is one silvered on the front side of the glass, so that the light does not penetrate the glass at all. Any optician should be able to show you one and tell where they may be obtained. They may be had in various sizes. One 10 inches square should serve. It would cost perhaps ten or twelve dollars, which is a small item as compared with special sound heads required by the other plan. The mirror may be established at any convenient point in front of the projection lens, but preferably about 12 inches. Its angle must of course be so adjusted that the image is thrown in proper position on the transparent screen. It is best to locate the projector as close to the screen center as possible, since the angle must be too great an appreciable keystone effect will result. With a good mirror, kept clean, light loss would be very little."

"I have myself used the plan in a hospital where crowded quarters would not permit projection in the usual way. Results were very good. The matter may only be tried out experimentally by means of a 16-mm. projector and a thin mirror of good quality, using a sheet of thin white paper for a screen."
however has no legitimate kick coming. They accept the films from theatres which put the oil on and do nothing about it. If I were your manager I would take one of the oil-soaked, dirty reels and hold a pow-wow with the exchange manager. Whatever the price your management pays, no matter how low, it automatically assumes that films reasonably clean, without oil on them and in safe condition to project, will be supplied. If the films are received otherwise, then the exchange has not fulfilled properly its contract, and that is that.

AN OPINION ON ONE-MAN ISSUE

SOME WHILE ago the National Research Council at Ottawa, Canada, asked the Projection Practice Committee of the Society of Motion Picture Engineers certain questions, the nature of which may readily be inferred from reading what follows. The Projection Practice Committee went to some pains in the preparation of a reply, which the committee refused permission to publish, holding it to be a matter for consideration by the Council. James Finn, member of the Projection Practice Committee, later obtained permission from the Council and passed it along to me, with the remark, "This should have the widest possible publicity." So here is the Projection Practice Committee's opinion in full:

"With respect to your first question, relative to the percentage of theatres in the United States which have more than one projectionist on duty at one time, we regret that we possess no data on this subject. In answer to your second question, we are unable to state authoritatively what may have been the original reasons for employing more than one man on a projection shift, but it is our opinion that these reasons may have been the following:

"The continuous duties of the projectionist, requiring skilled and fatiguing attention, include:

"1. Threading one projector while the second projector still is in motion.

"2. The necessity for constant care in the matter of keeping the picture sharply in focus upon the screen and maintaining a uniformity lighted picture.

"3. Controlling the sound volume and maintaining the proper level so as to insure maximum entertainment value.

"4. Trimming the arcs of projectors and, if used, those of spotlights and effect machines.

"5. Watching for breaks in the film.

"6. Constant alertness in guarding against fire and the necessity for instantaneous action in stopping the projector, closing the projector dowser, and subsequently, the projection room ports.

"7. Changing over from one projector to another without any noticeable interruption in the show.

"8. Rewinding of film reels, with accompanying duties of inspection of the film for loose splices, tears, etc.

"9. Splicing the film.

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"Items 1 to 7 inclusive, involve the presence of the projectionist at the operating side of the projector and simultaneous duties elsewhere. Worthy of special consideration is the fact that personnel are required, for physical reasons, occasionally to leave the projection room, a failure or inability to do which may invite severe physiological injury.

"The foregoing information reflects the consensus of members of this committee as adduced at a committee meeting to which your communication was presented—Projection Practice Committee, S.M.P.E., Harry Rubin, Chairman."

Any man, exhibitor or otherwise, must in common honesty admit that there is absolutely nothing in any degree drawn in the letter quoted. That is obviously true, even though it be a powerful argument for the two-man projection room shift. A man cannot possibly do two things at one and the same time if the two things must be done at widely separated places. No use arguing about that. Even if it be possible to do them both at the same place, no man can possibly do two things at one and the same time and do them both well.

A SELF-MADE HORN THAT MAY HELP

K. E. TRIM, exhibitor in Miranda, Tex., tells us how he constructed a horn for his dynamic speaker. He writes, "I have made note of your recent comments on use of unperforated screens for sound pictures. I am myself using an unperforated screen with loudspeaker under it. Results are excellent. I operate another small theatre using cloth screen with loud speaker at its rear with good results, but I must renew the cloth every six months as it gets too dirty to reflect well."

"Recently I tried an experiment which proved so successful that I am moved to tell you, and through you, your many readers about it. Many small exhibitors using dynamic speakers fail to get satisfactory results, but because of the hard times do not feel able to buy more suitable equipment. That was precisely my own condition, and I overcame the trouble at very small money cost, plus some careful work, by building a horn for my speaker. It is 4 feet high by 6 feet across at its opening, or mouth; and 7 feet from speaker to mouth of horn, though 40 inches of its length next to the speaker is in the form of a tube, which has an outside diameter of 16 inches.

"I proceeded as follows. Any one can, by working carefully and exercising a little patience, do likewise. I first made the front end frame out of what is known as 'blind stops', being lath ¾ x ⅛ inches. They may be had at almost any lumber yard and in almost any length desired. I then made two frames, 16 inches outside measure of the aforesaid lath, which gave an inside measurement of 13½ inches, since the lath is ⅛ inches wide. These frames form the ends of the 40 inch section. I then nailed lath 7 feet long to each corner of these frames, and to each corner of the horn mouth, thus completing the framework of the proposed horn.

"Next I cut sheeting cloth in suitable pattern to form a snug-fitting cover for the frame, sewed it up on a sewing machine, and stretched it over the frame. [I presume the best way to do that would be to sew up all but one corner of the cloth cover, then finish the job by hand, stretching the cloth on the framework as the seam is sewed.—F. H. R.]

"The cloth cover I finally coated heated with cheap paint and let it dry thoroughly. Then I tackled and got away with a tough job. Obtaining a 5-gallon can, I tore newspapers up as fine as I could (the finer they are shredded up the easier the reduction will be), then I poured water over these scraps and boiled them, stirring vigorously until they were reduced to pulp (only water enough left to prevent burning while boiling). It takes quite a lot of work, this stirring, but the thing can be done.

"When scraps were reduced to pulp, I made some stiff flour paste and added enough to the pulp to make it adhesive. The amount of paste necessary can only be determined by trial of a bit of it. When I had it about right I proceeded to plaster the cloth with the pulp. [Friend Trim did not say how thickly, but presumably from one-fourth to one-half an inch would be satisfactory.—F. H. R.]

"When the 'plaster' was thoroughly dry, I proceeded to coat it with black paint and found I had a real swell-looking job.

"Next I built a wooden box just large enough to contain my 12-inch dynamic..."
speaker after the box had been lined with
felt to prevent any echo which might re-
sult from sound reflected back from un-
lined wood sides. The dimensions of the
box would of course be dependent upon
the size of the speaker.

"I installed the speaker in the box and
attached the whole assembly to the horn.
I know of no way of determining exactly
the best shape for the flare that would be
available to the exhibitor. My own was
merely the natural bend of the lath after
being nailed to the two 16-inch end frames
and pulled out to the horn mouth corners.
[I suppose a small frame would be neces-
sary half-way between the two end frames
to prevent the lath from curving inward
when the outer ends are pulled out to the
horn mouth corners.—F. H. R.]

"The results, Friend Richardson, as
compared with what I got from the dy-
namic speaker alone, are really wonderful.
The whole thing is set on a stand or table
and may be turned or tilted as desired. I
have it so placed and regulated that the
sound volume is essentially the same in all
parts of the auditorium. Moreover, the
horn has cleared up the tone a lot. The
total cost was approximately $5, not count-
ing my labor, of course. It should work
out in a theatre setting up to, say, 500.

"The reason for the 40-inch section is
to confine the sound part of the way, and
not just 'turn it loose' at the speaker. It
has a tendency to act as a muffler and makes
the sound clearer."

On this point I consulted a sound en-
gineer, who said, "The stove-pipe arrange-
ment your correspondent placed between
his speaker and the horn may have im-
proved the sound for the reason that it
increased the air distance between the front
and back of the cone. Increasing the area
of a flat baffle board improves the sound
in much the same way, as you know. The
reason is that waves of air leaving the
front of the diaphragm are 180° out of
phase with waves leaving the back of the
diaphragm, hence if the two meet they
tend to cancel out. Since the high fre-
quencies tend to travel more nearly in
straight lines, it is chiefly the low notes
that are weakened when a speaker is used
either without a baffle, or with one that is
too small. The result is a tinny sound
quality. You may hear this effect by re-
moving the speaker from your radio, where
it is baffle by the cabinet, letting it operate
while seated on the floor. This is probably
what your correspondent has in mind when
he speaks of muffling the sound with the
40-inch section."

True, what is known as the "exponen-
tial curve" horn flare is supposed to pro-
duce the best effect, but it may well be
doubted that horns are being made exactly
in conformity to exponential requirements.

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F. H. Richardson,
No. 3 Tudor Lane,
Scarsdale, N. Y.
The Question:

I AM GOING to remodel my theatre, but before starting to do so, I made a trip to New York and visited a great many theatres to obtain some ideas. The theatre which appealed to me most was the RKO Roxy in Rockefeller City. I like the wall effect very much, but could not tell of what material it was constructed. It looked to me as if it was a wood veneer. I presume this cost a lot of money, as I heard that the cost of this theatre was very large.

What I would like to ask you is, could I imitate the effect in less expensive materials or could it be obtained by decorating? Also I noticed the ceiling, especially the large center fixture for lights. Of course, such a thing would be way beyond my means. How can I light the ceiling without fixture or chandelier, as I would like to have it as plain as possible. My auditorium adapts itself very much to such a treatment, as my floor plan is about the same shape, except for the columns along the side and rear walls, as in the Roxy auditorium.

I will appreciate it very much if you can advise some inexpensive treatment which would compare along the lines as above described.—F. S. M.

The Answer:

I DO NOT doubt that you were pleasantly impressed with the Roxy auditorium, but I fear as you do, that it would be too expensive a treatment for your theatre.

The walls are of a mahogany veneer cemented to sheets of steel. These steel plates are attached to steel furring. This furring is anchored to the steel frame of the building. There are about 4 inches of space between the surface of the veneer and the building walls, and this space is filled with rockwood. The vertical strips in the wall are also in mahogany. The horizontal bands are of the same veneer, the grain running horizontally, with bronze strips at top and bottom.

It would be hard indeed to imitate the effect and results in a cheap way, but if you are contented with imitating the effect so that a layman might think the appearance about the same, I suggest that instead of using veneer applied to steel plates, you strip the auditorium walls with furring strips about 1½ inches thick. Be sure that the surface of this strip is perfectly straight and even.

On these strips apply sheets of wall board with the veneer finish, which is a process put on these sheets. Of course, this is not real veneer, but the effect is pretty good. There are several kinds of these products on the market. If you cannot afford to place strips of bronze on top and bottom of the horizontal bands, have them painted on by the decorator.

Since you cannot have the center fixture for lighting the auditorium, run a light cove along the walls and dome the ceiling slightly. With the proper electrical equipment in the cove, you could light the auditorium satisfactorily. Use at least three colors in the lamps so you can make light changes. Of course a good decorator could do wonders with the ceiling. My advice is keep it as light as possible on account of the dark walls.

The Question:

WE NOTE quite often in Better Theatres that you print plans or suggestions on how to construct small theatres. Since we are building a small theatre here to seat about 350 or 400, on a lot 30x80, we would like to have you send us plans or suggestions on how to construct same to meet the modern demands.

We would like to have a small confectionery room in the lobby, either a part of, or separate from the box office. Our building is on a corner, with the left front on the corner side. If you have any such plans or suggestions please favor us with same.—O. H.

The Answer:

SORRY TO STATE again that this department cannot furnish you with plans or sketches, for reasons given at length on several previous occasions, but it will gladly give you suggestions.

Your lot, being only 30x80 feet, is entirely too small for a theatre seating 350 or 400. I take it for granted that you would place the screen against the rear wall, as a stage is entirely out of the question for that size lot. You may have an apron about 8 feet wide. Place the first row of seats 20 feet from the rear wall. The width of the house allows you at most 13 seats across, so that for 350 seats you need 27 rows. Placing them 30 inches back to back, the seats alone will require 67 feet, 6 inches. Then you must add at least 6 feet for foyer or cross-aisle, and with these requirements alone you need already 14 feet, 6 inches more than the depth of your lot.

For lobby or small confectionery store you need at least 15 feet, so the smallest lot which could hold your requirements should be at least 110 feet deep. So I believe you will have to look around for another lot.

If it is a corner lot, you may construct the entrance lobby on a 45° angle of the intersection of the two streets, especially if both streets are of equal importance. If you want to build on the lot which you have, the largest amount of seats in the auditorium will be 169 seats, provided you reduce the dimensions of the parts given above.
Common Sense of Maintenance

(Continued from page 7)

and still have a clean theatre. We say, and still have a clean theatre, advisedly from our observation during this period of many reductions in theatre staffs. The cuts in the janitor forces have reacted adversely because such reductions have not developed a new approach to the problem.

MARQUEE AND EXTERIOR SIGNS

THE NEXT GROUP, of Class 6, covers the maintenance of the exterior front, including signs, marquees, attraction frames and box office vestibule-lobby. We place this class of maintenance in this spot because definitely it has its part in displaying your wares; when maintained properly it is a business-getter. During the hours when your house is not open for business a great number of people will stop to look at stills or other advertising matter on display. While doing this they formulate their opinion upon how ably your theatre is run, how clean it is inside, and how successful you are. It is an exp

EQUIPMENT AFFAIRS

Equipment News and Comment

NEW DISPLAY PLAN

• Poster and still display boards, which would be used as a means of advertising theatre programs in the windows of merchants, have been brought out by the Novelty Furniture Manufacturing Company. It is stated that the company will itself seek to contact the merchants, and that the arrangement with the theatre owner will not call for any investment on his part. The theatre operator is permitted to change his advertising cards each time he changes his bill.

The display boards, or frames, are made up in solid black walnut and are mounted on pedestals. They are also equipped with electric clocks to attract attention.

PROJECTION LAMPS

• A new line of Mazda type projection lamps has been developed by the Westinghouse Lamp Company, Bloomfield, N. J., superseding the 100-watt T-8-1/2, and 250-watt, 50 v. T-10, lamps of the old line by four new lamps, a 100-watt T-8, a 300-watt T-10, a 500-watt T-10, and a 750-watt T-12. Among the changes in design and construction is a "bi-plane" filament. Two filaments supported in parallel planes close together account for the term "bi-plane."

The primary function of the bi-plane filament is to increase the brightness of screen illumination as the result of a more concentrated light source. This filament affects a concentrated spot without a reflecting mirror and was adopted in an attempt to achieve an increase in screen brightness of from 50 to 75 percent.

BY WAY OF NEWS

• The Gershn Corporation has been named territorial distributor for Kooler-Air and Arctic Nu-Aire cooling systems in the Kansas City territory.

Ed Wolk, formerly associated with the Chicago Cinema Equipment Company, has opened offices in Chicago for dealing in theatre supplies.

The new Westinghouse air conditioning equipment has been assigned to the Kroe- schell Engineering Company for distribution in the Chicago zone. This company has also been named the territorial dealers for Carbonic Safety Compressors produced by the Worthington Pump & Machinery Corporation and used in cooling. It is announced that sales and installations are not limited, however, to the Chicago area alone, but may be nationwide.

For both
Beginners and
Projectionists of
Years of Experience

Projecting
Sound Pictures

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Film Reproduction
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Sound-on-film
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Vacuum Tubes
Acoustics
The Loud Speaker
Motors & Generators
Tracing Trouble
Recording

PRICE (including postage): $2.60

Quigley Bookshops
1790 Broadway, NEW YORK, N. Y.
the basic condition which might, for example, save $100, the manager makes only temporary correction which costs, say, $10 or $15. Repeating such temporary treatment only a few times will soon amount to such a sum that indicates that you could well have afforded to have made the basic and right expenditure from the start.

**RECONDITIONING AND IMPROVEMENTS**

Class 8, including all those items which generally improve your theatre and property, are a group which we don't have to spend much time on here. If each of our theatres were in order down to and including the first seven classifications, we should have our hands full so far as maintenance is concerned for the balance of the year. However, this classification is of importance and in the past has represented a very substantial part of all maintenance. There are some instances where items falling in this classification are closely related to your plans for the future business of your theatres. Sometimes it is necessary to do this type of work in order to meet new competition.

Realizing all of these arguments and thinking of many more which each of you might present to us, our word of advice or caution is: Don't make investments in large improvements to your theatre properties merely in order to secure a larger share of only temporary business. In making such a statement we have particular reference to items that might be classified as major alterations, large decorating jobs involving the entire changes in color scheme, a refixturing job, or similar projects. Many times we have heard theatre managers and other higher-ups argue for changes in seating capacities, or rearrangement of seats, the installation of an orchestra, the enlarging of a lobby, or of increasing existing facilities for rest rooms, smoking rooms, toilets, etc., in the belief that such alterations would attract more patronage, either transient, seasonal or from a wider rural territory. Experience has shown that unless that additional temporary business is an actual reality and present, such expensive changes have never actually created any more business and therefore were not justified. In the future we are going to think longer and more carefully over such problems, because we can't afford to be wrong as frequently as we have been in the past.

**Theatre Law in New Court Decisions**

(Continued from page 15)

narily regulate the conduct of human affairs. It is the failure to use ordinary care or skill by one sought to be charged with negligence in the management of his property or person. It is not intrinsic or absolute, but relative, and always relates to circumstances of time, place or persons.'

**LIABILITY IN ACCIDENT OF UNUSUAL CAUSE**

A theatre owner is bound to exercise ordinary care to foresee or guard against any ordinary danger which is likely to effect injury to theatre patrons. However, a theatre owner is not liable in damages for an injury sustained by a patron, where it is shown that such injury was effected by an unusual circumstance.

**Case:**

For example, in Hawkins v. Maine & New Hampshire Theatres Company (164 Atl. 628), it was disclosed that the manager of a theatre advertised that a balloon would be given to each child purchasing a 10c ticket. These tickets admitted the holder to the balcony, which was well filled with children, mostly boys. Several of the children had rubber bands, in a few instances they used to snap paper pellets at the balloons; but these acts were done when the ushers and the attendants were not looking. One boy, thirteen years old, who sat in the front row, came to the theatre with a sling shot and some BB-shot. With this sling shot and the BB-shot, when the ushers were not looking, he fired at two balloons. One of these shots struck another child in the eye which caused blindness.

The blinded child filed suit against the theatre owner to recover damages for the injury whose counsel contended that the theatre owner was negligent in failing to provide a sufficient number of ushers or attendants in the balcony to prevent the children from effecting such injuries. However, the higher court refused to hold the theatre owner liable, and said:

**Decision:**

"The obligation which the proprietor of a theatre or amusement enterprise owes to his guests has been clearly set forth. He must guard them not only against dangers of which he has actual knowledge, but also against those which he should reasonably anticipate. The failure to carry out such duty is negligence. A recovery may be had, even though the willful or negligent act of a third person intervenes and contributes to the injury, provided such act should have been foreseen."

The management of this theatre might well have been charged with notice that the filling of the balcony with children and the giving out of balloons would result in boisterous and unruly conduct, but it was under no obligation to provide an attendant for every child, or to anticipate the isolated willful, and sudden act of one boy, the natural tendency of which was to inflict serious harm upon another. There is no evidence that such an incident ever had happened before or that the defendant (theatre owner) had any warning whatever that it was likely to take place. It was not a danger which it was bound to have foreseen or to have guarded against."

**NECESSITY TO SHOW RESPONSIBILITY FOR DEFECT**

The owner of a theatre building is not liable in damages for an injury sustained unless evidence indicates conclusively that the nuisance occasioning the injury existed at the time the premises were rented, or the structure was in such a condition that it would be likely to become a nuisance in the ordinary and reasonable use of the same for the purpose for which it was constructed, and the landlord failed to repair it.

**Case:**

For illustration, in the late case of Gray v. Fox West Coast Service Corporation (18 P. 2d) 797, it was shown that the Fox West Coast Service Company was in possession of a building known as Fox theatre and leased it for the purpose of operation of a place of amusement. One night, a patron who had purchased a ticket, entered the theatre and on account of the fact that a light, which was intended to illuminate a step, had been extinguished he slipped and fell suffering severe injuries.

The injured patron, instead of filing suit against the theatre operator, sued the Fox West Coast Service Corporation as owner of the building. The counsel for the injured patron contended that the owner of the building was liable because of his negligence in failing to replace the extinguished
light. Also, it was contended that the step constituted a structural defect in the building which should have been repaired by the owner of the building.

**Decision:**

Notwithstanding these arguments, and although the lower court held the injured person entitled to recover damages, the higher court reversed this verdict, and stated the following important law:

"The presence of the step itself, if not out of condition, was no evidence of faulty construction. No evidence was offered to show that the step was inherently dangerous of itself, or that its presence there constituted a structural danger or menace to safety, provided, this step was properly lighted . . . Apparently, then, the failure to have the step lighted must have been the fault or negligence of some one. It could only have been the defendant corporation, who was considered the owner of the building, or the lessee . . . If the relation of landlord and tenant obtained for that day, and the stage hands — the operators of the lighting system — were the employees of the tenant, the landlord could not be liable for the injuries sustained by plaintiff.

"The general rule as regards the use of premises is as follows: 'In the case of injuries to third persons resulting from the condition or use of these premises, it is a general rule that prima facie the breach of duty, and therefore the liability, is that of the occupant and not of the landlord, and that in order to render the latter liable more must be shown than merely that the premises on which or from which the injury arose were leased by him to another.'"

**ACCEPTING BENEFITS RESULTS IN LIABILITY**

**THE LAW** is settled that any theatre owner who accepts benefits from a contract without complaining before receiving such benefits is bound to fulfill the obligations assumed under the contract.

**Case:**

For example, in Wolff v. Alexander Film Company (56 S. W. [2d] 424), it was disclosed that the owner of the Siegel theatre entered into a contract with a film company by the terms of which it was agreed that the latter should receive payment of $10 a month for supplying certain advertising films. At the end of several months the Siegel theatre was closed and reopened under the name of the Ritz Theatre. The Ritz theatre continued for several months to exhibit the advertising films at the end of which period the film company filed suit against the Ritz theatre to recover the amount due on the films.

It was contended by the owner of the Ritz theatre that he was not liable because he had made no contract with the film company and that the contract, which originally had been made with the Siegel theatre, automatically was terminated when the Siegel theatre was closed.

**Decision:**

Here, since the evidence indicated that the owner of the Ritz theatre had accepted benefits deriving from exhibiting the films, without complaining to the film company, the court held the latter entitled to a recovery, and said:

"Assuming, without deciding, that the closing of the Siegel theatre did terminate the contract . . . the evidence shows that, after the opening of the Ritz theatre appellant arranged with Mr. Baradel (film company) to screen the same film service for $7.50 per month, a cost to appellant of $2.50 per month less than was to have been paid to the Siegel, and that appellant was immediately notified of such arrangement and made no objection thereto. The films were thereafter exhibited at the Ritz with his knowledge and without objection, and it is admitted that he made at least one payment to the Ritz."

**OUT-OF-STATE FIRMS MAY NOT BE ABLE TO SUE**

**MANY STATE legislatures** have enacted laws which require corporations located in another state to file certain papers, or obtain a permit to do business in the foreign state, otherwise such foreign corporation may not file suit and obtain judgment against a debtor. It would be well for theatre operators to look up the law in their own states regarding this matter, which was involved in the recent case of Ligon v. Alexander Film Company (55 S. W. [2d] 1030).

**Case:**

The facts of this case are that an advertising film company is a Colorado corporation and conducts a studio there for the manufacture of moving picture films containing advertising matter relating to the business of its customers. The company has never filed in the office of the secretary of state of Texas its articles of incorporation, or obtained a permit to transact business in Texas, as provided by the laws of that state. Another law of Texas provides that corporations which do not comply with the above mentioned law are not entitled to file suit in the state against a debtor.

A merchant named Ligon entered into a contract with the Alexander Film Company which provided: "The undersigned advertiser (Ligon) subscribes for film advertising service and authorizes the Alexander Film Company, of Colorado Springs, Colo., to display catalog films for a period of 52 weeks," in the Palace and Lindsey theatres.

After a considerable period the film company filed suit against Ligon to collect $435 due for use of films which were exhibited in the theatre. Ligon refused to pay the bill and contended that the film company was not privileged to file suit against him in the state of Texas for the reason that it had failed to comply with the above mentioned Texas state law. It is well known that a corporation located in one state may transact interstate business, such as sending a salesman into the state for the purpose of taking orders for merchandise which is shipped from another state, without necessity of complying with state laws. Therefore, the important consideration in this case was whether or not the transaction between the film company and Ligon was intrastate or interstate. In holding the transaction to be intrastate, whereby the film company was not privileged to file suit the court said:

**Decision:**

"The transaction between the film company and Ligon (advertiser) contemplated the doing of nothing by the company except to manufacture the films according to contract requirements and to ship them to the theatres for the use and benefit of Ligon. . . . The matter of publicly exhibiting to films was essentially intrastate business . . . The circumstance that intrastate commerce was involved in the manufacture and shipment of the films does not alter the intrastate character of the public exhibition of the advertising matter contained in the films."

What Mr. Jefferis Got for His $5,000

(Continued from page 10)

Our projection room is rather small, 8 x 9 feet, due to the shortage of space, but we have room for two Powers 6-B projectors and a stereopticon, in addition to necessary accessories. Sound equipment is Mellaphone sound-on-film, with Webster amplification. We also have a non-sync machine. The projection room, of course, is of fireproof construction. Projection lighting is Mazda, using General Electric 900-watt, 30-ampere, 30-volt lamps. We get a very brilliant picture. The screen is Walker, and our single speaker is by Wright-DeCoster.

At the right of the screen area is a grill for ventilation by means of outdoor inlets and a blowout.

We do not claim, of course, to have an elaborate theatre, but we believe it interesting to many country town exhibitors who, like myself, have to work with limited capital. We feel that many small town exhibitors would do a better business if they would dress up their theatres and really give their patrons an attractive place in which to get their motion picture entertainment.
Following is a list of theatre projects involving new construction, remodeling and re-equipping. This list has been compiled from the latest reports available on June 1. The listing is arranged alphabetically by states.

**Alabama**

**California**
LONG BEACH—Maude Goff, c/o engineers, H. C. Whittlesey & C. L. A. Bockemohle, 808 Security Building, Repairing theatre. Estimated cost $4,000.

**Georgia**
ATLANTA—Mrs. Mary Massa, McLendon Avenue. Will make alterations and additions to theatre at 782 Highland Avenue, N.E. Cost $10,000. R. F. Wynne, 57 St. Charles Avenue, N.E., in charge.

**Illinois**

**Iowa**
SIOUX CITY—Population 79,000. Iowa Theatre, Nate Day, proprietor. 1611 Summit Street. Will remodel and renovate theatre building at 310 Nebraska. Cost $4,000.

**Louisiana**
NEW ORLEANS—St. Charles Theatre, St. Charles near Poydras Streets. Will install new air conditioning system and make alterations.

**Maryland**
SALISBURY—George L. Hoppes & Sons, Division Street. Population 11,000. Erecting theatre to seat 750.

**Massachusetts**

**Michigan**
GRAND RAPIDS—Franklin Theatre, 814 S. Division Avenue. Alterations, Willard & Boshoven, Franklin Theatre, in charge of purchasing equipment.
GRAND RAPIDS—Savoy Theatre, 80 Market Street, N. W. Will make alterations involving carpets, balcony and other items. General contractors, Owen-Ames-Kimball Company, 38 Pearl Street. Cost $4,000.

**Minnesota**
LE ROY—Population 700. H. Albertson and Ernest A. Eckstein, Main Street. Owner, care of the above, will remodel theatre from cafe. Albertson & Eckstein will operate theatre.

**Nebraska**
COLUMBUS—Platte Theatres, Inc. Will redecorate theatre and make alterations to stage. Population 6,900.

**New Jersey**
PATerson—J. Holt, architect, 132 Market Street. Erecting theatre. Cost $175,000.

**New York**
BROOKLYN—Sommer & Sommer, Inc., 64 Amherst Street. To erect theatre and store building at 3502-12 Quentin Road and E. 35th Street. Cost $25,000. Architect, Murray Klein, 65 Court Street, Brooklyn.

**Ohio**
FORT HAYES—U. S. War Department will erect theatre. Seating capacity 490. Cost $20,000.

**Oklahoma**

**Pennsylvania**
PHILADELPHIA—Apollo Theatre, care of Segall, Widener Building. Alterations to theatre. Architect, Thalheimer & Weitz, 10 S. 18th Street.
PHILADELPHIA—Mary Maguire, 646 N. 15th Street. Contractor, Charles S. Dingleman, Abbott Building. To make alterations to theatre at southeast corner 52nd and Sansom Streets.

**Tennessee**

**Texas**

**Vermont**
BURLINGTON—Strong Theatre, Mr. Hutchinson, in charge, 203 Main St. Alterations to theatre. Cost $20,000. Architect, Frank Lyman Austin, 240 College Street. Population 25,000.

**Virginia**

**Wisconsin**

**INCORPORATIONS**
Vic Theatre Corporation, 3143 Sheffield Avenue, Chicago. Capital $5,000.
Louis H. Yarrut, attorney, and others, Independence Theatre Corporation, 3723 W. Roosevelt Road, Chicago. Capital $5,000.
Among Contributors to This Issue:

Jack Knight (The Common Sense of Maintenance) is engineer in charge of maintenance of Paramount Publicx theatres. His connection with the maintenance of theatre properties began many years ago, and except for a short period in which he was in charge of the maintenance of a group of large office buildings, his association with the motion picture theatre has continued ever since. He was maintenance engineer for Balaban & Katz during the development of that pioneering circuit, before it became a part of the great Publicx organization. Much of the development of modern method in theatre maintenance has been under his supervision. Mr. Knight is scheduled to write an indefinite number of articles on maintenance for Better Theatres. With the first one in this issue he introduces his approach to the problems involved, especially in the light of new conditions today. With each following discussion he plans to go more and more deeply into the seasonal and daily functions of maintenance devolving upon theatre management and its staff.

Leslie C. Kinley (Could Reseating Help Your Theatre?) is a seating engineer on the staff of the Heywood-Wakefield Company, a leading source of theatre seating.

Ben Schlanger (Use of the Full Screen Area Today) is a New York architect who has been a frequent contributor to Better Theatres because of his special studies in the motion picture as related to exhibition. He will be remembered as creator of the parabolic reversed floor slope. His present studies in cinematographic methods with respect to the allocation of principal action are being conducted to determine the extent to which use of the outer portions of the screen pictorially would force definite changes in present practices in theatre designing, in order to assure proper vision. In one more article he plans to present his findings in further investigations of action distribution.

Leo T. Parker (Theatre Law in New Court Decisions) is a regular contributor to Better Theatres on legal developments of special interest to theatre owners and managers. He is an attorney-at-law with offices in Cincinnati.

S. K. Wolf (What Can Acoustics Tell Today?) is an acoustics engineer attached to Electrical Research Products, where he heads the acoustics department. He has contributed to Better Theatres on several previous occasions concerning acoustics of the motion picture theatre.
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June

3,

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Motion Picture Herald

1933

CATALOG BUREAU

BETTER THEATRES

Detailed information and catalogs concerning any
"Better Theatres" offers on this page an individual service to its readers.
or projectionist. Just fill in the coupon below and
architect
manager,
owner,
theatre
to
any
sent
will
be
product listed herewith
Readers will find that many of the products listed by this
mail to "Better Theatres" Division of Motion Picture Herald.
Bureau are advertised in this issue.

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Booths, ticket (portable).
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Mazda

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"BEnER THEATRES" DIVISION. Motion
1790 Broadway, New York
Gentlemen

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Screen paint.
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Seat indicators, vacant.
Signs, directional.
Signs, marquee.
Screens.
Seats, theatre.
Signals, reel end.

Sign fiashers.
Sign lettering

service.
Slides.
Slide Ink. pencils.
Slide, lanterns.

Spotlights.

T
250 Tapestries.
251 Telephone, Inter-communicating.
252 Temperature control apparatus.
253 Terra cotta.
254 Theatre accounting systems.
255 Theatre dimmers.
256 Theatre seats.
257 Tickets.
258 Ticket booths.
259 Ticket choppers.
260 Ticket holders.
261 Ticket selling machines.
262 Tile.
263 Tool cases, operators'.
264 Towels, paper.
265 Trailers.
266 Transformers.
267 Transparencies.
268 Turnstiles.

U
269 Uniforms.
270 Upholstery material.

V
271

272
273
274
275
276
277
278

Vacuum cleaning equipment.
Valances.
Vases, stone.
Ventilating fans.
Ventilating systems.
Vending maehlnts.
Vitroilte.
Volume controls.

W
279 Wall coverings.
280 Water coolers.

[4-8-33]

Picture Herald,

Remarks:

City

Theatre

•

Speed indicators.

Schools.

{Refer to Items by Number)

State

Sound-proof installation.
Speakers, dynamic.

Spring seats. Interchangeable.
Stage lighting equipment.
241 Stage lighting systems.
242 Stage rigging-blocks, pulleys.
243 Stage scenery.
244 Stair treads.
245 Statuary.
246 Stereopticons.
247 Sweeping compounds.
248 Switchboards.
249 Switches, automatic.

Scenic artists' service.

should like to receive reliable information on the following items

Name

235
236
237
238
239
240

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152 Novelties, advertising.
153 Nursery furnishings and equipment.

labels.

H
103
104
105
106
107
108

205 Rheostats.
206 Rigging, stage.

Motors, electric.

N

products.

R
190 Rails, brass.
191 Ralls, rope.
192 Rectifiers.
193 Records.
194 Record cabinets.
195 Recording equipment.
196 Redecorating service.
197 Reflectors.
198 Regulators, Mazda.
199 Reels.
200 Reel signals.
201 Reel packing, carrying cases.
202 Resonant orcliestra platform.

203 Reseating service.
204 Rewinders, film.

Metal polish.

98 Gelatine sheets.
99 Generators.
100 Grilles,

169 Photo frames.
170 Pianos.
171 Plastic fixtures and decorations.
172 Plumbing fixtures.
173 Pop-corn machines.
174 Posters.
175 Poster frames.
176 Poster lights.
177 Poster paste.
178 Portable projectors.
179 Pottery, decorative.
180 Portable sound equipment.
181 Power generating plants.
182 Printing, theatrt.
183 Programs.
184 Program covers.
185 Projection lamps.
186 Projection machines.
187 Projection machine parts.
188 Projection room equipment.
189 Public address systems.

229 Slide making outfits.
230 Slide mats.
231 Shutters, metal fire.
232 Soap containers, liquid.
233 Sound equipment, complete.
234 Sound heads.

Seating

Capacity


New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,803,516. MEANS AND METHOD FOR RECORDING PHOTOGRAPHIC SOUND RECORDS. Freeman H. Owens, New York, N. Y. Filed Sept. 17, 1928. Serial No. 380,484. 5 Claims. (Cl. 179—100.5.)

3. Means for recording photographic sound records comprising a light source of constant intensity, a slit variable as to size thru which the light from said source is adapted to pass, said slit including a pair of overlapping plates movable toward and away from each other to vary the size of said slit, a pair of individual electromagnetically controlled diaphragms connected to said plates respectively, whereby the size of said slit is varied in accordance with the sound to be recorded, and means for photographing the modulated light rays from said variable slit on a sensitized film.

1,803,441. PHOTOGRAPHIC-FILM VIEWING AND EDITING APPARATUS. Bruno Steehurt, Chicago, Ill., assignor to The Bell & Howell Company, Chicago, Ill., a Corporation of Illinois. Filed Dec. 3, 1927. Serial No. 537,441. 7 Claims. (Cl. 88—14.)

1. In a film viewing device, the combination with a film guide provided with a frontwise movement into and out of film retaining position, an intermediate angled viewing tube carried with said pivoted guide member in associated relation with said aperture and mounted, with the portion thereof adjacent the movable guide member disposed normal to the plane of the guide, for angular movement with respect to the pivoted guide member on the axis.

1,803,515. PICTURE PROJECTOR. Carl Bornmann, Binghamton, N. Y., assignor to Artta Ausseo Corporation, Binghamton, N. Y. Filed Mar. 16, 1928. Serial No. 364,941. 1 Claim. (Cl. 88—13.)

1,803,401. MOTION - PICTURE - FILM - PRINTING APPARATUS. Freeman H. Owens, New York, N. Y. Filed Oct. 2, 1926. Serial No. 129,675. 9 Claims. (Cl. 95—73.)

1. In a motion picture film printing apparatus, the combination with a shutter and a negative motion picture film movable past the shutter opening, of means for predetermining varying the shutter opening in accordance with varying light intensities selected for the printing of the negative, said means comprising a movable strip independent of the film and provided with a series of operating elements, means connected to the shutter and mechanically operated by said operating elements of the strip, the character of the elements on the strip determining the operation imparted thereby to the connecting means and consequently the amount of shutter opening, and means operated by the motion picture film when a change in printing intensity is to be effected for moving said strip to change the operative relation between the operating elements on the strip and the said connecting means.

1,803,532. ANTI-SKID DEVICE. Norman E. Hell, Paterson, N. J. Filed Feb. 3, 1928. Serial No. 253,381. 2 Claims. (Cl. 139—148.)

1. An anti-slip device comprising a narrow flat strap of woven fabric, including a plurality of identification means, each thread of each ply being arranged in vertical alignment and staggered horizontally to form each ply with spaced parallel ridges, the ridges of one ply being arranged between the ridges of the adjacent ply to be simultaneously presented to the ground, whereby the ridges of the outermost ply are completely worn while only partly affecting the corresponding ridges of the adjacent ply incident to the wear of the fabric.

1,803,422. FOCUSING ADJUSTMENT FOR LAMPS. Alois L. Martinek, Detroit, Mich., assignor to C. N. Hall Lamp Company, Detroit, Mich., a Corporation of Michigan. Filed June 16, 1926. Serial No. 461,537. 2 Claims. (Cl. 246—43.5.)

1. In a lamp, a lamp casing, a reflector in the casing, a tiltable bolt retainer carried by the reflector, a rotary operating member accessible through the casing at a point in substantial alignment with the retainer, said member having a square portion and a notch, a cam on the square portion, a spring about the member between the casing and the cam, a spring about the member between the casings and the notches, and a yoke rigid with the retainer, riding the cam, and having a portion between one of the springs thereon and said cam.
Simplex-Acme
SUPREME ON LAND AND SEA


INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET
NEW YORK, N.Y.
MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT

A REAL DE LUXE EQUIPMENT IS SOLVING THE TREMENDOUS BOOTH EXPENSE FOR HUNDREDS OF THEATRES!

IS SOLD DIRECT FROM FACTORY TO USER—AT FACTORY PRICES

WRITE US FOR THE "BLUE BOOK" AND BLANK SURVEY SHEET FOR LOWEST QUOTATIONS

THE ENTERPRISE OPTICAL MANUFACTURING Co.

4431-41 West Lake Street

Chicago, Ill.
Researchers Find: Love 29.6, Crime 27.4, Sex 15

Hitler Makes Screen Propaganda Medium

Cooperate with Your Community: Kuykendall

Film Stocks Appreciate $140,000,000 in New Deal

NEXT WEEK—A COMPLETE STORY OF THEATRE DECENTRALIZING
Metro-Goldwyn-Mayer publicly acknowledges its gratitude to the heroic company of men and women filming "ESKIMO" under the guidance of Director W. S. Van Dyke. "Thank God, they're safely back!" They fearlessly braved the dangers of the Arctic for more than a year. Their names will be immortally inscribed in the annals of picture-making. "ESKIMO" is destined to be M-G-M's Biggest since "Trader Horn."

"ESKIMO" is only one of the Giant Attractions in production at M-G-M. You will hear plenty about "DINNER AT EIGHT" and "NIGHT FLIGHT." In the amazing activity of the M-G-M studio right now there are engaged more great box-office stars, more celebrated producers and directors than have ever before been concentrated in the making of M-G-M pictures.
Who ever dreamed that any show could draw 1 Extra Ticket-Buyer for Every 3 you got with "42nd Street"...

Yet the dollars-and-cents reports from the first 3 dates prove that's exactly what you can do with Gold Diggers of 1933

(Read the amazing figures on next page!)
Front Page NEWS

GOLD Diggers TOPS 42ND
Mattern AT Omsk,

O'Brien Bars Tax Hearing; All Motorists Must Pay

Says "They'll Be Glad to Have New Revenue Brought In."

Party Penalty of Aldermen to Approve Mayor's Measure.

Protest to the Mayor!

Veterans Seen Winning House for Aid Test

Pull Show's Roosevelt Elected in Danger as Representative Stage Revolt.

Party Majorities Will
DWARFING ALL OTHER NEWS OF THE DAY IS THE ASTOUNDING FACT THAT WARNER BROS.' "GOLD Diggers OF 1933" HAS TAKEN 32% MORE MONEY THAN "42ND STREET" OUT OF THE FIRST 3 TOWNS IT'S PLAYED!... HERE ARE THE LAST-MINUTE FIGURES AS WE GO TO PRESS...

26% OVER "42nd STREET" in first 4 days in New Haven

22% OVER "42nd STREET" in first day in Memphis . . .

49% OVER "42nd STREET" in first 3 days in Denver (2 houses)
AN EYEFULL...  
...AN EARFUL  
A HEARTFUL...  
of the kind of entertainment  
the world is hungry for!

A Cast Full of Names: Warner Baxter as a two- 
fisted man's man who subdues an elusive beauty,  
Elissa Landi flaming to full exciting allure. Victor  
Jory as a silky smooth playboy. Miriam Jordan sleek  
and seductive.

A Story Full of Zip: A footloose husband who  
got away with it. Spice and merriment mingled with  
appealing romance.

A Screen Full of Beauties: Hundreds of tan- 
talizers in "The Dance of the Maidens" luscious,  
lavish, eyeful.

A Sequence Full of Spectacle: Thundering,  
breathtaking awe-inspiring thrill of thrills at  
Boulder Dam.

I LOVED  
YOU WEDNESDAY

WARNER BAXTER ELISSA LANDI

VICTOR JORY MIRIAM JORDAN

Directed by HENRY KING and William  
Cameron Menzies. From the comedy by  
Molly Ricardel and William Du Bois.

A FOX PICTURE
HITLER UBER ALLES

A RADIANT example of what happens when politics and government take command of any of the arts of expression is lucidly set forth in an article from Motion Picture Herald's Washington bureau on the Nazi "reorganization" of the German motion picture industry.

In view of the current considerations and discussion of various expedients of governmental control in this among other industries in the United States, this report on the unhappy today in Germany is of most special importance. It is incidentally the first coherent and authoritative report to come out of Germany about this amazing drastic application of the Nazi idea to the screen.

It seems clear that in Germany motion picture is to find itself in very much the same position as Russia. And the world knows that in Russia today the motion picture is not entertainment, but solely an instrument of propaganda and education—education of the sort which is also propaganda.

Russia, Italy and now Germany have taken over the motion picture substantially as an organ of government. And, it is reasonable to surmise that this, too, is to be measured as one of the consequences of the coming of sound. Talking pictures talk a language and languages are full of words that politicians like to say and have said.

STAGE GOES A-SUMMERING

DECORATION DAY has flung past in the exuberance of spring, and the annual flight of the fortunate to the mountains, the lakes and the seashores has begun, taking a considerable fraction of the spenders for amusement away from the urban exhibitors.

Some day when it becomes commercially more interesting to make motion pictures for something less than the grand average and the whole cross-section of everybody's taste, the screen will find it interesting and profitable to do something about serving this resort and vacation market in a more definitely organized manner than is applied now.

This vacationland audience is as special an audience as that which comes from out of town to visit Broadway, or the audience of that river of transients which flows along the Atlantic City Boardwalk. The vacation country audience is likely to be found considerably more female and more completely adolescent than the metropolitan audience.

Just now this audience is being served most importantly by the summer stage. This week and next, summer theatres are opening all along the Atlantic Coast from White Plains, on the lower fringe of New England 'way up into the piny depths of Maine. High class talent, due to the ill of the city stage, is available at figures which used to be paid for mine-run summer stock players. Many a new play will get its try-out among these summer theatres, and from them more than likely will come picture material for another season. Meanwhile, the resort region exhibitors will in many instances find increased competition this summer.

SIX THOUSAND STRONG

MOTION Picture Almanac for 1933, out this week, after a year of diligent construction and labors by the editorial staffs of the several Quigley Publications in the film industry, presents the most complete "who's who" of the screen ever published, listing no less than six thousand names, including players, executives and all manner of workers in production, distribution and exhibition. The Almanac has become definitely an institution of the industry and an established reference volume to the related trade, and to the press. Its circulation is international.

This year's volume, of more than 800 pages, has been made to conform to standard reference book size for convenience, and appears in a smart binding of Motion Picture Herald's colors, orange and black, in, we hope, not too delicate a tribute to the large share that the staff of the Herald had in its making.

The issuance of the Almanac at this period is timed to the real end of the motion picture year and the beginning of the next. A very considerable record value attaches to the current volume because of the large number of structural changes of the past twelve months. And, like the dictionary, you can read it a piece at a time.

FOR "RETRAINMENT"

COMING along right after reading last week's comment by Mr. R. B. Wilby, of Atlanta on the wasteful nature of the motion picture's distribution system and related abuses, and some of the remarks of Mr. Fred C. Meyer, of Milwaukee, on the text of "Thou shalt not ruin," there is added, and corroborative significance in some of Mr. Harold B. Franklin's "Personal Talk" in the current RKO house organ.

Discussing the Industrial Control bill, Mr. Franklin finds it to offer unusual promise, saying:

"Here lies an opportunity for coordination and the elimination of waste. We must go forward, however, with well considered steps, having in mind the welfare of the industry as a whole. . . . The situation calls for men with the strongest characters and best abilities. Their catchwords should be 'restraint and self-control.' If the industry fails in its responsibility in carrying out a constructive policy—then we may expect permanent government supervision and regulation."

MOTION PICTURE HERALD

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; The Film Index, founded 1905. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone CLI-7,310. Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Terry Ramona, Editor Emeritus; Roveland, Managing Editor; Chicago office, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Office, Pacific State Life Building, Wild Gunning, manager; London office, 41 Radnor Drive, Edgware, London, England. W. H. Morfue, representative; Berlin office, Katharinenstrasse 3, Berlin-Halensee, Germany. Hans Tinner, representative; Paris office, 19, Rue de la Cour-die-Nours, Paris 20. France. Pierre Auri, representative; Sydney office, 102 Sussex Street, Sydney, Australia. Cliff Holt, representative; Mexico City office, James Lockhart, Apartado 269, Mexico City, Mexico. Member Audit Bureau of Circulations. All contents copyright 1933 by Quigley Publishing Company. All correspondence should be addressed to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, published annually, and the Chicagoan.
Publicity Blast

by TERRY RAMSAYE

ARRIVING WITH NEAT COINCIDENCE in the very week when the motion picture is engaged in seeking to set itself commercially in order to adjust to code requirements of the Industrial Control bill, the loudest blast of external criticism from high places in the history of the screen has come with the publicity attendant upon the publication of the "report" from the Motion Picture Research Council.

The Motion Picture Research Council, Incorporated, however it may be officially and legally constituted, is in essence built about and motivated by its director, the Reverend William Harrison Short, a man of many causes, great diligence, and, one would gather, considerable belligerency.

The Reverend Mr. Short's technique, and perhaps purposes, differ markedly from those who have conspicuously gone before in the field of making moraistic and social excitement over the motion picture, remembering the while the Reverend Wilbur Crafts, and Canon William Sheaff Chase. In the Short campaign there is recognition of the new respect for science, for the laboratory and the authority of research. They have been brought to serve, but they have not yet precisely been brought to light that all may see.

THE "REPORT," WHICH IS TO SAY THE VOLUME this week published by the august house of Macmillan, entitled "Our Movie-Made Children" and by Henry James Forman, is of course the immediate publicity focus of the current excitement in the press. It is Mr. Forman's alleged endeavor to summarize and popularize the material embodied in the nine ponderous volumes of the findings of the research experts and assorted scientists employed by the Motion Picture Research Council, yet to be published, maybe this autumn.

One may only conjecture what the nine volumes contain, since Mr. Forman's book conveys, at least to some readers, an atmospheric quality of being a new edition of or rather successor to the Reverend Mr. Short's pamphlet of 1927 entitled: "A Generation of Motion Pictures." This latter document was rejected by the committee on intellectual cooperation of the League of Nations, when offered as an official American report, according to contemporary accounts of matters at Geneva. This "A Generation of Motion Pictures" became the leverage of attention which led up to the formation of the Motion Picture Research Council. The Forman book is taken to be likely of application to like furtherance of the movement concerned.

The press seems to have found in Mr. Forman's book only two impressive sequences, one devoted to the fact that children kept up late and excited by a thriller toss in their sleep, another that some bad boy said he got a notion about being a gunman from "Little Caesar." That would seem to be rather less than usual provocation for a book.

The direct utterances of the book and its publicity releases are, however, of considerably less importance than other consequences. The immediate result has been to make the United States suddenly newly conscious of the motion picture in a critical sense and to stir up a storm of discussion that is likely to continue for many and many a week.

MOST CHALLENGING OF ALL IS AN EDITORIAL OUTGIVING from William Randolph Hearst in which he ventures, while not entirely approving censorships, a suggestion for Federal censorship—and at this most timely, or untimely, occasion when the industry has to go to Washington and the politicians with a code of business practice.

Mr. Hearst, sitting in the peace and calm of La Cuesta Encantada on his vast baronial domain of San Simeon, is one of the most earnest students of the motion picture. Nightly he screens the product of the Hollywood studios, often before the first print has gone out for preview. And with his interest in production, he has had, it is said, not a little concern about the choice of material, about dialogue and all elements pertaining to the pictures in which his star, Miss Marion Davies, appears.

UNFORTUNATELY, MR. HEARST PLAINLY does not see that all is well in the cultural and moral status of the motion picture, and he says so. He, among those who may be considered a part of the industry, is not however alone. In ensuing columns we present a letter to Motion Picture Herald from George P. Skouras, reflecting his sharp criticism of the level of recent product, from his personal observations and those of the managers of the some three hundred and odd theatres under Skouras administration.

This will all be found of special interest to the very large array of exhibitors in the lesser houses that represent so much of America. Week by week their discontent with what we have come to casually label "sophistication" is reported in their communications to Motion Picture Herald's widely read department entitled "What the Picture Did for Me."

Now the press is ringing with comment based on the Reverend Mr. Short's publicity coup, with the city papers inclined to be a bit skeptical in the main, with the journals of the lesser towns tending to view and discuss the screen with new alarm.

AND THAT REMINDS ONE SOMEWHAT of the ancient and interminable war between the city and the country, variously expressed down through history from the days of the glory of Athens to today. We have it now in the motion picture, with an increasing sharpness of definition. The vociferous discontents of the exhibitors of the lesser centers anent the product of today arise no little because of the period of chain domination which led to the making of product to please the buyers who set on Broadway and who then dictated by purchasing power. The big town vote and the Broadway buyer in this period of decentralization have lost mightily in power, but one can wonder if word of this has really got to Hollywood yet.

Of course, Will H. Hays told Hollywood about it, as recorded in Motion Picture Herald of April 29, reporting his discussions of the "dirt road."

Meanwhile there is likely to be a counterblast of publicity in the Motion Picture Research Council report matter. It is being whispered about that some of the scientists employed to make various investigations are increasingly displeased with the presentations that have been made of fractions of their material, which do not in their opinion scientifically report their whole job.

All of which means that the motion picture is in for a season of publicity which is not entirely box office.

Today
THE RESEARCHERS—AND REACTIONS

Film Disquieting to the Children, Researchers Hold

Contemporary motion pictures have a definitely disquieting effect upon the minds, habits and actions of almost 28,000,000 boys and girls under the age of 21 who attend pictures regularly each week. This conclusion is reached, and disclosed in a report, by the Motion Picture Research Council. Love, Crime and Sex, the so-called "Big Three" of films, occupy a total of 72 per cent of all themes, each occupying, respectively, 29.6, 27.4 and 15 per cent in 1930.

The report, shortly to be published in nine volumes by the Macmillan company, is the result of an investigation carried on over a period of four years in various sections of the nation. The findings have been made by 20 psychologists and sociologists, members of the Payne Fund's Educational Research Committee, who were drafted from the Universities of Chicago, Ohio State, New York and Yale and Pennsylvania State College. The Payne fund was created in 1927 by Mrs. Chester C. Bolton, Cleveland philanthropist, to commemorate her grandfather, the late United States Senator Henry B. Payne, who once expressed a desire to do something toward "building of character in children." Already more than $200,000 has been spent by the Motion Picture Research Council, of which the late John Grier Hibben, president emeritus of Princeton, was chairman.

Powerful Medium: Hibben

The late Dr. Hibben said in his report to the council, after reading the conclusions of Dr. W. W. Charters, professor of educational research at Ohio State, who wrote an introductory introduction to a tenth volume bearing on the report and written by Henry James Forman, that "on the basis of the research findings the scientists conclude that the motion picture is powerful to an unexpected degree in affecting the formation, attitudes, emotional experiences and conduct patterns of children."

"What children see at the movies they retain in memory to an entirely unexpected degree," Dr. Hibben continued. "The second and third grade children at the end of six weeks remember 90 per cent of what they knew on the day following the show. Three months after seeing the picture they remember as much as they did six weeks after seeing it."

Declare Films in Conflict

It was further stated in Dr. Hibben's report that in view of these and similar facts discovered by the research committee concerning the effectiveness of the film as an instrument with which to read the child's mind and emotions, the content of the pictures becomes a matter of deep concern to parents. The researchers conclude that in large part current films do conflict with the teachings and standards of the church, the home and the classroom, and quote the "Big Three" aforementioned. Many a delinquent girl examined in an institution or a juvenile court testified that motion pictures were the cause of landing her in trouble, the report asserts, and many a young criminal and delinquent in penal or reformatory institutions declared that movies were responsible for starting him in "the racket."

"Our Movie Made Children," the title of the tenth volume, which appeared this week, also states that current commercial motion pictures present a critical and complicated situation, in which the deep interest, keen intelligence and sincere cooperation of producers, parents and public are needed to

Mr. MILLIKEN observes:

"I am sure that we and the whole motion picture industry will be much interested in seeing what the findings of the scientists and experts employed by the Motion Picture Research Council may contain and disclose that may be of value to the well being and development of the art," observed Carl E. Milliken of the Motion Picture Producers and Distributors of America, Inc.

"We are meanwhile confronted by a somewhat peculiar method of presentation. The deductions and arguments based, one is to presume, upon all or some part of the findings of the research scientists, are being presented now, but the evidence, the findings themselves, are far from available for our examination."

"There is not, even in this presented set of conclusions from what may be the evidence, in my opinion anything that is new or especially significant in what has been disclosed. Mothers generally are somewhat aware of the reactions of children to the stimuli and excitement of various forms of entertainment."

Save the screen from degeneracy, is Hearst's plea

Sunday and Monday the motion picture world sat up rubbing its eyes and looking again at the New York American—and other Hearst papers—on the discovery of an editorial by William Randolph Hearst, inspired by the Motion Picture Research Council's report, and more than tentatively considering a national censorship as a desirable expedient of industry control. It may be observed parenthetically that when copy is signed by Mr. Hearst it is also written by Mr. Hearst. In view of the ghost writing which has for years appeared in his newspapers, the fact that no ghosting is ever done by him is not generally appreciated. Mr. Hearst's editorial as presented in the New York American, under the heading "The Effect of Moving Pictures on Public Morals," follows:

"The report of the motion picture research council reflects an extremely conscientious effort to solve the moral and social problems of the moving picture and to direct this enormously influential factor into directions of greatest good to the community."

"The powerful formative effect of moving pictures upon the character and mental conceptions of children is thoughtfully considered."

"But in this discussion it must fully be realized that moving pictures have developed beyond the point when they were made chiefly for the entertainment and patronage of the young. The moving picture, like the stage, today addresses itself to the adult."

"If parents want to take their children to a moving picture they should make inquiry beforehand as to whether the picture is suitable for children."

"They would do this much in every instance with regard to a theatrical play; they would be similarly careful about the character of a book they might give their children to read."

"They should be as discriminating with regard to the screen."

"In some cities like Chicago the censors themselves designate certain pictures as fit for children and others as fit only for adults. But it is undoubtedly better for parents to take the trouble to make their own decisions on such matters and surely to consider carefully the character of the pictures they want their children to see."

"However, apart from the vital question of what the child should see, there is the equally vital question of what the adult should see and should properly enjoy and encourage."

"Sad to say, there has been a certain

(Continued on page 19, column 3)
SHIFTED SENTIMENT

Sterner, more stringent have become judicial authorities of Toronto, in Canada, where theatre picketing is concerned. Tolerance had the courts previously looked upon the parade of the persuaders, but last week, indicative of the shifted sentiment, one William H. MacConnell, member of the International Operators Union, was fined $100 (alternative: 3 months in jail) for unlawful picketing, by Judge Lee. Plea of annoyed exhibitors: they already use union projectionists, members of the New All-Canadian Labor Union. Leading the exhibitors in the picketing protest is W. A. Baillie, Cum Bac theatre owner, before whose house MacConnell had marched. When operators directed activities against members of Allied Exhibitors of Toronto, of which Baillie is secretary, his retaliation was court action for stench bombing, loss of business. . . .

EDITOR'S MEDIUM

To a new medium, for him, will go David Lawrence, able editor of the weekly United States News, offspring of United States Daily, and equally popular commentator on affairs of government via radio. Planned by him is a series of one-reel subjects graphically explaining President Roosevelt's "new deal." Noting a voracious appetite on the part of the public at large for news of Washington, with the nation definitely "Washington-minded," Editor Lawrence foresees popular interest in his screen series, designed for commercial distribution. To "the present popular interest in economics" he attributes "the universal interest in money." . . .

JURORS' PETITION

In a Houston courtroom several months ago a jury brought in a verdict of guilty, and Will Horwitz, notable Texas independent theatre owner, was sentenced to jail for a year-and-a-day for operating a lottery from his radio station, XED, Reynosa, Mexico, permitting U. S. citizens to risk their dollars. Last week from the Supreme Court came a denial of a review of the case, and immediately came a rally of friends and the press. Editorially the Houston Press hoped a petition to President Roosevelt would be effective, while among the 75,000 Houston residents signing the petition were 10 of the 12 jurors who several months ago said guilty in the case of the U. S. vs. Will Horwitz. . . .

NO RETALIATION

Not retaliatory against foreign countries, declare officials of powerful Actors Equity Association, is the constitutional amendment adopted at last week's annual meeting in New York, requiring alien players become citizens for eligibility as resident members. Imposing "limitation commensurate with that imposed upon American actors playing in Europe," was President Frank Gillmore's recent explanation of the amendment. Defeated was proposed amendment to permit legitimate performances on Sunday, in exchange for another day in the week. Sacred still to the actor is his Sunday off. To members of the chorus will hereafter go increased remuneration for broadcasting and appearing in television or talking or silent pictures, decided the Chorus Equity Association, also meeting last week in New York. . . .

NOT EMPTY WORDS

"I will not be satisfied until I can restore to my fellow-investors in Shubert Theatre Corporation a substantial part, if not all, of what they have lost," this week declared Lee Shubert, president of Select Theatres, corporation which recently purchased, at auction for $400,000, the assets of the bankrupt, once great Shubert theatre company. Proving his words not empty, Mr. Shubert announced one-half of the issued common stock of Select, allotted to him, will be turned over to owners of debentures, creditors, stockholders of Shubert Corporation without cost. Thus may they salvage something. To such salvages for others, and the Shubert enterprise, Lee Shubert plans "to devote the remaining years of my life." . . .

INDELIBLE RECORD

Silently, unobtrusively, firmly anchored to a concrete base set high above the tremendous brough of activity, rests a motion picture camera, recording in indelible celluloid the construction of the great recreation project which is Colorado's Boulder Dam, there to remain until its completion some three years hence. The five-year effort, costing $70,000,000, thus will become virtually an engineering textbook via the cinematic record, which will be reduced to a motion picture running probably less than one hour. Each day, under the supervision of B. D. Glaha, chief photographer of the project, a few feet of film are exposed, later to be a graphic history of an engineering feat. . . .

TYRANTS—AND UNIFORMS

"Defamatory to Mexico" is the cinematic dressing of tyrants' protest, an earlier revolutionary era in uniforms of the Mexican soldier of today, last week in effect declared present President Abelardo Rodri-guez, by executive order suppressing "Prisoner 13," Mexican film, shown only three days, and concerning the reign of terror which accompanied the counter-revolutionary dictatorship of then President Victoriano Huerta. Prompting the order was the inadvertent clothing, by the director, of his "tyrant soldiers" in modern officers' and soldiers' uniforms. Director Fernando de Funes promises re-dressing of his players in re-makes. . . .

BY EMBASSY REQUEST

Amazed, perturbed this week were Paramount officials to learn of the sudden prohibition, by the Brazilian foreign office, in Rio de Janeiro, of their cinematic version of Ernest Hemingway's notable "A Farewell to Arms," throughout the country at the request of the Italian Embassy. Therein is a re-echo of last year's controversy, when the film was shown at the Italian Embassy in Washington, after word of impending protest if the famed World War Italian retreat from Piave were emphasized in the film as in the book. "Harmless," was the verdict on the picture then rendered by Embassy officials, yet strangely, the film has never been shown in Italy. . . .

SARTORIAL ASSETS

A blue coat, white flannels, a blue shirt with tie to match—were last week in Chicago the total assets of onetime screen hero Francis X. Bushman. With a petition listing a debt total of $107,084, Mr. Bushman was declared bankrupt at a hearing before Federal Referee Garfield Charles, claiming his clothes his only asset. In Referee Charles' mind was apparently no thought of confiscating the tangible assets of actor Bushman.
ADAPTS STAGE ROLE. (Below) Ann Harding, who heads the cast of MGM's version of the 1932-33 stage success, "When Ladies Meet."

SIGNED. (Below) Ruth Channing, whom MGM has awarded a long-term contract, calling her a "find." Miss Channing's first is in "Made on Broadway."

BACKSTAGE CHAT. (Below) Irene Dunne, RKO Radio star vacationing in New York, as she visited Peggy Wood and Ernest Truex at "Best Sellers."

TWO OUT OF FOUR. Have got what it takes to make one-half of the Four Marx Brothers. Here, shown with a brother-in-law (extreme right) are Groucho and Zeppo as they entrained in New York, Hollywood-bound to make a new picture, "Duck Soup," for Paramount.

AT PREMIERE. (Below) As Warner's "Gold Diggers of 1933" opened in Hollywood: Mr. and Mrs. Jack Warner, Mrs. Zeltie Metzger and Benjamin Warner.
SIGNED TO TALK. (Below) Claude Flemming, whose vocal personality has won him a contract with Educational to supply the spoken narration for shorts produced under the series title, "Romantic Journeys."

CAMERAGRAPH. (Above) Diagramming the efforts put into Fox's "I Love You Wednesday." This striking picture was made while rehearsing, and Sammy Lee, dance director, was added.

NEW PLAYER. (Right) Margaret McConnell, former advertising model, who has been signed by MGM. She has not yet been cast.

JOINED AT LAST. (Above) Marie Dressler and Billie Burke on an MGM set for "Dinner at Eight," in which they are cast together for the first time in pictures.

HAS NEW PICTURE. (Left) Marlene Dietrich, Paramount star and individualist, who will be seen next in "Song of Songs."

COOLING OFF IN GREENLAND. Which seems to be more of a job than one would imagine, unless we are being spoofed by the shirtlessness of Tay Garnett, director, and at least some of his associates sent by Universal to this icy region to film sequences for "S.O.S. Iceberg."

SING SING 10, WARNER CLUB 4. That was the score, but the club team had the most fun. It was only there for the afternoon. The game was played as part of a picnic by Warners' home office employee organization to the New York prison at Ossining, "up the (Hudson) River."
JUNE 10, 1933

MOTION PICTURE HERALD

NAZIS FINALLY TAKE OVER GERMAN FILM INDUSTRY REORGANIZATION

Hitler Plans To Make Screen a Medium of Propaganda—Industry To Have Little To Say in Drastic New System

[Washington Bureau of the Herald]

Absolute control by Adolf Hitler's Nazis on all sectors and factions in and around the German motion picture industry is about to become a fact. It is his hope that government control will serve not only as a sorely needed "hypodermic" for a withering industry, but also result in immediately establishing the film as an important means of propagating German culture, much in the same manner as Russia's productions, prepared under Soviet control, are used throughout the world as propaganda.

The motion picture industry evidently now has, or eventually will have little to say in the application of the plan to control German films, which in its scope is as drastic as his must on the news media.

The wide influence of the screen is the basic factor which is prompting the Nazis to exercise control. Some of the highlights of the plan are:

Reorganization of every branch of the German film industry,

Complete subsidization and stabilization, creatively, financially and otherwise,

Creation of sufficient public for German theatres,

Establishment of a distribution trust,

Institution of a film financing bank,

Compulsory adherence of every trade member to the plan, under penalties.

Establishment of an arbitration board for all disputes, in all branches,

Repeal of exhibitors violating rental or contractual agreements.

Control of admission scales and theatre policies is vested in distribution trust.

Trust given power to control the business of any distributor member, at his expense.

Termination of picture cycles.

Transference of all rights and title to quality of product vested in central organization.

Reduction in production, distribution and exhibition overhead; salaries included.

Scenario, story and cast must be all-German, including films for export. Imported films of Germans who migrated to Hollywood or elsewhere will probably be banned.

Theatres, producers and film executives will probably be licensed.

New law for foreign films will control imports.

Few anticipated that the Hitler control would be as all-embracing. Extremely strict censorship already is in order.

The establishment of the Film Industry Association in Berlin, is being used to effect the change, which will be supervised rigidly by the "Fighting Union for German Culture" (propaganda section of the German party). A working committee in charge of evolving the plan includes Herr Schmidy (Engels and Schmidt Co.); Bavarian production, Herr Boteler; distribution, both domestic and foreign, Herr Mulleneisen; studios and production, Herr Pfitzer, who was named chairman, theatre, Herr Engel; industry and general, Herr Bollent-Baekers.

The committee was ordered to establish and maintain contact with the Tobis Commission, and with representatives of the ministry, the Nazi party and Nazi-Film Labor Union. All will act as advisors.

A special Spio press department was instituted, under Dr. Luitpold Nasser, chief editor of the Film-Kurier, German trade publication, in charge. Herr Cremerheads a division which will be in charge of preliminary control of scenarios and casts. The Central Political Commission of the Nazi party will have a direct hand in hiring and firing.

Receipts Drop 40 Per Cent

Motion pictures represent one of the main spheres of interest and influence of the New Reich Propaganda Minister, Dr. Joseph Goebbels. Radio and the press are others. Some indication of the quality of the product coming out of Germany, to say nothing of its possibilities as a propaganda medium, might be gleaned from these facts, which were made known in March when government control of films was first discussed openly.

Capital invested in production was estimated at 36,000,000 to 40,000,000 marks, compared with an annual total of 28,000,000 to 30,000,000 marks in amusement and turnover taxes imposed on this capital. Five thousand film theatres represented a value of about 1,000,000,000 marks, according to the last official estimates. In the last two years the receipts of these theatres have dropped as much as 40 per cent. The steadily decreasing number of patrons, due to the general shrinkage of incomes, has led to an enormous oversupply of theatre seats as well as a sharp drop in the average price of admission.

The entire German motion picture industry is marking time since the political disorders and pending the actual adoption of the plan. While American companies having branches in Berlin have given no indication as to what action they will take, there have been reports that some offices may be abandoned.

The newly established financing company will have nominal capital of 200,000 marks ($47,000), but credit pledges to the amount of 10,000,000 marks ($225,000) is being sought in its behalf. Backing this film bank are not only the leading motion picture corporations of the world, but also a number of banks, such as the Reichsbank, the Deutschebank under Disconto Gesellschaft, the Dresdner Bank and the Commerce and Privatbank. The government will officially be represented on the film bank's board by Walter Funk, Nazi press chief.

Further Restrictions Are Placed Upon Transfer of Funds and Metals—Production Costs To Be Reduced to a Minimum

Would Revise Admissions

Coincidentally, there came from Berlin last week to the New York press the details of a new Reich order, in which American companies were to be controlled, as well as other restrictions on the existing embargo on the transfer of funds, securities and gold and other precious metals from Germany. The right of ships was to be extended to all export and import decision, and to all shipments out of Germany, whether by mail, railroad, ship or airplane.

The idea is to prevent allExpiration of the licence is the theory that even under present circumstances good films bring in good revenues. The drop in cinema attendance, it is hoped, should be overcome by the quality rather than the quantity of the product shown. Admission prices should be adapted to the present purchasing power of the public. Its sponsors hold, taking into account the different conditions in the various German provinces and territories without these provisions, it is claimed, would mean a lowering to an abysmal level, merely for competitive purposes. Exhibitors should have a sound enough feeling of the market in figuring what percentage of the profits can be paid on percentage contracts to producers or distributors so as to permit of their calculations as exactly as possible. In order to put these into practice in the case, in each case, to establish the Verleih Treuhand G.m.b.H. (Distribution Trus Company).

Film Financing Bank

The second phase of the plan provides for the institution of a film financing bank, the purpose of which will be, in cooperation with exhibitors and the distribution trust, to arrange for a combination and regular film production in order to furnish a sufficient and regular supply of quality product to cover exhibitor requirements. Film production will also be cut. It is believed that a simultaneous appearance on the market of films of similar subjects and the drop of receipts which might result from such duplication schemes and prices will be necessary to cut into present conditions. It appears from conferences had with several leading banks that it will be easy to obtain the necessary credits at normal conditions if and when the motion picture theatres, which henceforth are expected to assume their share of expenditure for the production of films. The introduction of the capital invested, will be rationally exploited. Production expenditures are to be submitted to a severe control and reduced to a minimum.
Cullman Hold Due to Hold Roxy Post

Because of the improvement shown in the operation of the original Roxy theatre, New York, during the past six months, it is expected that the entire operation of the film will be in the hands of a new management, the control of the camera required. The fulfillment of this obligation is to be accomplished by a rental contract. The necessary monies will be supplied to the A. A. F. by

The statutes of the Distribution Trust Company specify the establishment of a definite program for film distribution and the control of the execution of this program in the most economical manner. The Distribution Trust Company will handle the control of minimum admission prices, as agreed upon, and also the administration of all of the other details of the filmtrace conditions as outlined in the plan for the maintenance of the high standard and uniformity of conflicts between exhibitors and distributors. The activity of the company will be financed by a 15 per cent guarantee on all of the above.

The distribution of films must be based on spiritual work. All films, even if they are destined for foreign distribution, must be endowed with German spirit and culture. No film should be produced unless it is considered to be a real contribution to German art. The foreign turnover, however, is needed at the same time they should not neglect their task of complacency and self-aggrandizement. Their forms in film production will be actively furthered, and the foreign turnover will be probable limited to 25,000 marks per picture.

Sech.—The N.S.K. Tobis (National Socialistic Tobis Corporation), the future Tobis and future National Tobis, will be handled for all business purposes, among other things to cover the losses resulting from guarantees assumed by its members.

Section V. Production and Distribution—C. Section C contains the statutes of the so-called Film Financing Bank. These companies will be considered as its founders and shareholders that assume the guarantee against the non-payment of bills accepted by the bank. These are the raw film manufacturers, studio operators, and other suppliers of the film industry. The film financing bank is to be instituted in the form of a joint stock company with a capital of 200,000 marks, divided into 20,000 shares of 10 marks each, and guaranteed in full by the bank. The shares will be bought at the present market price. The proceeds of the operation are to be applied to the production of the film, and the manufacturer of the number of positive copies required for domestic distribution. The discount is effected according to the financial needs of the production involved. The companies that supply the raw material, studio space, etc. (raw film manufacturers, studio owners, and laboratories) for the respective film productions assume the guarantee vis-a-vis the Film Financing Bank. The guarantee to be furnished to the distributing company is a share of the guarantee proportionately to the supplies and services furnished for the film production involved. Further provisions specify the following:

When granting a credit it should be considered whether the production involves a sufficient number of good "super" and average "regular" films. A general rule of consideration before turning out a category of films is the following: "In the case of the worst films there are not already too many of such subjects on the market. The film on the other hand is to have the same nature a worthwhile proposition, especially because of the important role which film production programs should as much as possible be established on the basis of the films released during March 31 of each year for the coming release season, in accordance with the Studio's requirements.

When granting a credit, film production, attention should be paid to a reasonable reduction of high salaries paid to all persons involved in the film production. Financing of films, for the production of which the above conditions are not complied with, should be declined.

Financing Conditions of the Bank—Film production may only be financed if the producer complies with the following conditions:

1. The per cent of the production costs and the cost of copies for German distribution must be paid under the guarantee of the original producer, the latter being free from any arbitration and legal claims.

2. (The scenario ready for "shooting," together with a guarantee that 20 per cent of the production costs, must be submitted to the bank in the form of checks.)

3. The producer must submit to the bank the guarantee that he must be ready to pay the 15 per cent margin mentioned above. For "super" type films the guarantee for such films the release of which is delayed for some reason or other the extension possibility must be secured by issuing further prograhm bills.

Instructions to the Bank Management.—The amount of credit is not to be paid to the producer, but the bank will pay directly the bills and payment advices covering stated and in other services rendered in connection with film production, also for the film copies necessary for domestic distribution. Further details concerning the credits are to be left at the discretion of the management.

In compensation for the handling of credits and various connections therewith, as well as for the handling of credit notes, the bank charges a minimum commission of 4 per cent if the credit amount is 200,000 marks or less, and three per cent if the credit exceeds 200,000 marks.

The bank must pay all the discount fees. The bank is further entitled to charge up to an additional one per cent as its compensation for the handling of the bills.

Credit Guarantees.—The guarantees against non-payment of the bills accepted by the bank are secured as follows:

The management concludes agreements with the individual distributors, and indemnifies the guarantees in a strict form. No derogation from this form is allowed. Then the guarantee is to be paid off on the basis of agreement. As soon as the producer has advised of and proved in the proper manner in which to handle the guarantee, the bank will disburse the guarantee to the individual distributors involved in ascertain whether they are willing to assume the guarantees or part of the guarantee against non-payment of accepted bills in connection with the film or the film program in question. The willingness of the warrantors to assume the guarantee is determined in order to protect the producer, from whom the bank

The management of the bank will then get in touch with the warrants and arrange a discount in the bills and secure assurances that the bills accepted by the warrants will be honored. The discount mentioned will be discontinuance. The triple proration mentioned above, in the case of the guarantee and the transactions in which the question be cleared as to which warrantors are burdened in the event of non-payment.

And if and when the bank is unable to fulfill its obligations, then it has to be insured by the warrantors to the honor of the bills. The Spio plan also includes a form of financing. The agreement concerning the film enters into the contract. The contract is very comprehensive and foresees various kinds of arrangements. The result of the following paragraphs are of interest:

The producer is to send to the bank all his returns from the exploitation of a film financed by the bank, many of the product made abroad and other distributions are concerned. A representative of the bank is to attend the first running of the operation. Foreign distribution license can only be given with the approval of the bank. The negative of the film to be produced by the German Film. The majority of these films must be produced by German artists. Any film must be produced for German artists. The bank reserves rights and powers to reserve the right to control any control it thinks is fit to insure regular and rational production and distribution activities.

The guarantee of the producers of films must be based on German spiritual work. All films, even if they are destined for foreign distribution, must be endowed with German spirit and culture. The bank is to be formed with German artists. Any film must be produced for German artists. The bank reserves rights and powers to reserve the right to control any control it thinks is fit to insure regular and rational production and distribution activities.

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Distribution and Theatres.—Distributors, the most important link between producers and consumers (theatres), all the marketing of good films at cheapest prices. Distribution expenses are not negligible but it is planned to concentrate distribution in the hands of the National Tobis. It is desired that in the face of all changing conditions will undergo a considerable change, and it is expected that exhibitors on their own initiative will achieve a more economical law. The shifting of exhibitors to foreign studios is permitted. There is the possibility in such cases that the producers will find it difficult to market in Germany. The German film enterprises, so long as there be any possibility of reaching an understanding by means of negotiations.

Studio.—Studios in Berlin and Munich are equipped with the latest apparatus and technics, and a large staff of these studios, in cooperation with the NSK Tobis, is maintained. They are charged with the task of maintaining and improving the high standard of German film production. The studio will also take part in making films for foreign studios if such production is to take place along more economical lines. In the shifting of exhibitors to foreign studios is permitted. There is the possibility in such cases that the producers will find it difficult to market in Germany. The German film enterprises, so long as there be any possibility of reaching an understanding by means of negotiations.

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"INDIA SPEAKS!"

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RKO Radio Pictures
...Lifts For The First Time The Curtain On The Private Life of a Radio Starlet who Broke Her Contract For a Fling at Love!

PROFESSIONAL

RKO Radio PICTURES

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THE HALF-NAKED TRUTH ABOUT THE RADIO BUSINESS WITH LAUGHS ON A PERMANENT WAVE LENGTH!

SWEETHEART

With

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NORMAN FOSTER
ZASU PITTS
FRANK McHUGH

Allen Jenkins  •  Gregory Ratoff
Edgar Kennedy  •  Lucien Littlefield
Directed by William Seiter from the story by Maurine Watkins.
WARNINGS FROM TRADE AND PRESS

Hearst Calls For Federal Censorship

(Continued from page 9, column 3)

definite degeneracy in the stage of late years.

And apparently there has been a corresponding degeneracy in literature.

There is a tendency for this degeneracy to affect moving pictures, but apparently moving pictures have been kept in the main on a higher plane of morals than the stage or the average book of fiction.

"Perhaps this has been due to censorship, although it must be confessed that censorship as a rule has not been particularly conscientious or intelligent.

Prejudice in Censorship

"It operates generally by rule and routine on the one hand, or by personal prejudice on the other, and varies to such a degree from different States that moving picture producers hardly know what to do to satisfy the contradictory requirements of the censors; consequently producers are disposed very largely to make their pictures regardless of the censors and let the censors of each State mutilate the productions as their fancy dictates.

"The censorship would be much more effective for good if it were unified or at least harmonized—if there were perhaps Federal censorship or at least an agreement among the censor boards of the different States as to what was permissible in pictures and what was not.

"There must be a recognition of the obvious fact that a certain character of sex pictures and crime pictures are demoralizing, even if these pictures fail to violate the detail of rules and proscriptions made by the censor boards.

Asks Intelligent Censorship

A spirit of vulgarity or lewdness or licentiousness is sometimes much more demoralizing than an objectionable phrase or incident.

"The censors eliminate vigorously improper phrases and incidents and frequently many that are of little or no impropriety, but seldom take into consideration a pervading spirit of lewdness or vulgarity.

"What is required in the situation is not more censorship, but more intelligent censorship, more thoughtful and judicious censorship, and in many cases more liberal censorship.

"Such more intelligent censorship would have a greater amount of cooperation from the producers, who are discouraged from cooperation at present by the unjustifiable and sometimes inexplicable performances of some of the censorship boards.

"The screen should be saved from the degeneracy of the stage and of modern literature, because as an indisputable fact the screen is much more of an educational factor than either literature or the stage drama.

"The maintenance of the screen as an uplifting rather than a debasing, influence should be undertaken entirely regardless of the fact that the screen may not now be regarded mainly as entertainment for children.

"There is obviously no reason why adults should be demoralized.

"In fact, as far as consistent with interest and entertainment, the enormous educational value of the screen should be employed to improve the taste and culture and moral standard of the adult.

"There should be in the screen some of the sense of obligation to society that exists in the press.

"It should be one of the objects of the producers of high-class moving pictures to employ the enormous influence of the screen for purposes beneficial to the community.

"The argument is often heard that vulgar pictures and lewd pictures are made because the public demands them.

"This is not a good excuse, not even a good apology.

"There may be an element of the public which patronizes prurience and vulgarity, but the screen should appeal to the better element of the public and endeavor by the constant presentation of pictures of high quality and character and equally high entertainment value to educate the lower element of the public out of its debased tastes.

"Of course the box office must be considered . . . but careful analysis of box office receipts shows that many of the highest quality pictures with the noblest themes have been the best money makers.

"Granted that an easy way for some producers to make money is by prostituting the screen to prurient appeal, but moving pictures as a whole have reached such a position of dignity and importance in the community that the better producers should, and do, recognize this dignity and importance, and appreciate the obligation to society that this situation implies and imposes.

WILLIAM RANDOLPH HEARST

"Reform or Be Caged": Skouras

George P. Skouras, vice president of Skouras Theatres Corporation, operating between three and four hundred theatres in the West and Midwest, moved, by reflections on the Motion Picture Research Council's report, writing from his New York office, addresses the Herald, thus:

Today every newspaper in the country in prominent headlines is telling the public that the Motion Picture Research Council, after spending thousands of dollars investigating the influence of motion pictures on children's welfare, have found that the films injure the child morale. One of the papers has this heading in large letters: "Movie-going not called the healthy, less controlled emotionally." A member of the industry, I would like to be in a position to deny this charge emphatically, but as man to man, are we in a position to deny it?

Last November, we set aside Friday night as "Children's Night," in the majority of our theatres, in order to re-establish the steady customers we once had, for if children become fans, then we can count on the women as well. At first the idea was met with extreme enthusiasm, but unfortunately the producers did not give us enough pictures without the poisonous sting of sex sophistication and hard-boiled realism, to make it possible to properly book any theatre for two consecutive weeks.

Our industry today suffers not only from the influence of the sophistication of the legitimate stage, but from the influence of European perversion on the ideas of our American producers through their constant visits abroad. In addition, instead of carrying out programs planned in advance as to the number and quality of the pictures they are going to make, each studio spits on the other to see what they are doing and in their effort to imitate and beat them to it, they are filling our theatres with the same type of pictures in monotonous cycles.

We are still in the motion picture business and not the legitimate theatre, and we are appealing to children even to our very imitators. During the last six months each time I have visited any theatre, the managers have had a unanimous complaint—that some woman that same day had objected to the falseness of the picture. Unfortunately, in spite of how our executives may feel on the matter, I can say sincerely that I agree with the woman.

It is my belief that a campaign should be started by all the organs of the industry to correct the situation before outer influences bring enough pressure to bear and put us within an invisible cage, gagged so our voices could not be heard no matter how we longed. If we are in a position where we are dominated by politically appointed censors, God have mercy on us!

GEORGE P. SKOURAS
Newspapers See Two Sides to It

Probably within the week every newspaper in America will have editorialized upon the Motion Picture Research Council's report, The trend must approve and support the tendency to grimly take up a defense of the status quo of the movies are about equally divided, with, as one might expect, the rural press having the less sympathy for the screen institution. Typical comment from papers in widely remote sections follows:

Newark Star-Eagle:
"Twenty psychologists and sociologists who have completed a four-year study of motion pictures under the auspices of the Motion Picture Research Council, have reached the conclusion that the movies exert a profound influence on the habits and behavior of children and are in conflict with the teachings of the schools. It is further stated that "This conclusion is in conflict with the results of two independent investigations completed recently in England, which vindicated the films."

Philadelphia Public Ledger:
"It would be absurd to insist that motion pictures must be made safe and suitable for children unless it be assumed that they are not intended for adult entertainment. But these studies may convince many conscientious parents of their own responsibilities."

Worcester (Mass.) Telegram:
"But the movie industry has a right to be free from these repeated inferences that it is under some sort of obligation to be a Pollyanna kindergarten."

New Haven Courier-Times:
"... It does not follow that films must be censored to fit the standard requisite for childhood. It does not follow that attendance can be censored. To shape all pictures as mental food for infants would be to clip the wings of the most adequate modern Pegasus. But to shape some pictures thus would be sensible."

Staunton (Va.) News-Leader:
"... There are other influences, of course, that exert a downward pull on character besides the movies, but there is none worse than that of the current screen. If the boy turns out to be an illiterate thrill-hunting hooligan, or the girl a sex-saturated sophisticate, the parent is directly to blame. The parent who does not exercise care—extreme, care, as matters now stand—is a bad parent."

Richmond (Va.) Times-Dispatch:
"... The movies have been with us a comparatively brief period of time, yet parents have been worrying hundreds of years about the character development of their children. It is scarcely possible for these researches to prove anything."

San Francisco Chronicle:
"... It must have cost a great deal of money as well as prodigious labor to make and publish this report. Such an endeavor would launch a picture making enterprise in discord with the views of the investigators which, if the conclusions were sound, would by force of competition gradually lead the whole industry into the same path."

Kansas City Journal-Post:
"... When the average adolescent reads a novel or sees a movie he is fully aware that he is enjoying fiction and behaves accordingly. If he is not intelligent enough to realize this, there is little hope for him. Where would we be if every Sunday school student who was told about King Solomon grew up and strove to acquire a harem?"

Disquieting Effect On Child, Is Finding

"It's Spinach and the hell with it," says Daily News

The Daily News of New York, the original American tabloid, offspring of the Chicago Tribune, and belligerently and constantly on what it deems to be the side of the majority, takes a strong but unexcited point of view concerning the findings of the Motion Picture Research Council and their implications, in its last Sunday edition, under the caption, "Movies Attacked Again." Thus:

A group of professors working for the Motion Picture Research Council (their chief was President John Grier Hibben of Princeton until he was killed in a motor accident at the age of 72) have surveyed and researched, labored and taken thought, and have found out nine volumes full of things about movies and children which everybody else already knows. College professors are moving rapidly into our Government, to which we don't much object; but we're dog-goned if we want to see college professors govern our movie life as well as our economic life. ...

"On the morals and behavior score, there is the fact that child moviegoers like Westerns, known to the movie people as horse operas, better than any other type of film drama. Well, we have yet to see a horse opera in which virtue didn't win and vice bite the dust at the end. The same goes, in general, for the gangster pictures. Is there anything immoral about that? ...

"We're afraid this latest attack on the movies is just another outcropping of that instinct for finding out what children (and grownups) like and then telling them it's bad for them and they mustn't touch. We say it's spinach and the hell with it."

(The Sunday News)

Clean as Any Industry, Says Kuykendall

Recording an interview with Ed Kuykendall, president of the Motion Picture Theatre Owners of America, Jack Ryan writes in the Memphis Press-Sentinel:
"Kuykendall has some very definite ideas on the motion picture business that are well worth hearing. Here are some:
"Some of our pictures today are pretty bad, I'll admit, but don't condemn a whole industry for what a few wrong-headed individuals in it may do. On the whole, I think our slate is as clean as any industry in the country, and there can be no doubt that the screen is heightening its standards. Our business is to depict life, not to teach religion."
"I am thoroughly opposed to political censorship. Pictures do sometimes insult the public decency, though such cases are exceptions. But political censorship cannot benefit anyone or create public good. Only public opinion can do that. Our proper control is through public opinion and the laws against obscenity. . ."
IT'S GREAT TO BE A

A FOX PICTURE
LIVE WIRE

When you can play with something like this!

Hundreds of peppy, prancing girlies . . . a flock of brand-new, eye-brightening dance spectacles . . . catchy modern song hits . . . laughter, zip, ROMANCE!

The story's a pip: A lone, handsome man . . . the last on earth . . . pursued by millions of love-hungry beauties. So they auction him off!

It's got the oo-la-la that makes audiences feel it's great to be alive!

IT'S GREAT TO BE ALIVE

RAUL ROULIEN
GLORIA STUART
EDNA MAY OLIVER
HERBERT MUNDIN
Joan Marsh, Dorothy Burgess

From John D. Swain's story
Directed by ALFRED WERKER
KUYKENDALL URGES COOPERATION OF EXHIBITOR WITH COMMUNITY

New President of MPTOA Conferences with Theatre Leaders To Get Proposals for Code in Line with Washington's Program

Ed Kuykendall, pioneer exhibitor of the South, assumes the presidency of the Motion Picture Theatre Owners of America last week. He immediately set out to effect a better understanding of the exhibitor's problems by community leaders and the public, and to obtain the cooperation of exhibitors everywhere in welding a strong industry program. Mr. Kuykendall was elected by the board of directors, following the resignation of M. A. Lightman.

While other industry factions were studying President Roosevelt's industry control bill and code of practices for returning business to normalcy, Mr. Kuykendall set out on a swing of the Middlewest and East to confer with exhibitor leaders, both affiliated and affiliated with the MPTOA, to determine their proposals for a code which might be adopted by the motion picture industry in keeping with the Administration's legislation. Visiting Kansas City, St. Louis, then Chicago, Mr. Kuykendall arrived in New York Tuesday morning.

He said the industry code that will be worked out under the Roosevelt program will be more beneficial to local factors in this business, provided it is constructed “along sane, sensible lines.” He added: “It is up to the distribution and exhibition branches of this industry to work out a code that will be equitable to both. A code built along any other lines is doomed to failure.”

Appeals to All Independents

Mr. Kuykendall late last week appealed to “every independent exhibitor unit to join with us in a constructive program to bring about a better understanding in relations between the man who owns the theatre and the distributes in this business, provided it is constructed ‘along sane, sensible lines.’” He said: “We have no intention of interfering with local units. It is only the hope and desire to cooperate with them in effecting better relations within the industry. Whether or not local organizations affiliate with the MPTOA, officially, I want it understood we stand ready and willing to cooperate with them.”

On the return trip southward, Mr. Kuykendall expects to stop at Philadelphia and Washington. Before leaving New York late next week, he hopes to have completed arrangements for a meeting of the entire MPTOA directory, at some central point, for discussion of this and modus operandi of the national association. National officers and the executive committee will meet in New York Tuesday to discuss formulation of an exhibitors’ code in line with the proposed control bill.

Plans for the MPTOA convention, he said, have not been set, although Mr. Kuykendall favors an industrywide conference. Mr. Kuykendall declared his opinion was that the MPTOA would adopt a national convention in the spring, instead of the fall as heretofore. The change, he said, would permit exhibitor members to meet before the annual sales conventions and before the sales season is started. This would serve to give the distributors an insight into exhibitor problems of the past year and give them an idea of what exhibitors desire before formulating sales policies.

Mr. Kuykendall's first official act as MPTOA president was to attend the annual convention of the national council of the Boy Scouts of America, assembled last week at Kansas City, where, before some 800 Scout executives, representing 1,250,000 members, he asked for a better understanding of the exhibitor’s problems on the part of community leaders and the public at large. Mr. Kuykendall is president of the eastern Mississippi Boy Scout Council.

Explaining the importance of motion pictures as an industry and sketching their vital contributions to civic and national life and education, he then outlined to the conference the aims of the industry.

“I ask you to join with me and thousands of splendid men and women in the industry who are striving to make of it an institution to be proud of,” was his appeal. “This can only be done by tolerance and friendly understanding of our problems.”

“The theatre is a vital part of community life and the smaller the town the more important it is. The theatre man is expected to lend his theatre and his own efforts in local movements. Therefore, he merits the support of civic interests. We ask that you lend him a kindly hand in showing those pictures that merit your consideration.

“We submit when you take into consideration the large number of acceptable pictures and the small number that are obnoxious, that the industry is doing a good community job. The only way to bring about an increase in the type of picture you deem desirable is to support them. We supply the product the community shows a willingness to support.”

Mr. Kuykendall appealed to the Scott delegation to contact the theatre men in their respective territories to help them bring about those things that both stand for. He also urged the assembled delegates to cooperate with the industry, as a vital community factor, in its efforts to become established as an essential industry on a par with others and eliminate it as a special target for discriminatory taxation, administrative intervention or censorship.

Before leaving Memphis, where he conferred with M. A. Lightman, Mr. Kuykendall said that he intends continuing as far as possible the policies inaugurated during the Lightman regime.

Regarding federal regulation of the industry, Mr. Kuykendall said that “the motion picture industry must not object to being lined up with all the other legitimate industries of the nation. The Administration’s program is not synchronized with our problems,” he said. “And the government will find theatre owners most anxious to co-operate in any movement that is for the welfare of the nation.”

“Theatre business is on a definite upturn. There is no question about it, we are getting back to normalcy not totally to normalcy, which is in many ways infinitely preferable.”

“In our own business, we have for two years been working out many who did not belong. Now it has come down to a matter of showmanship and brains. Some of the chains are distributing and booking into home-owned theatres. Even the successful chains are permitting their managers to manage the theatres now instead of being glorified office boys. We are getting back to the personal element in showmanship.

“It is my ambition to bring the producer, the distributor and the exhibitor and all other phases of the industry into a closer, more constructive relationship, since each is dependent upon the other for success. Nothing constructive can be accomplished by antagonizing each other.”

“It is extremely necessary that we get proper recognition for this industry as an essential industry so that we will not be hopped on every time one of our governments needs to get some additional revenue.”

“The record of the movies has generally been clean as compared with that of similar businesses,” he said.

Kuykendall a Community Leader

Whole-heartedly committed to an industry program that would bring all phases and factions into harmony, Mr. Kuykendall commenced right in his own locality to line up community phases for harmonious cooperation in his business. He has been president of every civic organization in his native Lowndes County, in Mississippi, including the baseball association, Chamber of Commerce, Rotary Club, County Fair Association, boys' work and Boy Scout Council.

He organized, some 19 years ago, what was probably the first exhibitor organization in the south—the old Mississippi Theatre Owners Association—and he has been prominently identified with the MPTO as a moving spirit. He has been one of the industry's staunchest fighters in legislative halls. Until recently he was president of the MPTO of Arkansas, Mississippi and Tennessee.

At the age of 12, and an orphan, Ed Kuykendall broke into the theatre business. His career in motion picture theatre operation began some few years later. He operates theatres in Tupelo, West Point and Columbus, Mississippi.
"Business is going to get better, and I like the thought expressed by the Atlanta Journal: 'Business is looking up for those who look it up'."

- - - WILL H. HAYS

"There are definite indications that general business conditions are improving and we, in the industry, can look forward to our business sharing in the general upturn by getting increased values for our pictures. Prices of commodities are steadily rising. Why not theatre admissions?"

- - - ALBERT WARNER
BURNING UP

"COCKTAIL HOUR"
RADIO CITY MUSIC HALL

JACK HOLT in
"WHEN STRANGERS MARRY"
MAYFAIR THEATRE

WHAT INNO

MARCH FORWARD WITH
Coming!
“ANN CARVER’S PROFESSION”
RADIO CITY MUSIC HALL

SOON!
PRICE\nIENCE?
with
WILLARD MACK — JEAN PARKER
BEN ALEXANDER
Betty Grable — Minna Gombel — Bryant Washburn
Story by Willard Mack
Directed by Willard Mack

Hurls a Thundering Answer
to the Flaming Question of
the Day:— “Shall We Tell
Our Children?”

“BELOW
the SEA”
A COLUMBIA PICTURE

2nd Week!
“BELOW THE
SEA”
RIALTO THEATRE
RKO's Orpheum manager at Salt Lake, while ballyhooing "Diplomaniacs," displayed a young and lovely lady in front of the box office, which was packed extraordinarily. Jack Williams, special investigator in the Mormon country, added, however, that the pretty miss was "wrapped in celluloid." That's different.

Export managers of our distributing companies may be alarmed about the outcome of the Roxy-Broadway battle. Out Lee King, Chinese cook, isn't. "China got more men than Japan has bullets," he explains. "Besides, men don't cost anything."

Dietician and showgirl Gladys Glad says that "drinking water prevents you from becoming stiff in the joints." But some joints don't serve water.

If the "yellow peril" again becomes perilous in California, blame United Artists. Their new picture, "I Cover the Waterfront," exhibits a new way to smuggle Chinese houseboys into San Diego: in the stomachs of large sharks—la Jornah-and-the-whale. The producers prop open the sharks' mouths so that their mates can breathe. Such imagination.

Somebody is hoarding midgets. Roxy sent out a scout the other day for a flock of the little people to appear in a Music Hall production. They found only one, little Hazel, who reported that all her playmates had vacated New York. They were traveling to the World's Fair, where they will work until fall, at $10 or $15 a week.

American Labor Federation's William Green says that in the near future labor will rise. (At fire in the morning to look for jobs?)

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

WHEN TWO Gaumont-British newsreel cameramen accompanied the recent Howard Hughes plane expedition on a successful flight over the world's highest peak, reaching some 30,000 feet into the heavens, their equipment was changed to the latest. The intrepid fliers made a second flight, unofficially, and, again, the story was blazoned across the front pages of the press.

But this is perhaps a side to the double-daring. The second journey was conceived with no idea of vain glory or medals, nor need they spin any. It was made for purposes of vindication, because, when the initial flight had been completed, and many hundreds of feet of film had been brought safely back to earth again and exposed to the projector eye, some bright soul discovered that they had shot the wrong mountain.

A woman and her daughter, to whom John Schmolz, of the Kulu, at Hamilton, Ohio, had given passes to the two pictures, was reduced from 15 to 10 cents, presented the Annie Oakleys at the box-office in exchange for complimentary tickets. Learning that the admission had been reduced to 10 cents, the woman insisted upon a nickel on each ticket, arguing that she was giving up 15-cents passes for 10-cents ducats.

Cecil Blount DeMille testifies that "normal men, when hungry, evince little interest in beautiful women. And the ladies counters with the observation that "beautiful women, when not hungry, evince little interest in normal men." Perhaps a great many men would be more comfortable, in the long run, if they went hungry.

Baron Alessandro Sordi, one of the original Fascisti marchers on Rome, 11 years ago, was suspended from the party by Benito Mussolini. The suspension order cited "negligence" during the World's Fair in Paris unto nation picture monopoly. Mussolini will never be invited to Hollywood.

Leslie Howard has sailed home for England, after completing "Berkeley Square" for Fox. Mr. Howard walked out on many flattering Hollywood offers, having promised Gilbert Miller that he would appear for him in London in both a picture and a play, whenever called upon to do so. He has not forgotten Miller's helping hand when the Howard name meant nothing. The decision of England's noted star is publicly announced by Fox, which says: "The reason for this rejection of a supreme opportunity is one that appears utterly senseless to the Hollywood mind." "Money means little to this actor, independence everything," continued the statement. "He has impressed this fact upon Hollywood producers for two years now and still they think he can be bought off with pieces of gold."

And with the rest of the country off the gold standard, too.

George Burns and Gracie Allen, now appearing in features for Paramount, claim the world's record for the fastest world record. They reached the summit in 51 hours, 20 minutes, and were on the ground 10 minutes, thus breaking the previous record by 15 minutes. Their valiant efforts were well rewarded for the 15 minutes of fame they were huddled seven years ago, by a police justice who was in a hurry to go fishing.

You can't blame those golfer in Jack Alex- coat's Film Golf Tournament for being sentiment about their golf. It's about the only thing they have left that is still above par.

(Author apologizes to Judge.)

AN ALERT newsreel cameraman and a few flashy Hollywood dandies are respon- sible for the recent rise in the dollar industry, thereby helping President Roosevelt to break the depression. They have pedaled the bicycle hug line into the market, it had been as dead as the proverbial mackerel.

The fad started when a newsreel man 'shot' some Hollywood stars, in shorts and bare legs, to the great delight of the Broadway streets. Since then there have been more than 10,000 bikes sold in and around Los Angeles. In the old days of light, well-made wheels, we called them "ice-wagons."

And another chapter is written in Holly- wood history: the bi-cycle succeeds the pants cycle.

Exhibitors are not so much interested in that Dicky Fofe Bicycle Company, as in President's giving the American citizen to a million dollars. What they want to know is how to get any part of the million.

We have not heard of one unemployed film worker joining President Roosevelt's re- forestation army. Evidently they fear it will just be their luck to be way out there in the woods when prosperity comes around the corner.

Chips off the block: Marion Davies and William Haines were born on New Year's Day. . . . The name on Gilda Gray's Polish birth certificate read, "Mariana Michalka." . . . Red Adair saves bottle card . . . Charles Spen- cer Chaplin wears the French Legion of Honor medal. . . . Warners' new short, "Hip Action," has a Nipplagraphics revue. It's a Bobby Jones golf reel. . . . There's a Mickey Mouse Beer Garden and "Grill" across the street from the old Roxy stage door, on West 31st. . . . Boston's smoozy Beacon Hill fans call Mickey Mouse Mr. Mitchell Rodent. . . Joe E. ("Big Mouth") Brown confided to friends that his goal in life is to achieve the pinnacle held by Chaplin, "whom I consider an artist and at the same time the greatest of low comedians." . . . Earle Hanning's middle name is Wood- dridge. . . Mr. Humann is a reserve major in the signal corps.

Smith Wildman Brookhart, ex-senator, spent the greater part of his time in Wash- ington talking about the motion picture business. Last week Mr. Brookhart was ap- pointed a member of the Agricultural Ad- justment Administration in charge of opening the Russian market to American goods. Mr. Brookhart knows all about Europe. He visited the Continent ten years ago to arrange an international rifle match. News- week says he lost his Senate seat, not because he had too many relatives on the United States pay- roll.

A door on Sylvia Sidney's dressing room on the Paramount lot still shows the dent made when airy Pola Negri threw a perfume bottle at her director while occupying the same office a few years ago. The scent lasted a long time, but Pola didn't.
THE PEAK OF SUCCESS

1932-1933

HORSE FEATHERS...SIGN OF THE CROSS...BIG BROADCAST
FAREWELL TO ARMS...LOVE ME TONIGHT...NO MAN OF
HER OWN...BLONDE VENUS...SHE DONE HIM WRONG
IF I HAD A MILLION...PHANTOM PRESIDENT...TONIGHT
IS OURS...70,000 WITNESSES...ISLAND OF LOST SOULS
TROUBLE IN PARADISE...NIGHT AFTER NIGHT...PICK UP
KING OF THE JUNGLE...UNDER COVER MAN...GUILTY
AS HELL...EAGLE AND THE HAWK...BEDTIME STORY
THE STORY OF TEMPLE DRAKE...INTERNATIONAL HOUSE
COLLEGE HUMOR...THE GIRL IN 419...JENNIE GERHARDT

PARAMOUNT

...is the only motion picture company that can boast of such a record during the past year

If it's a PARAMOUNT PICTURE it's the best show in town!
THEORY AND PRACTICE

The opinions of several sales executives, in reflection on Mr. Wilby's suggestions, were not favorable. A few advanced the theory that Mr. Wilby was "thinking outside of the box," or that he was talking theoretically and not practically, and that he was making the proposal on the assumption that a merger of distribution in the industry would solve all problems.

Theodore Fine, Says Sears; Jack Cohn and Schlafier Doubt Material Reduction; Solution Needed, Al Lichtman Declares

They wait for the picture to come to the neighborhood house. They are the picture patrons who really count today and they must remain good patrons at all cost. Take away the neighborhood theatre and the whole business is lost.

A great deal of time and thought has been spent in an effort to ascertain the possibility of effecting economies through a general merger of physical distribution, and, according to Al Lichtman, vice-president and general sales manager of United Artists, there is still a considerable amount of thought being given to the problem.

"I agree with Bob Wilby that savings should be made in the accessories end of distribution," Mr. Lichtman said, "and, on the whole, I think his statement was prompted by an earnest desire to find some solution for his immediate problems and no one can blame him. I sincerely hope that this solution will be forthcoming in the very near future."

Agrees Exclusives Not Solution

"People want to see pictures in the theatre they prefer and it must not be forgotten that the price of admission is an extremely important factor," he said. "He may be entirely right in his protection for exclusives, but after all, the public does the choosing. Exhibitors can regulate their differences in the matter of exclusives and subsequent runs by deciding at what price they can afford to sell their shows. There cannot, or should not, be the same vast difference in prices which formerly existed between first-runs and neighborhood houses. Exhibitors should get together and agree on a sensible scale of prices, and distributors, along the lines of President Roosevelt's plea, 'Let's get together,' we should be able to iron out all of these difficulties."

Jack Cohn, vice-president in charge of sales, distribution, agrees with Jack Schlafier of Universal in saying that there can be no appreciable saving made in putting all exchanges together in key cities. They will take just as many salesmen, bookers and general clerical staffs to handle the situation," he said, "I don't think this is the time for the exhibitor to be worrying about mergers and whatnot. Independent theatres cannot compete again and then every man will be able to run his theatre as he sees fit and the salesmen will have to do some work for a change."

Felix Feist, general sales manager for MGM, said that he did not care to make any statement with regard to Mr. Wilby's remarks. He did, however, go so far as to say that he believes the recommendations are perfect, though not feasible at present, and that they eventually may come to pass.
Market Value Up $130,400,000 for Film Shares on New York Stock Exchange Alone Since March 3; Curb, Bonds in Gain

by THE ANALYST

Security structures of motion picture corporations were strengthened considerably by an appreciation in values totaling some $140,000,000 since President Roosevelt and his Administration at Washington took hold of the nation's business reins on March 4th for a speedy drive to normalcy. The excitement in the securities markets flared to new heights, sweeping motion picture and other issues to new levels and reinvigorating the investing public and film executives and workers who hold stocks of their corporations.

Since March 3, the day before Mr. Roosevelt was inaugurated, the market value of motion picture shares on the New York Stock Exchange alone, has swollen some $130,400,000, in the liveliest trading since the boom-and-crash days of 1929 and 1930. Corresponding gains—giving some indication of Wall Street's belief in the active part the industry will play in the upward industrial cycle now unfolding—have been scored by motion picture stocks on the New York Curb market and on exchanges and by listed bonds of film companies.

On March 3, when the country's security markets were closed because of the nationwide banking crisis, the market value of the 18 Picture Herald and preferred stocks of motion picture companies listed on the New York Stock Exchange was $167,455,651. At the close Tuesday, June 6, the value had soared to $188,973,025. Motion picture issues on the Curb in the same period rose more than 100 per cent in market value, from $4,177,311 to $10,214,141. The industry's bonds on the stock exchange showed gains of from 4½ to 19½ per cent over March 3 lows.

Motion picture securities have shared fully in the whirlwind markets that resulted when new hope was injected into a depression-weary public by the shift of affairs at Washington. Following is the Motion Picture Herald's average of the 18 motion picture and allied stocks listed on the New York Stock Exchange, showing how film stocks kept pace with the leading industrial average, as compiled by Dow, Jones & Co.

<table>
<thead>
<tr>
<th>Date</th>
<th>Motion Picture Average</th>
<th>Dow Jones Average</th>
<th>Per cent Increase</th>
<th>Per cent Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar. 1</td>
<td>27.45</td>
<td>33.16</td>
<td>25.95</td>
<td>33.09</td>
</tr>
<tr>
<td>Mar. 18</td>
<td>27.61</td>
<td>33.16</td>
<td>9.2</td>
<td>12.6</td>
</tr>
<tr>
<td>Mar. 25</td>
<td>26.53</td>
<td>33.16</td>
<td>9.3</td>
<td>12.6</td>
</tr>
<tr>
<td>Apr. 1</td>
<td>17.64</td>
<td>22.33</td>
<td>6.0</td>
<td>12.6</td>
</tr>
<tr>
<td>Apr. 8</td>
<td>16.34</td>
<td>19.75</td>
<td>8.5</td>
<td>12.6</td>
</tr>
<tr>
<td>Apr. 15</td>
<td>15.31</td>
<td>20.75</td>
<td>11.3</td>
<td>13.5</td>
</tr>
<tr>
<td>Apr. 22</td>
<td>17.61</td>
<td>22.33</td>
<td>9.0</td>
<td>13.5</td>
</tr>
<tr>
<td>May 5</td>
<td>17.61</td>
<td>22.33</td>
<td>9.0</td>
<td>13.5</td>
</tr>
<tr>
<td>May 6</td>
<td>18.13</td>
<td>23.12</td>
<td>9.4</td>
<td>14.2</td>
</tr>
<tr>
<td>May 20</td>
<td>22.76</td>
<td>24.80</td>
<td>12.3</td>
<td>18.8</td>
</tr>
<tr>
<td>May 27</td>
<td>20.58</td>
<td>23.12</td>
<td>11.6</td>
<td>18.8</td>
</tr>
<tr>
<td>June 30</td>
<td>23.90</td>
<td>26.50</td>
<td>11.2</td>
<td>21.8</td>
</tr>
<tr>
<td>June 6</td>
<td>24.74</td>
<td>26.50</td>
<td>7.5</td>
<td>21.8</td>
</tr>
</tbody>
</table>

* Decrease.

The markets hesitated slightly when they reopened on March 15 after the bank holiday. Meanwhile, new confidence was bred by the quick and masterful way the banking situation was being straightened out by the new administration.

A pent-up speculative enthusiasm broke out when the country officially went off the gold standard recently and the public became inflation-minded. Stocks, bonds, wheat, cotton and other commodities boomed as the dollar declined in relation to gold currencies. Markets touched the highest points of the last two and three years.

Something more concrete, however, than the urge to convert money into securities and goods developed to add impetus to the "new deal" rise. It was a nationwide pick-up in general business also spurred by the administration's cheap credit policy, and so far it has defied even the usual seasonal influences of summer-time recession.

Individually, the biggest gain in the stock exchange film issues was made by Eastman Kodak, principal maker of raw film, which appreciated 31 points from March 3 to June 6 and, because of its high price and large amount of stock listed, showed a gain of $70,157,650 in market value to a total of $188,973,025.

Warner Brothers common rose almost $29,000,000 in market value from $3,801,344 to $23,758,400, while Loew's common gained $14,275,999 to $31,663,433. Fox Film A, which rose from a March 3 low of 1½ to a June 6 close of 4½, showed a market value appreciation of $8,196,602.

Every motion picture theatre owner in the country and the makers and sellers of film in Hollywood and in New York are vitally concerned with the continued progress of all industry in returning to normalcy. The marked upturn within the week, coupled with advances made previously, since March 4th, must eventually strengthen box office receipts.

Lewis W. Douglas, Director of the Budget, reported the return to work of some 1,500,000 since the Roosevelt Administration launched its business revival program. Even the most pessimistic exhibitors in the field were beginning to admit that the grip which the depression had on the nation's business was beginning to loosen.

The upswing in security markets occupied front page headlines. Typical of the feeling in the Iowa farm belt was the decision of the management of the Hipp theatre, at Sioux City, to raise salaries of its 11 employees 10 per cent.

Gains in business activity were reported by most of the nation's industries in telegrams replying to a questionnaire sent out by the Commerce Department. The National Association of Credit Men reports improvement in collections in 18 states, with but one state reporting poor collections and the balance indicating collections the same as last month.

The National Automobile Chamber of Commerce added the outlook appears to indicate a summer recession less than normal and remaining at a level higher than that of a year ago. Chicago Great Western Railroad ordered 500 steel box cars, breaking the severest business decline in the his-

(Continued on following page, column 2)
RISE OF MARKET VALUES

Values of motion picture securities have doubled, tripled and even quadrupled since March 4th, when stock prices came into line with general business in the upturn swing to normalcy. A graphic picture of the new movement and its relation to the dark days is shown in the following recapitulation of stock prices and valuations:

<table>
<thead>
<tr>
<th>Stock</th>
<th>Shares</th>
<th>Low on</th>
<th>Close</th>
<th>Valuation</th>
<th>Close June</th>
<th>Gain in Points</th>
<th>Gain in Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amer. Seating</td>
<td>230,000</td>
<td>12,000</td>
<td>23,000</td>
<td>4%</td>
<td>230,000</td>
<td>3%</td>
<td>80,000</td>
</tr>
<tr>
<td>Columbia Pic., etc.</td>
<td>153,241</td>
<td>83%</td>
<td>1,053,532</td>
<td>18%</td>
<td>1,053,532</td>
<td>11%</td>
<td>743,116</td>
</tr>
<tr>
<td>Coro Films Co.</td>
<td>212,563</td>
<td>1%</td>
<td>2,414,075</td>
<td>10%</td>
<td>2,414,075</td>
<td>6</td>
<td>996,524</td>
</tr>
<tr>
<td>Cons. Film Ind.</td>
<td>400,000</td>
<td>15%</td>
<td>2,500,000</td>
<td>12%</td>
<td>2,500,000</td>
<td>6</td>
<td>2,400,000</td>
</tr>
<tr>
<td>Eastman Kodak</td>
<td>2,363,159</td>
<td>32%</td>
<td>118,815,375</td>
<td>85%</td>
<td>118,815,375</td>
<td>31</td>
<td>70,157,650</td>
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<tr>
<td>Eastman Kodak pt.</td>
<td>61,657</td>
<td>11%</td>
<td>7,098,400</td>
<td>11%</td>
<td>7,098,400</td>
<td>6</td>
<td>1,070,900</td>
</tr>
<tr>
<td>Fox Film A</td>
<td>2,452,600</td>
<td>1%</td>
<td>3,032,075</td>
<td>11%</td>
<td>3,022,075</td>
<td>6</td>
<td>1,956,002</td>
</tr>
<tr>
<td>Keith-Alb.-O. pt.</td>
<td>64,304</td>
<td>1%</td>
<td>514,432</td>
<td>24%</td>
<td>514,432</td>
<td>16</td>
<td>1,053,296</td>
</tr>
<tr>
<td>Loew's, Inc.</td>
<td>1,404,205</td>
<td>11%</td>
<td>17,387,434</td>
<td>21%</td>
<td>17,387,434</td>
<td>9</td>
<td>14,275,009</td>
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<tr>
<td>Loew's, Inc. pt.</td>
<td>140,497</td>
<td>46%</td>
<td>6,462,862</td>
<td>70%</td>
<td>6,462,862</td>
<td>24%</td>
<td>3,442,176</td>
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<tr>
<td>Metro-Gold.-M. pt.</td>
<td>157,933</td>
<td>14%</td>
<td>2,211,062</td>
<td>19%</td>
<td>2,211,062</td>
<td>11%</td>
<td>908,115</td>
</tr>
<tr>
<td>Orpheum C.</td>
<td>63,640</td>
<td>17%</td>
<td>87,780</td>
<td>18%</td>
<td>87,780</td>
<td>36</td>
<td>247,320</td>
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<tr>
<td>Pathe Ex.</td>
<td>930,884</td>
<td>2%</td>
<td>340,061</td>
<td>17%</td>
<td>340,061</td>
<td>92</td>
<td>1,346,226</td>
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<td>Pathe Ex. pt.</td>
<td>1,611,798</td>
<td>1%</td>
<td>1,070,018</td>
<td>11%</td>
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<td>24%</td>
<td>7,235,856</td>
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<td>Radio-Keith-Orph.</td>
<td>956,601</td>
<td>1%</td>
<td>1,186,251</td>
<td>14%</td>
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<td>2,851,803</td>
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<tr>
<td>Universal Pic.</td>
<td>18,000</td>
<td>14%</td>
<td>199,000</td>
<td>25%</td>
<td>199,000</td>
<td>14%</td>
<td>238,750</td>
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<td>Warner Bros.</td>
<td>3,801,344</td>
<td>13%</td>
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<td>3,801,344</td>
<td>5%</td>
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<td>Warner Bros. pt.</td>
<td>103,127</td>
<td>15%</td>
<td>438,205</td>
<td>17%</td>
<td>438,205</td>
<td>11%</td>
<td>1,211,507</td>
</tr>
</tbody>
</table>

$167,455,651 $297,876,135 $30,420,484

Stocks Appreciate With Business Rise (Continued from preceding page)

A study of the railroad equipment industry. Pennsylvania and other lines reported a rise in car loadings over 1932.

The automobile industry reported considerable increases in output.

The National Association of Real Estate Boards completed its semi-annual survey which indicated the real estate market is definitely on an upward swing.

Of prime importance as a favorable influence in fields of basic commodities was the continued upward in prices of farm products, foodstuffs and the like. This was a part of the Roosevelt campaign to lessen the effects of below-normal prices, particularly in the farming areas. The current weekly index of all commodities is the highest in the year. Commodity output for the year was high and with similar periods in 1932 show surprising increases.

Iron Age reported that with operations in the steel industry averaging 41 per cent of the capacity in March, 1933, compared with 28 per cent one week ago, and an increasing demand, the industry is rapidly being established in the new market. The Cleveland openhearthmen were operating at 64 per cent of capacity. Steel plants set a new high for three weeks in a row.

Two hundred more banks reopened in the month, with 5,478 institutions now operating.

Pay rises were ordered throughout the nation. Principal institutions which scaled wages higher were General Motors, raising pay of 100,000 workers five per cent; 75,000 miners in the three-state Appalachia area received increases of from 10 to 18 per cent. More than 130 trade associations indicated to Congressional leaders that firms in their industries have made tentative agreements for increased wages and shorter working hours for labor.

Industrialists who had been conferring within the past month at Washington on the 3,000,000 now unemployed will be put back to work by October 1.

Dism & Braddock reported that the way has been cleared for continued progress in business. The survey finds that the current improvement has extended to consumption, employment and wage levels. The capital market was further aided by the purchase in the open market of $28,000,000 by the Federal Reserve Banks. Currency in circulation during the week rose $17,000,000, the first gain since March.

Benjamin "Roasted" At Bachelor Dinner

About 150 "friends" of Paul Benjamin gathered at the Motion Picture Club Tuesday night to give him a bachelor dinner. F. A. Ford was toast master and was introduced by the aforementioned number of stalwart filmers. Herman Robbins' National Screen company and members of the AMPA paid for the dinner.

Although reports have it that Mr. Benjamin took a severe mauling, he was apparently in no wise affected by it and was as determined as ever to enter into a marriage contract for the second time. At any rate the quality of the fortunate young lady proved unavailing.

O'Malley Has Papal Film

David O'Malley this week turned over "No Greater Faith" to the newly organized Faith Picture Co., Inc., which will distribute on the non-theatrical market as its first. The subject deals with the Papacy.

MOTION PICTURE HERALD June 10, 1933
If you think these are big openings look at these...

**PARAMOUNT'S
"INTERNATIONAL HOUSE"**.. OPENS TO SENSATIONAL BUSINESS IN...

NEW YORK—Paramount Theatre—Biggest business in 12 weeks. Picture held over for second week.

CHICAGO—Chicago Theatre—Biggest business in 10 weeks.

LOS ANGELES—Paramount Theatre—Played to more people than any other picture in months.

BOSTON—Metropolitan Theatre—Best business in 12 weeks.

KANSAS CITY—Newman Theatre—Best business in 10 weeks.

DALLAS—Palace Theatre—Best business in 10 weeks.

ROCHESTER—Century Theatre—Best business in 10 weeks.

DETROIT—State Theatre—Biggest business in many weeks.
MOTION PICTURE ALMANAC OUT; 6,000 BIOGRAPHIES IN WHO'S WHO

Thousand Sketches of Personnel in All Branches Are Added; Many New Sections . . . All in Fast-Using Arrangement

Motion Picture Almanac, out this week, presents to the industry as well as to interests impinging directly or indirectly upon the industry, an all-embracing who's who of more than 6,000 in business and a workable array of facts and figures treating of every field of the making and merchandising of the motion picture.

Practicable rearrangement of biographical material has been effected by consolidation into a section which constitutes a separate entity of the annual Quigley publication with alphabetical guidance on each page, a plan which indeed has been fitted to the entire volume. Thus more than one thousand biographies have been added, with particular emphasis upon inclusion of new personal data of exhibitors and sales personnel in the field.

Time-Saving Arrangement

To the wealth of new material in the myriad directions of motion picture endeavor has been given an arrangement in sections providing for speedy and effective reference for the busy user. The same thought of time-saving has been applied to the simple but workable alphabetical index to the 800 or more pages of compressed, complete and up-to-date information.

Highlight data from the many sections reveal the vast size of the industry at large, as well as many revisions in the light of developments of 1933 and the past year. A few of these facts:

Approximate weekly attendance in the United States is shown to be between 55 and 70 millions, with the world figure estimated at 185 millions. Gross annual admissions in the United States are placed at $1,100,000,000. World capital investment is cited as two and a half billions of dollars, four-fifths of it in this country.

Tickets 25 Per Cent Lower

Illuminating asides are these: The average adult admission charge in 1932 was 25 per cent less than in the year 1931, and that figure in turn was a dime lower than in 1930. And of those persons who paid the admissions, 75 to 85 per cent appeared at the box office between 7:30 p.m. and 8:30 p.m.

Contrary to popular belief, operation of the theatre demands three-fourths of each dollar paid at the cashier's window. Production and distribution combined take only one-fourth. The player's share is 4½ cents of each dollar; but this is twice the amount paid to director and cameraman together. The theatre's own payroll takes practically as much as the entire fields of production and distribution. Theatre employees get 24½ cents of the dollar, or approximately one-third of the exhibition total of 74 cents, of which 5½ cents goes to interest and profit. Production's share is 18½ cents; distribution, 7½ cents. Second to the payroll cost to the exhibitor come rent, real estate and taxes, the three items totaling 15.4 cents to the dollar.

Production costs for 1932-33, estimated at $135,000,000, represented a considerable decline from the previous year. Studio investments, from 1926 through 1932, were placed at $94,370,000. Production volume in the United States in negative footage was 65 per cent of the world total last year, and 85 per cent from the standpoint of dollar evaluation.

Personnel employed in the industry in the United States was estimated at 290,000, as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>30,000</td>
</tr>
<tr>
<td>Distribution</td>
<td>10,000</td>
</tr>
<tr>
<td>Theatres</td>
<td>250,000</td>
</tr>
</tbody>
</table>

Total: 290,000

In this connection, placements by Central Casting Corporation were estimated at 214,584, while the annual Hollywood payroll fell off to $76,500,000, or a weekly $1,472,000.

Approximate consumption of raw film consumed domestically in 1932 was found to be approximately: Negative footage, 88,472,000; positive footage 828,408,000. The highest usage in the period 1925-32 was in the year 1928, when 106,973,000 feet of negative and 1,012,667,500 of negative were consumed.

Seven-tenths of the hundred million dollar advertising expenditure of the world business in the latest annual estimate was spent by the industry in the United States, this divided as follows: in newspapers, magazines, and so on, 55 millions; billboards, 7½ millions; accessories, 5 millions, and other forms, 3 millions. The total number of advertising agencies reporting in various media was reckoned at fifteen thousand.

Rapid Changes in Theatres

The theatre situation underwent rapid changes in 1932, and as far as circuit affiliation is concerned, has made more drastic renunciation in recent months. At the beginning of this year, it was noted that so completely had the industry turned to sound pictures that only 156 operating houses were classified as silent, and the question was where even these obtained product, though it should be noted that many were not operating full-time.

Other theatres high-lighted countries in which there was depleted, but which in 1933 approximates $1,472,000 in the protective of the theatre, the radio, and the RKo-Rosy, theatre in the $250,000,000 Radio City project in New York, approximately one-fourth of the 1932 new theatre construction outlook.

In common with the declines in expenditures in the domestic business of the motion picture, so too in exports was there a pronounced drop in both volume and value. For example, the exports of photographic and projection goods in 1932 totaled $13,583,431, as against $20,138,509 in the previous year.

Among the many new departments added in the 1933 Almanac are: a summarization of the bond and capital stock structures of motion picture companies; the careers of leading players and player executives; all line connections; foreign exchange restrictions; reviewing organizations and personnel; newspaper executives, a ready reference for tieup purposes; radio stations of National Broadcasting Company and Columbia; a detailed listing of publications on motion pictures, in all classifications; a complete listing of films made since the introduction of sound, with a separate grouping of 1932 and 1933 pictures.
SEPARATE CODES FOR BRANCHES OF INDUSTRY TO MEET ROOSEVELT BILL

Film Leaders Are Formulating Preliminary Details of Codes of Practice, Tentative Plans Calling for Separate Codes

BULLETIN
Will H. Hays, president of the Motion Picture Producers and Distributors of America, late Wednesday called a general meeting of leaders in the film industry for Friday in New York to discuss a trade practice code to conform with President Roosevelt’s industry control bill.

by FRANCIS L. BURT
Washington Correspondent

Industrial control legislation for business recovery during the week to monopolize the legislative spotlight at Washington. Final Congressional action was expected hourly. Meanwhile leaders of the motion picture industry were formulating preliminary details of codes of business practice, which President Roosevelt’s legislation would cover. Several proposals of executive provide for a separate code for each of the three major branches of the industry.

Facing strong opposition on four points—licensing, labor, imports and taxation—the measure was under consideration in the Senate. It is not expected that Congress will adjourn later this week, and, therefore, the session possibly continuing for several weeks.

Manufacturers object to licensing on general principles; the labor provisions are the subject of controversy between labor and employers; domestic manufacturers demand protection from imports which may adversely affect the home market. These subjects to taxes, which are a part of the recovery bill.

Tax on Corporations

As reported to the Senate by its finance committee, the bill carries, instead of the increases in income tax rates written by the House of Representatives, a tax of one-tenth of one per cent on gross receipts, which is to be fixed by the corporations themselves with a penalty in the form of a five per cent tax on excessive profits as a deterrent to undervaluation; a five per cent tax on dividends, to be collected at the source; an increase to 1½ cents per gallon in the gasoline tax; and administrative changes in the present revenue law, the most important of which is repeal of the present privilege of carrying stock losses over to a succeeding year.

Although the organization for the control of industry has not yet been set up, broad outlines of a self-regulation program have been made known. Of chief importance is the dependence which the Administration is placing upon the voluntary cooperation of industry, it not being intended to force any industry immediately to adopt a code, but the various trades being expected to get together and agree upon some suggestion of the principles which have been indicated.

For the film industry, this is interpreted as meaning that the film companies and exhibitors will be given adequate time in which to reach an agreement, which they have agreed to, and that any others which may desire to live—to cover—they will be asked to send a committee to Washington to confer with officials of the industry.

The committee, however, will have to represent not only the majority of the industry agencies and a minority, which may not agree as well as any interests which are not members of the trade association (Allied, MPTOA, MPDDA) drafting the document.

The plans of the Administration contemplate that eventually every branch of trade and industry shall be under agreements, including “white collar” employees and retailers.

As the industrial-recovery measure proceeds at the rate of the days on which the registration President Roosevelt’s plans for reciprocal tariffs arise. Tariff changes would, undoubtedly, involve the foreign market for American films. Some opposition which would appear to prolong the session of Congress, President Roosevelt has for the time being abandoned his plan to confer with the tariff commission in order to negotiate new commercial treaties.

This, however, may not be of great importance, since the general consensus is that the London economic conference, which opens June 12, will not complete its labors for many months.

A second new interest to the motion picture industry was the passage of the House of the McKeown bankruptcy bill and an official explanation of the way in which was issued by the Federal Trade Commission of the new act governing the sale of securities.

Securities Control Act Explained

The new securities control act, a Roosevelt measure, was explained by the Federal Trade Commission’s Secretary, to Washington to discuss the act’s provisions for protection the activities of the new corporation, which contain “an untrue statement of a material fact” or which “omits to state a material fact necessary in order to make the statements in the light of the circumstances under which they were made, not misleading.”

Section 17 (entire).—Regarding the use of fraud in connection in the sale of securities.

Both sections apply to outstanding securities as well as to new issues which are to be placed in the market after registration.

The McKeown bill providing for voluntary reorganization of corporations under the new bankruptcy laws is designed to help insolvent corporations and to prevent the insolvency and bankruptcy, avoiding bankruptcy procedure and preventing a small number of creditors from blocking the plans.

Film Industry Discussing Plans for Proposed Code

The motion picture industry is already discussing plans for a code issued by the industry itself. In New York, motion picture leaders have been studying and discussing the broad outlines of a proposed code, but no final plans have been made and distributors as they are still awaiting passage of President Roosevelt’s industrial control bill in order to determine more specific information

Securities Control Action and Bankruptcy Bill Affect Film Industry; Allied May Refuse To Aid in Drafting of Code

with regard to the bill’s structure. After the bill becomes law, the industry will make an intensive drive to gather together, the ends and draw up definite plans for a motion picture code.

The preliminary plans are being made at confidential meetings in New York for separate codes for production, distribution and exhibition. The proposals are still only in the elementary stages, according to the MPDDA.

The industry’s opportunity of self-regulation under the President’s bill, together with definite signs of improvement in business in many parts of the country, are regarded by Harold B. Franklin, RKO theatre head, as the greatest opportunity since the days of the Hollywood-Alexander movement.

“While the industry control bill is an opportunity for co-ordination and the elimination of waste from the industry, the bill goes forward with well-considered steps, having in mind the welfare of the industry as a whole.”

Appeal to Independents

Already an appeal has been made to independent film producers to take part in the industry’s program for drawing up its own code of fair competition. Tobias A. Keppler, attorney for the motion picture organization, has written letters to the Motion Picture Producers and Distributors Association, at a recent meeting of the association, described the independents’ right to participate in the drafting up of the industry’s trade practice code as “an unbelievable opportunity” for this group.

Agreement was made in New York Tuesday to discuss formulation of a code for exhibitors in conformity with the projected industry control bill.

Allied Taking Steps

A special meeting of the Allied national board was being held in New York on Wednesday and Thursday to discuss that organization’s part in the proposed bill of the motion picture industry. A special committee of Iowa and Nebraska is sending proxies to all members to authorize its officers to act in formulating the code for the industry. Independent unaffiliated exhibitors in Chicago this week joined Allied in a mass meeting called by Aaron Saperstein to arouse support for Allied’s participation in the conference.

A canvas of Allied directors in New York indicated Wednesday that Allied will refuse to participate in the conferences for drafting a trade practice code, hoping their attitude will cause government intervention.


JUNE 10, 1933
**WARNER LOSS CUT IN HALF ON EVE OF General BUSINESS IMPROVEMENT**

Loss Reduced $1,723,266 in 13 Weeks Over Same Period Last Year; 26 Weeks' Figures Show Drop Less Than 1932 Loss

Warner Brothers Pictures, Inc., and subsidiary companies reported last weekend a net operating loss of $1,695,564 for the 13 weeks and a net loss of $1,723,266 for 26 weeks from February 25 to May 25, 1933. A comparison with similar periods in 1932, which follows, shows that the management reduced losses nearly in half.

**PERIODS ENDED FEBRUARY 25**

<table>
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<tr>
<th></th>
<th>13 WEEKS</th>
<th>26 WEEKS</th>
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<tr>
<td>1932</td>
<td>$3,418,830</td>
<td>$5,267,699</td>
</tr>
<tr>
<td>1933</td>
<td>$1,695,564</td>
<td>$3,442,325</td>
</tr>
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</table>

**REDUCTION IN LOSSES**

$1,723,266 $1,823,374

Although the various Warner corporations arrived, like most others, at the eve of the "New Deal" of the industry with financial losses in keeping with those times, their financial structure had been so liquidated and so streamlined as to offset the effects of the prolonged depression, that any improvement arising from President Roosevelt's new business program could show only a favorable reaction immediately. In the absence of any general upturn since then, coupled with the inspirings reached in "42nd Street" during March, Warner's management have placed the corporation in a position which now is quite favorable.

Then, too, the completion of a dozen or more feature pictures, all ready for release, and the results of the process of liquidation, which preclude serious interference with present operations, further brighten the new complexion of the Warner financial structure.

**Actual Profit from Operations**

Losses reported for both the 13-week and the 26-week periods ended on Feb. 25, 1933, were attributable to amortization and depreciation and were part of the company's plans for liquidation. Actually, a profit of $663,584 was earned in operations, according to the balance sheet.

The deficit was credited during the six months with $1,589,814, representing profit on the revaluation of funded indebtedness and adjustment of income tax and other reserves applicable to prior years.

Charges were made against deficit in the amount of $2,226,920, representing losses on the sale or abandonment of unprofitable properties, and also on losses from the sale of a subsidiary company and on miscellaneous investments and advances and after setting up a provision for probable loss on the guaranty of mortgage bonds of an affiliated company. This probable loss represents a write-off of $555,000.

On February 25, 1933, bank loans totaled only $500,000, all of which have since been paid. The balance sheet showed the retirement of its optional 6 percent convertible debentures required for the purchase fund Aug. 1, 1933.

**Net Income of $11,652,000 in 26 Weeks**

Earning possibilities even during the low 26-week period were indicated by a net income of $11,652,823, before amortization and depreciation, interest and miscellaneous charges.

The consolidated balance sheet on Feb. 25, 1933, listed current assets of $15,390,369, as against current liabilities of $13,457,083. Total assets were $176,639,083.

Included in current assets were: Cash, $3,078,432; notes receivable, $90,791; "trade accounts" less reserves, $1,224,296, inventories (including productions released, completed or in work, all at cost), $9,374,827. Raw materials, accounts payable, fees and royalties unproduced, all at cost, and production and royalty advances, were worth $1,258,493.

Investments and advances, listed at $3,645,105, included cash in banks, advances and advances to Skouras Bros. Enterprises, St. Louis Amusement Co., and in equity receiving-subsidies and investments in foreign patents, license rights and the like, and in miscellaneous investments.

Fixed assets: Properties owned and equipment, with less reserves, $119,143,055; properties leased and equipment, at cost less reserves, $26,442,747.

Deferred charges, totaling $1,006,937, represented prepaid taxes, insurance, rents and expenses, all prepaid.

Goodwill is listed at $8,549,829.

**Liabilities Listed**

Current liabilities were: Notes payable, $1,018,560; purchase money obligations, $818,772; accounts payable, $6,058,374, (which includes proceeds of the $115,337 on foreign government and subsidiary companies) ; sundry accretions, $3,882,342; due to affiliated companies, $134,087; royalties payable, $1,241,033; advances payment for films, deposits, etc., $303,911. Total, $14,457,083.

The corporation listed $1,052,716 in purchase money obligations and notes payable maturing serially after one year.

Mortgages and funded debt included: Optional 6 per cent. convertible debentures, series due 1939, $90,000 held in treasury, $35,810,000; mortgages and other bond issues, less bonds held in treasury, $58,152,416.

According to Price, Waterhouse & Co., C. P. A., the accounts of foreign film subsidiaries and branches consolidated in the statement, are as at Jan. 29, 1933, except the Australian subsidiary, which has been included to Dec. 31, 1932.

**Productions Named**

Six Warner district managers arrived in New York Tuesday for their annual preparatory conferences for the new season with Major Albert Warner, Gradwell Sears and A. W. Smith, Warner distribution executives. Those attending the conferences are, Bob Smeltzer, Washington; Carl Lesserman, Chicago; Red Jack, Dallas; Tom Spry, Boston; H. Brower, Los Angeles, and Roy Haines, of Cincinnati.

Meanwhile, in Hollywood, the largest production program in eight years was announced on Tuesday by Jack L. Warner, vice-president in charge of production, for the 1933-34 schedule. Sixty features and a number of short subjects will be produced at the Burbank studios, which resume full activity this week.

Among the first to go into production is "Footlight Parade," a musical successor to "42nd Street," and "Gold Diggers," in "Footlight Parade" Harry Cohn, president of Cohn, Joan Blondell, Dick Powell and Ruby Keeler, Guy Kibbe, Claire Dodd, Allen Jenkins and Gordon Harker. "Footlight Parade," which will star Jack Benny, has been given the directorial assignment, and Busby Berkeley will again create and direct the musical sequences.

Edward G. Robinson will be starred in "Red Meat," a story of the Middle West, under direction of Alfred E. Green.

Barbara Stanwyck will have the star role in a story to be directed by Archie Mayo.

"Wild Boys of the Road" will be directed by William Wellman. This is a story of juvenile tramps, both boys and girls.

"Bureau of Missing Persons," a dramatic story of city life, will probably star James Cagney. Roy Del Ruth will direct.

Ruth Chatterton will be starred in a story of New York, "The House on 56th Street." Philo Vance, the screen detective character, will be brought back to the screen when William Powell stars in "The Kennel Murder Case." an S. S. Van Dine mystery. Michael Curtiz will direct.

"Convention City," a comedy-drama with an Atlantic City background, dealing with commercial conventions, will have a cast headed by Adolph Menjou.

Paul Muni will star in "America Knocks." Mervyn Le Roy will direct.


**Types Varied**

In the Warner Bros. First National productions there will be no one special trend, Jack Warner said. "Of the sixty pictures on our schedule no two can be classed as of the same type," he declared. "Several musicals will be made, but these will all be dramatic stories into which music is logically interwoven, not merely musical comedies photographed as such."

Mr. Warner said that included on the coming year's program will be at least six picture on $5,000,000-road-show caliber.

Many new names appear in the list of stars under contract to Warner-First National, the most recent acquisitions being Leslie Howard and Adolphe Menjou.

Mr. Jack Warner also announced on Tuesday the formation of his new production staff, headed by Hal B. Wallis as executive of production. Also, Mr. Warner named Robert Lord, Robert Presnell and James Seymour as new supervisors, all of whom are advanced from the studio's writing staff, to executive positions. This is in addition to Henry Blanke, who has been a supervisor for years.

"Gold Diggers" Campaign

As hundreds of exhibitors are preparing to show "Gold Diggers of 1935," which opens general run this week, Warner following five pre-openings during the past week, S. Charles Einfeld, Warner executive in charge of advertising and publicity, revealed this week the national campaign that is being put behind this musical special.

Four weeks of radio plugging over nation wide networks, and through the five songs, have preceded release.

Through Remick Music Corp., which is handling publicity for the special, every movie store in the country has been supplied with window streamers, cards and title pages.

One exploitation idea is an elastic newspaper contract for this contest, which can run for either six, twelve or 18 days, asks newspaper readers to be Beauty Contest judges. Eighteen two-column pictures of girls in the picture are provided.
“WE’RE PUTTING ON THE DOG!”

“PARDON US”, please. We’re plenty proud! After helping you to “PACK UP YOUR TROUBLES” it’s a thrill to find that our newest M-G-M-Hal Roach FULL LENGTH FEATURE PICTURE, “THE DEVIL’S BROTHER” is another consistent money picture! Doing well everywhere, thank you! And thanks for your helpful promotion that clinched it as a hit! And wait till you hear of our plans!

P. S. Exhibitors tell us that as a result of the success of Laurel-Hardy feature pictures, their short subjects are doing better than ever! That’s good news!
Dinner at Eight

(MGM)

Drama and Comedy

Pages would be necessary to detail the showmanship values of this epoch-making show. The simplest yet most comprehensive way in which this writer knows how to describe it is this: It has everything that a producer could put into a show—everything that an exhibitor wants in one-everything that patrons want in the way of entertainment.

Primary reaction is 'What the heck is this all about'; thoughtful analysis, however, convinces me that it is one of the greatest pieces of motion picture entertainment of all time. There are names by the carload, stars that are stars, established stars in bit parts. The story runs the gamut of entertainment elements—drama, romance, comedy, pathos—that stirred the emotions of the preview audience to frenzied acclaim. Great acting, dialogue and situations make the plot powerful. For the most part the action is confined to individuals or two or three, yet that simplicity makes for spectacle that can be interpreted only as bigness.

As a stage play, the vehicle has met with great success, and has been the recipient of tremendous publicity. Main Street as well as Broadway in its appeal, the screen version should pack every theatre.

The technique of "If I Had a Million," vastly improved, is adopted. Upon a central theme of Mrs. Jordan arranging a dinner for a pair of visiting British aristocrats, a definite vein of continuity binds up the various episodes. Thus, while Mrs. Jordan envisions the peak of social supremacy, her husband, Oliver, is more concerned as to how he can save the Jordan Shipping Line. First into the set-up is Carlotta, a now financially embarrassed, but retired trooper of the "guy nineties" era, and an old flame of Oliver. Carlotta wants to sell her Jordan stock. Oliver begs her to hold on. You know how Dressler puts it over.

Then we meet Dan Packard. His game is to chisel in on the Jordan properties while posing as a friend. He makes a great to-do in the Beery fashion of the fact that the President wants him down in Washington as a close adviser. Then comes Kitty, just as you expect Harlow, Dan's hard-boiled but socially ambitious wife, who makes use of all the self-sympathy technique to charm the philandering Dr. Talbot. Many scenes centering on this trio brought sales of laughter.

Comes then Larry Renault, a bustled down, yet egotistical old matinee idol and silent screen star, who makes Paula Jordan fall madly in love with him. Max, his agent, brings Jo Steel, a mental patient, to interview the great Larry. When Max gives Larry the real lowdown on himself, the old star turns on the gas.

Mrs. Jordan is frantically preparing for her dinner as Oliver's heart starts to give out. Carlotta tells Paula that Larry has killed himself; urges her to foster her romance with Ernest. In the end the visiting celebrities send their regrets.

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Silk Express (Warner Bros.)

Melodrama

Mystery and melodrama constitute the backbone of this rather novel picture. Suspense is created by the slow and methodical solving of the murder case. The solution is all the more thrilling because it is actually responsible for all the killing and related dirty work, and comedy is injected by the luck defective back of a murder weapon.

The introductory set-up is such as to place more than usual attention on the palms of the most glib and skilful special. With the raw silk market rising, Kilgore, head of the manufacturers' association, finds that Myron has cornered the market and is holding out for top prices. Determined to break the combine, Kilgore imports a cargo from Japan to Seattle. It is established that Carlotta and Burns, train guards, are Myron's henchmen. Their job is to prevent the train reaching New York within the 72 hours that will enable Kilgore to meet his contract. Kilgore aboard the train also is Myberg, victim of a tropical disease, who must be rushed to New York, besides his daughter Paula and Dr. Rolph.

A car is discovered afire. A man named Johnson is found dead. Kilgore determines to push on, but the train is stopped by Sheriff McDuff, who has found a note tossed from the speeding train.

Of course, everyone is suspected. McDuff is kidnapped and the train starts on again. As the train approaches New York the conductor is found dead.

Things happen fast and furious as the trap, Rusty, is revealed to be a special insurance investigator; that Clark was Myron's ace to the hole to delay the train; that Myberg was on the up and up all the time and that his eye signaling identified Clark and Burns as the killers.

Mystery of the most intriguing type is the predominant selling angle. Defy all the amorous crime sleuths to put their finger on the killer. This thrill should take the place of the missing romance.

Because there is so little interest to feminine patrons in such an out-and-out mystery story, exploitation directed at them based on the title should be effective. Tents with department stores, silk shops, and so on, promised the unconventional silk from the raw cocoons stage to the fine finished product, should not be overlooked. Window displays, contact newspaper advertising-supplemented with essay contests on the story of silk—for school children, should have a valuable function in this line of exploitation.—MCCARTHY, Hollywood.


CAST:

Kilgore—Neil Hamilton

Paula—Sheila Terry

Dr. Rolph—Arthur Byron

Burns—Guy Kibbe

Myron—D asleep

Johnson—Donald Woods

Kilgore—Eliza Figge

Paula—Edwin Maxwell

Burns—Edward Woods

Myron—Harry E界限

Johnson—Ann Vernon

Paula—Dona Barnes

Myron—Joan Ford

Kilgore—Margaret Burns

Paula—Jennie Johnson

Burns—Clara Bow

Additional Cast:}

Jennie Gerhardt

(Paramount-Schulberg)

Drama

Dramatic romance that brings both happiness and tragedy to its central character is the motivating element of this show. Like "Forbidden" and "Black Street," it covers a number of years. Essentially, it is a woman's picture of the tear-jerker type. As in the case of most life-love stories, it is both impressive and sometimes depressing. Audience sympathy naturally accrues to the girl whom men want but never marry.

There is a definite melodramatic atmosphere to the whole story. Two men figure in the life of Jennie Gerhardt. Jennie meets Senator Brandon. He falls in love with her and despises the neighborhood gossip and over the objections of her father, who can see no good in the rich man-poor girl relation, the romance continues to a point where the Senator seduces Jennie.

Under the promise of marriage he goes to Washington, but is killed in a train wreck. Jennie goes to another city, the baby is born and the unwed mother gets a job as maid to Louise Kane, whose brother, Lester, falls in love with her. Later, he sends her to Chicago as branch manager, but Jennie goes along. For years their romance continues.

Then, as Lester rises in the financial world, he marries Letty. To Jennie, earning her living as a dressmaker, comes tragedy as Vesta

COWEN, R.
HERE'S THE ANSWER TO DOUBLE FEATURES: One good feature and Educational's short subjects make more money.

PACIFIC NATIONAL THEATRES, INC.

Mr. E. W. Hammons,
Educational Film Exchange,
1501 Broadway,
New York City, N. Y.

Dear Mr. Hammons:

"I am happy to tell you that abandonment of the double feature policy and return to diversified programs is working out most satisfactorily in Southern California.

We never were in sympathy with the double bill. Exhibitors who fell for double features as a general policy were only kidding themselves. A well-balanced program of a good feature, supported by carefully chosen short subjects always gave more audience satisfaction and pleased the majority of patrons.

We are playing the entire Educational Pictures program of short subjects and are giving our patrons diversified bills with your pictures and other selected short subjects. The result is what we expected it to be— we take in more money at the box-office than we did with double features. I think that is the best possible answer to the whole double feature question."

Yours very truly,

PACIFIC NATIONAL THEATRES, INC.,

By Russell Rogers
Film Buyer.

Distributed in U. S. A. by FOX FILM CORPORATION
The Cocktail Hour

Spiced with highly enjoyable comedy throughout, "Cocktail Hour" falls into the classification of a "sleeper". While not a sensational hit, the movie is highly entertaining and well-crafted. The story is set in a small town and revolves around the life of a young girl who finds herself in a predicament that leads her to the city. The performers are uniformly good, and the chemistry between the leads is convincingly portrayed.

CAST

Jennie Gerhardt .................. Sylvia Sidney
Lester Kane ....................... Donald Cook
Letty Atwood ...................... Ada Maris
Senator Brander ................... H. B. Warner
William Glass ..................... Hume Cronyn
Mrs. Gerhardt ...................... Louise Currier
Vesta .................. Elizabeth Risdon
Archibald Kane .................... Walter Walker
Robert Kote ......................... Robert Paige
Louise Kane ....................... Dorothy Dixon
Vesta (age 17) ..................... Gilda Storm
Ada Maris .......................... Ada Maris
Bass Gerhardt ...................... David O'Brien
Wife Gerhardt ..................... Virginia Grey
Veronica Gerhardt ................ Betty Ann Hulse
O'Brien .................. Thomas Mitchell
Will Whitney ....................... Edward Wood
Old Weaver ....................... Frank Reicher
Hotel Clerk ...................... Gene Morgan
OM .................. Charles Halton
Boarding House Keeper .......... Jane Darwell
Madeline ......................... Lillian Harmer

Goldie Gets Along

(Radio)

Drama

The small town girl, with an ambition in Hollywood, is the not too unusual or new theme of the picture, which must necessarily fall into the classification of average program fare. Though the performances are adequate, there are no outstanding names with which to attract patronage. Heading the cast is Lili Damita, her being perhaps the only name of patron-attracting potentialities.

A brief resume of the story will best indicate which angles will be best adapted for selling the picture. Miss Damita is engaged to marry a prosperous and effec- tive juvenile, in the little town of Crestview, New Jersey. The puritanical relations with whom she lives get on her nerves, and when Mounts, the ferry man in town, gets into a taut and tells her she is going to Hollywood despite him and everything else, and starts on her way. En route, she rides with an unknown young man and leaves him standing at a gas station while she takes his car. It happens to belong to the man's father, who takes him out of jail a sentence, evading her pursuit. There also she meets Sam Hardy, basking in the glow of his successes in various small towns, with a method by which his employee wins the contest and he takes the prize money. She goes with him, capturing each competition and bringing him his prize money. Finally, when no "split" appears forthcoming from Hardy, who, incidentally, handles his role with a sure touch, Goldie sets out on her own. In the meantime, the town is taken by a small boy who, after several misadventures, is sent home. The boy is good in comedy, she double crosses him, takes $1,000, and hits Hollywood—and the pavements for many a long day, without results. On her track, with music, she is directed by her trusted advisor, Goldie, still persisting, hoping she has rid herself of the "Hollywood bug". Through a rush of events, he commits the crime, but Goldie suicides. A good story, sung and acted by the stars, the picture is a solid hit.
Film Daily Golf Tourney All Set

The twenty-first annual Film Daily Golf Tournament, scheduled for June 20 at the Rye Country Club, Rye, N. Y., at this date gives every preliminary evidence of a rousing affair, with numerous novelty exhibitions and matches designed to enliven the proceedings in addition to the regular schedule of individual and team matches. Proceeds go to the Film Daily Relief Fund.

The total of entries for the tournament will be limited to 167, according to the committee, which includes Jack Alcoate, chair- man, Film Daily; Al Lichtman, United Artists; Lee Ochs, President Motion Picture Club; Gradwell Sears, Warner; Bruce Gallup, Donahue and Coe; Don Mersereau, Film Daily.

Quigley Publications have again offered a trophy for best low gross score. Excite- ment is anticipated in the annual team match between the AMPA and the Motion Picture Club, captured the past two years by the AMPA golfers.

Sol Lesser Has Series Of Nature Films for 1933-34

Sol Lesser has completed the six negatives which will make up the series of "Conflicts of Nature" which are to be released by Principal, one each month starting with "The Queen of the Underworld" on June 1. The succeeding titles are: For July, "Cocoon to Butterfly"; August, "Her Majesty the Queen"; September, "The Clowns." "The Farmer's Friend," the life and activity of the lady bug, will be released in October, and "Life and the Lion" will follow in November.

Saperstein in Charge Of Midwest Theatre Corp.

Aaron Saperstein has been placed in charge of operations of Midwest Theatre Corp., a booking combine acquired recently by Allied of Illinois. Midwest had previously been controlled by a board of govern- ers, all of whom, with one exception, are Allied members. The board requested Saperstein to take charge.

Ninety-five per cent of the 50 houses booked by Midwest belong to Allied. The organization will remain intact, but offices will be moved to Allied headquarters in the Standard Oil Bldg., Chicago.

Consolidated Net Off

Net earnings of Consolidated Film Industries, Inc., after taxes and charges, were $265,400, for the quarter ended in March. This amounts to 12 cents per share on the common, compared with $294,152, or 17 cents per share, for the same quarter last year.

Monogram To Act June 15

Monogram will decide at the executive board meeting June 15 whether the company will join the Motion Picture Producers and Distributors of America. It is expected that such an action will be approved by the board.

Statewide Case Settled; Referee To Be Appointed

The case of Statewide Theatres Corporation, bankrupt Milwaukee company and sub- sidiary of Midwestco, was adjudicated by U. S. district court judge John P. Nieds in Wilmington, Del. The petition of Irving Barry, who said he was an officer of the theatre company authorized by the board to file the voluntary petition in bankruptcy, was accepted and a referee will be appointed in about a week. On May 16, Fox Film, Wesco, and Fox Wisconsin, through A. L. Ward, a Wilmington attorney, filed an involuntary petition against Statewide and the court directed that an answer be filed. Harry Arthur is understood to have taken over seven houses from Fox West Coast and is negotiating for more theatres now included in this group. In Kansas City a scheduled meeting of Fox Midland Theatre Company, creditor for the election of trustees, was continued from May 24 to June 8. In the interim, attorneys will seek to work out an order they can agree upon for sub- mission to the federal district court to stay bankruptcy proceedings pending considera- tion by the court of a motion to discharge the receiver.

Veteran Showman Dead

Samuel Young, 75, Terre Haute, Ind., exhibitor, hotel proprietor and author of skits, died at the Union hospital, in Terre Haute, last week.

Have you figured the cost of discomfort?

- Do they limp when they go out? And stamp their feet to restore circulation and relieve the chair paralysis resulting from hard, lumpy and decrepit seats? If so, you need new chairs NOW!

American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums

General Offices: Grand Rapids, Michigan

BRANCHES IN ALL PRINCIPAL CITIES
Taming the Jungle

(Invincible)

Pictorial Record

Actually, this picture, produced by Paul D. Wyman, is little more than a pictorial record of the manner in which wild animals, chiefly lions, tigers and leopards, are trained for exhibition.

Various well known trainers of the wild jungle beasts are shown at their work, armed with whip, stick, chair and sometimes gun, forcing the animals to respond to their commands, bringing them to the point where they will obey with little show of opposition the will of their masters.

The following sequences of the rather short feature picture the life of the jungle briefly, then the manner of capturing alive tigers and lions, and finally the training of the animals from their first entrance into the cage to the time when they are ready for exhibition.

The trainers who appear are Melvin Koontz, who, incidentally, wears a gun loaded with bullets, not blanks, as is often supposed; Dean Fox, Chubby Guiroyle and Olga Celeste, the only well known woman wild animal trainer, whose specialty is the handling of leopards.

A certain amount of punch in the film naturally, while the closing sequence, which has Koontz wrestling in fun with a lion, is highly unusual. It is doubtful if the film, standing alone, is strong enough to be a feature mainstay of a regular run theatre program, but it may serve as a special attraction of some sort, and may be adaptable to a school trip.

The material involved is interesting, and in a measure entertaining, but not in the manner desired.


A Paul D. Wyman production, Distribution by Invincible, produced by Bob and Jesse Turner, Release date, June 3, 1933. Running time 96 minutes.

Trainers—Melvin Koontz, Olga Celeste, Dean Fox, Chubby Guiroyle.

Traum von Schoenbrunn

Dream of Schoenbrunn

(Europa Film)

Musical Romance

A light comedy touch and a fine sparkle of melodious music serve to make this musical romance a delight. It is the story of a charming princess and an adventurous prince an entertaining, often amusing screen play. Featured is Martha Eggerth, said to be a charmer of the stage and screen of Vienna, who is in effect a selling point for those exhibitors who are in situations warranting use of a foreign-made picture.

There are no superimposed subtitle translations of the German dialogue. But let it be understood that they are quite unnecessary, since the action of the story is perfectly understandable to one lacking a knowledge of the language, by reason, perhaps, of the capable handling of the situation by the director. A knowledge of German would enable the patron more thoroughly to appreciate the comedy of the piece, which is good comedy, if one were to judge by the laugh reactions of the audience at a New York house.

The pictures move along at a rapid pace, with the melodies, which are several, "catchy" tunes, interjected reasonably, entertainingly, and ably rendered. Miss Eggerth is possessed of a rather capable singing voice, while the prince, played by Hermann Thimig, is equally adequate in the use of his tenor voice.

The princess rebels at the restrictions imposed upon her by her lady-in-waiting and the master of ceremonies, a pair of conjunctive roles, ably handled, which contribute not a little to the lively comedy. She is to be married to the prince, whom she has never seen, and of whom she conjures up flattering pictures. She runs away from her castle, only to jump into a carriage on the street when she recognizes the person operating in it as a castle coach. She flirts with the young, attractive man who returns at the moment to his carriage, and when the coachman takes from his pocket that is of a young lieutenant.

A meeting is arranged at a beer garden, and to humanize her, the prince makes the right man seemingly busily engaged at another table with the fames of the young of the kingdom. Complications, for the most part amusing, follow before it is all straightened out, melodiously.

Where an adaptable audience is to be found, this film will prove a handy showcase of mythical kingdoms with an attractive star, able support and amusing comedy.—AARONSON, New York.


CAST

Princess Christine ........................ Martha Eggerth
Prince of Liegnitz .................... Hermann Thimig
Lieutenant ...................... Arthur Frank
The Young Man .................. Georg Kainz
Hotel Manager ................. Otto Reutter
Jailer ........................... Otto Voss
Sheriff ............................ Willi Fuchs
Waiter ............................ Joachim Baehr
Proprietor ..................... Max Petersen
Champion Jockey ............... Arthur Frank
Talbot ............................ Otto Reutter
Astrid ............................ Bernadette Mayer
The Countess .................. Elisabeth Kohn
The Coachman ............. Emil Schramm
The Gentleman ............... Felix Kainz
The Waiter ........................ Willi Fuchs
A Tramp .......................... Otto Voss
The Automobile .................. Georg Kainz
The Captain .................. Max Petersen
The Soldier ....................... Otto Voss
An Englishman ............ Felix Kainz
The Waiter .............. Joachim Baehr
A Man ........................... Willi Fuchs
A Woman ......................... Bernadette Mayer
An Englishman ............ Otto Reutter
A Man ........................... Willi Fuchs
A Man ........................... Willi Fuchs

A Study in Scarlet

(Fox)

Mystery

One again the immortal sleuth-creation of the great detective, Sherlock Holmes, comes to the screen in a new impersonation. In this instance, from the studio of World Wide, Reginald Owen attempts to portray the master of the game with considerable success by the role. He is, perhaps, physically a little too fit, being rounded and full bodied, which is not exactly a sentimental picture motif of the muffler. Doyle readers have acquired of the mighty "deducer."

Owen, however, is smooth and finished in his portrayal of the role. It is his ability to convey the cold, calculating logique and continuity, he handles his lines in the approved Holmes fashion. The story in this case has to do with the assorted murderers within the circle of friends of a member apparently under the direction of Alan Dinehart, notorious criminal attorney of London. One of the characters in carrying out in speech and action the tradition of Baker Street and the London atmosphere of the Sherlock Holmes mysteries. A bit of romance is woven into the work of Holmes as he travels the mysteries of the strange and cold blooded murders after the Scotland Yard inspector is completely baffled. His methods are the Holmes methods, with Dr. Watson contributing his feeble attempts at powers of deduction.

Anna May Wong has a small but effective part as the supposed wife of one of the gang, while June Clyde, who enters the ring by inheriting the problems of her dead mother, is recuperating in the dray and her casted leg is capable when her life is endangered as her turn to die arrives. John Warburton, as her fiancé, brings Holmes into the game and one by one the pieces are turned.

One by one the members of the gang are murdered, in each case the crime made to look like a suicide, the money, according to this arrangement, is to be divided equally among all the members. The story on the whole moves at a rapid pace, but there are several "catchy" tunes, interjected reasonably, entertainingly, and ably rendered. Miss Eggerth is possessed of a rather capable singing voice, while the prince, played by Hermann Thimig, is equally adequate in the use of his tenor voice.

The princess rebels at the restrictions imposed upon her by her lady-in-waiting and the master of ceremonies, a pair of conjunctive roles, ably handled, which contribute not a little to the lively comedy. She is to be married to the prince, whom she has never seen, and of whom she conjures up flattering pictures. She runs away from her castle, only to jump into a carriage on the street when she recognizes the person operating in it as a castle coach. She flirts with the young, attractive man who returns at the moment to his carriage, and when the coachman takes from his pocket that is of a young lieutenant.

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Trainers—Melvin Koontz, Olga Celeste, Dean Fox, Chubby Guiroyle.

Hell's Cargo

(Below the Sea)

(Columbia)

Drama

Originally released as "Below the Sea" and playing the Rialto in New York under the title, this picture will be titled "Hell's Cargo" when released. The Columbia pictures have the option of using either name. "Below the Sea" is not a particularly stirring title, implying more a travel film than an active murder mystery. "Hell's Cargo" is more lively a name, having the unfortunate inclusion of the word "hell," which is occasionally noted by exhibitors as not readily salable.

There is a fair portion of action in the picture, in addition to several excellent sequences of underwater photography. The two leading cast names should be reasonably effective marque material, those of Ralph Bellamy, always a dependable and consistent performer, and Miss Wray. The others are relatively unimportant, with the possible exception of Fredrik Vogeding. Romance, action and drama bring the film slightly below the usual standard of classification, while the undersea work, with several bits in excellent color, may open the way for school tie-in of one sort or another.

An introductory sequence pictures, with good dramatic effect, the sinking of a German U-Boat in 1917 by, one of the famed British mystery novelists. The officers on the submarine are the only survivors of the submarine and the only two who know that $3,000,000 in gold bullion lies at the bottom of the Atlantic in the sunken submarine. The captain tells the officer before they are rescued, retaining a map of the location of the treasure, and then the story jumps forward.

Vogeding and Esther Howard, saloon keeper, plan to get the gold, and bring Bellamy, famous sea man and sometime captain of a ship, is wrecked. Bellamy takes half the map and the two are necessarily partners. An undersea scientific expedition is片刻, sponsored by wealthy Miss Wray, and Vogeding and Bellamy sign on as officers with the intention of getting their gold.

The scientific outfit is carried by Bellamy and Miss Wray, he going out of his way to be surly and uncommunicative, she trying to break his resistance to her. Vogeding and Howard, who had been found adrift as a stowaway, dray Bellamy and attempt to raise the gold themselves in the early morning. The early warning by Bellamy awakes, is about to pursue, when he learns that Miss Wray, with Paul Page, at the bottom in a diving bell, are floating helped, the bell in the clutches of a giant octopus. Forgetting the gold, he goes below with an acetylene torch,
kills the octopus in a rather exciting climax sequence and saves the occupant. The gold seekers, meanwhile, lose their gold at the last moment as the bottom of the chest breaks open, and Vogerding is drowned. Miss Wray and Bellamy complete the story in expected fashion.

The exhibitor has here drama, romance and unusual, undersea action, combined with excellent scenic effects. The film may be sold as a lively, melodramatic story of a search for gold, all buried in a sunken submarine. The gold emphasis on the punch sequence of the fight with the octopus.—AARONSON, New York.


CAST
Steve McCready ....... Ralph Bellamy
Daisy Mangleton ....... Fyv Wray
Carl Schiemer ......... Fredric Vogeding
Lily Baldrud ..... Trevor Blaud
Dr. Chapman ........ William J. Kelly
Jackson ............. Paul Page

The Phantom of the Air
(Universal)
Action-Packed

In this new serial, produced by Adventure Pictures, released by Universal, the story takes to the air, with action, flying thrills and enough excitement to make any youngster, and perhaps a good many not so young, stand on their toes, with bated breath, from the first flight to the last. The story is of the best, and the story lively and well paced of the serial variety. It concerns an inventor, Winifred Fields, and a young pilot, whose great device permits flying planes to operate from his control board without a pilot, is the cause of the trouble, when scheming smugglers, led by LeRoy Mason, attempt to get it. The romance is supplied handily by Gloria Shear, as Desmond's daughter, and Tom Tyler, border patrol flyer employed by Desmond to test the plane. The first three chapters of the 12 are “The Great Air Meet,” “The Secret of the Desert” and “The Treasure of the Desert.” The story is interesting, fast-paced, and exciting. Miss Field, whose every action seems calculated to excite sympathy, is the heroine, and the young pilot, Tom Tyler, whose every action seems calculated to excite sympathy, is the hero. The pilot shows himself a notable pilot, and expert in every detail, and the action is well handled, both at the ground and in the air, with all cleverly done in animated fashion. The angel wins, and the animated is amusing and entertaining. Running time, 23 minutes.

Mickey's Pal Pluto
(United Artists)

Amusing

When Mickey's howl, Pluto, rescues a basket of kittens from the ice, he finds himself ignored at home as Mickey and Minnie lavish attention on them. First a tiny devil in his shape teases him to run the kittens out of the house, then, when he claims to play with them, all cleverly done in animated fashion. The angel wins, and the animated is amusing and entertaining. Running time, 7 minutes.

Stockholm
(Invincible)

Interesting

Interesting and educationally of value is this picture. It depicts the city of Stockholm, virtually the capital of the northern countries of Scandinavia. Motor boats, and air travel are bringing the inhabitants, to the architect and the amusement facilities of the chief city of Sweden, fine, modern and apparently unperturbed by the economic distress. An interesting study of a modern and little known city.—Running time, 10 minutes.

Fatal Glass of Beer
(Paramount)

Fair

Silly, but at the same time fairly amusing, this comedy in which W. C. Fields, as the hunter in the northern woods, sings the song of the lonesome hunting man and then is lured by temptation in the big city. A flash back shows the boy, Field's son, in the city, being tempted. Home again from prison, the boy repents and a surprise finish has a bit of a laugh. On the whole the comedy is hardly more than moderately entertaining.—Running time, 21 minutes.

Beau Best
(Universal)

Amusing

There is a fair amount of amusement in this Oswald cartoon, in which Oswald, on the desert, engages in combat to rescue a fair damsel, and finds that when the rescue is completed, he shly lifts the veil—and realizes his mistake. Rather amusing as animated go. Running time, 6 minutes.

Beauty on Broadway
(Universal)

"Name" Appeal

The fact that Walter Winchell, of more or less journalistic fame, is the central figure of this subject, produced by Rowland-Briar for Universal, makes it reasonably appealing. Having to do with its beauty contests, managers and choruses, it is at pains, like all the others, to emphasize Winchell's "drag" when and where he appears. What Broadway can do, however, is only fairly as material, is the reason for it all. As judges of the beauty contest are Nick Kenny, James Montgomery Flagg and other notable literary figures. The camera work is excellent, a selling factor.—Running time, 22 minutes.

Forty Thieves
(Educational)

Amusing

There is lively amusement in this number of the Terry-Toon series of animated cartoons, in which the young hero does battle with bandits on the desert, via a flying carpet, to save several series taken from the Sewell Ford stories and should be especially entertaining to the youngsters.—Running time, 6 minutes.

Art Jarrett
(Universal)

Witty

Universal, in this radio stars series, has a splendid selling idea, in that numerous of the famous radio stars, who are known to millions by voice, appear on the screen, to save the most part the stories used are inadequate. This instance is no exception. The star is Art Jarrett, radio singer, who urged by Nick Kenny, radio columnist, relates an adventure in Mexico, which is extremely weak in performance. Jarrett sings several numbers, pleasingly for those who like high-pitched tenor.—Running time, 21 minutes.

Torchy Turns Turtle
(Educational)

Entertaining

Young Ray Cooke, as Torchy of the Educational comedies stories of that name, is good fun, and obviously enjoys himself. As the office boy of Edmund Breese, with Franklin Pangborn as the stupid office manager, Torchy has himself reinstated and becomes a member of the boss's turtle-lodge after he unwittingly and amusingly recovers a stolen bag which the boss planned to finance. These comedies are lively, entertaining and for the most part amusing.—Running time, 21 minutes.

Friedman To Head New Columbia London Company

Joseph Friedman has been named managing director of the new company Columbia plans to organize in London for handling its own product. The new setup, which separates the company's distribution from United Artists for two years, will be ready to start on September 1.

Goldstone Drops Finance Plan

Plans for the organization of a finance company to back independent producers were dropped last week by Phil Goldstone. Under the proposed plan the electrics would have participated in the financing, provided their owners, where recording the pictures.

Film Men in Golf Match

Cleveland film row—exhibitors and exchange men—will attend the local annual golf tournament this week at Beachmont Country Club, near Cleveland.
**Stage Preparing Summer Shows**

The Group Theatre, planning several weeks of summer shows at Green Mansions, Waukesha, N. Y., with a view to fall presentation, has five scripts which will be used. Among them is said to be “The Pure in Heart,” by John Howard Lawson, tried out of New York by the Theatre Guild last winter, but not brought to Broadway.

On the list also are “Crisis,” by Sidney S. Kingsley; “Fortune Heights,” a new play by John Dos Passos; “Gold Eagle Guy,” by Melvyn Levy; “Gallery Gods,” a German play by Richard Dutschke, adapted by Henrietta Malikel and John Hausmann. The group also contemplates a new adaptation of Gerhart Hauptmann’s “The Weavers.”

Other groups planning summer activities out of town are the Rip Van Winkle Players, inaugurating their fourth season at Haines Falls, N. Y., July 1; the Deal Players, at Deal, N. J.; the Lake Playhouse, Lake Placid, N. Y.; Red Bank Players, Red Bank, N. J.; the Hudson Players, Scarborough-on-Hudson, N. Y. Arthur Byron is to take the lead in “Cornelius McGinn,” M. Movern theatre, New York, in a motion picture of the Lakewood theatre in Skowhegan, Me. Robert Edmund Jones has engaged numerous notable performers for a revival of “The Merry Widow” at the Opera House, Central City, Colo., from August 5 to 19.

**Infringement Cost**

**Millions: Nizer**

Ten millions of dollars are estimated as the price distributors are forced to pay annually as a result of infringement of the copyright law in illegal showing of films, Louis Nitze, attorney, told Federal Judge Francis Caffey in New York last week. Mr. Nizer was appearing for his clients, Educational and MGM, against the T. and K. Amusement Corp., operators of the American Movin’ theatre, New York, in an action charging copyright infringement by an unauthorized holder of three short subjects.

Educational charged that “Pigskin Capers” and “Jumping Beans” sold to the American Movies for one day, were illegally held a second day, while MGM made a similar charge on the “Glories of Nikko.” Judge Caffey awarded the distributors $500 on each picture, plus court costs.

**Nathanson Starts Personnel Changes**

N. L. Nathanson, recently elected president of Famous Players Canadian Corp., has begun a general realignment of personnel. The immediate appointment is that of Harry Dann, manager of the Capitol in Hamilton, Ont., as western division manager, succeeding H. M. Thomas.

Harry Dann will be succeeded at the Capitol by Howard Knevels, manager of the Imperial at Toronto, and his post will be filled by Jack Arthur.

**TRAVELERS . . .**

Ruth Chatterton and George Brent, Warner stars, were en route to Hollywood from European honeymoon.

Sid Meyers, Miami exhibitor, was in New York.

Jean Muir, new Warner player, arrived at Burbank from New York.

Jacqueline Francelle, Parisian player, was en route to Coast to work for Paramount. Miss E. Bruce National star, will arrive Friday at Toledo from Hollywood.

Hal Roach, MGM short reel producer, returned to New York from Europe.

Juliette Greco, Piamtram, English actress, returned to London.

O. S. Schaefer, RCA executive, sailed for Europe.

Emil J. Ludwig, Paramount executive, returned from Europe.

Oliver C. Le Bouitiller arrived in New York from Radio’s Coast studio.

Richard Wallace, director, returned from Europe.

Jerome Sarnoff, Columbia sales executive, was on nationwide tour.

Dick Blumenthal, of Paramount’s foreign department, arrived in New York from Europe.

Paul Muni, Warner star, returned to Los Angeles via Panama Canal.

Carl Laemmle, president, and Willard McKay, general counsel for Universal, arrived in New York via YMCA.

Spyros Skouras was in St. Louis, en route to Los Angeles.


Lee Tracy left New York for Chicago and the Coast.


Howard Dietz, MGM advertising-publicity director, arrived in New York from Culver City studio.

Charley Chase, comedian, arrived in New York from Europe.

Ronald McKean, MGM Roach director, returned to Hollywood from New York.

Bill Levy sailed for London.

Roy Dreesen, MGM cartoons, leaves New York for Hollywood on Friday.

Florence D’Isidore, English player, arrived in New York from London and sailed for Los Angeles for work for Fox.

Carl Sonin, MGM executive in South Africa, arrived in New York.

Ralph De Alperi sailed for Barcelona to work at MGM’s new dubbing plant.

Bud Rogers, First Division sales head, leaves New York for Canada, and for exchange tour.

Jean Marie Boyer, French playwright, arrived in New York, on route to Hollywood to write for Paramount.

Eva Harshbough returned to New York from Europe.

Alice Duerr Miller, scenarist, sailed for Europe.

Sid Silvers left New York for Movietone City to confer, with Buddy De Sylva on “My Weakness.”

J. J. Carter left New York for Midwest sales tour.

**New Version of Soviet Film**

A new version of “Soviets on Parade,” recently prepared by Kinematrade, Inc., with a new lecture in English, is having its first New York showing at the Trams Lux theatre on Broadway.

**Public Enterprises Drops Real Estate**

Announcement late last week that Public Enterprises will end all real estate operations as a result of a recommendation made by Irving Trust Company, trustee, proved to be the chief item of interest in the Paramount Public Bankruptcy situation the past week. The recommendation was made on the grounds that the best interests of creditors would be served by continuing the activities of the bankrupt solely to theatre operations. Further events in the theatre situation at Paramount included the report on Monday that A. H. Blank is believed to be back in control of all first-runs in the Omaha territory as a result of a decision in federal court in turning the Orpheum over to States Theatre Company of Omaha the bankruptcy petition filed Monday in Tampa U. S. district court that the Sparks circuit of Florida and other three theatre corporations; and the appointment of Leon Netter, in charge of Public film buying and booking, as assistant to Sam Deebow, Jr.

Late last week E. V. Richards, as receiver for Saenger Amusement Company, was granted certain authorizations in district court, New Orleans.

The cash position of Paramount is satisfactory and it is likely all first-runs in the Ohio territory will be decided on federal court in turning the Orpheum over to States Theatre Company of Omaha the bankruptcy petition filed Monday in Tampa U. S. district court that the Sparks circuit of Florida and other three theatre corporations; and the appointment of Leon Netter, in charge of Public film buying and booking, as assistant to Sam Deebow, Jr.

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<th>Previous Week</th>
<th>High and Low Gross</th>
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<tr>
<td><strong>Theatres</strong></td>
<td><strong>Picture</strong></td>
<td><strong>Picture</strong></td>
<td><strong>Gross</strong></td>
</tr>
<tr>
<td>Boston</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fenway</td>
<td>&quot;The Warrior's Husband&quot; (Fox)</td>
<td>&quot;Elmer the Great&quot; (F. N.) and &quot;The Warrior's Husband&quot; (Fox)</td>
<td>9,000</td>
</tr>
<tr>
<td>Keith's</td>
<td>&quot;Ann Carver's Profession&quot; (Col.)</td>
<td>&quot;The Woman I Stole&quot; (Col.)</td>
<td>16,000</td>
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<tr>
<td>Keith-Boston</td>
<td>&quot;Tomorrow at Seven&quot; (Radio)</td>
<td>&quot;Circus Queen Murder&quot; (Col.)</td>
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<td>Loew's State</td>
<td>&quot;Peg O' My Heart&quot; (MGM)</td>
<td>&quot;Reunion in Vienna&quot; (MGM)</td>
<td>18,000</td>
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<tr>
<td>Metropolitan</td>
<td>&quot;Adorable&quot; (Fox)</td>
<td>&quot;The Eagle and the Hawk&quot; (Para.)</td>
<td>31,000</td>
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<tr>
<td>Paramount</td>
<td>&quot;The Warrior's Husband&quot; (Fox) and &quot;The Girl in 419&quot; (Para.)</td>
<td>&quot;Elmer the Great&quot; (F. N.) and &quot;The Warrior's Husband&quot; (Fox)</td>
<td>10,500</td>
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<tr>
<td><strong>Boston</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>Buffalo</strong></td>
<td>&quot;Christopher Strong&quot; (Radio)</td>
<td>&quot;Adorable&quot; (Fox)</td>
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<tr>
<td>&quot;Made on Broadway&quot; (MGM) and &quot;Bondage&quot; (Fox)</td>
<td>&quot;Muders in the Zoo&quot; (Para.) and &quot;After the Ball&quot; (Fox)</td>
<td>7,100</td>
<td>4,500</td>
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<tr>
<td>&quot;Song of the Temple Drake&quot; (Para.) and &quot;The Devil's Brother&quot; (MGM)</td>
<td>&quot;Be Mine Tonight&quot; (U.) (1st week)</td>
<td>7,700</td>
<td>6,800</td>
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<tr>
<td>&quot;The Woman I Stole&quot; (Col.) and &quot;Alimony Madness&quot; (Mayfair)</td>
<td>&quot;Below the Sea&quot; (Col.) and &quot;Sundown Rider&quot; (Col.)</td>
<td>7,200</td>
<td>7,100</td>
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<td><strong>Chicago</strong></td>
<td>&quot;The Eagle and the Hawk&quot; (Para.)</td>
<td>&quot;Peg O' My Heart&quot; (MGM)</td>
<td>25,000</td>
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<td>&quot;The Devil's Brother&quot; (MGM)</td>
<td>&quot;Zoo in Budapest&quot; (Fox)</td>
<td>7,500</td>
<td>7,000</td>
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<tr>
<td>&quot;The Girl in 419&quot; (Para.)</td>
<td>&quot;Below the Sea&quot; (Col.)</td>
<td>16,000</td>
<td>14,000</td>
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<tr>
<td>&quot;Elmer the Great&quot; (F. N.)</td>
<td>&quot;Picture Snatcher&quot; (W. B.)</td>
<td>8,500</td>
<td>6,500</td>
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<tr>
<td>&quot;Hell Below&quot; (MGM)</td>
<td>&quot;Hell Below&quot; (MGM)</td>
<td>6,300</td>
<td>10,500</td>
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<tr>
<td><strong>Cleveland</strong></td>
<td>&quot;Hello Sister&quot; (Fox) and &quot;Black Beauty&quot; (Monogram)</td>
<td>&quot;The World Gone Mad&quot; (Majestic)</td>
<td>1,250</td>
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<td>&quot;Bride of a Million&quot; (Col.)</td>
<td>&quot;Be Mine Tonight&quot; (U.)</td>
<td>3,000</td>
<td>2,800</td>
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<tr>
<td>&quot;The Silver Cord&quot; (Radio)</td>
<td>&quot;Below the Sea&quot; (Col.)</td>
<td>5,100</td>
<td>5,000</td>
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<tr>
<td>&quot;Adorable&quot; (Fox)</td>
<td>&quot;Hell Below&quot; (MGM)</td>
<td>7,000</td>
<td>9,000</td>
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<tr>
<td>&quot;Song of the Eagle&quot; (Para.) and &quot;Terror Aboard&quot; (Para.)</td>
<td>&quot;Zoo in Budapest&quot; (Fox)</td>
<td>3,500</td>
<td>3,000</td>
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<tr>
<td>&quot;The Little Giant&quot; (F. N.)</td>
<td>&quot;Picture Snatcher&quot; (W. B.)</td>
<td>4,000</td>
<td>3,300</td>
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<tr>
<td><strong>Denver</strong></td>
<td>&quot;Gold Diggers of 1933&quot; (W. B.)</td>
<td>&quot;The Working Man&quot; (W. B.)</td>
<td>5,500</td>
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<td>&quot;Mussolinis Speaks&quot; (Col.) and &quot;Soldiers of the Storm&quot; (Col.)</td>
<td>&quot;Below the Sea&quot; (Col.)</td>
<td>790</td>
<td>3,000</td>
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<tr>
<td>&quot;Night of Terror&quot; (Col.) and &quot;Soldiers of the Storm&quot; (Col.)</td>
<td>&quot;Secrets&quot; (U. A.)</td>
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<td>7,000</td>
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<tr>
<td>&quot;The Eagle and the Hawk&quot; (Para.)</td>
<td>&quot;Adorable&quot; (Fox)</td>
<td>1,000</td>
<td>6,500</td>
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<tr>
<td>&quot;Gold Diggers of 1933&quot; (W. B.)</td>
<td>&quot;Made on Broadway&quot; (MGM)</td>
<td>16,500</td>
<td>2,500</td>
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<tr>
<td>&quot;Perfect Understanding&quot; (U. A.)</td>
<td>&quot;Kiss Before the Mirror&quot; (U.)</td>
<td>3,000</td>
<td>3,000</td>
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<tr>
<td><strong>Detroit</strong></td>
<td>&quot;The Silver Cord&quot; (Radio)</td>
<td>&quot;The Working Man&quot; (W. B.)</td>
<td>4,400</td>
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<tr>
<td>&quot;Made on Broadway&quot; (MGM)</td>
<td>&quot;Hello Sister&quot; (Fox)</td>
<td>16,000</td>
<td>5,500</td>
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<tr>
<td>&quot;Adorable&quot; (Fox)</td>
<td>&quot;Peg O' My Heart&quot; (MGM)</td>
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<td>10,000</td>
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<tr>
<td>&quot;Hell Below&quot; (MGM)</td>
<td>&quot;Reunion in Vienna&quot; (MGM)</td>
<td>4,800</td>
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<td>&quot;Reunion in Vienna&quot; (MGM)</td>
<td>&quot;Reunion in Vienna&quot; (MGM)</td>
<td>5,200</td>
<td>11,400</td>
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</table>

**THEATRE RECEIPTS**

The total of theatre receipts for the calendar week ended June 3, 1933, from 107 houses in 19 major cities of the country, aggregated $955,229, an increase of $43,778 over the previous calendar week ended May 27, when 103 theatres in 19 cities reported a total gross of $911,451.

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**High and Low Gross**

(Tabulation covers period from January, 1931 to June, 1933.)

- High 1-1-31 "My Pass..."...
  - Low 5-27-31 "Our Better..."

- High 12-24-31 "The Match King..."...
  - Low 2-10-31 "City Lights..."

- High 6-12-31 "Gentlemen Prefer Blondes..."...
  - Low 5-28-31 "Adorable..."

- High 1-31-33 "The King of the Jungle..."...
  - Low 1-10-32 "The Lion's..."

- High 3-3-33 "The Perfect Understanding..."...
  - Low 10-31-32 "Hell Divers..."...

- High 5-2-31 "Hell's Angels..."...
  - Low 5-31-31 "The Match King..."

- High 10-19-31 "Our Better..."...
  - Low 12-24-31 "Our Better..."
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hollywood</td>
<td>&quot;The Little Giant&quot; (W. B.)</td>
<td>25c-40c</td>
<td>16,800</td>
<td>&quot;The Working Man&quot; (W. B.)</td>
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<tr>
<td>Indianapolis</td>
<td>&quot;Adorable&quot; (Fox)</td>
<td>5,000</td>
<td>4,000</td>
<td>&quot;Grand Slam&quot; (F. N.)</td>
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<tr>
<td>Phoenix</td>
<td>&quot;Song of the Eagle&quot; (Para.)</td>
<td>2,500</td>
<td>7,500</td>
<td>&quot;Bondage&quot; (Fox)</td>
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<tr>
<td>Kansas City</td>
<td>&quot;Reunion in Vienna&quot; (MG M)</td>
<td>6,000</td>
<td>4,500</td>
<td>&quot;Pez O’ My Heart&quot; (MG M)</td>
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<tr>
<td>Los Angeles</td>
<td>&quot;Be Mine Tonight&quot; (U.)</td>
<td>800</td>
<td>1,300</td>
<td>&quot;Penthouse&quot; (Fox)</td>
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<tr>
<td>Minneapolis</td>
<td>&quot;I Cover the Waterfront&quot; (U. A.)</td>
<td>3,600</td>
<td>3,000</td>
<td>&quot;Looking Forward&quot; (MG M)</td>
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<tr>
<td>Montreal</td>
<td>&quot;From Hell to Heaven&quot; (Para.)</td>
<td>1,750</td>
<td>2,000</td>
<td>&quot;Looking Forward&quot; (MG M)</td>
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<tr>
<td>New York</td>
<td>&quot;Be Mine Tonight&quot; (U.)</td>
<td>1,200</td>
<td>1,200</td>
<td>&quot;Looking Forward&quot; (MG M)</td>
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<tr>
<td>Cameo</td>
<td>&quot;The Treasurer's Husband&quot; (Fox)</td>
<td>3,000</td>
<td>3,200</td>
<td>&quot;Penthouse&quot; (Fox)</td>
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<td>Capitol</td>
<td>&quot;Penthouse&quot; (Fox)</td>
<td>11,200</td>
<td>11,200</td>
<td>&quot;Looking Forward&quot; (MG M)</td>
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<tr>
<td>Criterion</td>
<td>&quot;The Nuisance&quot; (MG M)</td>
<td>43,500</td>
<td>41,137</td>
<td>&quot;Looking Forward&quot; (MG M)</td>
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<td>Fairway</td>
<td>&quot;Be Mine Tonight&quot; (U.)</td>
<td>3,500</td>
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<td>&quot;Looking Forward&quot; (MG M)</td>
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<tr>
<td>Palace</td>
<td>&quot;Penthouse&quot; (Fox)</td>
<td>4,000</td>
<td>4,000</td>
<td>&quot;Looking Forward&quot; (MG M)</td>
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<tr>
<td>Palace</td>
<td>&quot;Bedtime Story&quot; (Para.)</td>
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<td>&quot;Looking Forward&quot; (MG M)</td>
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<tr>
<td>Paramount</td>
<td>&quot;International House&quot; (Para.)</td>
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<tr>
<td>Rialto</td>
<td>&quot;Forgotten Men&quot; (Jewel)</td>
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<td>&quot;Looking Forward&quot; (MG M)</td>
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<tr>
<td>Rivoli</td>
<td>&quot;I Cover the Waterfront&quot; (U. A.)</td>
<td>20,528</td>
<td>30,320</td>
<td>&quot;Looking Forward&quot; (MG M)</td>
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<td>RKO Music Hall</td>
<td>&quot;Elmer the Great&quot; (F. N.)</td>
<td>58,592</td>
<td>60,580</td>
<td>&quot;Looking Forward&quot; (MG M)</td>
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<td>RKO Roxy</td>
<td>&quot;Night and Day&quot; (Gannont)</td>
<td>19,200</td>
<td>12,322</td>
<td>&quot;Looking Forward&quot; (MG M)</td>
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<tr>
<td>Strand</td>
<td>&quot;The Little Giant&quot; (F. N.)</td>
<td>19,500</td>
<td>21,321</td>
<td>&quot;Looking Forward&quot; (MG M)</td>
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*[The Theatre Receipts -- Cont'd]*

(Tableau for covers period from January, 1933 to date)
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<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>
<td>Capitol</td>
<td>1,200</td>
<td>7,200</td>
<td>2,000</td>
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<tr>
<td>Criterion</td>
<td>1,700</td>
<td>4,400</td>
<td>2,000</td>
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<tr>
<td>Liberty</td>
<td>1,500</td>
<td>4,200</td>
<td>1,750</td>
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<tr>
<td>Mid-West</td>
<td>1,500</td>
<td>2,700</td>
<td>9.000</td>
</tr>
<tr>
<td>Victoria</td>
<td>800</td>
<td>1,250</td>
<td>1,250</td>
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</table>

| **Omaha**        |              |               |                   |
| Orpheum          | 3,000        | 1.800         | 1,600             |
| Paramount        | 2,000        | 2,500         | 2,000             |
| State            | 1,200        | 1,500         | 1,000             |
| World            | 2,500        | 2,900         | 800               |

| **Philadelphia** |              |               |                   |
| Arcadia          | 600          | 8,000         | 2,000             |
| Boyd             | 2,400        | 12,500        | 2,000             |
| Earle            | 2,000        | 8,000         | 5,000             |
| Fox              | 3,000        | 3,500         | 3,500             |
| Karlton          | 1,000        | 1,000         | 1,000             |
| Stanley          | 3,700        | 5,000         | 5,000             |
| Stanton          | 1,700        | 10,000        | 10,000            |

| **Portland, Ore.** |          |               |                   |
| Blue Mouse       | 669        | 4,600         | 9.000             |
| Broadway         | 1,912      | 8,000         | 4,600             |
| Liberty          | 1,800      | 10,000        | 4,800             |
| Oriental         | 2,040      | 1,000         | 1,000             |
| United Artists   | 945        | 5,000         | 5,000             |

| **San Francisco** |            |               |                   |
| Fox              | 4,600      | 9,000         | 9.000             |
| Golden Gate      | 2,800      | 11,000        | 9.000             |
| Paramount        | 2,670      | 12,000        | 9.000             |
| St. Francis      | 1,435      | 8,000         | 6,000             |
| United Artists   | 1,200      | 6,000         | 6,000             |
| Warfield         | 2,700      | 18,000        | 18,000            |

| **Seattle**      |            |               |                   |
| Blue Mouse       | 950        | 1,750         | 1,750             |
| Fifth Avenue     | 2,750      | 2,500         | 2,500             |
| Liberty          | 2,000      | 2,750         | 2,750             |
| Music Box        | 950        | 5,000         | 5,000             |
| Paramount        | 3,050      | 6,500         | 6,500             |
| Rex              | 1,500      | 2,500         | 2,500             |
| Roxy             | 2,750      | 6,500         | 6,500             |
MOTION PICTURE HERALD  
JUNE 10, 1933

DEAR HERALD:
We met an old friend here in Bemidji, Bill Bender, Bill used to fiddle for the Chint and Bessie Robbins Company all over Nebraska, Minnesota, Montana, and South Dakota, and by golly, that boy can fiddle. Bill insisted that we stay over for a couple of days and go fishing, and Bill never made a more sensible suggestion in his life. Did we stay? did, and we sent the HERALD the proof of what we have always contended, that when it comes to fishing we don’t lay down our tackle on any man over here. [And if proof is desired, just peek at that Ike Walton likeness in the pictorial section of the June 3 issue.—Ed.]

The town of Bemidji is located on Bemidji lake, where the Mississippi river empties into the lake, and it is a fisherman’s paradise. This is the country where they catch the Muskies and northern pike, and if you want a place to fish come to Bemidji.

Bemidji has three theatres, one too many. Twice a week Bemidji is invaded by the larger of the three, the Bemidji, is owned by Baehr Bros. We doubt if we have ever seen a finer theatre than so small a town, than the Bemidji theatre.

There is nothing lacking in this theatre that would add to its comfort or beauty, and the projection is as good as we have ever seen and the sound is far superior to most of them. Bemidji ought to be proud of this theatre and its management and no doubt she is. We were sorry not to have met Mr. Berger, who owns the other two theatres, but we understand he lives in Minneapolis.

Fargo, N. D.

We drove into Fargo Friday night, expecting to cover North Dakota, and found that it had been raining over here for a straight week. It is reported that 27 mud turtles are mired down on their gumbo highways and the bullfrogs are climbing the telephone poles, so the next morning we turned around and drove right back into Minnesota.

C. L. Hiller of the Grand theatre at Crookston, Minn., is a showman of the old school. He has led bands for Ringling Bros, all over the country and has played practically every Chautauqua circuit in the country with his orchestra. Gene -- the band was built originally for road shows and many of the headliners of former days have played there. Mr. Hiller has re-converted the pictures and has made it into as fine a theatre as there is in the northwest. Crookston has three theatres, and like many other towns, it has one too many, but of course that’s some more of Crookston’s business.

E. G. Gannon of the Roxy theatre at Red Lake Falls is a hard working Gopher and he digs in whether it is winter or summer. He is remodeling his theatre and putting it into shape. The Hiller, Crookston, and Gannon theatres are matted around Red Lake Falls, as it looks like it will, and the wheat gainers don’t get control of the markets, business ought to be good in that part of the state.

A. M. Nolte and Mrs. A. M. Nolte are proprietors of the Alvin at the Avalon theatre in Thief River Falls for the Gophers of Northern Minnesota. The theatre draws customers for many miles around, due partly to the beauty and comfort of the Avalon but largely because of the popularity of Mr. and Mrs. Nolte. Andy and Herb Anderson of Detroit Lakes are joint owners with Mr. Nolte in this theatre. The Avalon is another one of the beauty spots of this wheat belt, and you can set up a trap on any highway leading into Thief River Falls on any show night and you will catch a Gopher headed for the Avalon.

We wish the theatre boys would stop calling us "Grandpa." If it hadn’t been for such men as we are to what could Pershing have done over in the Argonne that time? Jever think of that?

O. S. Nordine is the editor and publisher and printer’s devil of a paper in Karstad. He also operates the Karstad theatre two nights a week.

He says if his printing press don’t break down he will down his own man on a three day’s notice. [And if proof is desired, just peek at that Ike Walton likeness in the pictorial section of the June 3 issue.—Ed.]

Ortonville, Minn.

We stopped here to spend Sunday because it is located on Big Stone lake and we thought we might find time to go out and catch a sunfish, but this morning we woke up it being pouring down rain just like it did two years ago when we Sundayed here. Gosh-all-fishhooks. This is the place where the lake runs into the River, Nebraska, comes every year to have his picture taken with a lot of studio bass.

Bill Gowen of the Orpheum theatre here is playing "Frankendoe Street." He’s a swell fellow and has a picture like that, he’d have to bust into a rainstorm. We expect Bill will lay it all to us.

At Thief River Falls we met A. S. Clatsworthy, an old friend of ours, who is peddling film for MGM. A. S. has a fine lodge and a motor boat over on Leech lake which he placed at our disposal any time we cared to go over there and use them. Wasn’t that swell of him? These fellers always let us fellows know what they’re about.

Fargo, N. D.

J. R. Ullman of the Orpheum at Ada says he’d as soon think of going without beer as he would without the HERALD. That boy’s mental condition has been developed along with his physical. Some are not equally balanced that way. That’s why some don’t make a success of it. Will Hiller of Detroit Lakes is operating his show while some others we know of will be operating a maunspreader.

We found Frederick and Schriebner of the Grand theatre at Breckenridge both busy when we called. Frederick was making some picture frames and Schriebner was nursing a severe case of lumbergo. We asked Schriebner how he came to have lumbergo and he said they had just finished running "So This Is Africa," and we told him he had gotten off easy, that Bill Bowker, over in Dulon, Iowa, played the picture and he said the whole town had had the summer complaint ever since.

Mike De Fee of the Grand at Wheaton has been under the impression that he could play solos. We stopped by his house yesterday and he framed up a foursome. He matched us with the editor of the local paper against himself and another guy and we played for a couple of bottles of "property." Mike and his partner were shy thirty cents apiece, but that was due to the editor pulling various deals on the hole, for he’s always going right down the fairway while we played all the creeks.

When you take "Pfunder’s Tablets" for a sour stomach you want to be sure to have a glass of water with it. Photo Water hasn’t a darn thing on Pfunder.

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

SIGNED...

Columbia
Barry Norton re-engaged for "Madame La Gimp" as David Land and Jerry Parker signs for "Lady For A Day." Frank Capra will direct "Arthur Vinton, Clarence Geldert and Cecilia Parker join 'The Man Trailer.' Donald Cook and G geben Raymond added to "Brief Moment."
'Irene White, Ward Bond and Ed Le Saint cast for 'The Wrecker."

Educational
Moran and Mack signed for series of six two-reelers.

Fox
Janet Gaynor and Warner Baxter in "Paddy, the Next Best Thing," Sylvia Sidney direct-
ing..., Florence Desmond engaged for "Green Dice."... Sid Silvers added to "My Weak-

Majestic
C. Aubrey Smith, Dorothy Mackaill, Marion Shilling and Jack Mulhall in "Curtain at Eight."

MG
Sam Wood, director, and Jean Parker, player, given new contracts.

Monogram

Paramount
Claudette Colbert in "Three Cornered Moon."
Alison Skipworth cast for "Torch Singer."
Midnight Club," "Tillie and Gus" and "Alice in Wonderland."
Sylvia Sidney in "The Way to Love."
Frances Fuller succeeds Sylvia Sidney in "Chrysalis."
Charlie Ruggles, and Roland Young added to "She Made Her Bed" (Charles R. Rogers)."
MOTION PICTURE HERALD

Columbia


AIR HOSTESS: Evelyn Knapp, James Murray, Thelma Pardue—Very good picture. Regardless, it outgrossed our big house, and proved a freak pulley at the box office. Well done and highly recommended.—Archie Miller, Grand Theatre, Devils Lake, N. D.


CHILD OF MANHATTAN: John Boles, Nancy Carroll, Edward Arnold—Good picture that didn't draw. No more money at the box office. Nancy Carroll overacts and Julieta Marzio seems to beGL, the star. May 18-20.—Roy W. Adams, Mason, Mason, Mich. Small town patronage.

NO MORE ORCHARDS: Carol Lombard, Yale Talbot—Here is a Columbia picture with drawing power. Dialogue plenty box. We would suggest that Columbia has a good idea in producing this sort of stuff before the centers make them. But in spite of the smart, good drawing power, this picture will not draw. The reason is that the picture in spots made the ladies blush. Running time 80 minutes. Played Orpheum Theatre, Oxford, N. C. General patronage.


THE LITTLE GIANT: Edward G. Robinson, Mary Astor—Well, boys, here I come, and giving Warner Bros. more credit for putting out another good hit. Can you imagine Robinson as a comedian. Robinson is a gangster in green, but as a comedian he is in a knockout. If you want something to make you forget troubles see Robinson as "The Little Giant" and you will certainly get your money's worth. This picture comes out such a hit. They can't fail to click. If only Fox could have spent a little more in advertising they would have some worry about the summer. We are waiting for the newsprint. But it looks like May 23-24, and it's looking, as we are hopilng it is a great success. Running time: 82 minutes. Played May 23-24, William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

SILVER DOLLAR: Edward G. Robinson—a good picture from this series. Further along, this series has been excellent. Played May 15-16.—A. B. Jeffries, New Pidmont Theatre, Piedmont, Mo. Small town patronage.

WHEN STRANGERS MARRY: Jack Holt—Here is a very good program picture. Full of thrills and a dandy for Saturday night, with plenty of action. Carole Lombard can take no fault, and if you have a house, but those who did come in very nice of quality. Played May 23-24.—A. B. Jeffries, New Pidmont Theatre, Piedmont, Mo. Small town patronage.

WHITE EAGLE: Buck Jones, Barbara Weeks—You can't go wrong with this one. Played April 21-22.—R. C. Meteger, Ritz Theatre, Winner, S. D. General patronage.

First National

FRISCO JENNY: Ruth Chatterton—Very good picture. It drew only average. Chatterton's acting is marvelous but the tragic ending did not appeal to the large group. Played April 14-15.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.


LILLY TURNER: Ruth Chatterton, George Brent—Destructing her dignity and sophistication, shedding her code of morals. Ruth Chatterton returns to those portrayals which she is able to surpass her standard versatility achieved during her reign on the screen when she was recognized and publicized as the first lady on the screen. Ideally co-starring with a man is not a bad idea. It is a much more consistent part of their individual characters, which will improve their widely spreading popularity by the males as well as the females of the cinematic followers. Frank McHugh makes his first attempt in this and it's very well. He is a very mighty sort of a picture, this veryD. Hancock, Columbia City, Ind. General patronage.

HELLO SISTER: James Dunn, Boots Mallory, Minna Gombell, Zsa Zsa Gabor—They must be pretty hard up for story material to produce this. Another like this and Jimmy will be one of the big bents, and Boots will slip before she gets started, and if they don't clean up quickly we'll have the toghoghan with the players. I was not in sight for anything. Played May 22-23.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.


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TREASURY OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Fine cut picture that will please once it is in your theatre. A credit to any town. You won't go wrong with it. Played one week.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

TOO BUSY TO WORK: Will Rogers—Not as good as "Down to Earth." Not much to the picture. It's slow and drarry. But all said and done, Rogers has playing a real winner. Played April 15-16.—R. G. Vales, Vales Theatre, Sebring, Fla. General patronage.

THE WARRIOR'S HUSBAND: Elisza Landi, Ernest Trues, Mary Jemison, David Mann—Presenting a picture that is a real winner. Elisza Landi is a real one, but must patrons did not. Draw very poor, but a backer is going to lose a few thousand dollars. If we were to get a crop of hay wet, you never would half the boys. But taking anything different and we can't blame producers for trying. Running time 75 minutes. Played May 14—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

ZOO IN AUSTRIA: Loretta Young, Gene Raymond—Splendid and entirely different from anything we have had. Whole thing takes place in the zoo. We all should be feeling the zoo this way. Played April 17-18.—D. Made. It was worthy of extra effort on your part. First half rather slow, but the second half gives the picture. When the animals are released from their cages by the keepers, they are let loose by the John- derson Theatre, Greensboro, N. C. General patronage.

MGM

CLEAR ALL WRECKS: Lee Tracy—This is a one-act, and it's a good one. Not at all the same thing as the picture. Played May 24-25.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

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MOTION PICTURE HERALD

June 10, 1933

HARBOR THEATRE, Oak Harbor, Wash. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston, Karen Morley—Personally, I enjoyed the picture. Its treatment was daring and one of the best in the market. Many will not like the way the role of our President is handled, but I thought it handled with finesse. It takes a mighty spillaw as it goes up to the ground. I think in several years we shall see the making of Gabriel, a mighty film. We had been washed up for some time with our new. Tuneful little songs and nothing offensive. Helen Twelvetrees does not help it. Run 70 minutes. Played May 28-29. Wally Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

WHITE SISTER: Helen Hayes, Clark Gable—Failed to draw. Said it was too sad. Acting okay, but story is dull. Nothing new. It is the sort of picture that would be a good choice for a small town and might do to get the people to the box office. Run 70 minutes. Played May 25-26. M. J. Medford, Orpheum Theatre, Medford, Ore. General patronage.

THE DEVIL IS DRIVING: Edmund Lowe—Played this one last, but good pictures like this one will bring them in any time. Running time, 70 minutes. Played May 28-29. Charles Brown, Elks Theatre, Piedmont, Mo. General patronage.

HORSEFEATHERS: Four Marx Brothers. We liked this picture because it made so much sense. It was a very smart, very funny picture. When the Marx Bros. have played this type, but we assure you it won't be the last time. Many favorable comments about them. Run 70 minutes. Played May 21-22. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

IF I HAD A MILLION: All star—Had break box office. This is an annual senior class play for opposition, very cloudy second day. Note: many firsts of every possible kind. With good weather and no opposition this picture drew all third. Run 80 minutes. Played May 24-25. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marlon Naxon—A nice fight picture that did not draw at all. It was the type of picture that has been around the block many times and the public had seen the story before. It was a good picture but not one that would pull whoever has not seen the story before. Run 80 minutes. Played May 13-14. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MOVIE CRAZY: Harold Lloyd—Cannot give a high recommendation with no purpose that has been seen before. It was a very good picture, but the public do not go to the movies to see the same thing over and over again. It was a good picture and it did draw all third. Run 80 minutes. Played April 29-30. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

NIGHT AFTER NIGHT: George Raft—This star is not worthy of a picture that has been seen before. The picture itself is a very poor one. The public did not like it. Run 80 minutes. Played April 21. Wally Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

NIGHT OF JUNE 13th: Chie Broek, Lila Lee—Many of our cash customers said that this was the worst picture they had ever seen. After a 30 minute run, Clear weather, but did not draw because of high price. Run 80 minutes. Played May 18-19. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

THE STORY OF TEMPLE DRAKE: Miriam Hopkins, Jack LaRue—This is taken from William Faulkner's novel, "The Hamlet." A good picture that has been written in the English language. I did not know that the film was based on this story, or I surely would have paid for it at the box office. It is a fine picture with much atmosphere. Run 70 minutes. Played May 20-21. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

THE RKO ARTICLES: Harry Gribbon—Another very clever story that does not appeal to any one who is not interested in the war. The reviewer never read the book. When the ten are up to get their money's worth, will rank this highly. Parish should pull out of the market, as they have a splendid relationship here. Played May 14-15. S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city and patronage.

ANIMAL KINGDOM: Ann Harding, Leslie Howard—A very clever story but one that does not appeal to large majority of the people. It is a fine picture with much atmosphere and good acting. But the public just don't want to have to sit through it.—Jack Greene, Geneseo Theatre, Geneseo, Ill. General patronage.

COME ON DANGER: Tom Keene—Tom Keene is good, so are the singing cows. People like the pictures and it is a good one. A good picture, but Keene is not well enough known here to draw a good audience. Run 80 minutes. Played May 18. Paul Velez, Paramount Theatre, Pomona, Ill. General patronage.

THE GREAT JASPER: Richard Dix, Wera Ebsworth, Marie Doro—This is a very good one. There is enough material in this picture with this star Dix and let him be his age. He does it in a way that gives a good love-around feeling in the first place, then he lacks the definite ("it") that a part of this kind of picture should have and furthermore, this boy is getting on in life, and in these parts such people are very scarce. Played May 24. The Great Jasper," Right now he and RKO are living on the success of "Cimarron." But that picture is running in a large city, which is just too tough for the people here. And Dix was the flash in the pan.—A. E. Hanson, Paramount Theatre, Columbus City, Ind. General patronage.


HALF NAKED TRUTH: Lee Tracy, Upe Velez—Another good one from RKO. Everybody who saw this picture thought it was fine. Played May 15-16—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

KING KONG: Fay Wray, Bruce Cabot—What 99 percent of the public would like to see, or drawing power of a picture. This one has exception. It is the story of a real shooting star. Sold second night, seats sold or occupied, 99.5% third and fourth days. We generally sell all third and fourth days. In assessing the merits of this picture, it does not require much strain on the memory to recall that this is the biggest picture that has been produced. It is a much larger ape than that of First National. There is the story of an ape who loses a tie that he never realized existed. It seems more like a stunt picture, but as it is said that First National had a jack-in-the-box and RKO did not. However, it is a picture that would not be fair to fail to state that RKO has been colossal in its advertising of this picture and much hard advertisement they have produced or reprinted in the local papers. Played May 21-22-23—A. J. Gibbons, Illini Theatre, Metropolis, Ill. General patronage.

KING KONG: Fay Wray, Bruce Cabot—Two years ago New York helped tell a story that they did not have to do anything to help tell the story. The story itself is so good that they do something to keep those wise "toppers" off muddled. Played April 23-24—J. W. Fidler, Lincoln Theatre, Robinson, Ill. Mixed patronage.

LITTLE ORPHAN ANNE: Mimi Gibson—Here was a pleasant surprise. Broke our house record. We had an advance sale of 175 tickets the day before it opened. I have never before played this, put it in on a Saturday. More kids than ever before. It was a dandy. Played May 6-7—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.


OVER THE WHITE HOUSE: Walter Huston, Karen Morley—Personally, I enjoyed the picture. Its treatment was daring and one of the best in the market. Many will not like the way the role of our President is handled, but I thought it handled with finesse. It takes a mighty spillaw as it goes up to the ground. I think in several years we shall see the making of Gabriel, a mighty film. We had been washed up for some time with our new. Tuneful little songs and nothing offensive. Helen Twelvetrees does not help it. Run 70 minutes. Played May 28-29. Wally Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

THE WOMEN'S HOUR: Frances Dee, Martha Scott, James Cagney, Myrna Loy—This is a very good one. There is enough material in this picture with this star Dix and let him be his age. He does it in a way that gives a good love-around feeling in the first place, then he lacks the definite ("it") that a part of this kind of picture should have and furthermore, this boy is getting on in life, and in these parts such people are very scarce. Played May 24. The Great Jasper," Right now he and RKO are living on the success of "Cimarron." But that picture is running in a large city, which is just too tough for the people here. And Dix was the flash in the pan.—A. E. Hanson, Paramount Theatre, Columbus City, Ind. General patronage.

NO OTHER WOMAN: Irene Dunne, Charles Bickford—Nice little picture, with action and some suspense. Seems to please. I think that if there were any other picture that I could see, it would go over better.—Jack Greene, Genevieve Theatre, Genevieve, Ill. Small town patronage.

PENGUIN POOL MURDER: Edna May Oliver—A very swell picture, Edna is always welcome here. Possibly as well cast as a film on the screen. Person on the screen today. Picture spoiled with the tiny caption, which keeps the kids home, and stay there themselves.—I. J. McCormick, Genevieve Theatre, Genevieve, Ill. Small town patronage.

SAILOR BE GOOD: Jack Oakie—Just not there, that's all. My patrons don't care for him. Let your company decide.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

UNITED ARTISTS

CYNARA: Ronald Colman—Just a picture. Rather uninteresting part and a rather dull story. Poor people. It seems that these stories will not go over.—Jack Greene, Genevieve Theatre, Genevieve, Ill. Small town patronage.

CYNARA: Ronald Colman—Well produced and well acted—but what a stupidly "nice dive" it took in both of my towns. It may be a big hit in some of the larger cities, but on the other hand, I believe that this picking will prove a vast waste of people in the average town do not care for and that the doings of the lead of stars, the stars are apt to be thrown on the average movie fan (that fan we call mass public). Cynara is a failure in business and that in reality much of this high life and super- -polish is just another pain in the neck. What does it do for the radio stars have found joy and happiness in listening to the plain and simple, the down-to-earth, like "O. Henry," and "Parker" and his family of friends away up yonder amongst the mountains and farmlands can be aroused and sustained in the simple life of "Cynara." We would like to see a film—right, high, high or super-fine about Amos and Andy or Sallie and Casper. We are tired of having you wanting to attract our attention. We would like to see a film that gives us a lifetime of happiness when producers and directors remember what the American family likes. We like laughs, we like tears. We like the fun of Ken Curtis and Rialto Theatre, Florence, Col. Small town patronage.

THE KID FROM SPAIN: Eddie Cantor—A box office success that is no credit to the entertainment scene and Canon City. If you can buy it right (which has not been done as yet) out of the boys (United Artists) then advertise it, you will do the business. We would like to see a film that gives us fun—Rialto Theatre, Florence, Col. Small town patronage.

UNIVERSAL

BE MINE TONIGHT: Foreign make, with Jan Kiepura, Magda Schneider—This picture is all O.K. but the people will never see it. They do not charge high prices for pictures like this. If you can do something with it, you can certainly entertain you with good A1 singing. May 22—H. A. M. Beare, Gem Theatre, Chester, Ill. General patronage.

THE COHENS AND KELLYS IN TROUBLE: George Sidney, Charles Murray—Best picture these two have done for a long time. Perhaps they should do so for anybody anywhere. Lots of real comedy elements and a clever script. Miss Nancy Carroll has had 'em standing on their feet. Get this sure, playing May 3—Amora Theatre, Inc., Iman, S. C. General patronage.


THE KISS BEFORE THE MIRROR: Frank Morgan, Nancy Carroll, Paul Lukas—Everybody came out to see the star-studded cast. No one takes the time to stand at the door and have people praise the picture. Frank Morgan is certainly one man who is making ground very fast. Paul Lukas is a wonderful part. Nancy Carroll plays her small part very well. Grab all the pictures you can.—H. A. M. Beare, Gem Theatre, Chester, Ill. General patronage.

THE KISS BEFORE THE MIRROR: Frank Morgan, Nancy Carroll, Paul Lukas—This is one of the best films that has been released. Bukatko gives an unusual performance as the attorney for the defense. The only objection is the fact that we have had many along this line. It's a shame. Paul Lukas is a wonderful part. No one is trying to understand it.—Jack Greene, Genevieve Theatre, Genevieve, Ill. Small town patronage.

THE MUMMY: Boris Karloff—Boris is fine, but the picture is a poor one. Better not advertise it too heavily.—Tommy Johnson, Johnson Theatre, Bowman, N. D. General patronage.

THE MUNCH HOUSE and THE CRUELLA: Typical examples of the old gang members are in this, Mary Kaye, Estelle Winwood, Farina and Joe Colb. Two reels.—Edith M. Ford, Princess Theatre, Selma, La. General patronage.

SILENT ASLEEP IN THE FEET: Zach Potts, Thelma Todd—I don't know what this was all about. This is one that is not good.—Jack Greene, Genevieve Theatre, Genevieve, Ill. Small town patronage.

SILVER SPURS: Taxi Boys—Silly. We show to few children and our adults dislike such idiotic stuff.—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

A LAD AND A LAMP: Our Gang—Another "Our Gang" comedy. This is the best comedy that the "Our Gang" has ever done. We will please all children as well as adults. Running time: 18 minutes.—J. J. Mellert, Orpheum Theatre, Oxford, N. C. General patronage.

LAUREL AND HARDY: These stars actually have become the biggest attractions in the country. One can not find enough footage in sentiment and tearfully repeated fails and bloopers. If you have them it's the picture to book.—Peggy Mansfield, Commerce, Ark. Town and suburban patronage.

I have sneaked over on my customers May 12 and 13, sur- prising them with this picture and have had very good results. Several patrons told me, "That's the first time we've seen Laurel and Hardy together since they left for Hollywood."—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

ODDITIES and SPORT CHAMPIONS: Single reels and all we have seen is super. "Swing High" and "Snow Birds," actually brought a large crowd—Not every day our patrons would come to the theatre.—Paula C. Johnson, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

OVER THE COUNTER and HOLLYWOOD PREMIERE: These all-color musicals bring good congress, and are an entertaining addition to any program.—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

Paramount

ALOHA OLE: Screen Song—One of the poorest of this series, Hawaiians not as good as usual, both in acting and singing. "Aloha Ole"—Paramount Theatre, Harrison, Ark. Small town patronage.


RKO

BUDDIES and TROUBLES: Aesop—Not much to this one. Not nearly up to their standard,—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE MERCHANT OF MENACE: Edgar Kennedy, Virginia Grey—This film keeps the ba-ba's coming fast. Is good clean fun, and Kennedy surely knows how to bring out the best in any role. You can't beat "The Merchant of Menace,"—Geneseo Theatre, Geennes, Ill. General patronage.

Universal

BREVITIES: We used, or rather, previewed two of them, "The Heart Ring" and "The Seven Old Days." Awful, just plain awful!—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.


Warner Vitaphone


GREAT BIG BUNCH OF YOURS: Merry Melody—Very good musical cartoon. When it comes to cartoons and music, Warner Brothers have the best. You can't go wrong with "Great Big Bunch of Your's."—Geneseo Theatre, Geennes, Ill. Small town patronage.

THE MEAL TICKET: Jack Pearl—About the equal favorite, but not the equal for "Mistakes." Which is better. "Meal Ticket."—Geneseo Theatre, Geennes, Ill. General patronage.

Recording so poor it was hardly understandable. Not a good musical cartoon, but "Meal Ticket" is as good as Greene, Genevieve Theatre, Genevieve, Ill. Small town patronage.

THE JUNGLE MYSTERY: Tom Tyler—For the first time two cartoons were shown in serial before it was hall played, and this is it. Too many horrible jungle animals and noises were so close away and tearing my Saturday, business down.—Rev. W. Adams, Mason Theatre, Mason, Mich. Small town patronage.
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 176.—(A) In batteries of various kinds, which is the negative and which the positive element? (B) Is a "dry battery" really dry? (C) Viewed both from the practical and theoretical standpoint, how high would it be possible to build up voltage with ordinary dry cell batteries? (D) How high may amperage be built up with dry cells. With wet cells? (E) Explain the purpose of a fuse and how it acts.

Answer to Question No. 169

Bluebook School Question No. 169 was:

(A) Name the various reasons why a good film splicer is essential. (B) Give us your idea of how to keep film cement in good condition. Don't tell us the book way unless you are using it. (C) Tell us what various things will tend to injure film cement. (D) Tell us why too little or too much cement will make a poor splice. (E) Is it possible to splice inflammable and non-inflammable film together?

The following made acceptable answers. The list is the smallest in a long, long while. Surprising how many fell down flat on one or more of Sections B, C, D and E. Here is the list:


Recently I received a letter from a man who sent in two answers some while ago. They were excellent ones, too, but unfortunately another answer suited the needs of publication better—anyhow I thought it did. This man got good and mad. He did not exactly accuse me of robbing hen roosts, but his letter was highly uncomplimentary. He also was considerably offended because it happened that another man of the same name and initials is sending in answers, and some very good ones, too. In reply, I sent him a page from our telephone book showing that right here in Greater New York City, there are no less than five F. H. Richarsons. Attending to the "school" correspondence is a large and trying job. I do it the best I can. I may not always select the best answer to some question, but at least I do select the ones that seem best.

In answering Section A, Goldberg and Hutch say, "(A) We might answer by saying a film splicer is essential for the reason that the making of a perfect splice is next to impossible without one. Otherwise sprocket holes probably will not be perfectly matched, film ends may not be cut true and square, stub end won't be the right length, scraping probably will not be properly done, uneven and perhaps insufficient pressure will be applied to splice. Result as a whole, a hum splice."

Kenneth Dowling answers thus, "The main reason a good film splicer is essential is because it is practically impossible to make a good splice without one. A good splicer correctly lines up the film edges and sprocket holes. It applies a heavy, evenly distributed pressure for the required space of time. The fingers may do one or two of these things, but they cannot possibly do them all at once—result of the failure, a poor splice. It is either out of line, sprocket holes mismatched or is not firmly welded throughout the whole width of the film. If such a splice does not cause trouble for its maker, then it is almost certain to fall apart later on, if not caught at the exchange—about a 50-50 chance as to that last."

(B) I shall not publish any one answer to this. The general consensus of those who seem to have any real understanding of the matter is that a new bottle of cement should be opened each month, any remaining in the last bottle being discarded. The bottle should be kept tightly corked, preferably with a rubber cork through which the brush handle is passed and sealed air tight therein.

(C) D. Haber answers, "first, exposure to air. Second, contact with rusted metal. Third, water absorbed from air. Fourth, dust and dirt, oil, etc., carried into cement bottle by cement brush. Fifth, use of ordinary cork or poorly fitting one. Cement is very volatile. It will slowly evaporate through an ordinary cork unless it be coated with wax."

(D) J. Wentworth did, I think, a bit the best on this one. He says, "Too little cement will not serve to properly weld two pieces of film together; also, if too little cement be used it is quite possible, or even probable, that some parts of the splice will receive none at all, a condition resulting, of course, in a weak splice. On the other hand, if too much cement be used it will penetrate too deeply, partly dissolving the celluloid and thus weakening it. Moreover, the splice is likely to be stiff or buckled, or both. Then, too, there will be cement squeezed out when pressure is applied in making the splice. This surplus will not only penetrate and weaken the film immediately next the two ends of the splice, but it may and probably will be smeared around over a portion of the photograph, where certainly it will serve no useful purpose, but instead a bad one."

(E) In answering this one, Evans and Rau say, "Yes it is possible to splice inflammable and non-inflammable film together, provided the proper kind of cement is used. The Eastman Kodak Company sells a cement which can be used for this purpose. Another way is to add one part of Glacial acetic acid to four parts of flexible collodion to any of the films."

Sam, Dave Harding in Comeback

Sam and Dave Harding, former leading factors in the old Associated Exhibitors of a decade ago, and at one time theatre owners in Kansas City, will return to operation in that city next fall, if current deals materialize. Within a few weeks the brothers will decide definitely whether they will re-open the Empress, downtown 2,000-seater, as a first-run house, will stage shows.
MANAGERS' 
ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

PERCENTAGE MANAGEMENT!

By G. B. ODLUM

G. B. Odlum, the Club's Guest Editor this week, needs little introduction to the majority of members of the Round Table, as he has been a most consistent contributor to this department for several years. To the uninitiated let us state that he is a showman of wide experience, and recently managed theatres in Elmira, N. Y., and Wheeling, W. Va. In his editorial he presents a new idea in theatre management—Percentage—and his logic is interesting, to say the least. The standing invitation to expression on this and other pages of this section is again conveyed to all Club Members. Newly signed Guest Editors include: E. E. BAIR, East Liverpool, Ohio; BEN BLACKMON, JR., Syracuse, N. Y.; HAROLD KNUDSEN, Madison, Wis.; GEORGE LAMY, Boston; JOSEPH M. SEIDEN, New York City; F. J. STUDD, London, England.

'IS said that one can gaze from the dark depths of the deepest well into the brightest day and behold constellations of gorgeous stars. Certainly showbusiness is in the depths, so let's look from below the surface.

Being an optimist by business a showman must believe in a rosy future, but what about NOW—TODAY?

Big business has had its flying; central control is decimated. Bankers' money is being withdrawn in gobs, referees are in control of the larger groups; yet, the real showman—the fellow who meets the paying customer daily at the places where the pictures bloom, flourishes or dies in a few short days, is carrying on, hoping, striving, giving, thriving meagerly on the crumbs that are left from an orgy of riotous spending.

Stories of lavish production and production costs are amusing though tragic. Yet of all the industry, only the production end remains solvent; has flourished on the minor percentage of the gross receipts, while the tangible assets of brick, cement, steel and stone, real estate known as theatres, have sunk on the major end of the receipts.

Even though millions of money have been grossly wasted on production, the pet and pride of the industry, the completed stellar attraction, proceeds merrily on paying fabulous salaries—discarding—endlessly wasting, while the actual outlet, the place where the dimes and dollars accumulate, grow and marshal their might to pay for this abnormal production cost, has failed disarmingly.

The cure must be in the actual marketing to a purse-tight public by the men who have been taught in the school of experience how to temper their stock in trade with that element of modern and yet age-old selling quality known as showmanship.

One of Broadway's outstanding independent theatre operators recently remarked: "A showman is never better than his picture." Much as I respect his judgment, it has been proven that showmanship CAN increase the B. O. value of a good picture and many times (not always) the same is true of the average feature.

With showmanship in mind, and viewing the theatre field from a showman's angle, we find picture features operating on a percentage basis—authors on p.c., the Home Office collecting in the same manner, so why not the salesman himself, the local manager, on a p.c. as well as the rest of the operating organization.

Many showmen with salaries cut to the low limit of today, depending on centralized booking and having restricted budgets would welcome with open arms a p.c. arrangement, provided they could program the entertainment they deliver to the public as a show unit.

The selection of the shorts supporting the feature, if the show has a weakness; building up local or house interest to add selling value to suit his individual public; and devising exploitation campaigns to fit the specific entertainment unit not a flash for the Home Office representative, should come under his personal supervision.

BUDGETED? Yes, BONDED? Certainly—but with his list of picture contracts before him thinking only of show value and B.O. (incidentally, his own P.C.). Many a showman could work out the salvation of his particular charge, his theatre, making showbusiness again a business of individuality and personality to the profit of all even in these days of acknowledged depression.

Brickbats and bouquets may be hurled at this statement but the fact remains that the theatre end of showbusiness has been wrecked by the errors of yesteryear and the solution be what it may will be an affair of individual showman.
FINE WORK DONE ON "AIRPORT" BY WAUGH OF WARNERS' MEMPHIS

Whenever we hear from our Memphis friend, Howard Waugh, we know we're getting something really good, and so we're not the least bit surprised at his great exploitation campaign pulled in connection with the showing of "Central Airport" at the Warner Theatre, Memphis.

Waugh started off his campaign with a five days' advanced publicity and advertising campaign in the local papers. He had 54 water color signs painted on windows in downtown locations. In addition, his advance campaign included radio announcements over two of the local broadcasting stations, which mentioned picture and playdate, five days in advance.

For four days, Waugh had a local paper run a Richard Barthelmess memory contest, in which the readers were invited to guess the titles of the star's previous pictures from published photographs taken from his past hits. He tied up the mid-south airways in Memphis, which put on an air circus every Sunday, using heralds, and miniature parachutes with passes. Several thousands of people witnessed these air circuses, with the result that the theatre received an excellent play.

But Waugh didn't stop there. He went ahead and borrowed 10 "No Parking" signs, on which he painted "Central Airport," and planted them in the busiest sections in his city. Waugh's elaborate theatre front included a regulation parachute suspended from the top of the building, and which could be seen for blocks. A miniature airplane was attached to a pipe suspended from the center of the marquee directly over the sidewalk in front of the sidewalk. This was attached to a motor, worked from the box-office, which caused the airplane to fly in a circle with the motor furnishing the sound of an airplane propeller.

COMPLETE CAMPAIGN SOLD CHARNINSKY'S FILM "STATE FAIR"

"State Fair," in addition to providing a box-office hit for Louis Charninsky, also turned out a personal triumph for the live-wire showman who handles the Booth Theatre, Independent K.

Louis left no stone unturned to put over an effective campaign, and just to show you how thorough it was, we will run briefly over the highlights.

Window displays were secured throughout the town, one large window in the heart of the community being given over to 1,500 prize winning ribbons from every state fair in the country.

One of the largest street parades ever seen in the town included seven carnival wagons with animals of all descriptions, nine riding horses, a goat led by a man, hand wagon with clown band, local Girls' and Boys' Drum and Bugle Corps, and seven clowns on foot, throwing balloons to the crowd. Police escort was furnished for the parade.

The front of the theatre and the inside lobby, both carried out in circus tone, did plenty to help sell the picture. And not only that, but Louis gave popcorn and peanuts free to patrons. His advertising and trailers were well handled and, as we said before, it turned out, by virtue of hard work, to be another Charninsky success.

MORATORIUM DIDN'T STOP HARDING FROM PUTTING OVER SHOW

Bank holiday or no bank holiday, William Harding, manager, Lyric Theatre, Blue Island, Ill., wasn't going to be stopped in his showselling campaigns, and that's why he doped out a corking three-quarter page tie-up with the local merchants.

The stunt was one that has been used in the Club pages before, and with the Harding twist, it proved doubly effective. The space was taken in uniform size by various merchants—one-column seven-inch form. It was a bit difficult, at first, to sell the merchants on the size, but after Harding explained his plan to them they all agreed to co-operate.

Readers of the newspaper were informed through a special paragraph on top of space donated by the newspaper, that they were to look through all the merchants' ads for misspelled words, and then spell it as it was in the ad, and alongside that putting the correct spelling. Answers were judged on neatness as well as correctness. Both the newspaper and the merchants were pleased with the result of the stunt, and it bids fair to be used again by Harding in the very near future.

BALLYHOO PLAYED AN IMPORTANT PART IN ED HART'S CAMPAIGN

We're a bit late reporting on what Ed M. Hart, city manager for Walter Reade over in Plainfield, N. J., did to build business for "State Fair," but better a little late than never, Okay, Ed?

The accompanying photo shows the hay wagon Ed used to ballyhoo the attraction. Kiddies rode in the wagon as it was driven through town and attracted public attention by blowing on horns.

Another bally that produced a lot of publicity and much fun for onlookers was a pig which Hart promoted from a Jersey farmer. The animal was appropriately bannered and led around town by a man, who also carried "State Fair" advertising. Ed tells us the pig was pretty frisky the first day, but cooled down to the extent of losing 10 pounds before the campaign was over. The owner took him back and stated that the porker was just as good as ever.

The theme of the picture evidently influenced Hart to stress the ballyhoo phase in exploitation; at any rate, the stunt drew the public eye and excellent business resulted.
ADVANCE PUBLICITY NICELY ENGINEERED BY MANAGER BOSTICK

E. C. Bostick, managing director of the Lyceum Theatre, Winnipeg, Canada, put over an excellent showmanship campaign for "Be Mine Tonight" with the result that the picture has been held over for a second week. A specially arranged preview was held for Parliament members well in advance of the playdate and their enthusiastic comments were used in newspaper, radio and front advertising. Another advance preview was given critics, heads of local clubs and civic officials and their comments likewise used in advertising and publicity.

Bostick arranged for three radio broadcasts, two of a half hour and one of fifteen minutes. Orchasras and singers featured the hit song numbers from the picture and comments of prominent persons were read by the announcer.

The head of the local concert bureau wrote a special letter to his entire mailing list of 3,000 music lovers, enthusiastically praising the picture and urging them to see it.

Through a tie-up with Catholic organizations for a monster benefit performance, announcements of the picture were made from the pulpits of all Catholic churches. For this event Bostick added the "Voice of the Vatican" reel to his program.

Extra newspaper space, building up to a four-column by 11 inches opening announcement and a wide billing of 24-sheets completed the campaign.

PHILLY'S "CHINESE WALL" 100 PER CENT SHOW INVESTMENT

Perhaps you have heard about Philadelphia's famous "Chinese Wall," but in the event you haven't we believe it's a yarn that bears re-telling.

On the outside of the Pennsylvania Railroad Station, a 25 foot square screen has been constructed and is used by the railroad, which maintains the screen; the Stanton Theatre, conducting projection, and the Philadelphia Daily News, taking care of the news flashes.

And this is where Sid Davidson, live-wire manager of the Warner Stanton Theatre, comes in. He takes care of all the film advertising, and besides doing a remarkable job on that, he manages to get himself, free of charge, a hundred dollars worth of advertising weekly in the Daily News.

The only cost to the theatre on the stunt is the price of the location and a few dollars a month for slides. The screen cuts the Philadelphia Market shopping district in two, attracting the attention of thousands of shoppers and workers every evening. It's a one hundred per cent investment for a one hundred per cent showman—Sid Davidson.

Novelty Throw-Away

When exploiting "What, No Beer?" G. B. Odlum, formerly of the Colonial Theatre, Elmira, N. Y., used a small throw-away card to good advantage. One side read: "What, No Beer?" (large type). Down in the corner was: "Phone 25738, 112 State St." The reverse read: "The Real 'Stuff':—Buster and Schnozz—Opening Their New 'Speak' 11 F. M. Saturday Night (date) 112 State St., Elmira, N. Y."

"LAUGH PARADE" WEEK A HIT IN LONDON!

Harry W. Crull, formerly connected here in America at the Audubon Theatre, but now knocking showmanship for a loop at the Empire Theatre in London, England, utilized a number of important angles to sell a week "Laugh Parade," in which he offered a Mickey Mouse cartoon, Laurel and Hardy Comedy, and the film, "What, No Beer?" A regiment of sandwich men (see photo) plastered the picture in a truck ballyhoo was effective; a daily premium was given through a newspaper tie-up, in which the "happiest face" snapped daily by a newspaper photographer was rewarded, and a nationally advertised candy contributed 10,000 samples. Great show selling.

BANK HOLIDAY BOON TO TROYER, WHO HAD EXPERT EXPLAIN IT

During the recent bank holiday, showmen all over the country endeavored to capitalize on it in some manner, and as a result, Carter S. Troyer, manager of the New State Theatre, Bottineau, N. D., lost no time in summoning an expert on finance to appear at his theatre and explain President Roosevelt's proclamation.

His move, which cost the theatre only the cost of heralds, did a tremendous business for the house the evening following the edict; especially so, since a great many farmers in outlying districts wanted a more definite and intimate explanation.

But that happened to be only one example of Troyer's showman moves. He has also made an institution of a monthly program card distributed for miles around. The card pays for itself, merchants taking space on the front cover and the inside borders.

Then, still another effective exploitation angle was created by a co-operative page of advertising run in the local newspapers. As an added inducement, readers were offered free tickets if they could guess the names of certain pictures Marie Dressler had played in. Scene mats were placed in the individual ads as guides.

We are pleased to see that Troyer is one of those alert showmen who more than take advantage of Round Table ideas passed on by members all over the country, and we want him to know we more than appreciate his work to pass along.

FRANK BOUCHER AT OLD STAND IN MD. GETS FINE WELCOME

Reassigned his old post at the helm of the Maryland Theatre, Hagerstown, Md., Frank Boucher, recently in charge of the Capitol, Winchester, Va., was given a fitting welcome by business associates and friends. The newspaper men voiced their approval of his return with plenty of publicity, the merchants said it with a cooperative ad and the public with a merry clink, clink at the box office. The campaign was called "Welcome Back Frank Boucher Week."

Approximately two dozen leaders merchants combined to fill a page co-op, which bore the head: "Welcome Back Frank Boucher" and copy in each ad bore some reference to his homecoming. Newspaper advertising, 300 window cards and 100 one-sheets were made up along the same lines and 2,500 roto heralds on "State Fair" were distributed from house to house five days in advance.

Many unsolicited letters from men prominent in business and civic activities were received by Frank Boucher, all testifying to his popularity as a theatre manager. With the thought in mind that other managers in their sometimes ceaseless wanderings over the face of the map may in time find themselves back from whence they started, we set these words down. Other managers held in high esteem in their communities may as well capitalize on a stunt such as this. But it was the way Frank handled it that brought home the bacon.
GETTIER REVAMPED
OLD GAG AND MADE
CASH REGISTER HUM

Just a new coat of Silver over the old coat of Gold, explains Vogel Gettler, manager of the Liberty Theatre, Sedalia, Mo., was the idea behind a stunt used in the campaign he waged on “Silver Dollar.”

Motivated by the desire to lend a full-page co-op (which is not too easy these days), he arranged to give out nothing but silver dollars at the box-office one week in advance of opening when making change for five, ten and twenty and fifty-dollar (try and fine one) bills. The co-ops were based on a 10 per cent discount when advertised articles were purchased with silver dollars. The idea was further carried out by the theatre in making and distributing books of tickets. A tie-up made with a dairy concern netted the distribution of 7,000 milk bottle caps made to resemble a silver dollar, equally divided between cream and milk customers so every one would get a shot at the 10 per cent discount offered by the dairy. Each merchant in the deal had a window display featured by gigantic silver dollars, $ marks, cut-outs, stills and credit cards.

As followers of Gettler’s campaigns know, his long suit has always been newspaper play-up as the first medium and straight ballyhoo for a follow-up; however, in this case, he arranged to give out nothing but silver dollars.

Atlantic City Pageant!

The Atlantic City Beauty Pageant is definitely set for September 5, 6, 7, 8, and 9 and, according to advice from Pageant headquarters, several theatre circuits have already requested the privilege of holding a series of contests in various houses and bringing the finals down to one of the large houses in a key city. The Pageant Committee leans toward theatre selection of representatives, it is said. These affairs have turned out excellent box office attractions.

HARRIS WANTS TO KNOW!

FOR SALE

ON ITS MERITS AS A GREAT ENTERTAINMENT
THE WHOLE OF THAT FAMOUS
Sensational and Thrilling Story by J. S. Priestley

KNOWN AS: THE OLD DARK

HOUSE

THE AMAZING UNIVERSAL PRODUCTION CAN BE RECOMMENDED
AS THE FINEST PRODUCTION OF ITS KIND

YET OFFERED IN LINCOLN

Its practically ALL-BRITISH Cast includes
Such Famous Stars as CHARLES LAUGHTON

MELVYN DOUGLAS

LILIAN HUNTON

RAYMOND MASSEY

ERNEST THOMPSON

BOBIE KARLOFF

MAY BE ViewED ANY TIME

While using performances at the Exchange Cinema

MONDAY, FEBRUARY 20TH WEEK

Harry Harris, general manager of the Exchange Cinema and Lincoln Theatres, Lincoln, England, would like to know why showmen in the U. S. A. seldom use the type of poster shown in the accompanying illustration. Maybe some of his brother Round Tablers can supply the answer so we can pass the word back to Harry. Is the cost of turning out special teaser one-sheets prohibitive or what?

You’ll have to admit that this catches the eye, and while it’s only one of some 200 attractive teaser posters designed by Harris he considers it the most productive of the lot, particularly when posted in empty stores and houses, real estate agencies, etc. Since we’ve commented from time to time upon a number of his posters, we, too, believe that this is certainly one of the best he has turned out.

DRESS SHOP PLAYED
IMPORTANT PART IN
KEYES’ SHOWMANSHIP

One of the window displays played the latest fashions in black and white ensembles and were effectively tied-in with a shot from the picture. The background of the window was done in modernistic style, with the composition of mannequins being modeled the same fashion.

In addition to the window display, Keyes sold the picture as the biggest motion picture hit of the year. A radio tie-up proved a good means of bringing them to the box-office through the medium of the many whistly tunes. The lobby display was carried out in breezy fashion, and showed the girls attired in those “Danger—Keep Away” dresses. It was a fine bit of showmanship, but since Bill is turning such work out on every picture, we hope he’ll keep us posted on the rest of his activities.

HUFFMAN GETS FINE
RESULTS WITH FIRST
“GOLD DIGGERS” SMASH

Harry Huffman of Denver put over a corking campaign for “Gold Diggers” before the picture opened at both the Orpheum and Adaline theatres simultaneously. Here is his campaign in a nutshell.

Tripling his usual amount of paper, using 2,000 window cards and making both lobby-lobbies a riot of gold flash, Huffman had everyone in Denver talking about the picture for three weeks before he opened. One of his most effective stunts was a tie-up with the Denver Post for a “Gold Diggers’ Treasure Hunt.” Huffman buried $200 in gold in a large vacant lot. This gold consisted of eighty $2.50 gold pieces, in as many boxes distributed all over the lot.

The Denver Post announced the Gold Digging hunt three days in advance of the event, and when the day for the Treasure Hunt arrived, 6,000 Denverites lined up along the ropes that had been put up around the lot and waited for the starting signal.

In addition to this “Gold Diggers’ Hunt,” Huffman used a sound truck with banners during the rush hours the two days preceding the openings and the two days following. In addition, he used a new style model car, carrying banners and six pretty cherries. This car was paraded through the business district, the girls standing on the car, in front of which was a man dressed as a miner, riding a burro on which was a sign, “A Gold Digger of 1849.”

We are showing one the various street

B’WAY DISPLAY

A modern front for Dicken’s literary effort, “Oliver Twist,” transcribed to the screen, provided an effective sales angle for Broadway when the film played the Rivoli Theatre recently. Transparent banner signs lured a “sale” tone to the marquee. Stills were sprinkled profusely about the multi-colored beaverboard display.

WILLIAM A. LEVEY!

Bill Levey, one of our most active members and for five years holding the post at the Beacon Theatre in Fort Wash-ington, L. I., is now at the helm of the Northport Theatre, Northport, L. I., for Joe Seider.
EARL TOBIAS
manager of the Transit Theatre, Allentown, Pa., has taken over operation of the New Allen, Allentown, and the Penlo, Emanus, Pa.

LEE LEVY
is the new Wilmer & Vincent manager of Allentown, Pa., theatres, with headquarters at the Colonial.

WALTER HURLEY
recently in charge of the Colonial, Allentown, Pa., has been transferred to the Rialto, another local house. He succeeds Al Nowitzky, who recently moved to Reading.

JOHN M. SAYEG
has taken back his Grand and Lyric Theatres, En- nis, Texas, recently operated by John L. Francioli.

CLARENCE PETERSON
is again back on his old job as manager of the Princess Theatre, Sioux City, Iowa.

ISIDORE LEFF
theatre operator in the Bronx, New York City, recently took over the Benenson, Brooklyn, N. Y.

HAROLD DALY
has replaced Abe Vallet as manager of the Columbus Theatre, RKO house at Fort Rockaway, Long Island, N. Y. Vallet succeeds George Ros- sen as assistant and treasurer at the RKO Green- point, Brooklyn.

S. S. SOLOMON
who formerly made his headquarters at the Parma- mount, Youngstown, Ohio, in his capacity as city manager for Publix, is now holding forth at the State, same city.

BRUCE FOWLER
formerly manager of the Boulevard Theatre, Los Angeles, is now in charge of the Arlington, Santa Barbara, Calif.

SAM HARRIS
with RKO on the west coast for several years, has taken Bruce Fowler's old post at the Boule- vard, L. A.

EUGENE CLARKE
and Edward Greenblatt, both formerly with Soen- ger Theatres, New Orleans, have taken over the Strand Theatre there.

HARRY S. BLACK
is the new manager of Schine's Rialto Theatre, Glens Falls, N. Y. The house was opened a few weeks ago.

LENNIE SATZ
is handling publicity and advertising for the A. H. Schwartz Circuit, Brooklyn, N. Y., with Murray Greens as assistant.

MILTON SMITH
of Newark, N. J., recently succeeded Ken Loh as manager of the Ambridge Theatre, suburban Pittsburgh house.

HENRY SPIEGEL
formerly associated with Publix, recently tied up with Loew's as assistant to Ed Dowden, who handles publicity and advertising for Loew houses in Brooklyn, N. Y.

MIKE BOYLE
is the new manager of Warner's State Theatre, Washington, Pa.

R. D. OLSON
is managing the Casino Theatre, Marshalltown, Ohio, a former Publix house. He succeeds Milton Simon, who has retired to his old game of selling films out of Des Moines.

MRS. W. J. HUGHES
is operating the Ritz Theatre at Payette, Idaho.

WALTER R. ANDERSON
former manager of the Rialto Theatre, Westfield, N. J., has been transferred to a similar post at the Colonial, Pompom Lakes, N. J. He is succeeded at Westfield by Frank H. McVeen, a recently elected member of the Round Table Club.

COLTON G. MORRIS
manager of the Strand Theatre, Malden, Mass., for several years, has taken over the management of the Laconia Theatre, Laconia, N. H. The Strand will continue under the management of E. Oliver Ramsdell, one of Ramsdell Brothers, owners. George Callahan will continue as assistant manager.

GEORGE A. GOOKIN
is now managing the Liberty Theatre, Johnson City, Tenn. He was formerly organist, manager of attractions and associate publicity manager at the Majestic, same city.

MORRIS ROSENTHAL
former manager of the Arcadia Theatre, Wil- mington, Del., recently observed Anniversary Week at his house, celebrating 15 years of successful operation. Special features were arranged every day.

JACK E. AUSTIN
manager of the Carolina Theatres, Inc., Burling- ton, N. C., was recently elected president of the Burlington Rotary Club.

H. H. ROWLAND
has acquired the Rowland Theatre, Phillipsburg, Pa., back from the Phillipsburg Amusement Co., and will operate personally henceforth.

CECIL J. FARNES
has been appointed manager of Sheffield Exchange at Portland, Ore. Farnes was associated with Edu- cational for several years in various capacities.

HOWARD MATTHEWS
formerly located at Boise, Idaho, has acquired the Ropy Theatre at Ontario, Ore., and has redeco- rated and opened the house again.

ROSS LABART
has taken over the management of the Trail Thea- tre at Bridgeport, Neb.

BERNARD RADFORD
formerly associated with the Tower Theatre, Louis- ville, Ky., has been appointed manager of the newly opened Princess Theatre at Henderson, Ky. House has been remodelled and equipped through- out.

J. A. HARVEY, JR.
who recently assumed the management of the Jose Theatre, San Jose, Calif., has remodeled the house and installed a stock company whose offer- ing supplemen the feature picture programs.

W. F. JACOBS
has reopened the Auburn Theatre, Auburn, Calif. In addition to furnishing entertainment for resi- dents of this pioneer town, Mr. Jacobs operates a bottling works and a fuel and ice business.

KENNETH E. WORKMAN
has been made manager of the historic old Kine- ma Theatre, Fresno, Calif., to be reopened shortly.

FRANK H. JOHNSON
formerly with the Sprechels Theatre, San Diego, Calif., is now at the helm of the Melrose Theatre, L. A., according to advice from Jack Rosenberg, in charge of publicity at the Sprechels.

MRS. GERTRUDE ROBESON
owner of the building, has reopened the Mines Theatre, Idaho Springs, Colo.

J. ALLISON
has acquired the Garrick Theatre, Hawley, Minn., from R. H. Burrill.

CLARENCE PETERSON
has been appointed manager of the Princess, Sioux City, la.

J. E. SCHLANK
for many years branch manager of Educational in Omaha, is now on the sales force of Universal at Des Moines.

P. K. JOHNSTON
head booker for Paschall Theatre, Dallas, is back on the job after several weeks of illness.

MR. AND MRS. H. TURNER
have recently taken over the management of the Texas Theatre at Crockett, Tex.

C. W. McFARLING, JR.
is again at the helm of the Grand Theatre at Dallas, Tex., succeeding J. C. Crocker.

J. B. CRAVER
has succeeded J. F. Jackson as manager of the Tennessee Theatre at Johnson City, Tenn.

EDWARD FITZGERALD
general manager of the Liberty Amusement Co., Wellsville, O., has added the Brighton Theatre, New Brighton, Pa., and the Lincoln Theatre, Chester, W. Va., to his string of theatres. New RCA equipment has been installed.

GEORGE BRINKMAN
has installed new RCA sound equipment in his Opera House at Grafton, W. Va.

TED CUNNINGHAM
has been appointed manager of the Mirror Thea- tre at Hollywood, Calif.

FRANK MILES
has acquired the Gem at Montpelier, Idaho, and has opened it for business again.

LEW NEWMAN
formerly in charge of the Central Theatre, Cam- bridge, Mass., is now at the helm of the Alston Theatre, Allston, Mass.
BERKHIMER BACKED "HOT PEPPER" WITH ELECTRIC ICE-BOX

A couple of window displays aided M. E. Berkhimer, manager of the Coronado Theatre, Las Vegas, Mexico, on his campaign to make "Hot Pepper" hotter than hot.

One display was obtained in the window of an electrical refrigerator shop and in the foreground, Berkhimer placed a film can and a sign stating: "We are keeping the film 'Hot Pepper' cool in this (refrigerator) until it opens at the Coronado, Sunday." The display was surrounded by attractive stills and catchy copy.

Another angle was that of tying up with a local grocery store and in the window strings of hot peppers were strung from side to side, and in circles. The red peppers provided an eye-filling background for stills mounted on green cards.

And with activity of this sort being turned out by Berkhimer you can bet that it did its part toward bringing that extra business into the box-office. Thanks, "M. E."

O. SWANSON FOUND THRIFT TICKET WAS "FAMILY TRADE" AID

Unable to lower box-office price for fear that if the results were not satisfactory he would be unable ever to jack them back to normalcy, O. F. Swanson, manager of the Colonial Theatre, Soutthington, Conn., decided upon a plan which he found increased his business considerably and eliminated the dreaded admission cut.

Swanson's stunt was a "Family Thrift Ticket." Merchants within a radius of ten miles were given window cards and coupons announcing that the Colonial was to inaugurale a "Family Thrift Ticket," a coupon for which, obtained at the local merchant's and exchanged at the theatre box-office would permit purchase of the new bargain ducat.

The "Thrift Tickets" were printed five by two inches on regular cardboard stock and perforated to allow blocks of four tickets. A batch was run off for the orchestra, next two rows, and another crop for the matinees. The stunt proved effective and if you think you'd like to try it, why not drop Swanson a line at his theatre, and we are sure he will be glad to give you any information you may seek on the idea.

MIKE WAISTOCK IS TURNING OUT FINE WORK IN SMALL CITY

A good idea of what can be accomplished by a wide-awake manager of a theatre in a town of 8,000 population may be gained by looking over the accompanying illustration. It is a reproduction of a print submitted by Charles Winchell, division advertising and publicity director of the Minnesota Amusement Company, and is evidence of the attractive work being turned out by Mike Waistock, manager of the Lyric Theatre, Watertown, S. D.

The display on "Sign of Cross" pictured here was made with velour set back of arch and with pillars on each side. The awning on top was held up with spears. Concealed lighting behind the arch set of the colored aprt worked 17 panels on each side and four other panels on either end rounded out the scheme.

Both to us and to Charles Winchell the excellence of Waistock's work is apparent, even though the small proportions of the photo do not show the display to full advantage. Thanks to Winchell for his part of the contribution. We'll be on watch for more of Mike's handwork.

"GABRIEL" AD ALSO ADAPTABLE TO FILM NEEDING GOOD PLUG

Perhaps you have seen them by now, since they ran in all the key city newspapers, but in case you haven't let us say a word or two about the corks ads created by the Loew theatres advertising department for "Gabriel Over the White House."

Our purpose in passing along this brief analysis and explanation is not to sell you on using the ad, if you are playing the film, and then discarding them, but to tell you that the angles can be used on almost any picture you play.

One of the best of the black and white ads plugged for the picture title, which was centralized in the layout. Then, flanking the title, forming a background was a number of new briefs on the picture. The title and theatre plug were done in L style with the new shots on the picture filling in to form a square ad. It was very effective.

Another ad showed a heavily-bordered box, center blank, and copy on upper left hand corner: "What about our future? Where is the war going to end?" by lower right hand corner: "Hold This Ad to the Light—Read the Answer." When held to the light, the answer proved to be a plug on the picture and theatre.

PARKINSON WON FIRST AWARD FOR CAMPAIGN ON PROSPERITY FILM

As an aftermath of discussion of many campaigns made throughout the country on "Prosperity," we are presenting a resume of one waged by M. F. Parkinson, manager of the Theatre, Jasper, Iowa. In this case Parkinson was a local Iowa, Iowa, which was adjudged first award in the national contests sponsored by producers of the picture.

Working on the basic principle that a campaign must be kept within bounds of a theatre's budget and at the same time produce out of the ordinary results, Parkinson placed full faith in the excellent special campaign book issued by the M-G-M exploitation department and then went ahead full steam.

Knowledge and confidence in the following facts and theories played an important part in the outcome: viz.—that presidential election was past; that the time was "ripe"; that the tie-up was a "natural"; that the merchants were all set for such a campaign, and that "Prosperity" was not hiding behind a corner, but really huddled in. Snipes, heralds and small, circular stickers played an effective part in advance exploitation. The snipes were given to the merchants, who later contributed to promotion of a splendid. The Theatre, Jasper, Iowa, was re-named and distributed throughout a 120 mile territory and the popular stickers were used to identify "prosperity" packages sent out by participating merchants, pasted on milk bottles, auto windshields and placed in every photo, card, etc., used in advance displays at the theatre.

In addition to the whole-hearted support given by merchants and two newspapers, Parkinson prevailed on the city manager to issue an official proclamation, which dealt with general and local business conditions and urged cooperation on the part of every citizen and business man in the matter of making the campaign an outstanding one.

Parkinson is inclined to believe that the hub on which his campaign "wheel" centered was represented by the big co-op ad, advertising a contest for a free contest offer on the page. Approximately 16 merchants took space in the ad, each of which played up the word "Prosperity" and a deluge of answers to the request for "Prosperity" slogans: the contest went on for three weeks.

Guest tickets were offered for proper assembling of words scattered throughout the different ads that spelled "Prosperity Is Here." Cash awards were given for best original slogans.

F. BOUCHER PUT OVER TWO STUNTS BEFORE HE LEFT FOR HAGERSTOWN

Before leaving his headquarters at the Capitol Theatre, Winchester, Va., to resume his old post as manager of the Maryland Theatre at Hagerstown, Md., Frank Boucher delivered a verdict in the form of Country Store night and a deal with the Lux soap distributor for a large co-op ad. Awards and guest tickets figured conspicuously in both instances.

At this writing Boucher is holding forth at his old stand and Tom Balridge, manager of the Colonial Theatre in Hagerstown for the past two years, has taken charge of the Capitol and Colonial in Winchester, just as soon as both get their new charges running along smoothly we'll hope to hear more about what's doing in showbusiness down their way.
EXTENSIVE CAMPAIGN WAGED BY ROSENBLUM THROUGHOUT EUROPE

To impress Continental Europe with the fact that never before had five so celebrated stars appeared as headliners in one picture, Paul Rosenblum, exploitier with the M-G-M Paris office, inaugurated a “resemblance” campaign well in advance of opening dates that not only netted “Grand Hotel” columns of free publicity but put movie patrons in six different countries on edge to witness the picture.

The campaign began December 1 and continued until February 21 and rules and regulations of the stunt to find five persons nearest resembling Garbo, the two Bar- morees, Crawford and Beery were planted in newspapers in leading cities of France, Belgium, Italy, Spain, Austria and Hungary. The move was conducted under the name of “International Resemblance Contest to the Five Stars of Grand Hotel”—Metro-Goldwyn-Mayer’s Proudest Effort—Under the Patronage of (Newspapers). All newspapers carried application coupons, rules, photos and listings of awards.

Starting in provincial communities and smaller cities, where the papers generously supported the move and contributed practically all expenses connected with eliminations, the trials progressed to the capital cities for the semi-final eliminations prior to choosing contestants for the grand finale at Paris. All candidates submitted photographs with their applications, which were published by the different papers.

The five candidates chosen by a representative jury at each capital arrived in Paris and were provided free transportation both ways, free accommodations at a first class hotel, pending selection of the five winners, to whom were awarded 21-day trips through France, Belgium and Spain, with a one week stop-off on the Riviera. This tour was secured gratis through a tie-up with an important European hotel concern. Prior to making the awards an elaborate ball was arranged in honor of the five candidates.

Additional publicity was obtained by Rosenblum through a tie-up with a well-known modiste for displays of two new dress creations designed in honor of Garbo and some of the stars. All theatres booked for the picture and a good idea of the extent of this publicity may be gained in the knowledge that 43 trailers were run in the city of Budapest alone. The Resemblance contest was plugged in both trailers and special programs.

It is entirely within reason to believe that the above campaign was one of the most elaborate bids for publicity ever made in the afore-mentioned countries and Rosenblum is certainly due untold praise for the way he handled his end of the work. As he states, the best part about the whole thing was that it was carried out with very little expense to the home office. The pictures held its premiere a short time ago in Paris and we’ll venture an opinion that the film proved the big box office smash it was in most every place it played.

Paul Rosenblum is an enthusiastic member of the Round Table Club and we’re mighty glad to have him for our representative in this part of the world. We’ll hope to advice further concerning his exploitation activities as we are always interested in our foreign members’ stunts.

DOLGIN AND SACKETT PUT OVER CAMPAIGN ON "SILVER DOLLAR"

Sol Dolgin and Manager George Sackett got together on a wave of a campaign when “Silver Dollar” played the Warner Bros. Hollywood Theatre. It seems that these west coast boys are setting a fast pace these days and from all reports they get some mighty fine ideas. What appealed here is the photograph showing the very attractive theatre front and display they worked up.

The cashiers of the theatre handed out silver dollars to all patrons with their change. This stunt created quite a bit of comment and not one patron refused the silver dollars. Photostatic copies of all old papers were used for lobby blow-ups stressing the picture and true story angle.

All people presenting at the box-office silver dollars bearing the date (1881, year of opening of Tabor’s Opera house) received a free admission. A tie-up was effected with the local merchants and a Silver Dollar Day was set aside. This stunt plugged the title to all shoppers and netted plenty of publicity.

In addition to this the boys had a large byboke track, which was larger than a twenty-four sheet stand, fitted up with lights, generator plant and a public address system. With this they covered all the important streets in Hollywood.

The use of the miners’ garb and a fine tie-up was hatched with the Public Library whereby bookmarks were distributed in all the local schools. Pictured below are two of the fine lobby displays used and also the box office of the theatre.

The local bank had a display of silver dollars in their window and worked up a guessing contest, the winner receiving a ten dollar bank account. This contest plugged the picture and had a continuous crowd in front of the bank window.

This campaign had some very fine material and we are sure some of the boys will benefit by Dolgin and Sacket’s good work.

SILVERWATCH IS ON GOLD STANDARD OF SHOWMAN HERALDS

Since his local public seems to be best sold on heroics, Max Silverwatch, manager of the Strand Theatre, Waverly, Mass., has concentrated to a great extent on this angle, with the result that he turns out some cocking pieces.

Here, in brief, are a few: On “Cynara” he printed a scene on some red cards. The back of the card carried copy. It was an effective work.

Then, on “Farewell to Arms” he had a coiner. Purchasing a half dozen of Hemingway’s books (from the Modern Library, we presume) he dismembered them, and on each page, imprinted in red, copy on the picture. They were bound to sell. Also, on this picture, he played to the Italian population of the town. Pictures in circulars to his homes, and netting almost the entire Italian quarter.

For his “Gala Show Week” Silverwatch plugged it on circulars by advertising two pictures. The heralds were circus flyer style attractively printed in purple on a white background, and carried scene mats as well as copy.

To boost his hiddle business during showing of a serial, a card, dated in boxes for the twelve chapters, was handed the kids as they entered each week. The card was punched, and if they furnished totally punched cards at the end of the film, they were allowed a free ticket.

Silverwatch has many interesting angles of this type, and we believe he will be glad to send showmen requesting them some samples of his work in the event they might want to use them in their town, too. How about it, Max?

Ranger Club Activities

The Buck Jones Rangers Club sponsored by Columbia Pictures Corp. continues its program of expansion, over 8,000 entries having been registered in the National Essay Contest conducted a short time ago.

As to tie-ups, a deal has been completed with the Kress and Kresge stores to feature Buck Jones garments in special departments in all stores.

In response to requests from Ranger members, an aviation division is being formed so that the boys may have expert guidance in the building of plane models and learning the history of aviation.

Other tie-ups include Western Union, Del Monte Hat Co., National Carbon, Ridge-way Tea and a jigg saw puzzle manufacturer, with which window displays will be featured from time to time.

Among the exhibitors, Dave Snaper, well known New Jersey showman, has inaugurated Ranger clubs throughout his circuit; the Sheldon Theatre, Brooklyn, N. Y., is stimulating interest by featuring four one-round boxing bouts as part of the club program, and the Springer-Cocalis Circuit, also of New York City, is finding the Ranger movement productive as a business builder.
THE CLUB CONTINUES TO EXPAND!

ANDY ANDERSON
finally caught up with himself and mailed his application. Andy runs the Strawberry, a 3-change house, 3 South Main Street, Philadelphia, Pa., and while we've had a line on this showman's activities before this, somehow or other, he neglected until lately to fill out his application blank. However, he's signed up now for the rest of his natural life in showbusiness. We'll be letting you know more about his methods of selling shows in future issues.

GEORGE MUNROE
manages the State Theatre out in Lincoln, Neb., and he's another new member already to be introduced to his brother Round Tablers. Take your bow, George, and now tell the gang that you'll do your best to keep up the good work being done by this department. What was that last stunt you pulled that brought in extra dollars to the box office? Drop headquarters a line; or the Emporium can pass along info. Our best regards to Lester Martin.

HARRY SCHILLER
is another Nebraska showman to join the Round Table fold. Formerly an appraiser at the Island Theatre, Grand Island, Neb. Shakes hands with the gang, Harry, and now that you are in this organization, let's hear from you regularly. Incidentally, thanks Lester Martin for sponsoring your membership. He is an enthusiastic member of this Club and we hope you will soon acquire the same spirit. Get busy and send along some ideas on how to boost trade.

EARLE HALL PAYNE
manages the Indiana Theatre out in Washington, Ind., and from the line we've been able to get on this new member his fellow showmen are in store for some real, live show-selling suggestions from this energetic showman. We happened to phone Bob Doidal of Educational the other day, in search of a man to send the Club a good article on subject merchant dealings and what do you suppose he recommended? Earle? Why, none other than you! Time was too short then, however, to reach you, but the invitation still holds good on shorts or any other subject you want to pick out. Shoot it along.

ROBERT M. HOUSER
is the owner-manager of the Strand Theatre at Steilson, Pa., and he's another independent showman to join this organization. Welcome to the Club, Houser, and now that you are a full-fledged member of this outfit, let's hear from you often. Tell the rest of the men through these pages what you are doing to boost showbusiness down your way. All will be interested to know.

DAVID L. CANTOR
manages the Warner Theatre out in Aberdeen, Wash., and he's another Round Tabler in line for introduction this week. Dave admits that he has followed Club activities for a long time and that he wants to come in and do his share of the good work. That's the proper spirit all right and this new Round Tabler may rest assured that we're mighty glad to list his name on the roster. We'll be awaiting his next communication.

OSCAR FEVERING
is in charge of the Luxor Theatre, Central avenue, Brooklyn, N. Y., and he's the second Brooklynite to be recorded in this week's crop of new members. We're mighty proud of Club representation in the big borough and of the many valuable show-selling suggestions this section has received from this section. Pay your pal to the wheel, too, Oscar, and let's know about that last stunt that brought in extra dollars to the box office. Shoot along ideas.

C. W. CHAMPNEY
manages the State Theatre 'way out in Oroville, Calif., and we're taking this opportunity to acknowledge his recent application for membership in the Club. Now that Champney is one of the gang, we're going to count upon him to send along his ideas on showmanship. More about this new Round Table in future issues.

NORMAN SCHMUKLER
is located over in Brooklyn, N. Y., where he manages the Empire Theatre, Empire Boulevard, and he also joins with this week's crop of Round Tablers. Norm is located in a thickly populated apartment house neighborhood and keeps plenty busy in the matter of paying all those tenants out of their easy chairs alongside the radio. He, too, will soon be sending in his contributions to this department, and until then we'll sign off on this new member.

J. FRANCIS STEIN
is another applicant for membership to the Round Table Club and at this writing he becomes a duly elected member. Stein was formerly in charge of the Louisville Theatre, Louisville, Ohio, and recently took over operation of the Windsor Theatre, Canton, Ohio. We and all his fellow Round Tablers wish him lots of luck with his new venture and hope he will find the time to contribute his share of show-selling information to this department.

LOUIS G. KRIEGER
is the assistant manager of the Warner-Granada Theatre, Santa Barbara, Calif., and this new member is okayed by his chief, Carl J. Walker. We're glad to number you among the many assistants already enrolled in this big organization, Louis, and will look forward to the day when we can include your name among full fledged Round Tablers. Keep your shoulder to the wheel and we predict you'll be one soon. Give your boss our best regards and ask him to let the Club know what's going on in showbusiness out his way. If he's too busy to write, help him out.

MAURICE H. VERBIN
another newly elected member of the Round Table Club, hails from Philadelphia, where he manages the Elks Theatre and we're also adding his name to the thousands already enrolled in this organization. Verbin is another go-getting showman, we hear, and soon the Club will be hearing what he is doing for the cause of show-business. How is spring trade down your way, Maurice? Let your fellow Round Tablers know what you are doing to boost the trade office.

N. H. NADER
sent his application for membership in the Club from a faraway land-Lagos, South Africa, where he has charge of the Coliseum Theatre. His affiliation is further evidence of the international scope of this organization, as there are already several other Round Tablers located in Cape Town and others of S. A. points. Glad to have you with us, Nader, and we're sure that your fellow showmen in the States will be interested to hear about your activities.

EDWARD J. BURKE
is still another manager to be enrolled among the large number of runners-up already in the Round Table Club, and he has the job of managing the Royal Theatre, New York, and F. D. Foreman, what we hear around him is doing a darned good job of it, and as soon as he settles down and sends us some accounts of his activities, you'll be reading more about this enterprising showman.

H. DOUGLAS CARPENTER
becomes a member of the Round Table Club this week and we're glad to announce his promotion to the post of manager of the Ellis Theatre, Middletown, Pa. After three years of service as usher, potter man, chief usher and assistant manager, the old management dissolved and Doug climbed into the saddle. More power to him! Judging from the contents of his recent letter, we believe he is destined to become a valuable contributor to this department. More about his activities later on.

E. C. KROON
manages the Panorama Theatre out in Chicago, Ill., and we're also mighty glad to welcome this new member to this organization of showmen. This Club has a large membership in the Windy City and all of them have lent a helping hand toward making this outfit the livest group of showmen in the world. Let's hope that Kroon will also keep in touch with headquarters regularly.

M. J. KASSIS
also becomes a member of the Round Table army this week and he hails from-out in Redding, Calif., where he manages the Redding Theatre. Kassis is also in sympathy with the work this organization is carrying on in behalf of showman the world over and promises to do his level best to contribute his share of show-selling information. Okay, M. J., and let's hear from you often.

WESLEY L. TEEFF
is another one of William Smalley's live-wire managers to join this outfit and is in charge of the Smalley Theatre at Stanford, N. Y. We are mighty glad to list him as a new member and wish him to look here to his new department is indebted to several men on his circuit for many valuable suggestions. Convey our kindest regards to your fellow showmen in your organization, Teeff, and let's hear more from you just as soon as you can find time to send along a report on your activities.

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME
POSITION
THEATRE
ADDRESS
CITY STATE
DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)
### The Release Chart - Cont'd

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### STATE RIGHTS

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### UNITED ARTISTS

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### RKO- RADIO PICTURES

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<tr>
<td><em>The Rink</em></td>
<td>Nov. 7, '33</td>
<td>20...</td>
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### CLARK & MCCULLOUGH SERIES

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<tr>
<th>Title</th>
<th>Ref. Date</th>
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<td><em>Don't Dampen Dlla</em></td>
<td>May 5, '33</td>
<td>17...</td>
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<td><em>Gay Nightingale</em></td>
<td>Nov. 27, '33</td>
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<td><em>First Love</em></td>
<td>Apr. 12, '34</td>
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<td><em>Jitters</em></td>
<td>Oct. 30, '34</td>
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### RKO RADIO PICTURES

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<td><em>Mike's Nightmare</em></td>
<td>Aug. 5, '34</td>
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<td><em>Red Rider</em></td>
<td>Mar. 20, '34</td>
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WABASH AVENUE

CHICAGO

Five hundred thousand at the World's Fair opening week. That's a lot of customers, and exhibitors are generally agreed that they felt the effects at the box office. As Emil Stern of Essaness says, you can't put on any kind of big event without having it take a cut into theatre attendance. And this one will last five months.

Henry Elliott of Capitol Film Corporation, having moved into larger quarters on the third floor at 831 South Wabash, made plans for New York to sign up for a line of new attractions.

In a bold daylight robbery, a lone bandit forced the cashier at Dick Beck's Castle theatre to hand over $51 in receipts at a spot reputed to be the busiest corner in the world.

Max Gumbiner has taken over the mid-City theatre on Madison street from Paul Rutishauer.

Aaron Superstein called a general meeting of Illinois exhibitors at the Congress hotel Monday to discuss the Administration's new industry control bill. The following day Superstein left for New York to attend the national meeting of the Allied board of directors.

Thirty-eight motion picture machine operators are employed at the World's Fair handling standard 16 mm film projectors at $2.50 per hour.

George West of Exhibitors Screen Service attended the Allied convention at Kansas City.

A tieup for a screen contest covering 700 cities has been made by Universal with the operators of the project "Hollywood" at the Fair.

Abie Montague, general sales manager of Columbia, was a visitor at the local exchange last week.

Joe Hartman has joined the sales staff of United Artists. He will carry the city territory.

Announcement was made last week that Aaron Jones has acquired the State-Lake theatre for a term of years.

Abie Blumstein, short subject manager of Columbia, made a visit to the home office in New York.

E. L. Price has opened a newly built theatre at Freeport, Ill. It is called the Port and seats 300.

The Tarzan serial starring Buster Crabbe has been acquired for Illinois by Henri Ellman.

Richard Beck has acquired distribution right in Illinois, Indiana and Wisconsin for "This Nut for Love." Beck is operating a picture at the Castle for the edification of World Fair visitors.

HOLYWOOD

ON BROADWAY

Week of June 30

CAPITOL
Motor Cycle Mania
MG

MAYFAIR
Stockholm
Invisible
Tommy Tuna Turtledove
Educational

PARAMOUNT
Knockout Kisses
Paramount
Pepeye, the Sailor
Paramount
RJRO
Reaching for the Moon
Paramount
Balance
Paramount

RIVOLI
Stephen Foster
Master Arts
The Mail Pilot
United Artists
When Romes were Green
Fox

MUSIC HALL
All's Well That Ends Well
Columbia
Loose Relations
Educational

ROXY
Land of Shalimar
Columbia
Mickey's Pal Pluto
United Artists

LAND
Boss in Person
Vitaphone
Down Swing
Vitaphone
Pie a la Mode
Vitaphone

NEW PICTURES

FOX MOVIE-ТЕНЕ—News—No. 73—World's Fair opens in Chicago—Lonie shows at the Art moderne in New York—Berlin kiddies visit zoo babies—Children compare music—Roosevelt envoy pledges support of United States to create a broad band.

FOX MOVIE-ТЕНЕ—News—No. 74—Farley says President favors low relief—Darwin wins Witters classic at Belmore Park—Dar—French auto drivers lose lives in Indianapolis race—French airman in spectacular maneuvers—British team beats French ace with stars.

HEART METROMETRO—News—No. 22—Cavalry reviews for World's Fair—New plane tests at South Bend, Ind.—Civil War veterans march in New York's Memorial Day parade—Hold exhilarating mood at Madison, N. J.—Air line opens Grand Canyon-Koochic route for three—Repeal killed in motionless at Indianapolis.

HEART METROMETRO—NEWS—No. 75—$100,000 to 150,000 see Pope bless world—Women fliers meet at Valley Stream, L. I.—Kilimanjaro victors in stories of prison break from Kansas penitentiary—British naval teams hold novel contest at Portsmouth—President presents diplomas at Annapolis—Fire sweeps off of Long Beach, Cal.—World's Fair crowds witnesses der—Washington, D. C.—Ill.—Maren safety across Atlantic.


PATHE NEWS—No. 75—World's Fair hailed by nation—Roberts riots in Brooklyn, N. Y.—Sidney airship has successful test at South Bend, Ind.—Vines beats Argentine opponent in Davis Cup tennis match in Washington—Pershing delivers Memorial Day address in Washington—Mercury and Pantagraph win Schmeleng in Atlanta City—News flashes.

PATHE NEWS—No. 75—World's Fair hailed by nation—Roberts riots in Brooklyn, N. Y.—Sidney airship has successful test at South Bend, Ind.—Vines beats Argentine opponent in Davis Cup tennis match in Washington—Pershing delivers Memorial Day address in Washington—Mercury and Pantagraph win Schmeleng in Atlanta City—News flashes.

UNIVERSAL NEWS—No. 150—Convent break at Kansas, Kan.—Hon. Aaron shows at Bessie, Mass.—Fire calls off cinema parade at Memorial Day parade—Lumberjacks use queer razer at Aberdeen, Wash.—China plans new offensive—Swim冥 hole popular at Manchester, N. H.—President speaks to middle Americans—Three taken to three lives at Annapolis.

UNIVERSAL NEWS—No. 151—Last off on world flight—Pope blesses world—Moody's open summer season in Milwaukee—French airman in practical—$40,000 seen at American derby at Home—Ill.—Nine die in oil blast at Long Beach, Cal.—Odd bits in today's news.
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<tr>
<th>TITLE</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
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<td><strong>COLUMBIA</strong></td>
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<tr>
<td>&quot;Brief Moment&quot;</td>
<td>Play by S. N. Behrman. Director: David Burton.</td>
<td>Carrie Lombard, Gene Raymond, Donald Cook, Monroe Owsley, Irene Ware, Reginald Mason.</td>
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<tr>
<td><strong>FOX</strong></td>
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<tr>
<td>&quot;Berkeley Square&quot;</td>
<td>From the play by John Balderston. Director: Frank Lloyd.</td>
<td>Leslie Howard, Heather Angel, Irene Browne, Valerie Taylor, Juliette Compton, David Torrence.</td>
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<td><strong>MAJESTIC</strong></td>
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<tr>
<td>&quot;Curtain at Eight&quot;</td>
<td>Original story by Octavus Roy Cohen. Director: E. Mason Hopper.</td>
<td>Dorothy Mackaill, C. Aubrey Smith, Ruth Stevens, Paul Cavanagh, Marion Shilling, Russell Hopton, Natalie Moorhead, Jack Mulhall, Sam Hardy, Hale Hamilton.</td>
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<tr>
<td><strong>METRO-GOLDWYN-MAYER</strong></td>
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<tr>
<td>&quot;Eskimo&quot;</td>
<td>Original story by Peter Freuchen. Director: W. S. Van Dyke.</td>
<td>Marie Dressler, Wallace Beery, Robert Young, Maureen O’Sullivan.</td>
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<tr>
<td><strong>PARAMOUNT</strong></td>
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<tr>
<td>&quot;This Day and Age&quot;</td>
<td>Story by Bartlett Cormack. Director: Cecil B. DeMille.</td>
<td>Charles Bickford, Richard Cromwell, Nancy Colman, Harry Green, Eddie Nugent, Ben Alexander.</td>
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<td><strong>RKO-RADIO</strong></td>
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<td>&quot;Flaming Gold&quot;</td>
<td>Story by Houston Branch. Director: Ralph Ince.</td>
<td>Hill Boyd, Mae Clarke, Pat O’Brien, Helen Ware, Holla Lloyd.</td>
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<td><strong>UNIVERSAL</strong></td>
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<tr>
<td>&quot;In the Money&quot; (Tent.)</td>
<td>Original screen play by Howard Emmett Rogers and Murray Roth. Director: Murray Roth.</td>
<td>Lew Ayres, Ginger Rogers, Merna Kennedy, Charles Grapevin, Shirley Grey.</td>
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<tr>
<td>&quot;S. O. S. Iceberg&quot;</td>
<td>Screen play by Tom Reed and Dr. Arnold Franch. Directors: Tay Garnett and Dr. Arnold Franch.</td>
<td>Rod LaRoeque, Gibson Gowland, Leni Reifenstahl, Ernst Udet.</td>
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<tr>
<td>&quot;Shoot the Works&quot;</td>
<td>Screen play by William Rowland and Monte Brice. Director: Karl Freund.</td>
<td>Leo Carrillo, Mary Brian.</td>
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“WHAT A BOX-OFFICE PICTURE”

WHEN you use that phrase, the chances are your picture was made on Eastman Super-sensitive Panchromatic Negative … with the ingenious gray backing to give it that extra ounce of brilliance … that pleasing anti-glare effect … “What box-office” usually implies, among other things, the final measure of photographic quality which only this Eastman film can contribute to a picture’s success. Eastman Kodak Company, Rochester, New York. (J.E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

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the METROPOLITAN THEATRE, BOSTON;
PALACE THEATRE, WASHINGTON;
PALACE THEATRE, CINCINNATI; and the
PARAMOUNT THEATRE, LOS ANGELES
ON BEING CHOSEN AS THE FOUR
THEATRES TO PLAY THE SPECIAL
PRE-RELEASE ENGAGEMENTS OF

if it's a PARAMOUNT PICTURE, it's the best show in town!
FREE TRIPS TO THE FAIR IN ROUND TABLE CONTEST

A-Mike Vogel, New Chairman of the Club, Announces Film Companies' Big Offer of Awards for Summer Showmanship

1,422 NEW INDEPENDENT BUYERS OF PICTURES

First Complete Story of the Rise and Fall of Producer Circuits under the Theatre Decentralizing Movement

BASIC MACHINERY SET UP FOR FILM INDUSTRY CODE

Coordinating Committee to Formulate Single Agreement Out of Drafts Prepared by Branches of the Business
Extraordinary Cast Makes This Wow B. O. Attraction

“Dinner at Eight,” MGM

WHO'S WHO


Produced, David O. Selznick, Director, George Cukor, Assistant Director, H. Tate Screen play, Frances Marion, Norman J. Krasnopol, Stage play, George S. Kaufman, Edna Ferber, Additional dialogue, Donald Ogden Stewart, Cameraman, William Doane, Sound, Erwin Porges, Art Directors, Art Directors, Fred Hope, Film Editor, Ben Lewis, Musical scores, Dr. William Axt.

As an attraction this is like one of those big benefits that sometimes happen in New York. This will be a great benefit to the box offices of the theatres and, of course, to MGM.

The difference between this production and the presentation of an assemblage of big names such as happens at “benefits” in New York is that here the names really have a chance to do something.

The story structure is very definitely episodic and that is what in a way suggested the thought of a benefit because it was like seeing a group of fine players in a series of comedy and dramatic sketches.

Of course all of the characters are, to a degree, related in the development of this play, but on the screen it is quite noticeable that the action deals separately with each group up to the final moment when the several characters meet at the dinner, the planning of which has provided the thread for presenting all of them with their comical and tragic positions in life.

Undoubtedly this will be a box office sensation. It is one of the greatest casts ever put in a single feature production. It will entertain because the players have a chance to give excellent performances without too much conflict between too many of the stars at any one time.

While Marie Dressler hits in a big way every time she appears, it is quite probable that the battling scenes between Jean Harlow and Wally Beery will be held as the comedy high spots. Miss Harlow proves again how tremendously she has progressed and how well she knows how to handle comedy. She was photographed as an excellent advantage. Wally Beery was perfect as the rough neck husband of the cheating Harlow and their scenes are as good comedy as anything that has ever been screened.

For once in a feature where the, both appear, John Barrymore gets the break over Lionel. As he always is, Lionel was excellent in the character of the harassed financier but the opportunities offered by the part were not as great as those John had in doing the down-and-out movie actor.

Lee Tracy worked and held his part nicely in line, letting Mr. Barrymore carry the spotlight as was proper under the circumstances. The sequence in which John worked up to the suicide will probably always be remembered by all who see it.

Billie Burke was one of the surprises of this rather amazing production. She hit several scenes so beautifully that her performance brought spontaneous applause. This will not surprise those who know of Miss Burke’s career in the theatre, but it will probably startle a few millions who have only come to know her recently because of her appearances on the screen.

Edmund Lowe and Karen Morley have an excellent scene together and Lowe has scenes with Miss Harlow and Mr. Beery.

Madge Evans as the daughter of Lionel Barrymore and Miss Burke, who was in love with John Barrymore, carried through nicely with Phillips Holmes in for a few moments at the end as Miss Evans fiancé.

Grant Mitchell and Louise Closer Hale gathered some laughs in the final sequence when the guests were assembling for the dinner that had created so much commotion.

Grand old May Robson made a sweet bit out of the cook who had her troubles.

Of course this is a great show. The story structure being episodic as it makes it possible to use so many excellent players without unfortunate conflict.

It is quite possible that some of the smaller parts did not call for the use of players who are so well known. It is, though of course there can be no real criticism because of using the best people possible at all times. The only thing which happens when such well known people are used in such minor bits is that the public uncomically realizes that these favorites are getting so little to do and, therefore, their minds are taken momentarily from the consideration of the screen to consider the characters and the story of the show.

This first David Selznick production for MGM starts him off with an attraction that will undoubtedly do tremendous business and since the definite purpose of making pictures is to make money, then this is surely a great success.

George Cukor did an excellent job in handling this very extraordinary cast.
MGMT'S 'DINNER AT EIGHT' PROVES
UNUSUALLY POWERFUL ATTRACTION
Greatest Cast Ever Assembled - Cukor's Direction
Always Outstanding

"DINNER AT EIGHT"

MGM

Play by ............................................................. George S. Kaufman

Screenplay .......................................................... Edna Ferber

Direction ............................................................. George Cukor

Photography ....................................................... Frances Marion


What should prove one of the greatest box office attractions of modern times, has been fashioned by Metro-Goldwyn-Mayer, under the supervision of David O. Selznick, in the production of "Dinner at Eight." The attractiveness of this picture rests solely on the shoulders of a cast the like of which, in draw names and graphed by a camera. Look over the list--Marie Dressler, Wallace Beery, Jean Harlow, the two Barrymores, Madge Evans, Edmund Lowe, Karen Morley, Lee Tracy, Billie Burke; Jean Hersholt, Phillips Holmes, and ten others; everyone almost sufficient to carry any picture on his or her own shoulders.

What this business needs, what theatres must have, what fans rush to pay their money for is an ATTRACTION and Metro-Goldwyn-Mayer have certainly gone the limit in giving them one. With it, the industry will be better off as a result of it, that exhibitors will be able to pay off other weekly losses by paying out of their hedges and brought back into the theatre to see, goes without saying, all who had anything to do with it.

And because of it, the motion picture industry owes a great debt of gratitude to MGM for producing it.

Some of the best performances ever seen in pictures are given fights for the next few months as is the really big star in this industry, it comes down to your own opinion, based on who your favorite player is, as to which one reaches the greatest heights in this greatest of all casts. From where we sat, we pick Marie Dressler as the bright particular star of the piece, without taking away one ounce of credit from any of the twenty or more outstanding parts.

How that Dressler girl does troupe! It is worth the price of admission alone to see and hear her read the tag line of the picture to Jean Harlow at the moment. Boys and girls, there is not another person in pictures or on the stage, in the opinion of this reviewer, who has come up in much more of those few words as Miss Dressler. Harlow tells Dressler, as they both go into dinner, "I've been reading a book, it's a nutty kind of a book. The man says that looks her up and down the mostly down, and chirps, "Well, my dear, that's something you should never worry about."

"John Barrymore gives an inspired performance as the has-been picture star. Little Harlow shows astounding improvement in this vehicle. Wallace Beery is Wallace Beery and where can you find another? Billie Burke is the surprise hit of the show. Lionel Barrymore, as always, does things with his part only Lionel Barrymore can do. Eddie Lowe, Lee Tracy and Madge Evans are distinct in their characters."

The finest thing that can be said about the casting of this picture, with all its star names, is that every star fits into his or her part like a glove. It was not a question of dividing a lot of big names into a line or two and then bowing out. There are big, meaty parts for everyone of the performers and how they take advantage of them.

In the case of "Dinner at Eight," the picture is far better than the play. It has nothing to do with the polishing Frances Marion, Herman Mankiewicz and Donald Ogden Stewart have given the George S. Kaufman and Edna Ferber script, particularly in the last few sequences. The play was rather drab at the end. Audiences got the feeling that it was unfinished, and the final curtain left you sunk.

With the picture, some of the best bits of the whole production come at the finish, thereby lifting it to greater peaks of entertainment than was the case with the stage play.

George Cukor did a mighty job with his direction, one that would be hard to duplicate. Handling a cast of such important names, manoeuvring them in and out of scenes with each other, and successfully combating every element of temperament, that requires not only excellent direction but a diplomacy that most directors do not possess.

In addition to the job of handling all that temperament, Cukor had a tough assignment with a narrative essentially episodic. Even though the play was almost perfectly written for the stage and the screenplay was all that could be asked for, the picture had to be kept moving and that movement from one episode to another called for everything that Cukor had that many directors lack.

Put "Dinner at Eight" down as an exceptionally fine directorial job and place Cukor higher on your list of directors as a result of it.

The story itself is probably too well known by this time to need space for its telling. The play has been a big hit in New York. Theatrical columns throughout the country have dwelt on it at great lengths. But the fact remains and stands out like a sore thumb that MGM has made a greater attraction out of it than Sam Harris. George S. Kaufman and Edna Ferber did as a play. The shortcomings of the stage hit have been mended for picture purposes. It's a pinch that all who go to see "Dinner at Eight" as a picture will be given more entertainment than they paid to see.

William Daniels, who has many extremely fine photographic accomplishments to his credit, comes through with another bit of creative photography. The sets by Hobe Irving were a treat To write a box office angle on this picture, with all those names to draw ticket buyers, with a big stage hit for the story and a production such as only MGM could give it, would be like putting you that this is the year 1933. Everything has been given you as a showman to make money on. If you miss out on these opportunities, then your theatre is really sunk, and should be turned into some other business.
HAD to see
LD DIGGERS
OF 1933
in the hottest weather in years!

IN NEW YORK
Temperature, 96° .... Receipts, 42% over "42nd Street".
IN MEMPHIS
Temperature, 92° .... Receipts, 22% over "42nd Street".
IN DENVER
Temperature, 94° .... Receipts, 42% over "42nd Street".
IN CHARLOTTE
Temperature, 92° .... Receipts, 32% over "42nd Street".
IN CLEVELAND
Temperature, 90° .... Receipts, 16% over "42nd Street".
IN SAN ANTONIO
Temperature, 90° .... Receipts, 48% over "42nd Street".

You're reading history when you read these figures! There've been other record-breaking shows... but never one that could BREAK RECORDS in RECORD HEAT!

And they'll drop EVERYTHING to see . . .

LESLIE HOWARD in "CAPTURED!" with Doug. Fairbanks, Jr., Paul Lukas.*
CAGNEY in "THE MAYOR OF HELL". It's got the "I Am a Fugitive" wallop!*
BARTHELMESS in "HEROES FOR SALE". The story of 20,000,000 Americans.†
WILLIAM POWELL in "PRIVATE DETECTIVE 62". The kind of role that made him famous.
"GOODBYE AGAIN" with 6 STARS. Biggest legit hit of the year — 6 months on Broadway and still running!†
KAY FRANCIS in "MARY STEVENS, M. D.". First story of a woman doctor!*
"THE NARROW CORNER" with Doug. Fairbanks, Jr. Most daring story yet from the author of "Rain".*
"SHE HAD TO SAY YES" with Loretta Young. The story of girls who can't stay good—and make good.†
"THE SILK EXPRESS". Novelty action drama with all-star cast.*
"THE LIFE OF JIMMY DOLAN" with Doug. Fairbanks, Jr., Aline MacMahon, Loretta Young.*
"Whiz of a picture," says N. Y. Telegram.

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IMPORTANT than your COOLING SYSTEM are pull-'em-in pictures like these FOX June-July releases:

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I LOVED YOU WEDNESDAY
The Broadway hit glorified on the screen. Thrilling, spectacular, delightful. With WARNER BAXTER, ELISSA LANDI, VICTOR JORY, MIRIAM JORDAN.

BEST OF ENEMIES
Romantic comedy... with sweethearts kissing while their fathers cuss each other. BUDDY ROGERS, Marian Nixon, Frank Morgan, Joseph Cawthorn, Greta Nissen.

ARIZONA TO BROADWAY
Jimmy as a confidence man who lost his nerve... and his heart... when it came to framing a girl. Gales of laughter... with a smash musical climax. JAMES DUNN, JOAN BENNETT, HERBERT MUNDIN.

LIFE IN THE RAW
A ZANE GREY story of the great outdoors... perfect for summer. With GEORGE O'BRIEN, Claire Trevor, Greta Nissen.

THE MAN WHO DARED
Thrilling, dramatic and inspiring. An imaginative biography of a great American. With PRESTON FOSTER, ZITA JOHANN, Joan Marsh, Irene Biller, Clifford Jones.

THE DEVIL'S IN LOVE
Gripping drama of war and love and danger. With LORETTA YOUNG, VICTOR JORY, HERBERT MUNDIN, Vivienne Osborne, David Manners.

F. P. 1
Drama that rocked two continents on an island of steel in the mid-Atlantic. With CONRAD VEIDT, JILL ESMOND, LESLIE FENTON.
ABOUT HANGING TOGETHER

IT IS exceedingly clear that the motion picture's leaders, confronted with the necessity—and opportunity—of framing a code of practice to be applied under the new national laws of business control, must at last concern themselves with the welfare of the whole industry, and in terms that have never been realized before.

Special pleaders and servants of special interests can achieve nothing but ultimate failure of selfish purposes, but recognition of the real mutuality of interest between all of the branches of the art and arms of the business can attain much, and most likely succeed in arrangements which will permit the industry to run itself.

The time-hardened habit of trading, bickering, compromising and swapping in the deals of individual interest at the expense of the whole, must be laid aside now, or drastic consequences will be incurred. The administration at Washington obviously has it in mind that some one might as well start to try to run this country and all its industries as to let them drift in the doldrums of the uncharted depression era. The motion picture, like the rest of America's industries, has thus far mostly just muddled through, on a policy of every man for himself. Now for a while the course must be every man for the motion picture. That's what we live off of.

△ △ △

SCIENCE VINDICATED

A GREAT deal of what passes for scientific research is Sunday supplement twaddle, and a deal of the rest is merely corroborated common sense. The Motion Picture Research Council has just returned two hundred thousand dollars' worth of findings to the effect that exciting pictures excite even young children. Now the University of California has gone a-researching among families with children and finds that fifty-five per cent of the mothers prefer above all other types of players "screen lovers." We could have told the University about that. Mothers are that way. That's why they are mothers. Only three per cent of the mothers mentioned any taste for tragedies. That compares closely with the husband shooting rate in liberal communities like Chicago.

△ △ △

"THE public is still willing to be sold, but you do have to sell them," observes Mr. Lou Metzger of the New Spectacles Theatre out in San Diego. "I don't believe the public ever wanted more to be entertained—and never did we have less chance of fooling them." Which minds us to remark that in showmanship and the world of entertainment there is a vast difference between deceit and illusion. The audience wants the illusion and hates the deceit—that's what's wrong with fakery in show selling.

"SHORT SIGHTED"

LAST Saturday Mr. Red Kann put together a special "short number" of Motion Picture Daily, with many a poignant word from his own pen and from capable personages in the industry about the general neglect and lack of competent, enthusiastic showmanship to be found generally in the field of short production, selling and exhibition.

Glancing through the pages, we find Mr. David Loew saying: "We wouldn't book a short without seeing it even if it was to show only once." And that brings us to wondering what percentage of the shorts displayed in the theatres are screened before they are booked. A conservative guess is that more than half are bought and shown "sight-and-unseen" by the exhibitor. Present selling and distribution methods, to be sure, make it none too easy to screen all of the product in advance—but the best showmen do it.

It is not apparently understood in large sectors of the trade that the public values its time spent looking at shorts at just as much per minute as in looking at dramatic features. The public has no notion that shorts are "fillers" or that they cost less or mean less than the rest of the show. And the public is the customer.

△ △ △

"DYNAMIC new players" are especially needed by the screen just now, according to a West Coast quotation from Mr. William LeBaron. Perhaps; but, we ask, just how does a player get or stay dynamic in the languor of a land that was made for raising oranges.

△ △ △

THIS TIME O' YEAR

OUR friends and correspondents are advised that it is requested that all communications relating to trout, bass, and the stage of the water on the Humber, the Saguenay, the Nipigon and the Arrow Lakes be timed to arrive on Fridays. Our Monday mail is at present not conducive to concentration on the movies. Special notice is given that professional fisherman, Mr. J. C. Jenkins, incidentally, while our mind is on the subject, it is to be observed that not even the Administration's best friend has thought to explain that President Roosevelt's reforestation movement will be great for the brook trout. Forest shade keeps the waters cool enough for the fontanals, whereas it is a bald and tree-revished landscape that has given us that makeshift, the brown trout, a fish made for hot water, rather than for fishermen. We prefer our trout browned in the pan, not in the brook.

MOTION PICTURE HERALD

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1917; Photographic Journal, founded 1899; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Terry Ramago, Manager; Ernest A. Rosefield, Auditors and Circulation Manager; Chicago office, 407 South Dearborn street, Edwin S. Clifford, manager; Hollywood office, Pacific States Life Building, W. Grant, manager; London office, 41 Redhill Drive, Edgware, London, England, W. H. Mooning, representative; Berlin office, Katherinerheine S., Berlin-Hallesse, Germany, Hans Tinh, representative; Paris office, 19, Rue de la Cour-des-Nous, Paris 20, France; Pierre Austen, representative; Sydney office, 122 Sussex street, Sydney, Australia, Cliff Hutt, representative; Mexico City office, James Lockhard, Aluredo Salt, Mexico City, Mexico. Member Audit Bureau of Circulations. All contents copyright 1933 by Quigley Publishing Company. All correspondence should be addressed to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, published annually, and the Chicagoan.

MARTIN QUIGLEY, Editor-in-Chief and Publisher
JACK-RABBIT SHOWMEN

Popping sharply, suddenly into sight, dis- appearing equally quickly, much in the fashion of the jack-rabbit, is a new, annoy- ing competition to small-town exhibitors, chiefly in the open west. Traveling shows, these bouncing circuits, using inferior equipment, do their popping for the most part in towns where theatres are dark—or minus. Little need is there, apparently, for a theatre, the town hall, or street serving the purpose. Often merchants foot the bill, the public admitted free. Difficult is the imposition of a check-rein on the jack- rabbits, since far-flung places form their hatch. From the Copyright Protection Bureau comes warning that exchanges sell- ing product to rabbit operators should make contract specification of exhibition towns. To exhibitors, competition; to dis- tributors, lost rental from the poppers. ... 

MORAL GUNPLAY

Strictly, declares producer Universal, will its projected Buck Jones serial, "Gor- don of Ghost City," adhere to the Asso- ciation of Motion Picture Producers' newly formulated moral code, as concerns gun- play. The code: "use of firearms restricted to essentials. ... theft, robbery, safe- cracking, dynamiting of trains, etc., not to be detailed in method." Necessarily sugar-coated will therefore be Peter B. Kyne's story. Back to the screen, in the feminine lead, will come once notable Madge Bellamy. Yet may Miss Bellamy fill the shoes of yesterday's famed Pearl White, be the answer to Carl Laemmle Junior's problem of a star for Universal's remake of the great White triumph, "The Perils of Pauline." ... 

PROUD RIBBER

Proud, pleased as punch was America's premier Congressional ribber, Fox star Will Rogers, on his last radio broadcast last Sunday. Chortling, mouthing into the "mike" from Hollywood, inimitable Will read a wire from 47 U. S. Senators and Vice President Garner: ... Does that mean you will not preside over us again. ... We want your assurance you will soon return." ... Beside Fox Film, Rogers' chief source of income is the U. S. Congress, forming the butt of his sallies. ... 

THEATRE'S BANK

Unique in the annals of the "legitimate" stage, where plans and proclivities are legion, is the newly instituted National Theatregoers' Association, Inc., "banking institution for the theatre," announced last week by its president, Crosby Gaige, pro- ducer, as an attempt "to assemble the creative brains of the theatre under one roof and allow them to function without interference." Two classes of stock, with a par value total of $6,000,000, will finance the association. The idea was Vice-presi- dent L. E. Detwiller's; chief financial mogul is Spreckels Sugar Company's Rudolph Spreckels, chairman of the board, who calls the association not a bank, "merely a cooperative financing group on a nation- wide basis." Minutes of the profession may take Class B stock; in the fall, when it is hoped to start production, Mr. and Mrs. Theatregoer may take Class A shares, thereby become a "partner with the pro- ducer," albeit rather silent. ... 

PLAY-DOCTOR

Known far and wide for many a long year as that rarest of all stage geniuses, a brilliant "play-doctor," Winchell Smith, in his 62nd year, last weekend, at his home in Farmington, in Connecticut, finally suc- cumbed to dread arterial sclerosis, the culmination of several months of critical illness. Actor, playwright, producer, stage director, "Billy" Smith won the greater portion of his millions through his uncanny ability to revamp, revitalize the brain chil- dren of others. Magic was his touch of innovation. Greatest of his plays were "Brewster's Millions," written with Byron Ongley, and "Lightnin,'" with Frank Bacon, both performance record breakers of their day. With "Billy" Smith's death, another page in the theatre's history is turned. ... 

LOST MEMORY

Casually one day early this week did Mary Dorne, film, stage actress, glance at a newspaper in Santa Monica, start sud- denly, reach for the telephone, call her playwright husband, Eugene Walter, in Los Angeles. From a story, a picture in the paper, Actress Dorne suddenly realized she had been missing from her home since a shopping tour of last Saturday. To the medico Miss Dorne's momentary lapse was "locative amnesia," the layman merely loss of memory, aftermath of an operation some three years ago. ... 

FAIR'S "HOLLYWOOD"

No desire, apparently, had the industry of the motion picture to be represented at Chicago's World's Fair when plans were broached initially. Since has come something of a change of heart, as a con- struction firm, Rosenthal, Cornell & Dwyer, going "on its own," built "Hollywood" at the Fair, with two theatres, one showing how the wheels go round, the other broad- casting, packed the houses, "stole" the Fair last Friday night. Graciously have its sponsors invited industry cooperation, with- out cost of facilities. To the Fair already has gone MGM's Leo, the Lion, and Uni- versal, with a nationwide screen beauty contest; the prize: trip to the Fair, short Universal contract. Yet may the motion picture "go to the Fair." ... 

VARED CAREER

Long, varied has been the career of the old, barn-like Hippodrome theatre on New York's elevated-shadowed Sixth avenue. Once, in the yesterday of the stage's hey- day, it was the home, annually, of a musi- cal extravaganza of huge proportions— for that day. Then a lapse, a turn to the screen, first under RKO, with vaudeville, then without, then with, To Cecil Maberry, Midwestern exhibitor, went the house last winter, with 15 and 25 cents as admission. Now another step for the old Hipp. In lieu of summer closing, Exhibitor Maberry has introduced nothing less than Grand Opera at 25 and 50 cents—and apparently successfully. Not yet is the Hippodrome a competitor of Madison Square Gar- den. ... 

CIVIL MERIT

Stiffly, formally at attention stood a de- tachment of the Republican Guard one day last week as the City of Paris, impersonated for the moment by Municipal Counsellor Oscar Dufranne, with fanfare and trum- pets, conferred, "for Civil Merit," the Order of the City of Paris on Hollywood's Ramon Novarro. More important to Holly- wood producers, unfortunately, are bank- ers' orders than "Civil Orders." ...
Decentralizing in Paramount Publix, Fox and RKO Circuits Presents Wider Field for Distributors Next Season

by FRED AYER

The great program of decentralization is practically completed. A total of 1,422 new independent buying accounts has been established by the breaking down of three large producer-owned circuits, begun even before the period of receiverships. Properties involved are primarily those of Paramount Publix, Fox Theatres and RKO. Motion picture distributors, large and small, are thereby presented with an opportunity unprecedented in the history of large circuit operation to market their product on a basis of competition more widespread and more equal than ever before. The 1,422 independent accounts which have merged from the decentralization programs are practically all identified with former operators. Many closed theatres have been reopened in instances where houses reverted to landlords or to new owners. And the total may be swollen by 100 more accounts through decentralizing among other circuit owners.

One result of this development is the replacement of many film salesmen by large distributors who, in all probability, will also engage new men to handle these new accounts. Where there previously were approximately 2,300 theatre accounts closed in New York, the new system approaches will have only 700 or 800 accounts to be handled from home offices. In the future, selling will be done in the field itself for the most part, and the decentralized houses will be able to operate in good faith in the years to come under the benefit of localized buying adapted to the taste of the community.

Top-heavy Expansion Blamed

Many of the tremendous losses which the industry suffered in the general business recession have been traced to top-heavy theatre expansion and centralized operations. It has been proved that individually-owned theatres, or groups of theatres, maintained within reasonably workable territorial circuits, are in a position better to serve the individual community and generally find better reactions at the box- offices. The overhead cost of such groups is not as heavy and the picture needs of each territory are better administered.

Paramount Publix started a decentralization program many months before the companies went into receivership, but the movements at Fox and RKO began with the court actions. A year ago there were reports and widespread discussions of theatre poolings as a means to reduce rental expenses and fixed charges. Such a move was considered among executives of RKO, Warners, Loew's and Paramount Publix, but little came of it.

Warners, not involved in any receivership, have dropped a few non-paying houses in some sections but at the same time is engaged in acquisition of more houses, making careful selections as to localities and general conditions, however.

Universal disposed of most of its theatres several years ago. It is, therefore, not concerned with decentralization activities.

Home Offices Maintain Interest

Executives contacted in connection with the decentralization movement were unanimous in opposing the use of the term “decentralization,” saying that the word implies complete divestiture of theatre ownership. They pointed out that while actual buying control of the majority of theatres rested in the hands of the operators, the home offices maintain heavy interest in a partnership basis and in many cases continue to handle financing and labor arrangements.

In the case of Paramount Publix, with its far-flung circuit, practically every operating subsidiary is in receivership or bankruptcy. Receivers and creditors were represented by attorneys and will continue to hold power to control operations and arrange for the benefit of creditors in the future.

Top-heavy Expansion Blamed

Paramount is making an effort to retain its hold on the largest theatre circuit which, at its peak, comprised 3,000 theatres in the United States, Canada and abroad. It is expected that when all subsidiaries are closed, the partnership basis of operation will be maintained as the most effective and economical. The theatre reorganization committee, headed by S. A. Lynch, is planning to set up partnerships all over the country.

Fox and RKO Situations

The Fox situation is less involved. The three chief circuits, Fox West Coast, Fox Midland and Fox Rocky Mountain, are all in receivership. Sub-operating companies were formed for many of the theatres and in this way approximately 50 per cent of the theatres in these three circuits were saved from receivership. In the East, Fox-New England was turned over to Harry Arthur. Fox Metropolitan was split up among Rand Force, Skouras and several others, and in the Midwest situation most of the houses went back to the Saxe brothers. Fox, how-
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PARAMOUNT RETAINING INTEREST

(Continued from preceding page)

of decentralization of theatre management. The committee, and executives of the theatre department, were in favor of a complete policy of decentralization, a field subject only to supervision from New York. Mr. Katz believed in centralized management.

At a peak of development, the Paramount studio circuit, under close control of Mr. Katz and the New York home office, held 1,200 theatres, operated by local managers and orphans, a long range across the nation. Mr. Katz had built his domain into an institution that was to oversee even the production and exhibition structure. Coincident with the arrival of the depression in this industry's midst and the subsequent fall of box-office receipts, the real estate and theatre commitments of the corporation created serious financial problems. Since 1926 the Paramount theatre circuit has expanded into almost every corner of the United States and Canada. Deals had been made with A. H. Blank Theatres, Chicago, Ohio; with Goldstein Theatres in Michigan; hundreds of properties were bought from Sparks in Florida and Clinton and Myron, and similar chains. In the South was acquired, as were the Kunskey and Trendle interests in Michigan; Maine and New Hampshire theatres in New England, the Northwest Theatre Circuit, M. A. Sheas' houses in upper New York and Canada. Wilby, Kincey, Lucas and Bann holdings in Alabama, Georgia and North Carolina, and Comerford theatres in New York and Pennsylvania. The Gray Circuit was acquired in New England, and Walter Reuther's theatres in New Jersey, along with scores of others.

Repurchases a Problem

At least 200 theatres had been acquired in 1929 and 1930 by partial cash payments and the remainder in stock with a guarantee to buy back a few years later, at prices ranging from 20 to 25 per cent higher than at the time the deals were made. When the company's stock went downward, with all others, difficulties arose as the repurchases became due. From the time of Sam Katz's resignation in October, Paramount Publix embarked upon a drastic program of decentralization. By late November, 1932, the following progress was noted:

The entire Paramount corporate structure was divided into about four subsidiaries, each to handle certain departmental functions—Paramount Pictures Corp., Paramount Distributing Corp., Paramount Productions, Inc., and Paramount International Corp.

E. V. Richards repurchased an interest in the Saenger Circuit and assumed management of the Southern properties of which he was formerly a principal owner.

Nathan Goldstein acquired an interest in and management of the former circuit of Goldstein Brothers in New England, Iowa and Nebraska.

Reports were current that George Trendle was negotiating for Publix properties in Detroit which he formerly operated.

Re-organized assumed operation of 23 Publix theatres in Texas.

Management of the Publix circuit was virtually vested in a triumvirate, headed by Sam Dembov, Jr., and including Dave Chatkin and Milton Field.

The management established a complete new organization.

Division managers from the home office and film bookers were sent into the field to localize operation further.

Decision was made to continue budget control in New York, in most instances.

Several months before the turning back of those theatres heretofore listed, houses had been returned to E. J. Sparks, Wilby-Kincey and Ed Dubinsky.

Although the company refused at that time to divulge the exact relations of either party to profit and losses, it was understood that the decentralization program would provide for three distinct types of arrangements, including:

Continued ownership and management of Publix properties with localized operation by home office representatives in the field and budgetary control remaining in the home office; secondly, a line of theatres, assumed outright disposition, which was said to include about 30 theatres in Texas to W. K. Jenkins and Mr. O'Donnell; Saenger theatres to Mr. Richards; four in Minnesota to Mr. Topliff; eight to Mr. McElroy, six to Mr. Goldstein and houses and the Atlantic Seaboard in the South, to Wilby-Kincey. In the second arrangement, obtained an interest, it was understood, and full authority to manage without interference from New York. The third arrangement, embraced outright disposition, which was said to include about 30 theatres in Florida which had been turned over to Mr. Sparks several months before, and a few in Kansas City and Missouri which Mr. Dubinsky acquired in the early fall of 1932.

65% Decentralized in January

In January, 1933, Publix was reported to be 65 per cent decentralized. Fifty theatres had been returned to operators and more were the deals just mentioned. By January 28 it was reported that Publix had completed its program of decentralization. In all, 47 operators were vested with 90 per cent authority over their theatre charges, and the remaining 10 per cent, consisting largely of budgetary supervision, was returned to control. On January 26, Adolph Zukor and Charles D. Hilles were appointed temporary co-receivers in equity for Paramount Publix Corporation. At the same time, Irving Trust Company was appointed receiver for Publix Enterprises, Inc., which filed a voluntary bankruptcy petition, listing assets at $24,864,076 and liabilities at $41,214,407. George Topliff was designated by Irving Trust as its representative in charge of the Publix receivership, directing future operations of the corporation.

Interest in 1,340 Houses

The board of the corporation, in a statement pertaining to the receivership, said of Publix's position:

"The corporation has earnestly striven to obtain voluntary arrangements of rentals and other fixed charges and has taken advantage of every available opportunity, including the maintenance of a ratio between fixed charges and receipts approximating that which existed in recent years, in the history of the industry. Constructive and helpful though these efforts have been, they have been precluded from attaining their ultimate end by the prolongation and acuteness of the depression."

At the time of the Publix voluntary petition the corporation acknowledged an interest in 1,340 theatres, 1,100 of which were in the United States and 240 in Canada and abroad.

Principal creditors of Publix Enterprises were Paramount Pictures Corp., Publix-Nebraska Theatres Corp, Principal individual assets of Publix were stock held in the following corporations: Publix Enterprises, Inc.; A. H. Blank Theatre Corp., and Tennessee Enterprises, Inc. Other major assets included those on open accounts from the following sources:

A. H. Blank Theatre Corp., Paramount Enterprises, Inc., Southern Enterprises of Texas, $153,748,885. The company had been in equity receivership since January 26. Meanwhile, Albert E. Ruben had been appointed trustee in

(Continued on page 20)
INDUSTRY SETS UP CODE MACHINERY
AS CONGRESS PASSES RECOVERY ACT

Coordinating Committee Will Weld Drafts Already Being Prepared Individually by Separate Divisions of Industry
by JAMES P. CUNNINGHAM

The motion picture industry this week estab-
slished the machinery for drafting a code of
ethics and advertising agreement under Presi-
dent Roosevelt's Industrial Recovery Act, which was finally approved by Con-
gress late Tuesday as the Administration's biggest step in returning the nation to nor-
mality. Mr. Roosevelt, in a speech on radio on
Tuesday, ordered that the bill be in motion within
30 days. The basic steps for formulating a
code of regulation for and by the motion picture industry follow:
1. Producers will draft a production code.
2. Distributors will write a code govern-
ing distribution.
3. Representatives of all groups in ex-
hibition will formulate a draft for exhi-
bition.
4. A committee of coordinators will weld
together these three drafts into one indus-
trial code.

Each code will be drafted separately by
the various trade associations in each of the
three principal divisions. No one branch
will have an interfering voice in the writing
of a code by another branch, but the ap-
pointed coordinators representing each branch will be vested with the power to
adjust conflicting phases of the three codes.
There will be 12 coordinators, as follows:
representing producers; two to be ap-
pointed by distributors and two each repre-
senting the MPTOA, Allied States, affiliated
companies, and unaffiliated companies. Ed Kuy-
kendall, president, and Fred Meyer were
selected MPTOA coordinators on Wed-
nesday, with Jay Emanual alternate.

Basis for Production Code Exists
The production code will be formulated prin-
cipally by the Motion Picture Producers,
who belong to all large studios and many smaller companies. The independent
producers will also be consulted regarding
their views. The Academy of Motion Picture
Arts and Sciences in Hollywood will participate
when the relations of employee to employer are
being considered. The bequest of the unions
and other Hollywood associations of creative
workers will have a hand in drafting the form
that has not been made clear.

The basis for the producers' draft will be the
industry's Production Code, which now
governs the moral phases. This was adopted by
the AMPPDA, ratified by the board of the
MPPDA, on March 31, 1930. It was subscribed
to individually by Art Cinema (United Art-
ists), Allied States, Consolidated, De
Mille Productions, Educational, First National,
Fox, Warner, and others. The code was
adopted to eliminate the practices of
producers that were offenses against the
industry's professional and moral code of
ethics.

The present Production Code of Ethics and Advertising Agree-
ment Will Have Place in Instrument; MPTOA and Allied Busy

Present Production Code of
Ethics and Advertising Agree-
ment Will Have Place in Instrument; MPTOA and Allied Busy

the MPTOA, headed by Ed Kuykendall, new
president, met to prepare a tentative draft to be
sent to Washington by the MPTOA headqua-
ters Thursday morning.

The MPTOA's code will be submitted to state
authorities within a few days.

At the MPTOA's state conventions to discuss
the code will take the form of open mass meet-
ings for all exhibitors, whether affiliated with
the code, or not, who operate in the
industry. The strategy behind this is to enable
the MPTOA to present the exhibition code to the
Administration in being the agreement of a
majority of theatre owners, even though a
minority group may not participate in or refuse
their cooperation on the code. Mr. Kuy-
kendall will call a final meeting of the
MPTOA executive committee early in July, at
Chicago, to put the code in final shape for submission to the regional mors to participate in the draft-
ing of a code amicable to all:
viewed with a great deal of satisfaction by indi-
dependent exhibitors who are so much in
Roosevelt's industry control bill. Those who are
sincerely interested in the fair and legitimate im-
provement of the motion picture industry real-
zize fully the importance for good this bill will
have upon industry by nature of its regulatory
importance:

"We of the motion picture industry must
immediately open our hearts and our minds in
a fair attitude toward each other from the
exhibitor end to the producer end. The so-called
industry code is a very vital and necessary
method of bringing about a fair and square un-
derstanding among those in all phases of the
industry. Unless all of us get together open
mindedly and in a spirit of give and take to
work this code out among ourselves, the Gov-
ernment will surely fail in its duty. In my
wildest imagination conceive of any indi-
vidual or number of people, who know the me-
chanics of the motion picture business, who
would be willing for the Government to write
this code for us, because they understand noth-
ing. It is simply, about the actual mechanics of
operation and would necessarily include in the
code things that would be most obnoxious.
This would particularly apply to the little in-
dependents who are so much in the
minority and unless those scalloped small in-
dependents participate with the industry as a

(Continued on page 14)
DEMAND what you will of a picture ... this one meets every test!

NAMES: WARNER BAXTER, better than he was in "42nd Street." ELISSA LANDI, a fiery flame of fickle beauty. VICTOR JORY, suave and sure of his technic. MIRIAM JORDAN, sleek, silken and seductive.

STORY: A free-and-easy playboy who fooled almost every woman but his wife. From the Broadway stage smash.

ROMANCE: A two-fisted man's man who knew what he wanted and a beauty who wasn't so sure.

COMEDY: Dialogue sparkling with merriment ... rollicking, rough-house action.

SPECTACLE: A luscious, lavish eyeful of tantalizing ladies in "The Dance of the Maidens."

THRILLS: Supreme thrill of motion pictures in the terrific Boulder Dam sequence.
LOVED YOU WEDNESDAY

WARNER BAXTER
ELISSA LANDI

VICTOR JORY MIRIAM JORDAN

Directed by Henry King and William Cameron Menzies
From the play by Molly Ricardel and William Du Bois

A FOX PICTURE
whole in the industry code, they surely cannot expect any consideration afterward.

"You may rest assured that the producing enterprises are being prepared in a basically fair and direct manner for writing their code. They are well organized and have an understanding among themselves. There is no reason for the theatre interests not to adopt the same plan in the same manner and in writing their code protect themselves against any inequalities or discriminations against them by the producers. Independent theatre owners sitting out by themselves are going to find themselves in a more deplorable condition when the industry code is completely worked out and accepted by the Government."

"Surely the theatre owners are not going to do this. Now is the time for the real men and women to get together across a common table inspired by the spirit of give and take and, above all, fairness, and work out a plan which may be presented to the Government as a document so manifestly fair that they will accept it. It is the only way that we can hope to be equally recognized with the producers. It is the only way, as we see it, that we can force the producers to treat with us fairly and squarely on the fundamentals that represent the theatre industry."

"Finally, you are, as an exhibitor, going to line up with the vast majority of other exhibitors by lending a hand to fairness and experience, togetherness with others, in making of the industry code the constructive, beneficial thing it should be to the exhibitors of America."

Allied Directors Discuss Code

Directors of the national Allied association, associated with the Paramount at the Park Central hotel in New York, decided to leave the matter of drafting a code to its regional affiliates. Attending wereAbram F. Myers, chairman; James C. Ritter, president; Sidney E. Samuelson, vice-president, and M. R. Richetti, Nathan Yamin and Al Steffen.

At a meeting held on Tuesday that Allied had not decided on any definite draft for a code, "although we have some very definite ideas," He indicated that these ideas concerned various factors against which Allied has been campaigning for two years, among them the so-called "block booking," unfair and unreasonable percentage policies and playing arrangements practiced by several major producers and distributing organizations, "compulsory block booking," "music tax" and copyright protection board.

Mr. Samuelson also had discussed "a certain angle in the new bill which has not yet been mentioned in connection with motion picture business operation and which I think we should work with." The Allied board issued the following statement:

"The Allied board, after hearing the report of the committee which attended the industry conference Friday, was unanimously of the opinion that the proposals presented by the National Industrial Recovery Act are of such far-reaching importance and impinge so directly on the interests of the theatre owners that they could not be disposed of through the regional associations before any definite steps are taken.

"Another reason for approaching the subject carefully is the very grave doubt which exists as to whether the act has any application to theatres and the doubt is increased by the fact that the enforcement provisions are expressly limited to transactions, 'or affecting interstate commerce.'

"There is also involved a choice of procedures on which the theatre owners should be heard.

"The act gives the exhibitors the right to appeal any understood agreement which would be presented by the producers as well as the right to appeal to the President for relief from existing abuses. It is evident from the view that participation by Allied in the drafting of an industry code would have the effect of prejudicing this further action if the board decide, or it becomes necessary, to invoke other provisions of the act.

"The Allied directors do not feel that they or any other exhibitor leaders are authorized to enter into negotiations which might have the effect of committing the theatre owners to the observance of a schedule of wages and working hours in the absence of authoritative administrative interpretation of the act and without first ascertaining the ideas and necessities of those who will be affected thereby."

"However, the board is strongly of the opinion that the theatre owners, as consumers, have a deep interest in and definite rights regarding any code which the motion picture producers and distributors may submit. Allied has made many proposals to the other branches of the enterprises, and will continue to do so in a fair practive in the hope that they may think they should prevail. The opinion was expressed that if the producers would now put into the public light their plans for a Trade Practice Conference, the five-five-five conference, and the meetings last winter with Mr. Kent, great progress would be made towards placing the industry on a basis of fair competition.

"Pending the outcome of the regional conference and the further action of the board, President Ritter and General Counsel Myers have been authorized to keep in touch with the situation and to act in emergency so as to protect the interests of the owners."

It was learned that the Allied regional meetings to discuss an exhibition code will begin late this month. The Allied directors left New York over the weekend.

Hays Launches Code Discussions

Drafting of the industry code officially got underway last Friday in New York when representatives of all branches attended an informal discussion of the new bill, upon the invitation of Will H. Hays, at the 44th headquarters of the MPPDA.

Present were Mr. Hays, Gabriel L. Heg, and David D. MacAlister, president of the MPPDA; Mr. Keith Kendall and M. E. Comerford, representing the MPOTA; Charles L. O'Reilly, president of the New York Theatre Owners Commission of Commerce; and the following Allied delegates: Messrs. Richetti, Ritter, Steffes, Samuelson and Yamin.

After a preliminary discussion, the meeting was adjourned until this Thursday morning. The MPTOA directors met subsequently and the code submitted and with its draft to present it at Thursday's session.

The board of the MPPDA was in quarterly session Wednesday and discussed codes. Present were: Sidney R. Kent, Fox; Nicholas M. Schenck, MGM; Harry M. and Major Albert Warner, Warner Brothers; David Sarnoff, RCA; E. W. Hammons, Educational; Merian Hall Aylesworth, RKO; Will H. Hays, MPPDA; Fred L. Herron, treasurer of the MPPDA; Jack Colm, Columbia, and the following Allied members: Elbridge G. Mitchell, Samuelson, Erni; George Schaefer, Paramount; Carl E. Millicent, secretary, and George Borthwick, treasurer, of Associated Theatres.

Business Hails Recovery Act

Leaders of the nation's industries hailed the passage of the national industrial recovery act as the most important step yet taken toward restoration of prosperity. Henry H. Morgenthau, Jr., the Treasury Department's resident of the United States Chamber of Commerce, appealed to American business to take immediate advantage of the plan.

A spokesman for the large distributors pointed out that the measure would crystallize the efforts of the Allied producers to establish a fair industry regulation. It was pointed out that the bill would present an opportunity to weld the several codes of the industry into a single authoritative code that the industry would take a united form.

The "National Recovery Act" (S. 1712) also provides for the construction of "useful public works," to cost about $3,300,000,000, putting millions back at work.

The policy is to "promote the organization of industrial groups" to avoid competition among the trade groups, to induce and maintain united action of labor and management under adequate governmental sanctions and supervision, to eliminate unfair trade practices, to reduce and relieve unemployment, to improve standards of labor, and to otherwise rehabilitate industries and promote the welfare resources."

Labor Relations Are Involved

Both employing groups of the film industry have been conferring with union interests for months for readjusted scales and progress has been made. The last round of the basic agreement, retroactive, was ratified this week.

Film leaders Tuesday would not venture a guess as to what motion picture trade practices might be classified as unfair. Exhibitors predicted that so-called "unreasonable" clearances would be included, also the tying-in of fea-
tures to the purchase of the entire product. It was observed that exhibitors might be called upon to cease two-for-one showings, triple bills, giveaways and the like. Possible application was seen to labor or political campaigns to have only one projection.

Under the bill, codes will be approved only if the code is "truly representative" of the trade involved and the codes "are not designed to promote monopolies or to eliminate or oppose small enterprises and will not operate to discriminate against them." Hearings also are provided for.

Licenses for domestic industries are not to be issued generally until the industry is in agreement. The President finds that destructive wage or price cutting or other activities contrary to the policy are being practiced he may require business enterprises to obtain licenses. This provision, however, is to apply for only one year at the outside.

Theatre Taxes Continued

The financing of the $3,200,000,000 bond issue for public works will be through a tax program providing for an increase in the Federal gasoline tax to 1½ cents per gallon; continuation for an additional year (to July 1, 1935) of the present 10 per cent tax on admissions over 50 cents and other special taxes in the revenue law of 1932, at 1½ per cent upon dividends, and a tax of $1 per $1,000 on the "adjusted declared value" of the capital stock of all active corporations, which includes producing, distribution and theatre corporations.

The value of corporations is to be set by the companies themselves. To prevent under-value-
ation of the properties by Congressmen, a tax of 15 per cent upon all corporations would be imposed that there should be imposed an excess-profits tax of 5 per cent upon all income of corpora-
tions in excess of 12½ per cent of the adjusted declared value.

Revival of agitation for federal control of motion pictures was marked on Monday by the introduction by Congressmen Patman of Texas of a bill providing for establishment of a federal motion picture commission, also for the abrogation of the export trade. The Patman bill, together with all other film legislation introduced during the session, will go over until the regular session meets next year.
SHORT ANSWERS MILLENN, SKOURAS IN DEFENDING RESEARCH FINDINGS

Says the Real Money Is Still To Be Made Out of Motion Pictures But That Demands Full, Honest Cooperation

The motion picture industry thus far has cultivated only a small part of its potential field and industry leaders have not been sufficiently clear-sighted to see that this portion does not comprise the whole of movies. William Harrison Short, director of Motion Picture Research Council, said this week when asked concerning the ultimate aims of the Council’s activities. It is the intention of the Council not only to correct this alleged situation but to bring the fact before the public, listen to public reactions, weigh them, and then make specific recommendations, he said.

The findings of some 20 psychologists and sociologists in tests conducted with about 3,000 children in various parts of the country, will be published in the form of a nine-volume report by the Macmillan company. Already a tenth volume, written by Henry James Forman, has made its appearance. This volume, “Our Movie Made Children,” is an effort made by the Council to popularize the general reports in order, to quote Rev. Mr. Short, “that they will not simply be laid upon the shelves to collect dust.”

In last week’s issue of Motion Picture Herald, the expressed reactions of William Randolph Hearst and much of the Country’s reporters were made,” he said. “One was compiled by Mark May and the other by L. L. Thurston.

“I agree with George Skouras that our young people have those from their influences through continued presentation of foreign customs. People who have not thought deeply into the matter, think that there is only one set of ‘mores,’ or habits, but each cultural group, whether it be here or abroad, has its own ways of doing certain things, and each set of habits is probably perfectly good for those people who grow up under certain codes of custom. A child, however, means to grow up under only one set of ‘mores.’” A dozen different

sets are all too confusing for the child; they leave him at sea with himself and wide open to the gangster, sex, love and crime influences.”

It is the purpose of the Council primarily to find out what the public wants, he said, but the first and immediate consideration is to get the reports published and to get all the publicity possible to bring the facts before the public. The Council realizes, said Rev. Short, that all this publicity “is hurting the picture business, but it has to be done.”

Friendly to Motion Picture Art

“This has been an entirely honest effort,” he said, “and has been neither friendly nor unfriendly to the motion picture industry. It is friendly to the art of the motion picture. The studies have been made on a business-like plane with a complete disregard of prejudices and the work has been done so thoroughly that opinions cannot be revised. On the other hand, if this work has the result of breaking up the prosperity of the picture ‘moguls,’ it would be far better than to corrupt the children of the country. We, however, that it will open up new fields of endeavor for both sides and pave the way to a better order of things.”

Mr. Short declared that insasmuch as the motion picture industry had not been making movies past, the producers are thought of something different which would make money and at the same time be satisfactory from all points of view. He pointed out that anything which tends to break down our national customs is a serious thing for the nation.

“I do not mean that our habits are the best in the world, or that they should not be changed, but they are national,” he said. “The real money is still to be made out of motion pictures, but it will take honest cooperation between the industry and everyone else concerned.”

So far as censorship goes we do not believe it can solve such a problem as this because it can only prevent certain things from being done.

“This problem will not be solved until there is a differentiation between types of audiences.”

The research work, which has covered a period of about four years, has not discovered much, but has only emphasized the facts which people knew already,” according to Mr. Short, but he asserted the evidence has been piled up so that it can no longer be doubted.

In reference to the effects of so-called sex pictures on young people the Council’s director said that children while not always understanding certain situations, often got together and discussed them, deriving many ideas which are unseemly minors.

“The motion picture is the most effective instrument we have toward affecting human emotions and actions,” he said, “but the motion picture today has a marked influence toward delinquency.”

It also, sometimes, does not have any influence on delinquency. The biggest surprise in the findings of the

 Declares Censorship Will Not Solve Problem But That Differentiating Between Types of Audiences Is Its Solution

scientists was the remarkable manner in which children remember everything they see at the motion picture.”

The public is not particularly interested in censorship or the motion picture industry makes money, he said. The chief interest of the public, he contended, is good citizenship.

“I notice a distinct tendency in the industry,” he said, “to fight anything like this work, which is advanced in a spirit of friendliness and cooperation. Now is the time to lay aside prejudices and cooperate.”

Need More Good Films: Warner

Asserting that strong pictures, with proper values, are on the wave, Major Albert Warner, in a message to the industry last week, declared that unless there is a greater number of such pictures made “the industry is going to have a tough time getting along.”

“Program pictures are a sign of mediocrity,” he said, “and mediocrity is no weapon with which to fight for an early return to prosperity. What this industry needs more than anything else is more big, sure-fire pictures that can compete with rain, bank holidays and counter attractions such as radio, bridge, jigsaw puzzles and roller skating.”

Major Warner said further that the Warner Company is through with program pictures. In his talk with exhibitors, he said, he discovered that big story properties were not necessarily important to the success of a picture and that it is not always necessary to pay big sums for the story in order to get box office success. While not disputing that the story must be a strong one, it is Major Warner’s opinion that when a producer pays too much money for it, the production of necessity must suffer, because negative costs must be kept within limits.

“The public will pay if given proper values for their money,” he concluded.

Kansas City Skouras Case Continued Until June 22

Edwin V. Glaser’s suit in Kansas City circuit court to have the assets of Skouras Brothers Enterprises appropriated, was continued last week until June 22 after an alias order had been issued because of faulty service on the defendants.

Duals To End in Wisconsin

Double features in Wisconsin will be prohibited after July 2. This is in accordance with action taken by exhibitors in Milwaukee county.
Paramount Publix Sues 12 Banks

Paramount Publix this week named as defendants eight banks in New York and four banks in other cities in an action filed in federal court, New York, by the trustees in bankruptcy. The suit charges that Film Productions Corp., a subsidiary, had been organized pursuant to a plan to make the banks preferred creditors. The trustees demanded that transfers of assets, including films to Film Productions and other subsidiaries be set aside by court order. The company alleges it was insolvent at the time the transactions took place. The defendants were given 20 days to file an answer.

Another move of prime importance in the Paramount case was the acceptance of a bid from Louis Marcus for a 50 per cent interest in the Public-Salt Lake circuit. Marcus agreed to take care of current debts of the circuit up to $38,000 and in addition will make advances for current financing up to $35,000. Meanwhile, other developments included the request to creditors to ratify the transfer of Paramount Publix assets to the four major subsidiaries in November; approval of reorganization plans for Publix theatres has been held up; continuance of company subsidiaries in order to safeguard operation of production and distribution was approved by the trustees; and that Paramount emerged from its investment in Columbia Broadcasting System with a profit, despite the fact that it acquired its 50 per cent interest in 1929 by the issuance of stock which was guaranteed to repurchase at $35 per share in Minneapolis. The case brought to light in the testimony of Ralph A. Kohn late last week before Referee Henry K. Davis.

Out in the field the chief item of interest was the reported closing of 15 theatres in Iowa and Nebraska by A. H. Blank.

Efforts to untangle the Fox Midland-Rocky Mountain controversy had been shifted to New York, with representatives arriving there this week to confer with Chase National Bank representatives and Sidney R. Kent, president. Three leaders are Elmer C. Rhoden, M. B. Shanberg and Herbert M. Woolf. Meanwhile Spyros Skouras denied late last week reports prevalent in Kansas City that the Fox theatres reorganization would return number of houses to Mr. Rhoden and Mr. Shanberg. Lawyers in New York are now working on plans for the reorganization of Fox Metropolitan, with Randorff and George Skouras continuing their present operating setups.

South Dakotans Plan Association

The organization of a South Dakota association of independent exhibitors is under discussion at the moment in Sioux Falls. With the movement are identified Charles Triebe of Pierre and Milt Pay of Sioux Falls.

Benjamin Berger, president of the North-West Allied organization, attended conferences on the proposal last week.

Kansas MPTA Quits MPTOA

N. D. Exhibitors Hit Dime Shows

The newly organized Kansas-Missouri Theatre Association, which, formerly known as the MPTA of Kansas and Missouri, definitely split from the MPTOA when it adopted a new constitution and by-laws at its convention in Kansas City last week, is seeking information from exhibitor members on which to base recommendations to distributors before the start of the 1933-34 selling season.

The results of the convention established the organization as an unaffiliated unit with the independents in complete control. Circuit representatives were removed from the board in the sweeping changes which took place. The association's resolution declared its willingness to cooperate with any other group but specified that it would not affiliate with any other, thus breaking the six-year connection with the MPTOA. Selective membership is an aim of the organization.

A. F. Baker of Kansas City, Kan., was elected president, succeeding E. Van Hyning, who held out for continuing the MPTOA affiliation. John C. Stapel, Rockport, Mo., was elected vice-president for a third time. R. R. Biechele was named treasurer, succeeding Jay Means, resigned.

All officers were elected by acclamation.

New directors are: For Kansas—C. L. McVey, Herington; E. B. Danielson, Russell; Baker, Kansas City; Biechele, Kansas City; Sam Blair, Belleview; for Missouri—T. W. Edwards, Eldon; S. E. Wilhoit, Springfield; Frank Weary, Richmond; J. Stapel, Rockport.

Allied Group Outing June 19

Allied Theatres of Massachusetts will hold its annual all-day outing and get-together on June 19 at the Mayflower Hotel, Plymouth, Mass. General Daniel Needham, State Commissioner for Public Safety; Major P. F. Healey and Stanton White will be guests of honor.

State Association Leaves MPTOA

The MPTO of Connecticut, with headquarters in New Haven, has withdrawn from the MPTOA following action taken at the recent annual meeting. The association will be operated as an independent state unit in the future. Plans are underway for participation of the organization in any discussions to be held for the formulation of an industry code under the federal control law.

Re-elected as officers of the association were: president, Dr. J. B. Fishman; first vice-president, Adolph Joelson; auditor, Frank Wetzstein; treasurer, Frank Wetzstein; second vice-president, Morris Shuman; secretary, Edwin S. Raffle; executive secretary, Edward G. Levy; chairman of the board, William J. Brennan.
AIR RACE REFEREE. (Below). The 1933 air races at Los Angeles in July will be serious business for Harold Lloyd, who will referee, per this ceremony conducted by Clifford W. Henderson, an official.

PADDLE BOARD. (Below). An instrument of painless fun, despite certain suggestions in this picture, is the paddle board at Venice Beach, Cal., on which these Warner choristers of "Footlight Parade" are pranking. Their names—Helen Mann, Barbara Rogers, Renee Whitney, Maxine Cannway, Margaret LaMarr.

PROGRAM COMPLETED. Members of Educational's studio organization assembled on completion of "Blue Black Birds," last of the 1932-33 schedule. Shown are: (left to right): (Front, seated) Alexander Pantages, theatre owner; Harry J. Edwards, director of Andy Clyde comedies; (second row) Andy Clyde; George Moran; Charles Lamont, director of Moran and Mack and of Baby Burlesks; Charles Mack; (third row) Al Christie, supervisor of Andy Clyde and Moran and Mack units, and producer of Vanity comedies; Gaye Seabroke, featured player; E. H. Allen, vice president and general manager of Educational studios; Ralph Nelson, production manager; Lon Young, publicity director; [standing] Harry Foy, sound engineer; Emerson Treacy, featured player; Bobs Hoagland, script clerk; Ernest Pagano, scenario editor; Tom Francis, player; Bernard Moore, cameraman; (beside camera) Dwight Warren, head cameraman; (leaning top camera) Mal Haskell; (in background) W. C. Smith, sound engineer; and Ray Lockert, chief film editor.

AND SO SHE SEEMS TO BE. Looking forward, we mean—"Looking Forward" being the latest picture of this MGM featured player, Elizabeth Allen.
PROPAGANDA. (Below). At least commended as such to the Salvation Army, as one of whose lassies we here have Nell O'Day, who thus brightens a sober set-up in "Hooks and Jabs," Educational.

STAR STARTS IT. As Warner Brothers inaugurated the run of "Gold Diggers of 1933" at the Strand in New York, with Ruby Keeler, star of the production, releasing 5,000 balloons, 50 of which contained passes. Besides Miss Keeler are shown H. M. Warner, company head; Al Jolson (Miss Keeler's hubby), and S. Charles Einfeld, Warner advertising chief.

HIS BOOK TO BE FILMED. (Left). Michael L. Simmons, advertising and publicity director of Monogram, whose novel, "Chuck Connors," has been bought by Zanuck-Schenck Twentieth Century Productions to be put into work immediately as the first effort of this new producing company. Cast will be announced shortly.


PRODUCTION THREESOME. Principal players and the boss of a forthcoming Lasky-Fox picture, "Berkeley Square"—Leslie Howard, Jesse L. Lasky and Heather Angel, snapped on the lot between scenes of that production.
PACKING PARACHUTES FOR MOVIE STORY PICTURES

Packing parachutes for movie story pictures is a task that requires patience and precision. The story pictures are usually taken during a hasty rush, and the parachutes are the only things that are loaded into the bag. Before the bag can be sealed, the operator must make sure that the parachute is properly packed. The parachute must be packed in such a way that it will open smoothly and without the risk of injury to the person on the ground. The bag must be tightly closed to prevent the contents from falling out.

In the event of an emergency, a parachute can be packed in a matter of minutes. The operator must ensure that the parachute is properly packed and that it will open smoothly. The bag must be tightly closed to prevent the contents from falling out. The parachute must be packed in such a way that it will open smoothly and without the risk of injury to the person on the ground.

TED COOK NOMINATES FOR SLEEPY TIME PRIZE

Ted Cook, the renowned actor, has been nominated for the Sleepy Time Prize. This prize is awarded to the actor who best captures the essence of a tired and weary character. Ted Cook has been praised for his portrayal of a tired and weary character in the recent film, "The Tired Man." His performance has been lauded by critics and audiences alike, and he is a strong contender for the award.

The Sleepy Time Prize is one of the most prestigious awards in the industry, and it is considered to be a true testament to an actor's talent. Ted Cook's nomination is a testament to his hard work and dedication to his craft.

MEMBERS OF FOX'S "MAN EATER" COMPANY IN THE MALAYAN JUNGLES

The members of Fox's "Man Eater" company are currently in the Malayan jungles, searching for a black and white tiger. The company is led by the renowned explorer, Dr. Heinrich Schliemann. The expedition is in search of a elusive tiger, and the members are determined to find it.

The expedition is encountering some difficulties, as the terrain is rugged and the weather is harsh. However, the members are determined to succeed, and they are willing to make the necessary sacrifices to achieve their goal.

The Malayan jungles are a challenging environment, and the members are faced with many obstacles. They must navigate through dense forests, avoid dangerous animals, and endure harsh weather conditions. However, they are determined to succeed, and they are confident that they will find the elusive tiger.

DIEFTECH'S PANTS CAUSE CONTINENTAL COMPLICATIONS

The Detroit Free Press, in referring to last week to a German girl who bad attained some notice in American films and who walked down the streets of Paris in male clothing, says it was not on the grounds of morals that the French police threatened to arrest her.

"But reflection will show that [1] it was a German girl who attracted the attention; [2] she had made her reputation in American movies; [3] the French are not the true inhabitants of those native Frenchmen; [4] Paris designers this year stress feminine rather than masculine, and the chief threat to Paris as a fashion center is the Hollywood movie, and [6] the movie star was in sight no one looked at the native French girls...."

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DO YOUR EYES trouble you?.. They will when you see

MELODY CRUISE **
A NAUGHTYCAL NUTTYCAL MUSICAL SPREE WITH A BOATLOAD OF BEAUTIFUL GIRLS WHAT A LIFE A NEW BIBLE IN ENTERTAINMENT THAT WILL TICKLE YOUR CREATIVE FANCY

Directed by Mark Sandrich. Merian C. Cooper, executive producer. Associate producer, Louis Brock

Music and Lyrics by Will Jason and Val Burton.

An RKO RADIO PICTURE of course!

SAILING NEXT WEEK at
MADDENING MUSIC!... OCEANS OF LOVE!

RADIO CITY MUSIC HALL!
DISTRIBUTORS NEARLY SET WITH PLANS AND PRODUCT FOR 1933-34

Rounding Out Complete Arrangements for New Year as Conventions Draw Near; Independent Production Big Factor

Motion picture distributors are nearing the zero hour of one of the keenest competitive engagements ever staged for the business of supplying films to theaters. Within ten days, gaval of the opening of annual sales conventions of distributors, signaling the official start of the 1933-34 season.

Discussions between distributors and their production affiliates about feature and short subject programs for the new season have until now been held for the most part to broad generalities and to numerical quotas. All companies are now getting down to cases, and between this date and June 26, when both Paramount and Radio launch their conventions, complete product announcements and merchandising plans will have been rounded out, for simultaneous presentation to sales forces in the field and to buyers of screen entertainment for some 13,000 theaters.

Agreement of all large companies not to hold sales meetings until the last week of June, or later, has since been extended to embrace the withholding of complete product details until they are presented at the conventions, so that all companies will be on an equal footing in the sales competition. However, Motion Picture Herald during recent weeks has presented piece-meal details of new programs as they were rounded out by the companies.

Decentralization and the New Season

By convention time, most distributors will have completed an expansion of their sales forces, in order to serve extended local film buying which resulted from decentralization of some 1,500 circuit theatres. (The complete report of the extent of decentralization of theaters appears in this issue staring on page 9.)

The return of many pioneer producers to independent production, after they had been involved for two years in home-office distribute- management of large companies, is expected to raise the quality of pictures above the standard of mass production.

Socially "outside" producers will contribute feature product to the 1933-34 release schedules of Fox, Paramount, RKO Radio, United Artists and Universal, while Columbia, Metro-Goldwyn-Mayer and Warner Brothers have in recent weeks expanded production executive personnel. In addition, practically every large company will distribute short product made by independents.

Possible Effect of Industry Code

Adoption of the motion picture industry's code of a nature, as provided for in President Roosevelt's new industrial control bill, is expected to better the relations between buyer and seller of films. Inasmuch as such a code might change the field phases of merchandis- ing, revision in sales policies by distributors are possible. This situation is reported in de- tail on page 9.

Of considerable importance to those executives both in New York and Hollywood who make up production programs, is the need for additional shorts as a result of decentraliza- tion. According to Motion

Picture Daily, short subject production for 1933-34 is heading for a 50 per cent increase over 1932-33. This was learned this week that several companies already are contemplating production of three- and four-reelers in two weeks in order to take the place of the second feature.

A widespread demand is seen for musical shorts and for "big names" in one and two-reelers.

Acquisitions of new talent and stories and the awarding of new contracts for old box- office names, both of which have been effects of the decline of dual release, are also a factor. Some companies have announced at least one new feature subject as a result of a change in the coast, as most of the major studios got their new season's production plans underway.

Twenty Broadway stage players have been signed for picture appearances, among them George Blackwood, Francis Fuller, Vera Allen, Irene Castle, Margaret Hamilton, Maidel Turn- er, reigning Miss America, Elizabeth Young, Frank Reicher, Edwin Phillips, James B. Wharton, Minor Watson, Howard Lally, Sid Silvers.

With the addition of several new independent companies and further completion of plans, release schedules for 1933-34 are rapidly lining up. Details of newest developments, which follow, are supplementary to new season's activi- ties already reported in recent issues:

Amino

Amino, which distributes Russian films ex- clusively, will have an undetermined number of features, three two-reel color subjects and 12 two-reelers.

American Film

John F. Lyons heads this company, which has acquired from Pathé reissue rights to 21 fea- tures and an identical number of two-reel com- plements, these in the following series: Le Maire, Manhat- tan, Delmar and Varieties.

Auten Productions

Harold Auten has scheduled to date six one-reel shorts.

Beverly Hills Productions

Production started last week at Davidge Studios, Hollywood, on a revised schedule of 35 three-reelers, embracing 20 novels and comedi- es and 15 production and exploitation reels.

Border Pictures

Ramon Nazzaro will write and direct 12 two- reeler.

Columbia

Atlantic City has been tentatively set for the 1933-34 "Open Road" convention early in July.


In addition, Frank Capra already is at work on Damon Runyon's "Lady for a Day"; Gilbert Miller is in England preparing "The Lady Is Willing," which probably will star Leslie Howard; Lewis Milestone and Laurence Stalings are coordinating a stage production to be the first of a series of three, and negotiations are nearing consummation for acquisition of "The Seven Seas," made by William K. Vanderbilt.

Buck Jones and Tim McCoy probably will appear in 16 westerns, despite decisions of other companies to lessen the number of outdoor features.

Highlighting the shorts program will be a series of 12 two-reelers of historical and news events. The March of the Yankee," produced by Mike Cloine of Hearst Metrotone News, Independents Will Contribute Short Features to Practically All Large Companies as Double Bill Successor

and Louis de Rochemont of Fox Movietone News. It is understood that there will be 12 two-reel comedies, 13 Screen Snapshots, 13 Scrapy Cartoons, 6 novelty shorts, continued releases of old Mickey Mouse and Silly Sym- phonies, and probably about 40 two-reel comedies from Mack Sennett, who formerly produced for Paramount.

Criterion Pictures

Earl Bell listed six features and six two-reel animal shorts for 1933-34 release. Pro- duction in Hollywood.

Educational

Concentrating exclusively on shorts, this company finally has decided on a total of 118 sub- jects, of which 52 will be two-reelers, divided into eight series, and 66 one-reelers, split up into seven groups. The current season's group is 95 per cent finished. Details of the new ma- terial will be made known at the Fox convention in St. Louis, June 16.

One important departure in sales policy to be announced will be the coordination hereafter of Educational short subject sales ac- tivities.

Heretofore, Fox's 26 Magic Carpet travel subjects were handled separately from Educational's shorts.

Embassy Pictures

Archie Mayers, sales manager, has lined up, for state rights release, 21 Harold Lloyd two- reel reissues, originally handled as silents by Pathé. They have been synchronized. In ad- dition, there will be three three-reel subjects and 12 one-reel "Exotic Journeys."

Exploitation Pictures

Louis Weiss will supervise and produce four feature subjects. The first, now preparing, will be known as "Enlighten Thy Daughter." Leo Carrillo may appear in one or two of the re- maining three. The company, organized two weeks ago, is announced to have one feature will be roadbrough, with an exploitation crew.

Faith Pictures

David O'Malley, formerly with Payers Pictures, has turned over to Faith Pictures, his first feature, titled "No Greater Faith," a sub- ject of the Papacy.

First Division

Harry Thomas' company will have a minimum of 30 features. The company handles physical distribution for several companies, principally Monogram. When Bud Rogers, now sales manager, moves his headquarters from the ex- change at 630 Ninth Avenue, to the home of- fice at 1600 Broadway, the company will en- large its offices.

Fox Film

The short subject schedule will continue to be 104 newreel issues and 26 one-reel Movietone Magic Carpet travel subjects.

Fox's feature schedule will have its official start when "Lights Out," opens on Broadway, at the Gaiety, July 12.

Expanded activities abroad, under Robert T. Karr, who has been named president of the Paris unit. Directors will include Andre Daven and Eric Pommer, and present plans, although not definitely set, call for versions in English, French and German.

Sidney R. Kent, president, personally will outline the feature schedule at the convention at Atlantic City, beginning June 29.

Meanwhile, the studios at Movietone City are
at work on the final group of six for the current season. These include "Shanghai Mad- ness," "Life Worth Living," "The Last Trail," "Paddy, the Next Best Thing," "The Man Who Dared" and "Devil's in Love."

Futter [Wafons]

Walter Futter concluded a deal last week with J. H. (Joe) Goldberg, former general sales manager of Columbia and of Warner in New York, whereby Mr. Goldberg will represent Wafons in distribution, on a profit-sharing basis. Currently, Futter is releasing "Curiosities," a series of shorts, through Columbia, and one feature, "India Speaks," through RKO. In 1933-34 he will produce at least four four-reel subjects which will be designed to supplant the second feature on dual bills, or fill first short subject spots in single programs. The first, "Sandy," is finished. It is a story about a band and dog hunting in the Canadian Northwest. Second will be "Windjammer," dealing with the annual grain race from Australia to England. The next will deal with India and the fourth is undetermined. Futter will also continue producing "Curiosities."

Goldsmith Productions

"The Carnival Kid," for release September 10, will be the first of six features for the state right market.

Harman-Ising

This company will produce 18 animated musicals, featuring "Mosko," and "Honey," in combination of one-reel Looney Tunes and Merry Melodies, which Vitaphone is distributing this season. Distribution for 1933-34 has not been set. Hugh Harman and Rudolf Ising operate.

Herrlitz

Charles Herrlitz, American representative of Bavaria-Film-Altegesellschaft, of Munich, Bavaria, has commenced preparations for dis- tribution next season of the feature and short subject product of his company, which includes the Richard Tauber features, "The Golden Coal," "The Big Attraction," "Blonde Christel," and "I'll Never Believe Another Woman." Mr. Tauber is noted in Europe as an operatic and concert singer.

Ideal Pictures

Production has started on six three-reelers, designed to succeed the second feature on dual bills. One is "The First War," now ready. M. J. Kandel, president, also announced 26 one-reelers, to be called "What Nots."

Imperial

Imperial Distributing Corp. has scheduled two series of short subjects. Eighteen one-reelers, called "Port of Call," may be distributed by Monogram. Thirteen Edgar Guest one-reelers have not yet been set for release.

Jessel

George Jessel, sailing from New York for Los Angeles last Friday, said he intends to promote a producing company, with two features scheduled.

Jo-Jo Nites Producing Co.

Jack Rieger and Sam Eisner have formed this new company, to produce and distribute on the state rights market a series of 26 one-reelers. Charles Giegrich is in charge of sales. The first four have been completed. Arthur Heoel is producing at Atlas Studios, New York.

Kinemastre

Tentatively set are 12 two and three-reelers, all Russian-made, some to have English dia- logue and some in Russian.

Le Breton

Miss Flora Le Breton has finished the first of a series of shorts, all one-reel comedies, some with music; production at Fox Movietone studio in New York. Negotiations were said to be underway for release through a large company.

Lesser

Sid Lesser probably will produce a new series of Harold Bell Wright features.

Master Art


Mentone

Two series of 26 single reel subjects will be produced, in addition to 13 two-reel subjects featuring radio and vaudeville headliners which will be distributed to Universal.

Metro-Goldwyn

Sales executives decided to hold two sales conventions instead of three regional meetings. The first will be at Detroit, June 25-26, the second in Kansas City, June 28-29, Home office executives, district and branch managers and bookers and salesmen from the field will attend. It was decided last week to sell "Eskimo" and "Dinner At Eight" individually on the 1933-34 program. "Eskimo" is the first release.

Short subjects will include: 104 newsreel is- sues; 42 Roach comedies; 12 one-reel animal features; five "Sandy" subjects; six one-reel musical revues; 13 FitzPatrick Traveltalks; one cartoon group and several series of sport reels. Metro will produce the animal, detective and musical reissue subjects.

Hal Roach returned to Hollywood from New York and Europe to begin work assembling the new group. Included in the 42 subjects he will make are six Laurel and Hardy two-reel comedies; eight Charley Chase comedies with music backgrounds; six "Our Gang" comedies; six musical comedies; eight two-reel comedies with Thelma Todd and Patsy Kelly, who succeeds Zasu Pitts; eight two-reel comedies with Lucille Ball and Billy Nelson, English comedians signed while Mr. Roach was abroad.

Roach will also feature two comedies starring Stan Laurel and Oliver Hardy.

Monogram

Having already held a national sales convention in May, at Atlantic City, W. Ray John- ston has decided to hold a series of nationwide regional sales meetings.

The first meeting will be in New York, July 8-9, attended by managers, salesmen and bookers from New York, Philadelphia, Albany, Boston, Buffalo, Cleveland, Washington D.C., and Cincinnati. A Chicago meeting, July 13 and 14, will be attended by 50. A meeting in Indianapolis, Minneapolis, St. Louis, Detroit, Kansas City, Omaha and Milwaukee.

A meeting in New Orleans, July 20-21, will be held in New Orleans, Charlotte, Atlanta, Tennessee, and Chicago. The last meeting, August 2 and 3, will be at Toronto for the entire Canadian contingent.

Eddie Robinson, sales manager, will preside at all meetings, the purpose of which, he said, is to set the complete sales policy in line with decentralization, coordinating merchandising and sales for the 37 branches.

At the time the first meeting is held, Mono gram will have in preparation two series of films: "Avengers," starring Ralph Forbes; "The Sweet-heart of Sigma Chi"; "Skyways," and one other.

Negotiations are being consummated for the appearance of John Wayne in eight westerns.

National Pictures

Hal Byrnes is to be featured in six cowboy song subjects, all shorts, directed by Josh Byrnes.

Paramount

With seven productions in work on the Para mount coast sound stages, the middle of June finds all units ready, eight more stories in preparation, and three features in the editing room, a total of 23 pictures in various stages.

The company announced last week that Charles R. Rogers will produce ten features instead of eight. Again Paramount will finance and make all its players available.

George J. Schaefer, general manager, an nounced Monday he has appointed Neil Agnew assistant general sales manager. He will also continue to function as head of the western division.

Short subjects plans have been completed, in cluding 236 subjects, as follows: 107 one-reelers, 22 two-reelers, 104 issues of Paramount News. The single reels will include 18 Betty Boop cartoons; 18 Screen Songs; 13 Screen Souvenirs; 13 Hollywood on Parade subjects; 13 Grand Prix Sportlighters; 13 Paramount Headliners, and 13 Paramount Pictorials.

The two-reelers will embrace 6 comedies starring Charlie Arnez, Willard Gill- strom will produce; 6 comedies featuring Eu gene Pallette and Walter Catlett, which Phil L. Ryan will make, and 6 assorted comedies to be directed by Del Lord.

Bing Crosby will star in 6 one-minute musi cals.

Meanwhile, Adolph Zlotor arrived in Holly wood this week from New York to keep a "fatherly eye" on production, which is in charge of Emanuel Cohen.

Pollak

Adolph Pollak is understood to have con cluded releasing arrangements to handle 24 features, which Aubrey M. Kennedy is to produce at the new studio St. Petersburg. Baxter Keaton arrived in Florida last week to star in at least six pictures.

Pollard


Principal

The company has acquired for distribution a three-reeler, "Hula," about Hawaii, which Phil Brown produced.

Progressive

Wills Kent and Ralph M. Like are in control of this new company, which, they say, will produce and distribute 16 features. Albert K. Goodman is handling exploitation and publicity out of New York. The first will be "Her Splendid Folly," now in work. Others will be: "Jail Bait," "Passionate Pasha," a musical; "Tom Sawyer, Tom Sawyer's Bride," "His Brothers Wife," "Hell's Crossroads," "Museum Murder," "Yellow Fangs," "Morals in Pawn," "Woman Con demned," "Legal Loot" and "Love Hijacker." Production at Lile's studio in Hollywood.

Radio-Keith-Orpheum

George White was negotiating with Radio to produce a series of features.

Short subject plans are practically set, and (Continued on page 44)
Astounding! Inspiring! Sensational!

The year's big

Starring LUIS TRENKER

Man-made landslides thundering from mountain peaks, engulfing hundreds of soldiers fighting in the torrent below... Terrific battle scenes said by the N. Y. Times to compare favorably with those in "All Quiet"... Flaming romance in a world gone mad... Action, Drama, Thrills – plus gorgeous scenery gloriously photographed!... A SMASH!
MOTION PICTURE HERALD
June 17, 1933

FOX TURNS BACK 288 THEATRES

(Continued from page 10)

bankruptcy for Publix-Ohio and Mr. Blank was elected trustee for the Nebraska circuits. Charles D. Hilles, Louis J. Horowitz and Eugene W. Lenke were elected trustees of Paramount Publix, but three weeks later Mr. Horowitz resigned. Charles E. Richardson, former vice-president, was appointed to the vacant trusteeship. Along toward the middle of April it was reported that Publix and subsidiaries in six weeks had returned 117 houses to their original owners, thereby closing all this time Irving Trust continued to dissolve theatre divisions, returning numerous properties to former owners as follows: Westfield, Mass.; and Fremont, Ohio. Foreclosure proceedings were instituted against Mountain Skiouros Corporation in Denver by Harry Nolan, for the return of the beach at Grand Junction and the Rex in Greely. Mountain States returned the Americas, Century and, to Tom Topping. Up to May 13, Mr. Toploff had been making his headquarters in the Public offices trying to effect general reorganization of Publix Enterprises and its 76 subsidiary companies, totaling approximately 350 theatres. Many of these were in the process of closing, turned back to their original owners. Five Public houses in Boston were returned to George A. Giles. Pittsburgh headquarters of the Publix-Skouras Theatres had been closed.

Lynch Heads Committee

Then the trustees maintained a strict silence regarding disposition of Publix theatres until May 27, when it was announced that S. A. Lynch, head of the South as head of Southern Enterprises, Inc., was returning to active participation in exhibition as chairman of the committee formed to reorganize completely the Paramount Publix circuit. Mr. Lynch had left Paramount at the time when Southern Enterprises, Inc., was sold to Para mount which, at about the same time, purchased Black's New England Theatres, Inc., and used both groups as the foundation for what later became the new company.

With its one-time control split a hundred ways by receiverships, bankruptcies and reversion of many of its theatres to former owners, Paramount Publix announced on May 27 that it had no intention of relinquishing its hold as an exhibitor. It announced that William H. Washe, president of the company entertained no ideas of withdrawing from exhibition, the circuit is bound to emerge with far fewer than the 1,200 houses embraced in the Public circuit at the peak. The plan calls for partnerships throughout the nation, complete decentralization with operation vested in partners or local representatives and a general unwinding of the financial structures under which the Public circuit originally was developed.

As a result of a recommendation made last week by Irving Trust, Publix Enterprises will terminate all real estate operations. The recommendation was approved by Referee Henry K. Davis.

Disposition of the Public-Salt Lake circuit had been held up when creditors, led by S. A. Lynch, rejected a proposal to postmortem disposition of three offers for the circuit which had been received by Irving Trust. Offers had been received from L. Marcus, Oscar Oldknow and Harry Davis, and on June 8 a bid came from Mr. Marcus for Publix Enterprises' 95 per cent interest in the Salt Lake circuit. This bid was accepted by Public Enterprises at a creditors' meeting before Referee Henry K. Davis. Included in the bid was an option whereby Publix Enterprises may repurchase the 50 per cent interest for $50,000.

THE FOX SITUATION

In January, 1932, the Skouras brothers took over the operation and management of approximately 130 theatres of the former North Western Theatres, which are located along the Pacific Coast, in the Midwest and in upstate New York. Skouras acquired 47 theatres for a price of $50,000 which was paid to Wescos Corp., a Delaware company, and $2,000,000 which was owing to Fox Film Corp., New York.

42 Theatres Affected

The receivership directly affected approximately 42 theatres in California, Arizona, Oregon and Washington. Several houses were closed. Charles Skouras said the action was forced by high rentals, the existence of large purchase contracts and the wholesale reduction of admission prices.

Later, word came from Seattle that Fox-Columbia Corp. of Delaware had announced purchase of the assets of Pacific Northwest Theatres, Inc., for $425,000, or 77 per cent of the appraised value. Al and Mike Rosenberg were reported to have acquired these assets involved 28 Pacific Northwest theatres in Idaho, Washington and Oregon. The circuit had been in receivership for some time. During the week ending March 4, Harry Asher, lessor of 20 of the Fox New England Theatres, relinquished the group to the receivers of New England Enterprises, Inc.

With a petition in bankruptcy filed early in March in Milwaukee by Midwest Theatres, Inc., the film industry saw the biggest bankruptcy action ever instituted in eastern Wisconsin. The Midwest group, embracing 51 houses, previously had been turned back to the Saxe interests by Fox. Liabilities were listed at $1,535,167 and assets were given as $310,173. Unsecured claims totaled $1,430,280 and $3,052,395 in inadmission taxes was owed. Actually, only about 14 of the 51 theatres were affected by the action, as the three companies which had been organized by the Saxe interests took back the theatres. Of the three companies, Saxe Management, Inc., Statewide Theatres Corp. and Wisconsin Amusement had immediately made plans for decentralization of the former 51 Midwest houses and were expected ultimately to retain only the houses they wanted.

Return of Houses Undertaken

On the heels of its voluntary bankruptcy, Fox West Coast launched a general move to return many of its theatres to their original owners and this move was speedily carried out. The company abandoned publicity and advertising departments at its home offices and what was left was transferred to Kansas City. At the same time reorganization of Fox Midwest administration departments went way. Fox Midwest was clear of either receivership or bankruptcy actions of Fox West Coast because it was operating under a new holding company previously organized and was not a subsidiary of the FWC circuit.

Adjoining Fox theatres were placed in receivership along toward the middle of March when voluntary petitions were granted at Kansas City for Fox Rocky Mountain and Fox Midwest. Charles Treanor was ap pointed temporary receiver for both companies. The combined action, which was said to have been instigated by bank officials, was drastic admission reductions, followed local conferences with Spyros Skouras, Elmer C. Rhoden and other Fox executives in the territory. As

FOX THEATRES

*Operators buying film: 455 theatres. Turned back to landlords or new owners: 288. Theatres closed, leases cancelled or disaffirmed: 36.

*Includes: Fox West Coast, Rocky Mountain, Midland, Wesco, New England, Rand- drum, the New Schine, Hattem, Ochs, Hayward and Shea.

(Carlton from following page)
RKO REDUCES THEATRE HOLDINGS

(Continued from preceding page)

sets were listed at $12,000,000 and liabilities at $9,000,000.

Through April progress was made toward settling the receivership affairs of the company, as the new circuit would have from 100 to 125 houses. Ten houses were dropped in the Denver territory and four in Wisconsin.

Meanwhile RKO stated that it was being forced to declare bankruptcy and that substantial Radio New York stockholders, who were the owners of the theatre system, would be forced to sell their stock at a substantial discount. This was expected to happen as soon as the courts had disposed of the claims of the various groups of creditors. The receivership was expected to cost the company about $500,000.

In this situation the RKO management was forced to take some drastic steps to save the company from liquidation. The company had already been forced to drop 30 of the 40 houses which were under receivership. RKO and its subsidiaries operate 1929, 1930, 1931, and 1932, the company lost a substantial amount of money. However, the management was able to save the company from liquidation by selling off some of its assets.

In April, 1932, Harold B. Franklin took over the management of RKO theatres, announcing that all operations would be run on a voluntary basis with a maximum amount of freedom granted to the various theatre managers. Franklin said that the company was now operating on a voluntary basis with a maximum amount of freedom granted to the various theatre managers.

“Is it idle to maintain,” said Mr. Franklin, “that the efficiency of the motion picture industry increased anything like the proportion in which theatres have been acquired. Right up to the eye of the depression, circuits over-built, investing in brick, stone and mortar, instead of brains, in a desire to dominate the industry. Those motion picture organizations that laid more stress on the character of their managers, rather than on physical assets, have fared much better. Those who built more modestly and expanded more soundly are finding in present conditions greater opportunities for the future. Division managers of our circuits will operate almost as if they were the owners of the houses in their charge. Petitions Filed January 24

On January 24, 1933, four minority security holders of RKO filed petitions for receivership for the corporation in three separate suits. Each of the suits was in connection with sums allegedly due the various plaintiffs on stock subscribed but not paid for by the corporation. The suits were filed in New York, New- ark, N. J., and Baltimore, in Newark, temporary receivers were appointed to the consent of a receiver in New York, and the following statement was issued: The company is unable to raise cash necessary to provide

RKO AND ORPHEUM

Operator buying film: 65 houses. Turned back to landlords or new owners: 34 theatres.

for its presently maturing obligations and for other necessary requirements during the year, and the directors have reluctantly reached the conclusion that a continuance of operations is not a substantial overhauling of the burden.

some rental and fixed charge requirements of certain of the company's theatre-owning subsidiaries and extension of presently maturing debts of the company could serve no useful purpose, but would merely serve to diminish further the company's assets without benefit to any one interested in the company. Negotiations are under way with landlords and mortgagees for readjustments of rentals and fixed charge requirements to a basis consistent with present business levels, and we are sure that through such readjustments the business can ultimately be placed on a sound and profitable basis.

Only Theatre Units Affected


The petition filed in New York was brought by Alfred West, holder of $5,000 of the corporate's 6 per cent gold notes. The petition declared, among other things, that while the corporate was solvent, it lacked liquid assets with which to meet future obligations. The petition charged that operations of RKO and its subsidiaries were profitable for the first nine months of 1932, that in 1931 the net result was a loss of $5,600,770, and that during the first nine months of 1932 operations of the Theatres Corporation, Inc., a $23,000,000 operating company controlled by Keith-Albee-Orpheum Corp., had theatres in 27 cities in California, Colorado, Kansas, Missouri, Illinois, Indiana, Minnesota, Missouri, Nebraska, Oregon, Tennessee, Wisconsin, Washington, and in Alberta and Manitoba, Canada. The directors and officers of RKO have been operating at losses approximating $30,000 weekly. The various receiverships of RKO theatre subsidiaries involved approximately 65 houses, about one-fifth of the nationwide circuit.

Irving Trust Permanent Receiver

Coincident with the Orpheum petition, similar petitions were filed in federal court in Delaware on behalf of RKO Western Corp. and RKO Southern Corp., both theatre units of the parent company. These petitions, signed by Mr. Frank); who likewise signed the Orpheum brief, stated that the corporations owed debts but were unable to pay them in full. The Southern Corporation was formed by RKO to operate houses in the southern half of the United States and was under control of the RKO Radio Corporation. The Western Corporation operated houses taken from Alhambra interests in the Pacific Coast. Although Nat Holt, RKO's division manager in the West, declared that properties supervised by him were solvent and would continue to be so supervised, the Irving Trust as receiver was appointed for RKO Midwest. Receivers were appointed for RKO properties in Maryland, and two courts in New York.

Chase Bank Writes Off

$9,700,000 of Fox Losses

The Chase National Bank has written off $55,700,000 of its losses in connection with Fox Film and General Theatres Equipment Corporation financing. This has been accomplished by recognizing a write-off of capital and the surplus profits account. It is understood the bank is now working on the refinancing program for Fox and temporarily has waived interest on $30,000,000 of the company's debentures.

Nine Florida Houses Bankrupt

Bankruptcy petitions have been filed in the United States district court at Tampa, Fla., by four theatre corporations. Each corporation, operating one or more houses, is part of the Sparks circuit of Florida, with headquarters at Lakeland. Nine theatres in six towns are affected by the action, which was to be taken up Thursday by Referee William N. Ellis.

Warner, Shea in Pooling Deal

Joseph Bernhard of Warner, and Mort A. Shea have completed pooling of the three first run houses in Youngstown, Ohio. Included are the Park, Warner and Paramount, all operated by pooling and bookings to be handled by both parties jointly in New York.

Southern Theatre Owner Dead

Fred L. Marshall, president of the Marshall Theatres Company, Tupper, Mass., and operator of the Strand there, died suddenly recently of a heart attack.
STICK 'EM UP

that wi

they're luckies
for you if
they're posted!

Released by
Here's Pay-Paper make PASSERS-BUY!

Extra! Paper! Extra! "Display's The Thing!" as Shakespeare said and this paper's got that thing! Strike up the stands! Put 'em to work! And watch the crowds come in!

"SAMARANG" is backed up with an exploitation campaign that is bound to get the money! And "SAMARANG" backs up the exploitation! Get your PRESS-BOOK TODAY! Look at the ads! Look at the stunts! You'll say it's BUY-BUY NEWS!

a B. F. ZEIDMAN Production

UNITED ARTISTS
IN THE NEWS...

New Mexico's Sales Law Held Unconstitutional

A permanent injunction restraining the state of New Mexico from enforcing a law enacted by the last legislative session to control the motion picture industry's sales was issued in Santa Fe federal court this week by three judges, Orie L. Phillips of Denver, T. Blake Kennedy of Cheyenne, and District Judge Nebelt of Santa Fe. These three also presided at a hearing on April 7, when a temporary injunction was granted to MGM.

The law would have made available to independent theatres all pictures produced on an equal basis with theatres owned or controlled by producers and distributors. It also would have made misrepresentation punishable by fine and jail sentence, and would have given the state corporation commission power to fix "fair prices" for pictures and impose other restrictions.

An attack as violating the copyright laws the court upheld the contention that it also attempted to regulate a private business, and interfered with interstate commerce.

Ohio MPTO Thanks for Aid to Conservation Corps

An expression of gratitude, in the form of a letter, was received recently by P. J. Wood, business manager of the Motion Picture Theatre Owners of Ohio, at Columbus, from Major Newton N. Polk, Ohio National Guard, who thanked Mr. Wood, representing local theatre owners, for opening their theatres on two days in May to men enrolled in the Civilian Conservation Corps.

The letter said in part: "It is such action on the part of such representative citizens that simplifies problems connected with this and similar undertakings. The assembly and initial movement of such units involved many questions, not the least of which was recreational, and this was solved very successfully by the generosity of the owners of these theatres."

Oster, in New York, Says Conditions Good in Britain

Maurice Oster, director of the Gaumont-British Corporation, arrived in New York last week en route to Hollywood. His visit, a regular semi-annual trip, has no special significance, Mr. Oster said this week. The chief object of his visit, however, is to attempt further expansion of the company's distributing activities in this country. He will also view such American product as is available for distribution in England.

Mr. Oster said that Gaumont-British is continuing its production schedule without delay and that the company has been operating profitably throughout the depression that has so affected the American industry.

Epi Gets Large Wide Range Contract

One of the largest contracts on wide range to date was closed this week by Electrical Research Products, with Mike Kellatt, New York exhibitor, who contracted for five reproducers for his theatres.

TRAVELERS...


Ennst Lubitsch, Paramount director, flew from New York to Hollywood to direct "The Blue Angel." June Knight arrived at Universal City by plane from New York to appear in "Lilies of Broadway."

Paul Benjamin, executive of National Screen and his bride, Lucile McCallum, left New York for Virginia Beach.

Maurice Oster, of Oster Brothers, British banking firm interested in Gaumont, arrived in New York from London.

R. W. G. MacKay arrived in New York from Australia to look over product.

Herschel C. L. Goldman, of Capital exchange, Chicago, was in New York.

Ruby Keeler, Warner star, returned to Burbank studios by plane from New York.

Richard Barthelmess, First National star, was en route to Coast from New York.

Joan Blondell, First National player, arrived on Coast from New York.

Leslie Howard sailed from Los Angeles for New York; sailing for London June 29.

Charles L. Dana arrived from New York from San Francisco to join United Artists' publicity staff.

Marjorie Ellis, stage player, was scheduled to leave New York for Warner studio at Burbank.

Barbara Bennett sailed for Europe.

A. W. Mentufo left New York for Movietone City.


Warner district managers who were in New York for sales conferences included: Don Smeltzer, Washington; Carl Lesserman, Chicago; Jack Brower, Los Angeles; Fred Jack, Dallas; Tom Spay, Boston; Roy Harr, Chicago; E. J. Sparks and Frank Rogers, of Sparks Florida circuit, were in New York.

Louis Mertz, former exhibitor at San Diego, arrived in New York.

Jerome P. Sussman, Paramount representative at South Atlantic division, arrived in New York.


Leo Spitz and John Balaban were in New York from Chicago.

Arthur M. Loew, MGM foreign executive, was scheduled to fly to Coast.

Larry Darkmore, short subject producer, was in New York from Hollywood.

Emil Jensen, of Inspiration Pictures, arrived in New York from Los Angeles.

Nat Holt, RKO's Cincinnati divisional manager, was in New York.

Oscar Hanson arrived in New York from Canada.

Decision Due Soon on St. Louis Receivables

A decision is expected shortly from Circuit Judge Hamilton in St. Louis, either making permanent or terminating the temporary receivership of the St. Louis Amusement Company. Roy B. Britton and Henri Chouteau have been acting as receivers for the company since November 24, 1931.

Warner and Skouras Brothers Enterprises, Inc., owners of approximately 90 per cent of the Amusement Company stock, have opposed the receivership as unnecessary. Receivers' reports indicate the theatres have not been making money under their management.
THE PEP OF THE PROGRAM!

The show that's spiked with M-G-M's De Luxe, Star-studded Short subjects has an extra sparkle that makes happy audiences happier!
"SHALLOW SHADOW OF THE STAGE"

Resolved: That the Legitimate Drama Has Lost Its Popularity
Affirmative: Mr. Jack Cohn
Negative: Mr. Brock Pemberton
Judge: Dr. Frederick Robinson

Characterizing the motion picture in its present talking form as a cold, colorless mechanism, lacking "spiritual bower" for "empty ghosts booming from a perambulator," noted playwright and pioneer producer of the stage, undertook in a debate last week to defend the popularity of the legitimate theatre against the mass appeal of the cinema. Mr. Jack Cohn, vice-president of Columbia Pictures Corporation, was Mr. Pemberton's staunch opponent, and while Mr. Cohn's presentation of the argument was not nearly so fiery as Mr. Pemberton's, the mute but quite tangible evidence of the existence today of some 12,000 motion picture houses, as against a few dozen in the legitimate field provided irrefutable support for Mr. Cohn's argument.

The facilities of the radio, which in itself presents a serious form of competition both to stage and screen, were employed to bring the debate to the public over Station WMCA.

The subject, first discussed even before the day the motion picture was given voice, was analyzed possibly more deeply by last week's logicians, but while the eminent judge, Dr. Frederick Robinson, said "draw," the public still has the final say. Mr. Cohn's arguments were presented for him by Mr. Ben Atwell. "The great gift of the motion picture was the elimination of time and space," he said.

Dr. Robinson is president of City College of New York. Mr. Cohn's career in the motion picture industry, in which he pioneered, is well known. Mr. Pemberton, still under 50, trained for the theatre while on a reporter's travels for the Kansas press. Later he wrote about the theatre regularly for the old New York World, and then the Times. One of his best known contributions to the stage was his production of Preston Sturges' "Strictly Dishonorable." Mr. Atwell was the first press agent for the Capitol theatre on Broadway.

THE MOTION PICTURE—
by JACK COHN

Universality of appeal undoubtedly is the foremost of many advantages enjoyed by the motion picture over the legitimate theatre. The picture affords the most direct medium of transcribing thought. We know that its use antedated writing.

Stories are and always have been the foundation of public entertainment. The projection of pictures is the long-sought prototype of the modern historian, the novelist and the playwright.

When drama came into being, it was a pictorial form of narration. Living models were used to express and to visualize the intents of the authors. Time has worked no important change in this—the actor remains an interpreter and an instrument through which the author's purposes are envisioned. Such being the case, the picture enjoys every conceivable advantage over the so-called legitimate stage.

Limitations Swept Away

First: Because the limitations of the structural theatre and of the stage itself are swept away. They formed a physical frame in which the picture or series of pictures in the author's mind were sketched and exhibited.

I cannot escape the conviction that the demonstrated popularity of the motion picture is a natural development of progress just as the evolution of the modern theatre from its elemental Greek prototype was a natural development of progress in various elements of art.

First, of course, comes the universality of appeal, for this is the secret of its economic advantages. Obviously a multitude can be simultaneously entertained at a less cost per capita than a select few. A similar illustration is found in mass production in manufacture.

The motion picture provides mass entertainment at a minimum cost. New York and the smallest western hamlet, Vienna and Tokio, Capetown, Africa, Montevideo, in South America, and Adelaide, Australia, and all intervening points, may enjoy the same entertainment at the same time. The picture speaks in all languages.

Quality a Parallel Factor

Quality, quite naturally, goes hand in hand with such a condition. No writer, no actor, no directorial genius is beyond the financial possibilities of the picture producer, as contrasted with the sharply drawn limitations of the legitimate theatre. The latter has existed throughout the centuries, and, of course, will continue. It is highly desirable from every standpoint that it should.

But the legitimate theatre slowly and surely is becoming the recreation center of a select group, instead of the general public. This select group finds entertainment in the motion picture theatre.

Perhaps the greatest advantage favoring the motion picture lies in the fact that it makes possible an almost literal transcription of a writer's work, whether novel or play, reflecting the ever changing mood in all its nuances. As a medium it is the most flexible instrument for narration developed throughout all time.

It would ill become me, as spokesman for the younger sister of the legitimate stage, to criticize the latter's shortcomings. Frankly, no criticism is intended, yet there are many conditions in the conduct of the legitimate theatre and motion picture theatres differ entirely in approach as to constitute strong contrasts of viewpoint. Of course, "the play's the thing," but not the only thing.

One becomes accustomed to hearing complaints of unhappy experiences with the box-office personnel at the legitimate theatre and of discourteous at the hands of usher and other attendants. Such a thing is unknown in the motion picture theatres of the land. These theatres are new and modern. The only criticism I ever have heard directed against them has been based upon over-decoration.

Stage Trend to Sophistication

In contrast, the legitimate theatre has taken a decided trend towards sophistication. This has eliminated almost all of the "ginger-bread" decoration. In consequence the legitimate theatre in its physical aspects differs little from any commercial institution in its drab barest.

The projection of motion pictures over the legitimate theatre in this respect is duplicated in all its physical appointments.

Nor is the educational value of the motion picture to be overlooked. A discussion of the almost unlimited possibilities in the field of visual education has no place here. Yet I cannot avoid remarking the fact that the average motion picture program has a very decided educational value.

But, after all, entertainment is the primary purpose of the theatre, whether devoted to legitimate presentations or film. The vastly contrasting二者 persons attending the latter in every city in the land affords a verdict that cannot be upset by anything we may say on the subject. Public choice is proven by public patronage, and we all know where the public is bestowing that patronage.

THE STAGE—
by BROCK PEMBERTON

I understand this is the hour this station regularly devotes to prizefight. I congratulate the program maker on his sense of the fitness of things. He picked the right auditors. This is the lowest pitch of affairs, if in the heat of battle I bite, scratch or pull hair, I ask the Honorable Referee to give me the chimes.

I am asked to discuss the relative popularity of stage and screen because, it seems, the first 10 persons on Broadway to whom Announcer Alexander offered a choice of play or movie tickets chose the latter. I'm afraid they've again paged the wrong party for a cool, rational, unbiased, unprejudiced analysis and I'll tell you why. I'm a sort of specialist. Before you stands the world's first movie critic. In 1915, when John Cohn was rattling round the streets of Atlanta in his perambulator, when none of his brother reporters suspected Freddie Hall's middle name was Mordant, I appointed myself movie critic of the New York Times. Those were the days of silent pictures, days when mothers named their sons David Wark instead of Franklin D., when Doug Fairbanks, the first, was the world's champion high jumper, when movie actresses wore dresses. Every Sunday for a year, and $12 a column, I sentenced myself to viewing two or three movie gems. My nearest approach to fame was to be commanded to appear before Roxy in his Rialto suite to debate the advisability of dwelling upon his orchestra's rendition of the "Tannhäuser" overture rather than the shortcomings of the current playtoph.

Contracts "Cinemarabies"

Fifty-two Sundays and I abdicated my self-appointed job as suddenly as I had assumed it, a victim of a dread disease, cinemarabies, and delayed.

Eighteen years after, I still flinch when passing Motion Picture Cathedrals and Cinema Synagogues. I keep telling myself that talkies are different, that being an imitation of plays they are in fact a sublime compliment to the stage, that the best of them are good entertainment. This calms me and frequently I go in to be insulted and misinformed as to vacant seats by slick young Adonis, to have my feet trampered on in the democracy of unreserved chairs, but nevertheless to have a pretty good evening.

This little prologue gives you a rough idea.

(Continued on page 58)
KEEP THESE SPOTS BEFORE YOUR EYES

marks the spot where the FUN begins...on june 16th with the BIG FOUR pre-release engagements

PARAMOUNT’S "COLLEGE HUMOR"

with

Bing Crosby  Richard Arlen
George Burns & Gracie Allen
Mary Carlisle & Jack Oakie

directed by WESLEY RUGGLES

if it’s a PARAMOUNT picture it’s the best show in town!
College Humor

(Paramount)

Comedy

Good showmanship, administered in large and hectic doses, will be absolutely necessary if this widely heralded gay and giddy collegiate comedy is to be the success developers hope it will be. Frankly, many critics and lots of patrons may be of the opinion that it falls short of advance expectations. Paradoxically, it contains plenty of the old, steady elements that will permit smart showmen to sell it to their patrons in such a way that they will be convinced that they are going to see a pretty good show.

Here's the way we look at "College Humor." It's a comedy of youth—of college capers, irritations, troubles and campus courtyardings; Harold Teens and Betty Co-Eds; of all the fun and frolic and some of the drama, that goes with the popular conception of college life and that, as the film indicates, is an attraction. There's music in it—tuneful and rhythmic—and dancing, but it's hardly a musical and one should resist any temptation to classify it with some of the current musicals like "42nd Street," "Gold Diggers" or "Melody Cruise." There's romance and love interest, too. There's excitement and thrills, and, if you please, the traditional football classic, won in the last second, that's always good for public interest. But above all, there is hokum comedy, gobs of it, in dialogue, action and situations, that under the proper stimulation, letting the gang know what to expect, should generate plenty of laughter. Undoubtedly that's what the show was made for—to make people laugh. It's the direct tip-off on that to sell.

Instead of a summary, here are some of the things that are in the story. Oakie blows into Midwest U., as a freshman. Arlen is the All-American; he's the big new prof. His "Learn To Croon" method of instruction, done in the typical Crosby style, following the "Road" song dance number, won the preview crowd. Burns and Allen have only a brief specialty appearance. Then are two scenes of years of college cartooning, frat initiations, the old college spirit with Arlen rivalry Crosby for the affections of the campus sirens, Mary Carlisle, and Oakie in love with Mary Kornman. Arlen is fired out of college for breaking training on the eve of a crucial football game, preceded by the miracle of the crooning Crosby laying the husky All-American. Then we go on to the climactic football classic where a sub-rosa U. S. C. eleven scores a thrilling one-point last minute victory over an equally sub-rosa Notre Dame team, with Oakie making use of a famous Arlen play to put across the win.

All of it is hectic; almost always it is lively, but sometimes it's druggy and out of step with the predominant tempo. Yet it's novelly entertaining, more than enough to inspire an interest-alluring campaign. The title is a nifty, and this, backed up by the I-f-it's-fun-you-want atmosphere of the show, can be made the basis for all sorts of slick advertising copy. Cartoon art of the principals should be accompanied by lively, giddy, energetic, love and laughter; school days, college days, happy days; sports, thrills, sweethearts, nights in the moonlight; tune-singing comedy.

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Midnight Mary

(MGM)

Dramatic Romance

Relating a familiar plot in a novel way, "Midnight Mary," previewed as "Lady of the Night," is a program caliber. The story is told in retrospect and details the dramatic events in the life of a girl, played by Jean Arthur. Continuing by bringing on a gangster atmosphere, which makes for stark drama, the romantic element is introduced in the person of an Anglo-Saxon lad. Jean Arthur plays the girl.zte. Contrary to the comedy, the love affair is presented in a humorous manner, and the show's appeal should be directed at the everyday class. The romantic element is sufficient to catch the interest of the men folk, and stressing the romance of the girl in a manner that tends to create audience sympathy for the innocent victim of a series of serio-tragic events, should be the angle to pursue in creating feminine curiosity.

As Mary sits at the court clerk's office awaiting the jury's verdict, the dated annual reports suggest incidents that brought her into her present predicament, a murderess. Thus the audience sees a review of the 'tangling twen- ties' starting when Mary and Bunny, a pair of push-over, are picked up by Leo, a big shot gangster. Then comes a period of glamorous easy living with Mary as Leo's sweetheart, until in a gangster incident, that costs her the man she loves and Mary is thrown into the arms of Tom. Mary puts her old life behind and goes to work in Tom's office.

Another year and the cop recognizes her as a member of Leo's mob. Rather than permit Tom to know the real story of her career, she dramatically breaks off the romance. Back with Leo, things progress to a point where the only way out for Mary is to kill. She does and then comes the trial. The district attorney lays all the murder charges against the clerk. The man who thought the clerk's office murder, is brought back to hear the verdict of guilty. The young lawyer, Tom, rushes in, and on the grounds of new evidence, demands a new trial, which, of course, shows self-defense, and brings Mary's freedom. In both straight advertising and exploitation there is ample opportunity to conduct interest-creating campaigns. The cast offers a number of well-known names for marquee and lobby card purposes. The sense-line can make the basis of unusual ad copy, while the dated record can be adapted in many ways.

The action related to the major drama of the show precludes exploitation as children's entertainment. Stimulated by a strong campaign, it has the possibilities of attracting better than average business from the adults.—McCartney, Hollywood.


Goodbye Again

(Warner Bros.)

Comedy

Here's one of the smartest, silliest comedies that ever turned a preview audience into a gale. You have not seen anything so recently, it might be a good idea to create a campaign that will place the audience in the position of being the jury. They will see all the incidents, know all the evidence and extenuating circumstances. Make your advertising ring with the question whether, though guilty in the eyes of the law, it is worth a plug on the part of the defendant. Unquestionably that's what the show was made for—to make people laugh. It's the direct tip-off on that to sell.

Instead of a summary, here are some of the things that are in the story. Oakie blows into Midwest U., as a freshman. Arlen is the All-American; he's the big new prof. His "Learn To Croon" method of instruction, done in the typical Crosby style, following the "Road" song dance number, won the preview crowd. Burns and Allen have only a brief specialty appearance. Then are two scenes of years of college cartooning, frat initiations, the old college spirit with Arlen rivalry Crosby for the affections of the campus sirens, Mary Carlisle, and Oakie in love with Mary Kornman. Arlen is fired out of college for breaking training on the eve of a crucial football game, preceded by the miracle of the crooning Crosby laying the husky All-American. Then we go on to the climactic football classic where a sub-rosa U. S. C. eleven scores a thrilling one-point last minute victory over an equally sub-rosa Notre Dame team, with Oakie making use of a famous Arlen play to put across the win.

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Sentenced to GREATER PLAYING TIME for repeatedly STEALING THE SHOW!

We Plead GUILTY!

...and it is charged, further, that now comes another Educational short subject, namely, "KRAKATOA", stealing the show everywhere, to wit:

"DIS MOINES — "KRAKATOA" TOOK THE PLAY AWAY FROM THE FEATURE, AND WAS PRaised TO THE SKIES BY CRITICS."

—Motion Picture Daily

"SENSATION SEEKERS WILL FIND THEIR FONDEST AMBITIONS FULFILLED IN "KRAKATOA", THE REAL FEATURE OF THE BILL."

—Detroit Free Press

"THE SUPPORTING PROGRAM AT LORI'S STATE COMPLETELY OUTRANKS THE FEATURE... A SIMPLY SWELL SHORT SUBJECT, "KRAKATOA"... IS AN AMAZING PICTURE."

—Los Angeles Record

"ONE OF THE GRANDEST SHOWS IN THE WORLD"

—Gilbert Selzer, King Feature Syndicate

"OVERSHADOWING THE WORK OF....... IN .......

—Cincinnati Post

"MOST INTERESTING FEATURE ON THE STANTON'S NEW PROGRAM!"

—Philadelphia Record

ANDY CLYDE COMEDIES
MERMAID COMEDIES
with HARRY LANGDON
MORAN & MACK COMEDIES
TORCHY COMEDIES
VANITY COMEDIES
TERRY-TOONS
BABY BURLESKS
TOM HOWARD COMEDIES
SPIRIT OF THE CAMPUS
with Reinald Werrenrath
BATTLE FOR LIFE
CAMERA ADVENTURES
BRAY'S NATURGRAPHS
Lyman H. Howe's HODGE-PODGE
Kendall-deVally OPERALOGUES
DO YOU REMEMBER?
KRAKATOA
3-reel special
BROADWAY GOSSIP

DISTRIBUTED IN U. S. A. BY FOX FILM CORPORATION
story would be foolish. It has to be seen before one can believe that so much fun could be crammed into such short running time. But here's the idea: Bixby is the author of a host of short stories, the last of which is in his re- tary. On a lecture tour, he runs smack dab into Julie, an old sweetheart, who has the idea that Bixby is more than an author; she is an idealist, who makes a bet that genuine hearts go pitter-patter. Anyway, in Buffalo, while Julie is out gay-timing with Bixby, Anne enthralls the outraged husband (and nobody ever saw such an "outraged" spouse as Hugh Herbert is here). Sister Elizabeth and her boy friend lawyer add to the whole. Eventually, all unknown to one another, the whole shooting match lands on a night train and everything gets mixed up. Finally, there is only one way all the whole thing goes completely, but cleverly, laywire, in a riot of fun. The yarn winds up with Julie going home with Harvey and Anne toresort to one of those Harold Lloyd safety-last gags to convince Anne that she really loves her.

They're all clowns in this show. It's all holom. Even the slow start, which really only establishes characters and identities, becomes fun.

Breezy, ingenious advertising and exploitation are right up the alley for this picture. Everyone connected with the film has used to accentuate the comedy by urging patrons to say goodbye to all cares and rush down to your theater. Put your personal infor-
mation over a marquee, and tell every body, for anyone that fails to laugh; build for packed houses for initial performances to create word of mouth advertising, and it is this clever count on "Goodbye Again" to fatten the bank roll.—McCarthy, Hollywood.


Ticking for Trick
(Fox) Mystery

This may be termed a mystery film, chiefly for want of some more accurate designation, since it is somewhat difficult to ascertain whether it is meant to be a mystery, comedy or drama. Concerning murderers, a murder, or rather double-murder, and scenes, it makes plentiful use of various devices of trick phonog- raphy and trap doors, diagrams the results opening in otherwise solid floors, carpets flying back and forth without the touch of human hand.

Whether intentional or not, much of the action becomes comic, drawing laughs from the audience. Some of the tricks are truly laughter at, and not with, the picture.

Ralph Morgan, as an ingenious magician housed in a castle-like building on a rocky coast, is a rival trickster and once partner of Morgan; Sally Blane, whose father attends Morgan's shows, is very much in love with his assistant, but the result of Morgan's de-

In the story is an according to an elderly pat-
ttern, having little of the really unusual, hardly effective, and depending almost in its entirety on the trick technique and often artificial-sounding sets for its mystery atmosphere and story maintenance. A magician's assistant is found murdered, and the detective on the case goes to Morgan for information. Morgan promises to stage a scene at which he will cause the spirit of the dead assistant to appear; she to reveal her murderer. Jory attends the scene and while she has the advantage of it quietly nearby. Later it is revealed that Jory was the murderer of the assistant, and that he had been murdered in the chair, to which Morgan had bound him. Morgan takes advantage of it, holi-ness, seeking revenge, and mistakenly believing Morgan had killed her.

It would be well to promise too much in the way of a thriller among mysteries, since the picture actually has little of a thrill nature about it. Play up the trick material and the scene element, since the cast is not outstanding and cannot be depended upon for marquee draw power. This is the story of a magician in New York. Distributed by Fox.

Produced and directed by Henry King. Written by Victor Moore, Shirley Coster, Cyrlie Ward and Hray Wagstaff. Screen play by Warren Green. Photographed by L. W. Owen. Sound director, Duncan Cranmer. Technical direction, William L. Men-
ton. Running time, 65 minutes. Release date, June 17, 1932.

She Had to Say Yes (First National) Romantic Drama

Considered as an ordinary program picture, "She Had to Say Yes" affords only the show-
manship possibilities and entertainment values associated with that caliber of production. Drama
cally, however, the story details the career of a customer's gal—one of those girls who entertain visiting buyers on the lower level of society. The best of the many gags, the motivating theme, contrasting situation and dialogue comedy are introduced as an offset to the story, while the atmosphere of a wholesale dress goods establishment, its employees and customers. Practically all the action is centered about Loretta Young, Ralph Morgan and Regis Toomey. Morgan is anxious for the thrills, but meets with strong objections. Eventually, as a means of getting extra cash to help Morgan out of a jam, he enlists the aid of Tommy, his best loved enemy, in operating the boat. Young is the star of the show, and so on; in short adapting the dry land gangster tactics to the deep sea.

With the interest in the Eddie Welsh-Alexander infatuation is established, the audience becomes aware that Alexander is Burke's girl. Manning is making things tough for Burke's ship and when he gets a hold of a check or a stowaway, Burke is trying to welch, it's pay-off or else. Burke is trying to sell an interest in his boat to Ace, without success until the fact is revealed to him that Manning, his best loved enemy, is operating the chief opposition boat. Much against his interest, Burke finally sells out to Ace. Initially, Manning is unwilling to lose all the business, but he sells his boat; Ace learns who is李白 who is Burke and a long, hot war ensues. Manning, his gang come aboard for a quick cleanup. But a storm comes up. Burke is killed. Manning, seeing the situation, gives up and runs away with Loretta Young, and, Manning and Ace make safety as the ship crashes on the rocks.

Concluding an excellent picture rating the picture as a complete success. The story is a

PICTURE HERALD

MOTION June 17, 1933

Gambling Ship
(Paramount) Melodrama

This is primarily a man's picture. As the title indicates, it is a gangster yarn of the type provocative of high excitement and entertainment. The romance, due to the adaptation of a dual identity gag, is intriguing but of secondary importance. The production is built up by audience interpretation of the tense situations, plus that introduced by the stars' asso-
ciation. The picture is particularly familiar to the theatre-goers along the west coast and probably in some spots along the Atlantic seaboard, but in the interior only by means of newspaper advertisements. With facts stated, the picture has been ad-
vantageously turned by stressing the novelty.

Basically, "Gambling Ship" is really two stories. One part details the love life between Eleanor and Ace. In the beginning, on a transcontinental train trip Ace poses as a wealthy business man and Eleanor as some one from the social register. The fact that is Ace is a big shot gambler, taking it easy until the heat of a recent murder trial cools, and Eleanor is a gangster moll looking for a backer, that angle which she takes care of the romance. Still the big feature of the show is the gambling ship atmosphere, the smoking, the intrigue, the deck scene, and so on; in short adapting the dry land gangster tactics to the deep sea.

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Ann Carver's Profession (Columbia)
Drama

The almost personal conflict, especially in these recent years of the emancipated woman, between what the wife wants and what she is capable of doing, is a theme which has been the basis of the plays of every writer who has attempted to make the wife who seeks to carve a career for herself, forms the central theme of the picture, and serves to lead up to the present day. When the story is well told, with the performances finely capable, and a neat touch of comedy properly injected at reasonable intervals, the film should have the advantage of being a thing to sell. The complete cast is adequate, while the two leading players—and the entire ensemble—is actually centered around them, Gene Raymond and Fay Wray—are fairly good marquee material. Miss Wray is known, attractive, and smooth in her work here, while Raymond, who recurred from the Broadway stage, has sprung to a position of prominence by virtue of his ability, again demonstrated in this picture, the exhibitor, in fact, could depend upon, to concentrate upon Raymond in his casting, since he is deserving of the attention, and the success would be advantageous for his future attractions.

The story, not involved, maintains a good pace throughout, and is strengthened by the performances of the leading players, particularly that of Raymond. Raymond, college football hero, marries his fellow student, Miss Wray, who is a lawyer, in law while he was graduated in architecture. Things move smoothly until, weary of the inactivity of home life, his wife turns to the practice of law. Her immediate success, based upon sensational methods of producing evidence in court, far eclipses the foregoing attempts in Raymond's office, Miss Wray, sought after, busy, has little time for home and Raymond. Finally, Raymond, urged by a friend, turns to the sport of horse racing, with his football-starring days as his value.

He leaves home, and when a girl of the club's, plagues by his presence, is found dead in her room, he is held for her murder. Miss Wray, after pleading, comes to his defense, and with assistance, arranges a situation where she displays her best work dramatically, her plea to the jury, taking the blame for Raymond's plight, on the basis of her neglect of him, is accepted. Raymond is exonerated, and she accepts the job of a lawyer at that point, returning to housekeeping, and he to architecture.

The case of the young wife who, outstripping the husband in her profession, brings about a natural rift in the smooth conduct of the home life, should be effective as an advertising angle. Indicate the dramatic court-room scene and its resulting bringing of the wife back to Raymond at the expense of her profession. Women's organizations should be interested. The picture is rapid, dramatic and genuinely strong, and might be sold as such. Younger adults should find it especially interesting. Nothing objectionable, but locally juvenile material.—AARONSON, New York.


CAST

Ann Carver .... Fay Wray
Bill Graham .... Gene Raymond
June Pilkington .... Jack LaFak
John Redd ... erect
Ken ... Arthur Pierson
Chet ... Edgar Kennedy
Jim Thompson ... Frank Albertson
Baker ... Frack Conroy
Terry ... Jesse Ralph
Simon ... Robert Barret
Harrison .... Edward Kane
Iarna .... Diane Ber

Poil de Carotte
The Red Head (Harold Auten)
Drama

Definitely outstanding among the importations of notable motion pictures from Europe is the Poil de Carotte, the world's first color film, recently screened in this city. It is an intensely serious motion picture, adapted from the notedly French novel of the same title by Jules Renard, and produced and distributed under a fine line touch. It is an adult attraction exclusively. In fact, the appearance of this film, in New York, is definitely important in the history of color film making. And this policy should be followed wherever the picture is played. The cast is headed by Harry Lennix, the performer along the line of the Emil Jannings technique, but actual leader of the players is one Robert Lycen, a French child-actor, who, it is understood, never before appeared before a motion picture camera.

Playing the part of the Red Head (Poil de Carotte), young Lycen comes very close to making screen history with his performance. Rarely in our experience has a child performer, in France, the United States or any other country, demonstrated a performance of such emotional appeal, instance dramatic ability and thorough naturalness. The role is difficult, yet it is carried through by the boy with a quiet capability and emotional effect which becomes evident even to a seasoned veteran with years of dramatic experience. The cast is otherwise excellent, but the young French child overshadows what becomes virtually his support.

The story is simple, set in a charming countryside background of France, and relates, with some simplicity which becomes an asset of strength, the story of the youngest child (the Red Head) of elderly parents, and his terrifying loneliness which results from misunderstanding and mistreatment. The father is Harry Bauer, the mother Catherine Fontenay, whose condition and attitude are typical of the shrewish wife and vindictive mother which is exceptionally good.

The Red Head, who has arrived late and unattended, is taken to his home by his brother, who lavishes his affections on an older brother and sister; and misunderstood by the morose father, whose treatment is not only hurtful to the child, but disgusting to himself. The boy cannot even react properly to the effort of sympathetic attention offered by his brother, and as the scene of his departure, the child attempts to hang himself in the barn. Warned, brought to a full sense of the plight of the child, the father finds him in time, and the Red Head's future, with his father as his companion, looms brightly. On that happy note the picture ends.

The dialogue, written in French, but superimposed English subtitles are plentiful, and in any case the trend of the story is perfectly clear to anyone having not the remotest knowledge of the language. This is due in part to splendid performances.

There is, therefore, here, not only brilliance of performance and exceptional technical quality, but a completely universal appeal to adults, especially parents, the world over. Certainly the picture deserves it, is worthy of the most discriminating as well as the largest popular treatment. Under no circumstances, however, should children be permitted to se it.—AARONSON, New York.


CAST

Monsieur Lepic .... Harry Bauer
His Wife .... Catherine Fontenay
Poil de Carotte, a peasant .... Robert Lycen
Perrin, a peasant .... Louis Gueuchet
Dubreuf, a peasant .... Ernest Lepic
Lepic, a peasant .... Maxime Fremont
LaMotte, a peasant .... Charles Segal
Honorine .... Marie Mainette

The Hook and Jabs (Educational-Fox)
Good Comedy

Frozen faced Harry Langdon makes for good comedy. His antics are genuinely amusing, and he has the ability to make the most of pantomime, which still remains one of the most effective methods of comedy portrayal. The story in this instance is possessed of a good deal of humor, centering about Harry's mixup with a touch gang in the saloon. In the back room, he goes into the ring, knocking out the champion via a weight in his glove, but when they discover the reason, the composition of things changes radically. It is good comedy, well done.—Running time, 20 minutes.

Birds in the Spring (United Artists)
Splendid

Unusual, attractive and highly entertaining is this number of the new Walt Disney Silly Symphonies in color, noteworthy for the excellence of its material and execution as well as for its near-perfection of color photography. The little birds, fresh from the shell, try their wings and one goes into difficulty with a snake. He is rescued by his father, who paddles him for disobedience. There can be no question as to the ultimate outcome in which grapes for wine making are picked, carried and crushed to serve as the wherewithal of one of France's most important industries.—Running time, 10 minutes.

Byways of France (Fox)
Interesting

One of the excellently photographed Fox Magic Carpet of Movietone series, this subject intelligently pictures the people, their customs, work and play as the camera wanders about the little-known countryside of France, delving into the picturesque's of Brittany, Normandy and other localities. Particularly interesting is the little farmer in whose garden wine making is practised, and its excellence makes it worthy of special billing for adults.—Running time, 7 minutes.

The Banker's Daughter (Educational-Fox)
Novel Cartoon

There is considerable novelty in this number of the Terry-Toons animated cartoons, in which the banker's daughter, kidnaped by the villain in caparisoned automobile, is rescued by hero rides to the rescue. He arrives just in time as the girl, tied to a chair, is reaching the end of her strength in number mill. The dialogue, carried on in exaggerated operatic style, is amusing, while the subject as a whole is novel and entertaining.—Running time, 6 mins.
PLAYERS ABducted: PEMBerton

FOX MOVIElNE NEWS—No. 25—Masters starts world flight—Italy celebrates going to war—Broadway’s Sullivan loses last job—Brown is a great Broadway hero—Cal.—World blessed by Pope Pius—and Venezuela.

Vitaphone courtesy, Long United

CELEBRATION—Vitaphone. They Invincible

of the suitability of asking me to debate the relative popularity of stage and screen. As with the dapper he likes pumpernickel better than naazels.

I might view with alarm if I did not know the “picture brethren” are in a tough spot a little. Polite and individual theaters they have had to lock chains. Our studios are in their hats, and when we shut down there is no survival. The door has been closed before the depression and unfortunately the novelty wore off and the public became educated to it while they was still on. So did the bidders. Now the movie makers are faced with the problem of having to produce better pictures with less money. We have all been through the wringer, but they carried more water.

Comparies Intakes

Even the world’s first and most prejudiced cinema critic knows more people go to see movies than plays. But this is no fair test of the popularity of the two media. As an ordinary stage goer, the best feature of what we delicately call “flash.” How important this becomes apparent when this feature is disengaged from the feature of a feature picture and a successful play. The best the former can do on Broadway is hit at the ticker brokers. Successful plays still gross a million or more. I don’t think two of these shows have done that in the past two years. A gross of a few hundred thousand is high for most films. To the answer that the movies have the advantage over the stage then, I reply that by the same token they should be awaiting the movie to be made from the play. Since they do not wait, some one must still love the theater.

To gain any real idea of where both stage and screen are heading a brief survey is important. The stage has been carried on for centuries with a gradual improvement in technical faculty both as to form and presentation till now, in its most expert example, it approximates perfection.

The cinema is still in its infancy. The phrase has a familiar ring. Like Peter Pan, it never grows up.

Came Down and Miracle

A quarter of a century produced less than a half-dozen photographs worthy of any consideration. Toward the close of the silent era even the most backward mind had become saturated with the few basic plots and twists the scenario artists were able to give them. Attendance began to slip at an alarming rate. Screenland was in a panic. Came the dawn and a miracle. The screen learned to talk. The movie mogul taught the idea. Many of them knew the pitfalls of unpolished speech. They feared the transformation and refused to adopt it. They had built a monopoly which had waxed rich and powerful and which required protection and prestige.

The march of time forced them all into line, but proved they were right in rebelling. They learned that dialogue and meaningful words than to make motions, that the roll of an eye, the twitch of a lip, the toss of a torso, indicating pain, passion and pleasure in a silent picture, are far more convincing than the meaningless words to the action in a talkie is another. A talkie must make some sense, for its roar kept adding and subsiding. Theatrical palaces were no longer havens of sleep with orchestral obligato.

The movie makers had talked themselves into show business, and gosh, they dreamed it. It had been their proud boast that a silent picture never lost money, no matter how bad it was. It was sold by program in advance and the public was the only buyer. Not many of the talkie loses money. Never, of course, a Columbia picture. In less than five years the picture public has gone from just over a thousand and a half, the grosses slide from a hundred thousand to $15,000 with a change of bill. Hollywood now knows what Broadway has always known, the anguish of guessing wrong.

Where Stage Folk Fail

I shall now go into a clinch to say a few kind words about the movies. Any strange sound you may hear is not static but the noise of a breaking heart. Talkies have developed rapidly till now the best of them approach perfection. To a poor talkie it is a poor play because it is less embarrassing with the poor actors besides. Besides, one can talk through a poor talkie. In neighborhood houses they razz them and make rude noises. I adore Mickey Mouse, news reels and travel pictures. By the center of the stage the atmosphere is air, comfortable seats, music and lish if generally phony luxury they have made monkeys of legitimate managers. They have had the wit to consider the situation, and it is what we have to give the provinces when we held the amusement monopoly, but whenever we care to take the trouble to find out expert productions we can get business.

Conscious selection must be considered in determining degrees of popularity. If thousands want pictures with plenty of talking, and if only bread is distributed in their neighborhodd, the consumption of bread is greater. I give me the three Barrymores or any other group of stars and I will go into any community in the country and outgrow their latest movie. I have heard people talk relative talkie verions of plays above their originals, but I have never seen a reproduction I thought superior.

Adapt Plays, Abduct Players

I should be desolate if I thought the talkie had finished the spoken drama, but not as stretched as if the silent picture had been its destined successor. For the talkie is a single layer, lower of the stage, whereas the photoplak had little in common with it. For the first year the movie makers tried to use the old silent dramatic, but the results were disastrous. The efforts to coordinate funny voices to contortionistic wriggles was too much for players, directors and public. Since then they have adapted our plays and abducted our actors, dramatists and directors. If they had to return all our talent ever again, we could not enter that world, but in a month. Even with this wholesale selling they haven’t enough good material, since their speculative and creative faculties are undermined.

Mechanically the talkie can’t go much further, but the_multiplicity of talkies can come, but even then screen characters will be empty ghosts booming from a void. For no reproduction can catch the warmth, the color, the spiritual glow of human voices from a human being. The intangible something that leaps across the footlights from player to auditor and back to the life of the living theatre and all the gold of Hollywood can’t take it away from me. I may end up the last auditor in the Princess Theatre before a one-set film for the talkie is single layer, lower of the stage, whereas the photoplak had little in common with it. For the first year the movie makers tried to use the old silent dramatic, but the results were disastrous. The efforts to coordinate funny voices to contortionistic wriggles was too much for players, directors and public. Since then they have adapted our plays and abducted our actors, dramatists and directors. If they had to return all our talent ever again, we could not enter that world, but in a month. Even with this wholesale selling they haven’t enough good material, since their speculative and creative faculties are undermined.

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USE OF ORGANISTS RISES 25 PER CENT

Demand Growing Despite Summer

Despite the normal seasonal decline of summer and excessively warm weather prevailing virtually throughout the country at the moment, there has been an increase, during the past six weeks, of 25 per cent in the employment of organists in theatres over the country, according to Harry Blair, president of the Noon-Day Club, a New York organization servicing organists in all states.

In numerous cases, employment of the organist has been a case of reinstatement, theatres returning to the use of the organ as an added attraction to the motion picture program after a period generally of straight pictures.

Growing Attention to Organist

Mr. Blair pointed out that the 25 per cent increase, in view of the season, is an indication of the growing attention being paid to the organist as a theatre asset by circuits and independents alike. "It surely speaks well for the theatres' need of this type of added entertainment when each of the circuits is putting on new men every day," he said.

Chief among the reasons noted for the increased employment of organists is the demand on the part of audiences in general for some form of additional musical entertainment, especially since the decline of the stage presentation in many situations. The "community" singing idea, in which the audience joins with the organist in singing the popular music most common to organ programs in theatres, is also seen as of selling value and often very popular with patrons, especially in the more localized situations.

The outlook for a still further increase in the utilization of the organ is considered by circuit music department heads as distinctly favorable. It has long been an established fact that the organist, usually of some prominence, is an important element of the program of the large de luxe theatres. Indicative of the increased use of the organ is the fact that Loew's, Inc., for the past two years retaining only five or six organists, recently had added 20 in Eastern theatres.

The increase of organ programs on the radio also has been noted as partially responsible for the desire on the part of audiences generally for organ entertainment in the theatre. The appeal of the "hit" song, as developed in the musical motion picture, affords an opportunity for a tie-up concerning the organ, between the screen and the added attraction.

Circuit music department heads have indicated that in numerous instances it has cost less to employ an organist steadily at the theatre than to permit the organ to stand idle for any length of time.

Among organists who have been placed within the past six weeks are Mrs. Helen Crawford, New York Paramount; Bettye Lee Taylor at Loew's State, Syracuse; Bob West, Loew's Stanley, Baltimore; Adolph Goebel, RKO 86th Street, New York; Ted Crawford, Loew's, Norfolk, Va., and Al Curtis, Academy of Music, New York.

Using Half an Organ

Indicating the relative gain in employing an organist in lieu of maintaining an idle organ in the theatre, is an incident which occurred recently at the RKO 86th Street theatre in New York. During the lengthy period of operation of a straight picture policy at the house, the organ was seriously damaged by rain. When, after persistent demands by regular patrons, the manager decided to reinstate the organ program, the instrument was found to be in an impossible condition. The cost of repairs approximated $1,000. The re-establishment of the organ was delayed, but when demand continued immediate action was taken.

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MR. EXHIBITOR:— YOU REAPED A HARVEST FROM THE MUSICAL EXPLOITATION AIDS CONTAINED IN WARNER BROS. "42nd ST." PRESS BOOK. NOW—REAP A GOLDEN HARVEST WITH THE TIE-UP SUGGESTIONS APPEARING ON PAGES 34 AND 35 IN WARNER BROS. PRESS BOOK OF GOLD Diggers of 1933 The Smash Musical Picture of All Times

FIVE SONG HITS FROM THE WARNER BROS. & VITAPHONE PICTURE—

Gold Diggers of 1933

SHADOW WALTZ  (IN THE SHADOW)
PETTIN' IN THE PARK
THE GOLD DIGGER'S SONG  (WE'RE IN THE MONEY)
REMEMBER MY FORGOTTEN MAN
IVE GOT TO SING A TORCH SONG

REMICK MUSIC CORP.
1657 B'WAY, NEW YORK CITY
3809 PAGE BLVD.
ST. LOUIS, MO.
1208 CENTRAL PARKWAY
CINCINNATI, OHIO
The total of theatre receipts for the calendar week ended June 10, 1933, from 112 houses in 20 major cities of the country, aggregated $931,162, indicating a decrease of $24,067 from the total of the previous calendar week, ended June 3, when 107 theatres in 19 cities reported a total gross of $955,229.

The following tables show a recapitulation of receipts for the current calendar week and the previous calendar week.

<table>
<thead>
<tr>
<th>Theatres</th>
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<th>Previous Week</th>
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<tr>
<td>Penway</td>
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<td>Metropolitan</td>
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<td>Century</td>
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<td>Hollywood</td>
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<tr>
<td>Lafayette</td>
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<td>RKO Palace</td>
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<td><strong>Denver</strong></td>
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<td>Aladdin</td>
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<td>Denham</td>
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<tr>
<td><strong>Detroit</strong></td>
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<tr>
<td>Downtown</td>
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<td>Fisher</td>
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<tr>
<td>Fox</td>
<td>5,100</td>
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<tr>
<td>Michigan</td>
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<td>State</td>
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<tr>
<td>United Artists</td>
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<td>25c-35c</td>
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<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
</tr>
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<tbody>
<tr>
<td><strong>Picture</strong></td>
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<tr>
<td>&quot;Lilly Turner&quot; (F. N.) and &quot;Trick for Trick&quot; (Fox)</td>
<td>8,000</td>
<td>&quot;The Woman's Husband&quot; (Fox) and &quot;The Girl in 49&quot; (Para.)</td>
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<tr>
<td>&quot;Cocktail Hour&quot; (Col.)</td>
<td>16,000</td>
<td>&quot;Ann Carter's Profession&quot; (Col.)</td>
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<td>&quot;The Devil's Brother&quot; (MGM)</td>
<td>17,000</td>
<td>&quot;Peg O' My Heart&quot; (MGM)</td>
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<td>&quot;International House&quot; (Para.)</td>
<td>28,000</td>
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<td>&quot;The Woman's Husband&quot; (Fox) and &quot;The Girl in 49&quot; (Para.)</td>
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<td>&quot;Christopher Strong&quot; (Radio)</td>
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<td>&quot;Made on Broadway&quot; (MGM) and &quot;Bondage&quot; (Fox)</td>
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<tr>
<td>&quot;Looking Forward&quot; (MGM) and &quot;Ex-Lady&quot; (W. B.)</td>
<td>6,400</td>
<td>&quot;Story of Temple Drake&quot; (Para.) and &quot;The Devil's Brother&quot; (MGM)</td>
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<tr>
<td>&quot;Be Mine Tonight&quot; (U.)</td>
<td>1,100</td>
<td>&quot;Beloved Tonight&quot; (U.) (2nd week)</td>
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<td>&quot;Shall We Tell Our Children?&quot; (Col) and &quot;The Big Chance&quot; (Eagle)</td>
<td>7,000</td>
<td>&quot;The Woman I Stole&quot; (Col.) and &quot;Alimony Madness&quot; (Mayfair)</td>
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<td>&quot;Constant Woman&quot; (World Wide) and &quot;Strange People&quot; (Chesterfield)</td>
<td>2,800</td>
<td>&quot;Hello Sister&quot; (Fox) and &quot;Black Beauty&quot; (Monogram)</td>
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<td>&quot;Circus Queen Murder&quot; (Col.)</td>
<td>2,500</td>
<td>&quot;Blondie Johnson&quot; (F. N.)</td>
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<td>&quot;Anns Carter's Profession&quot; (Col.)</td>
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<td>&quot;The Silver Cord&quot; (Radio)</td>
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<td>&quot;International House&quot; (Para.)</td>
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<td>&quot;Adorable&quot; (Fox)</td>
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<td>&quot;The Barbarian&quot; (MGM) and &quot;Hold Me Tight&quot; (Fox) (15c-25c)</td>
<td>4,000</td>
<td>&quot;Song of the Eagle&quot; (Para) and &quot;Terror Abroad&quot; (Para.)</td>
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<td>&quot;Mussolini Speaks&quot; (Col) and &quot;Soldiers of the Storm&quot; (Col.) (3 days)</td>
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<td>&quot;Reunion in Vienna&quot; (MGM)</td>
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<td>&quot;Night of Terror&quot; (Col) and &quot;Soldiers of the Storm&quot; (Col.) (4 days)</td>
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<td>&quot;Zoo in Budapest&quot; (Fox)</td>
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<td>&quot;The Girl in 49&quot; (Para.)</td>
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<td>&quot;The Woman I Stole&quot; (Col.)</td>
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<td>&quot;Adorable&quot; (Fox)</td>
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<td>&quot;The Eagle and the Hawk&quot; (Para.)</td>
<td>9,300</td>
<td>&quot;Peg O' My Heart&quot; (MGM)</td>
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<td>&quot;International House&quot; (Para.)</td>
<td>6,600</td>
<td>&quot;Hell Below&quot; (MGM)</td>
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<td>&quot;I Cover the Waterfront&quot; (U. A.)</td>
<td>6,800</td>
<td>&quot;Reunion in Vienna&quot; (MGM)</td>
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(Tabulation covers period from January, 1931 to date)

High and Low Gross

- **High**: 12-1-3 "Frankenstein"...
- **Low**: 3-9-31 "When Strangers Marry"...

- **High**: 6-14-32 "Hell Divers", "Possessed"...
- **Low**: 3-9-31 "Men Must Fight"...

- **High**: 3-3-32 "No Limit"...
- **Low**: 3-9-31 "King of the Jungle"...

- **High**: 4-1-32 "Ten Cents a Dance"...
- **Low**: 2-10-33 "Hypnotized"...

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### THEATRE RECEIPTS -- CONT'D

<table>
<thead>
<tr>
<th>Theatres</th>
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<th>High and Low Gross</th>
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<td>Chinese</td>
<td></td>
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<td><strong>Kansas City</strong></td>
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<td>Uptown</td>
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<td>25c-40</td>
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**JUNE 17, 1933** | **MOTION PICTURE HERALD** | **41**
### Theatres

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### High and Low Gross

- **Oklahoma City**
  - High: $3,000, Low: $1,200
- **Omaha**
  - High: $8,500, Low: $1,000
- **Philadelphia**
  - High: $5,000, Low: $1,000
- **Portland, Ore.**
  - High: $2,600, Low: $700
- **San Francisco**
  - High: $8,000, Low: $2,000
- **Seattle**
  - High: $6,500, Low: $1,500
- **Washington**
  - High: $8,000, Low: $2,000
remodeling the theatre today

Timely and comprehensive information on costs and methods ... a practical discussion of problems that are confronting many a theatre owner and manager in these days of Rehabilitation, written by one of the nation's leading theatre architects, S. Charles Lee (who wrote that entertaining series, "A Theatre Architect Visits Europe"). Mr. Lee's article will be augmented by tables of building materials and labor costs for the various sections of the country.

organizing for good management

The second article in John T. Knight, Jr.'s notable series on management and maintenance today, in which this widely experienced authority on the practical problems of theatre operation will analyze and explain the character, value and application of those factors which are essential to an effective theatre organization—the second chapter in a new text book on the motion picture theatre.

color in lighting

The practical application of color to theatre lighting—an article which has been prepared by Francis M. Falge, illumination engineer with a broad background of experience in the theatre, to follow his earlier article on the principles of color. Mr. Falge's discussion is especially intended to suggest effective ways in which the theatres' appearance may be immediately improved.

judging your sound

An effort to place management in a better position to detect flaws in the workings of sound equipment, with the technics involved translated into the terms that all of us can readily understand and apply.

THESE FEATURES, OF COURSE, IN ADDITION TO MATERIAL ON THEATRE LAW, AIR CONDITIONING, RECONDITIONING, DAILY MAINTENANCE, ARCHITECTURE, PROJECTION AND EQUIPMENT
PRODUCT PLANS RUSHED

(continued from page 23)

MOTION PICTURE HERALD

June 17, 1933

PUBLIC WILLING TO BE SOLD, SAYS LOU B. METZGER

The public is still willing to be sold, in the opinion of Lou B. Metzger, operator of the Spreckles theatres, San Diego, Cal., in New York this week for a short stay, but that public has to be sold, and the selling is necessarily based on the seller having something that public wants.

As the result of a general shortage of money, however, it is Mr. Metzger’s belief that the show-going public is more selective than in the past, requiring that the seller bring “his wares closer to them by careful analysis, hearty exploitation and sensible intelligent advertising.”

“I don’t believe that the public ever wanted more to be entertained than they do now, but never did we have less chance of fooling them,” declared Mr. Metzger.

“Therefore the old theory of letting the good attractions take care of themselves and otherwise this talk of the public is gone by the boards. I find it is necessary to sell a winner right down to the ground and milk it for all it is worth, and it is, therefore, just as important to sell well but not over sell an ordinary attraction, as to not milk from the public confidence and good faith.”

The Coast exhibitor was highly emphatic in expressing his belief that every theatre needs its own concentration; “that they will not run automatically to popular thought and idea must be put into execution immediately. And above all,” he continued, “I honestly and truly believe the public will gladly see a picture, and continue to come as long as we have reasonably good attractions and a really good idea of how to sell them.”

“I still believe in the motion picture business being alive in the exhibition end of it, and if the producers, who are really the sales managers of the business, both to the exhibitor and to the public, will make reasonably good attractions, I believe we, at the other end, will find ways and means to market them for all there is in them.”

JULIA GORDON DIES,
28 YEARS IN FILMS

Death of Julia Swayne Gordon, 54, in Los Angeles recently, after a long illness, removed from the motion picture scene a player who first appeared before the camera 28 years ago, 1905, with the McCullum and Parker studios. The actress was a protege of the late Jessie Bondell.

Miss Gordon was a Vitagraph star for ten years, until the company’s dissolution in 1917. Rex Ingram took her to Hollywood in 1923 for a lead in “Scaramouche.”

COLUMBIA

AS THE DEVIL COMMANDS: Neil Hamilton, Mae Clarke—We made the mistake of running this on a Sunday, Fair week day picture. Played May 21-27.——R. L. N., Little Falls, Minn. Small city and rural patronage.

BELTON THE SEA: Fay Wray, Ralph Bellamy—A picture that I believe this is another “Submarine.” Heavy advertising and the program picture of the action type. Played May 30-June 5.—R. L. N., Little Falls, Minn. Small city and rural patronage.

BITTER TEA OF GENERAL YEN, THE: Barbara Stanwyck, China—A contender, beautifully produced, and beautifully put together with the detail necessary to make an oriental atmosphere convincing. Barbara Stanwyck is good, as is the entire cast. Clayed as the general. He steals the picture and certainly “makes” it. We will watch it in the picture library. This is the first production I ever saw that actually improved upon the original novel. Should be advertised as a special. Rosovaras on this are attractive and cheap. Running time, 89 minutes. Played May 7-8.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

BITTER TEA OF GENERAL YEN, THE: Barbara Stanwyck—A notable production. One of the last finely produced pictures we have shown, but way off at the box office. Monday and Tuesday, Barbara Stanwyck is good, Nils Asther superb. To this day we are criticized for trying something new and adventurous. The only B. O. way to advertise is to have a good and interesting story in a colorful love affair between Stanwyck and Asther. Promote adventure, mystery, intrigue, love stories. It will well be liked.—Rolon H. Viner, Morris Theatre, Morris, Ill. General patronage.


CHILD OF MANHATTAN: Nancy Carrol, John Boles—I can’t guess what happens in this picture. Yes sir, Nancy has a baby. She didn’t intend to, so she says; it was purely an accident, but accidents will happen. Nancy’s mother calls her a “dirty little tramp” when she goes to live with John. Boles after marrying him. But Boles rises nobly to the situation and wins his wife’s mother. The film is a good one, and I am sorry I showed this picture. Running time, 75 minutes. Played May 3-9.—The Empire Theatre, Eminence, Ky. Small town patronage.

CIRCUS QUEEN MURDER, THE: Adele Menju, Greta Nissen.—This picture seemed to please the majority, especially the kids. Circus scenes and trapeze performers extra good. Sound, excellent. By no means a grand picture, however, that’s that’s—same than.—Played June 3-4.—Marion F. Bedwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

END OF THE TALE: Tim McCoy.—A good one for western fans. I have been somewhat mystified, however, as to the ending. The purist sheet, and some people have told me the same thing. Tim is supposed to be the end of the line. Which, of course, this picture closed with Tim very much alive at both ends and his arm in a sling. Remember the Indian maiden he would be a father to her. Glad they didn’t kill him.——Played May 22-28.—Roy W. Adams, Mason Theatre, Mason, Ohio. Small town patronage.


SO THIS IS AFRICA: Wheeler and Woolsey.—First, this drew the biggest business of several weeks; second, I believe it was the first real cut-out. I played it to adults (over fifteen years old) only. A half dozen cut-outs coming on in one show. I played it to adults (over fifteen years old) only. Ten years ago rapidly when this came to play. Played June 22-28.—Roy W. Adams, Mason Theatre, Mason, Ohio. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey.—Hot and then some. Columbia’s ace picture of the season drew two ways, and when we shipped it we shipped it in a continuous uproar, and then sent them out to talk over how dirty it was. Wheeler and Woolsey have always meant hit at our theatre, and this is just about their finest, money-maker yet. I think they are the finest team ever that hit the screen, and can run circles among such washouts as Laurel and Hardy, who, in my opinion, couldn’t be paired—I don’t know why. They have tried too soon. I would think this picture just too vulgar for words, but since they are not the class of people who will patronize your theatre, they have no chance anywhere near you. Put it on the hottest ballyhoo, because of its risque subject, and then make each subject be a show. The majority of your patrons will not come in a mood to enjoy travelogues or class shorts. Played May 11-17.—H. S. Viner, Morris Theatre, Morris, Ill. General patronage.


TREASON: Buck Jones.—A very good picture action. Good satisfaction to a Saturday crowd.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WOMAN I STOLE, THE: Jack Holt, Fay Wray.—Personally do not consider this one up to the standard of the usual Jack Holt productions, although it is a fair program picture. No drawing power whatsoever. It is not a draw for you. Played May 18-24.—Willie D. Drew, Paramount Theatre, Wyoming, Ill. Rural patronage.

First National

BLONDE JOHNSON: Joan Blondell, Ricardo Cortez.—No good.—R. V. Fletcher, Lyric Theatre, Harington, Ind.

CALL HER SAVAGE: Clara Bow—Everybody seemed to like it: that is, everybody who came. I played it two or three days and it was a good picture. Played May 14-20.—Mrs. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

CALL HER SAVAGE: Clara Bow—Chas has come back in a new, made-over story. It is a new, made-over character. There are some pictures, however, that only the books can do justice. Played May 21-27.—R. V. Fletcher, Lyric Theatre, Harington, Ind.

CAVALCADE: Clive Brook, Diana Wynyard.—Possibly the biggest box office flop for a supposed big picture ever. Remember playing and get a load of this. The critics have been riding our “Cavalcade” and “Zoo in Budapest” and with these figures in mind I have estimated the probable returns from abroad on “Beckley Square,” now in production. Well, Mr. Kent will see the returns from the small towns in this good old U. S. A. I am sure he will find the returns as I have found them on both the above mentioned pictures. I have talked to a lot of exhibitors and I think this is the same results as myself. I actually took in a few dollars over rental on “Cavalcade” so if Sidney Kent really made the above statement, it’s either one or two things. It’s to hell with American audiences or the foreign market means more to Fox than own town. Personally, I am a great admirer of Sidney Kent and I don’t believe he intends to neglect our own market. There is no question of the merit of “Cavalcade,” but we well know our audiences (a whole) and we will not accept these English casts and there’s no use in kid- ning ourselves. There is only one way to save this picture and that is to give it away. Played May 30-June 1.—Joe Hewitt, Lincoln Theatre, Lincoln, La.

CAVALCADE: Clive Brook, Diana Wynyard.—And now, boys and girls, here’s your headline. If you haven’t seen “Cavalcade” you never saw a real showman. When the critics rave, the fellows know. Played May 14-20.—Joe Hewitt, Lincoln Theatre, Lincoln, La. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard.—It is news again, yes indeed. Take a look at this. Most simple; giddy exulting and talking in the picture like you ever looked at or listened to. Some parts were really good,
but you never heard so much clapping in all your life. ...as if they wanted to make all the noise they could possibly create. I'm afraid it was all bad acting. It seems natural, hard to understand. Such language as this has no business being spoken. It's all right if it is for the show, but it is all over you will never know what it was all about — Walter Odem, Sr., Des Moines.


DOWN TO EARTH: Will Rodgers—Will Rogers continues the most popular star in your town. People always seem to like Will's films, but I always admire him well. "Down to Earth" is a splendid picture. Will Rogers knows his pictures, but it's a good show. Irene Rich is always fine. She handles any picture. I must admit this is not one of Will's pictures; played April 25-26; A. N. Niles, Emilemore Theatre, Enid, Okla. Small town patronage.

ME AND MY GAL: Joan Bennett, Spencer Tracy—Also with her were such stars as Burt Lancaster. From the shoulder air it is hard to find that makes you like her. What is wrong with all the world of film? Played April 24-25; A. N. Niles, Emilemore Theatre, Enid, Okla. Small town patronage.

OVER THE HILL: James Dunn, Sally Ellyer, Mac Marsh—This is a poor picture. Poor crowd. Talkie versions of old silent pictures never travel well. Played April 25-26; Mr. C. Moseley, Lyric Theatre, Harburton, Missouri. Small town patronage.


SAILOR'S LUCK: James Dunn, Sally Ellyer—Another good picture. Played April 25-26; Mr. C. Moseley, Lyric Theatre, Harrison, Iowa. General patronage.

SECOND HAND WIFE: Sally Ellyer, Ralph Bel- lamy—One of the best pictures of the year. Sally Ellyer is charming, and her chaming performance is one of the best of the year. The objectionable parts of this picture can be seen deleted when we showed the film. It is a typical life of the American family and there are no exasperating moments. It is a good picture. Played April 26; C. A. Jordan, Opera House, Cozyville, N. D. Small town patronage.


TROUBLES: James Dunn, Sally Ellyer—The knock out and self for Mr. C. Moseley, Lyric Theatre, Harrison, Iowa. General patronage.

TREES OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Not the big hit it should be with these stars. Played April 24-25; A. N. Niles, Emilemore Theatre, Enid, Okla. Small town patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, Ernest Torrence, Rance McPherson—I got a great kick out of this one. However, there was no favorable comment from patrons. Played April 25-26; F. C. Fletcher, Lyric theatre, Harrison, Ark. Small town patronage.

Frurer


MEM


CLEAR ALL WIRES: Lee Tracy—The first Lee Tracy picture we have played and it will be O.K. if there aren't any more like this. Mr. C. Moseley, Lyric Theatre, Harrison, Missouri. Small town patronage.

CLEAR ALL WIRES: Lee Tracy—Pretty junk stuff, we thought. Metro seems to be making Lee Tracy pictures. The only reason we show them is the present popularity, which will soon wane. Played April 24-26; Mr. C. Moseley, Lyric Theatre, Harrison, Iowa. Small town patronage.

HUMANITY: Boots Malloy, Alexander Kirkland —Another of the Fox Cavalcade of folks, but if you can't have a good horse in a country town, then you are surprised. Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

ME AND MY GAL: Joan Bennett, Spencer Tracy —Both stars will help in this community. Drew good house considering conditions. Played May 12-13; W. S. Miller, Arcade Theatre, Sodus, N. Y. Mixed patronage.

OVER THE HILL: James Dunn, Sally Ellyer, Mac Marsh—This is a poor picture. Poor crowd. Talkie versions of old silent pictures never travel well. Played April 25-26; Mr. C. Moseley, Lyric Theatre, Harrison, Iowa. Small town patronage.

Pleasure Racer: Genevieve Tobin, Roland Young—Excellent. Played May 12-13; Mr. C. Moseley, Lyric Theatre, Harrison, Iowa. General patronage.


Sailor's Luck: James Dunn, Sally Ellyer—Another good picture. Played April 25-26; Mr. C. Moseley, Lyric Theatre, Harrison, Iowa. General patronage.

SECOND HAND WIFE: Sally Ellyer, Ralph Bellamy—One of the best pictures of the year. Sally Ellyer is charming, and her charming performance is one of the best of the year. The objectionable parts of this picture can be seen deleted when we showed the film. It is a typical life of the American family and there are no exasperating moments. It is a good picture. Played April 26; C. A. Jordan, Opera House, Cozyville, N. D. Small town patronage.


TREES OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Not the big hit it should be with these stars. Played April 24-25; A. N. Niles, Emilemore Theatre, Enid, Okla. Small town patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, Ernest Torrence, Rance McPherson—I got a great kick out of this one. However, there was no favorable comment from patrons. Played April 25-26; F. C. Fletcher, Lyric theatre, Harrison, Ark. Small town patronage.

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REAL BOOKING AID, SAYS A. B. JEFFERIS

Colonel J. C. Jenkins, with a copy of the Herald in his hand and fishing rod and golf club in the left, is chasing gloom into the seven seas, and A. B. Jeffeis of the New Piedmont Theatre at Piedmont, Mo., is one of the many who are fully aware of that fact. Furthermore, Jeffeis has found "What the Picture Did For Me" of definite help in booking product for his theatre. He writes: "I am enclosing herewith the first picture I have ever sent in to 'What the Picture Did For Me.' In the past I have relied on these reports to a great extent in booking, and if you care to have my reports in the future I will be glad to send them in."

greatly enjoy Richardson's writings, as have many, for over a dozen years since 1912. Also Col. Jenkins is a gloom changer."

PARAMOUNT

Product: The picture, the story, the music, is outstanding. It is a real catch for those who enjoy a tropical comedy-drama. Colonel Jenkins is already advertising it and the patrons are very enthusiastic. The picture is not only a box office success, but it has received very favorable reviews from the critics. It is a picture that should not be missed by anyone who enjoys a good comedy-drama. The story is well written and the acting is excellent. The music is delightful and the sets are beautiful. It is a picture that will appeal to all ages and is sure to be a hit in any theatre.

Bedtime Story: A: Maurice Chevalier — Delightful! Chevalier comes very close to being at his best in this picture. He is delightful and entertaining. The music is delightful and makes the picture all the more enjoyable. It is a picture that will be enjoyed by all ages and is sure to be a hit in any theatre.

Paramount

MOTION PICTURE HERALD

June 17, 1933

Hardy—This picture was a surprise. Personally, I like the idea of a picture about a horse and a horse pulling a cart. It is not only a good idea, but it is also a good picture. Played April 14—Mrs. G. C. Moore, American Theatre, Arlington.

PRIVATE LIVES: Norma Shearer, Robert Montgomery—A good, sophisticated comedy-drama with splendid acting. The picture was well received and the patrons enjoyed it. The story is well written and the acting is excellent. It is a picture that will appeal to all ages and is sure to be a hit in any theatre.

RASPUTIN AND THE EMPRESS: Elthel and Lionel Barrymore—Controversial! Perfect setting, magnificent settings, etc.—but, is it real entertainment? Most of my patrons think not. Horse has a certain type of picture they call "special," i.e., like the exhibitors' Grand Hotel and "String of Interludes." Unusual pictures, and very good, but they only click at the beginning. The patrons are very enthusiastic; poor crowd in on account of the big exists, but at least three-fourths of the patrons who saw it did not dislike the picture altogether. And dissatisfied customers really do not belong in the theatre. The patrons were those of the old type, the ones like those now? Human interest is the theme. Played "Rasputin—Wednesday—Thursday—to average business—average business." Played T. Rex, Theatres, Chicago, etc.

SECRET OF MADAME BLANCHE, THE: Irene Dunne, Phillip Holmes—Placed on bargain night, and like the picture much to advertising here, except the worn-out street woman angle. You'll have to see the picture yourself to judge the performances given. Wish Metro had kept the original title of "The Lady."—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

SMILING THROUGH: Norma Shearer, Fredric March, Leslie Howard—This seems to be the universal comedy for everybody. Played in conjunction with the regular picture.

SON DAUGHTER: Helen Hayes, Ramon Novarro—Most Chinese movies move too slowly to be popular but this one is an exception. The story is not a particularly good one, but it has a lot of heart. Played April 16-17—Mrs. G. C. Moore, American Theatre, Arlington.

TIME TO LIVE: Joan Crawford, Gary Cooper —Excellent. Played 95%. For some reason we didn't have the number of patrons we should, it must be old man depression. Running time, 111 minutes. Played May 19-22—J. E. Tunstall, Nettie Theatre, Cape Charles, Va. Small town patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—Crawford and Cooper in a love story, with a good deal of money and action. The picture is well acted, but the story is not particularly good. The action is well done, but the story leaves something to be desired. It is a picture that is well worth seeing, but it is not a particularly good one. Played April 16-17—Mrs. G. C. Moore, American Theatre, Arlington.

AID TO PIONEERS: Gary Cooper—Not a particularly good picture, but it has a lot of heart. The story is well written and the acting is excellent. It is a picture that will appeal to all ages and is sure to be a hit in any theatre.


WHISTLING IN THE DARK: Ernest Trues, Uta Mekel—Good mystery sequence in this fairly new and interesting picture. The cast is well chosen and the acting is excellent. It is a picture that will appeal to all ages and is sure to be a hit in any theatre.


MOTION PICTURE HERALD  June 17, 1933

good comedy but no fault of Lloyd. We have hund-
dreds of comedians that are really funny tow-
eng of them with his part would have created a sensation. His most recent picture, "Cavalcade," is out of the way over—Pedro, De Luxe Theatre, Gar-

MURDERS IN THE ZOO: Charles Ruggles, Lionel Atwill—It's very good of its type. But our perspective is a little different. A new film would have to get the box office, with opinion here divided on its merits, in order to be a success. It is no longer possible to advertise, and prepare to pay up a lot of your old public, but let the patron think it's another wild-animal opus. The makers are trying to sell it as a very good, so play up the romance along with the action. The beast charges through New York City. Played it Sunday afternoon and has for the past couple of days. Fine, Morris, Theatre, Morris, Ill. General patronage.

LITTLE ORPHAN ANNE: Mitzi Green, May Robson, Victor McLaglen—This story is not well told on the radio. I used this one on the radio and it had a great effect. The Commercial Club sent all the children to the show. Very clean, andFunny and Johanna Howland adds all the comedy anyone could wish. The picture will be improved by the advent of the children, from the place, where Constance scrambling eggs to the fade-out. They are a lot of fun, but too many. A very cheap comedy, we don't know. Without this scene, it would have been a fine picture. Running time, 75 minutes. Played April 9-19—Mrs. G. C. Moore, American Theatre, Harlonton, Mont. Small town patronage.

SPORT PARADE: The Joel McCrea, Marian Marsh—A good one day program picture. Makes a good Saturday show. Played May 20-24—E. E. Fit-

SWEETINGS: Lionel Barrymore—This is splendid. I have seen it twice, and I think it is better now. I liked it even better this time, it has all the elements of a big hit. I think it will do it much better, and so, on the whole, did my patron, who was a real fan of Barrymore. The last scene faded out, a wave of applause swept the thea-
tre. The running time is 90 minutes. Played it on a Friday-Saturday double feature with Hoot Gibson in the starring role. It is the story of a little punk, especially beside "Sweetings," which I would now advise playing alone. It was not as good because it has the real merits to stand on its own two feet. Play on the Chicago fire angle. Barrymore's superb character work, and a suggestion of Eric Lin-

TOPAZE: John Barrymore—This is a rather slow motion picture, possibly the most difficult to get. "Topez" is brilliant satire, that will click with our patrons. It is a story of the human ad angle seems to be Barrymore as a schoolmaster and his habit of coming in to do his name should be prominent. Let music dominate the short subjects. We used this for a benefit show, it ran for 3 weeks. It will do well on a holiday show, and not exceptional for Saturday, because it is a little hard on the public. Not a nice one to understand this picture. A class programme that will do well. Played in "Vigilante," "The Avenging Arm," notably "Old English" or "The Millionaire," and at that.

United Artists

KID FROM SPAIN, THE: Eddie Cantor—They don't make any better entertainment than this one. first-rate photography, 100% satisfaction. A regular show for any house. You can guarantee satisfaction and the
WHAT THE DOCTORS DID TO ME

And now look what Steve Farrar has gone and done. In a hospital 17 days and he up and writes a report on it. At first we thought it was a sequel to "Night Nurse." Anyway, we're glad he's back.

AUCTION IN A HOSPITAL: Ten Pretty Noses, 17 Days. This is the first report in over a month and what the doctors did to me during that time is nobody's business; but I'll tell you about it. On May 3, the rubber-tired back called for me and took me to the hospital where three good doctors opened me up and looked over my engine, taking out several parts. When I got there, I was a pretty nurse holding my band and asking "How do you feel?" They tell me I came pretty near to casing in, but am up and around again now. But while I was in the hospital wire fox terrier pups arrived. (Breding them is my hobby.) So before I send in any report on what I'm going to do to show some expert salesmanship and sell these 46 pups. But I'll be back soon.

STEVIE FARRAR, Orpheum Theatre, Harrisburg, Ill.


EX-LADY: Bette Davis, Gene Raymond—Another neat little number from Warner Bros. My patrons seem to like it, and so do I. Really, I think even that other swell Warner film, "Cabin in the Cotton," falls a bit flat, compared to "Ex-Lady." The real difference between the two is that the other film will have to depend on the sex angle for its appeal; the "Ex-Lady" is a natural story, and is the better picture, if not a masterpiece. B. I. pictures is perfect, and "Ex-Lady," like the others, has a musical accompaniment throughout. It's not for me to say which is more impressive a musical background in any picture is, but they add to the moment without a doubt. For the orchestra. So far, I have found music used only in Warner Bros. films. I think it's true, if you can say anything anywhere else, although I recall that "Pick-Up" had an effective musical strain through most of it. We played "Ex-Lady" on bargain nite to a little below average attendance. It was a dull picture, but it's a honey of a picture anywhere you put it.

MRS. VINEY, Morris Theatre, Morris, Ill. General patronage.


A SUCCESSFUL CALAMITY: George Arliss—An excellent picture, clean. Rex company might well consider releasing this one. Old bloomers here have learned to love Arliss, so we did well good business on it. We owe a lot to the distributor, who depends on his product for family trade, and people love him. When you are having another Arliss? It is a joy to show them. I am glad my patrons appreciate the work of a high class artist like Arliss. Running time, 72 minutes. Played May 29—Mrs. C. Moore, American Theatre, Harlowlton, Mont. Small town patronage.


TRAILING THE KILLER: Loko, the wolf dog—The finest animal picture ever made. Very little dialogue, photographic and sound excellent. Here is a Friday and Saturday show that you can exploit. These pictures are killing the market. Played May 28—RKO, Nottawa Theatre, Cape Charles, Va. Small town patronage.

COLUMBIA


EDUCATIONAL


Paramount


RKO


United Artists


Universal


Warner Vitaphone

NORTHERN EXPOSURE: Broadway Brevity—All color two-reel dancing revue. Patrons ask when we are going to have another one of these.—C. C. Moore, American Theatre, Harlowlton, Mont. Small town patronage.

THREE'S A CROWD: Merry Melody—Exceptionally good. The children like these better than MickeyMouse.—Alyce Cornell, Galloway Theatre, Grand Rapid, Mich. Neighborhood patronage.
Now California to New York in Less than 20 Hours...

- New schedules now in effect on coast-to-coast route are 7 hours faster eastbound—9 hours faster westbound than those previously maintained.
- Thus, Air Express can help overcome costly delays all along the line, whether it's a matter of rushing material to location or getting finished items into distribution.
- Direct air lines to 85 principal cities and fast rail connections to over 23,000 other cities.

Railway Express Agency points. Pick-up and delivery service in leading towns keeps shipments under unified responsibility all the way. Duplicate receipts give a positive check against slip-ups in delivery. Call your nearest Railway Express Agency today for new low rates and schedules.

JENKINS’ COLYUM

DEAR HERALD:

Minnesota looks better and better every day. You can see green wheat fields in every direction as far as you can see. The cherry and apple trees are in full bloom, the alfalfa is knee high and the pastures are full of contented cows. The barsmaids are dispensing Minnesota "prosperity" in about every cafe and Old Man Depression has got disgusted with his job and has thrown up the sponge. Hurrah for Minnesota!

S. B. Hulett of the Grand theatre at Madison has become a member of the Great Herald family and from now on Madison Prosperity will have her headquarters in the Grand theatre and S. B. will look the depression in the face and say "Oh, piffle on you." It is a mark of distinction to have the Herald lying around the office where the public can see it, and S. B. is rather a distinctive looking gentleman.

William Feter of the Broadway at Carthy was busy billing his show when we called. He took time out long enough to write a check for a renewal of his subscription and we didn't detain him any longer. He's a hard working boy and if there is any business around Carthy we'll bet he gets it.

L. V. Feldman of the Orpheum at Pipestone has two lobbies, building rock gardens and giving the people of Pipestone off their minds. The corn is beginning to take available. He has a rock garden in his yard at his house that is the pride and joy of the whole community. People come for miles around to see this garden. He has gathered every kind of a stone there is in Minnesota and South Dakota. The lobby of his theatre is also decorated with all kinds of rocks, which gives it a very unique and beautiful effect. When in Pipestone be sure to visit this theatre, and if you are interested, Mr. Feldman will be pleased to show you his garden. It's one of the beauty spots of southwest Minnesota.

Stanley Hull, who operates the Happy Hour theatre at Jasper, has a wonderful memory. He says we called on him six years ago during the bitter winter cold and we built a fire to try and warm up his house. Can you imagine a memory like that? The Wardens always remember us when we come back, but we didn't suppose a theatremen's memory was so good.

Stanley says he is still collecting funds for the producers and he thinks he will add another program each week in order to hold his job.

Mitchell, S. D.

We spent Decoration Day at Sioux Falls. Sherm Fitch, manager for RKO, took us out to the golf course and beat the tar out of us. There's no doggone sense in a man acting like that. It is to meet us at Big Stone Lake this week-end to go fishing with us, and when we get him out on that lake, if he doesn't apologize, we are going to push him out of the boat. Sherm came from Omaha, Neb., and he thinks he can treat the Nebraska folks as he pleases, but he'll find out, by gosh.

J. A. Bradley, manager for a theatre equipment company at Sioux Falls, used to sell us service out of Omaha, and he's our salesman we never had a desire to shoot. He said he had been struggling along for years trying to do without the Herald, but when he got it found, by bosh.

M. L. Marshall of the Strand theatre at Broadview acts as the conductor of the train on the Milwaukee railroad during his wakeful hours and his wife says he slumbers during the showing of the pictures at the Strand. It doesn't matter to us whether he slumbers or snores: he's a swell fellow and we don't intend to miss him should we ever visit South Dakota again. The Strand is open and I am pleased to tell you that we got the most of his ideas for the house from the Better Theatres Section of the Herald. When completed this theatre will be something Mitchell can point to with pride. They expect to have the house ready to open about July 1. We suggested that they get Universal's "Be-Bop-Along" as their opening attraction and Mrs. Logan laughed and said that just what they had done. Mr. Logan, Jr., promised to send a photo of the interior and exterior of the theatre to the Herald.

Mr. Burr W. Cline manages the Paramount and Mr. E. A. Bricker the Lyric here in Mitchell. Both these men have worked for the Herald, and Mr. Bricker for nearly a theatre in Manhattan, Minn., for Finkelson & Ruben, but has managed the Paramount here for about three years. He's a very delightful chap to meet.

Mr. Bricker is a showman of long experience. He has been in Mitchell for several years operating theatres and he knows what it's all about. It's a pleasure to meet such operators as they.

L. E. Jorgensen of the Regal theatre at S. Ely has operated the Glad theatre at Vi- lborg. This is the theatre we told you about having such a funny name, but the name doesn't have anything on Miller's "Leb" at Croquet, Minn. John J. Bricker will be the manager of those swell Swedish cakes when we were there two years ago. Yum, Yum, we can taste 'em yet.

Ely & Holliday are a couple of young operators at De Smet. They have had the house for a couple of months and are still far from being discouraged. If there is any amusement money laying around anywhere in Ely and vicinity we will bet these boys get their share of it. They have enrolled their names in the Herald family album and that's assurance of success.

John Hogein of the Rex theatre at Lake Preston says he's a Norwegian and proud of it. We would be, too, for these Norwegians are about as fine people as we have. John is the "printer's devil" in the local paper office and sets type during his off hours from the theatre. He's a Herald fan just like all other newspaper the-atre boys.

G. S. Abbott was remodeling and redecorating the Arlington theatre at Arlington when we called. He expects to get the house open about July 1. He also operates the theatre at Estes and from what we hear it will be a real theatre when G. S. gets through with it.

P. J. McCarthy operates both theatres in Brookings. He also has one other theatre closed. He said he wanted us to spell it "McCarthy" because he wanted the public to know he was Irish. We told him we supposed "McCarthy" was Chinese. F. J. is a golfer, but he doesn't let that interfere with his theateering. We told him that South Dakota points to with pride, and the State theatre is where Brookings people gather when they want a pleasant evening.

R. L. Chambers of the Majestic theatre at Clear Lake eats up work like a bull puff eats fried liver. There's no job too hard for him. He has been living in fear that we would not call on him and sell him the Herald, but he's all right now and his wife says she hopes he can now get some sleep.

K. W. Fahrig was building a ventilating shaft in his booth when we dropped in. He had pulled everything off but his undershirt and pants, and his tongue was hanging out of his mouth, and dying call. We couldn't buy him some 3.2 per cent because South Dakota is still on the wagon. We hope he recovers.

Now we are going over to Onotville on the Big Stone Lake and get set for that Sherm Fitch; and Abner, what we'll do to him will be pleasant.

COLONEL J. C. JENKINS

THE HERALD’S Vaquabond Colyumist

Photometric Acquires Firm

Photometric Products Corporation has acquired control of Electro-Scientific Laboratories, New York. Photometric is success in the Atomic Research and Operating Company, photoelectric control firm, formed in 1916. Russell V. Judson of Detroit heads the company, with Dr. Herman Kott executive vice president, and Herbert Kott secretary and treasurer.
MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

Presenting

A-MIKE VOgel
the new chairman of the Round Table

As the editor of Motion Picture Herald it is my privilege to step into the Club section this week to announce to you the selection of an able and distinguished fellow member to the chairmanship of the organization and the editorship of this all-important department. He is A-Mike Vogel, a showman of diligence and experience and a contributor to these pages.

The coming of Mr. Vogel is rather by Club election, too. The Herald, while engaged in a number of plans for the enlivening of these pages, set about making inquiry for a likely chairman among a considerable number of the Club's more active and prominent members. From them came the nomination of Mr. Vogel, and from them, too, a big vote of approbation when his chairmanship was discussed with them. He is a Round Tabler chosen by Round Tablers, for the Round Table.

Mr. Vogel began his career of showmanship right after the War, in September, 1919, and the first item we find in his biography is mention as assistant manager of Loew's Grand in Atlanta, a city considerably famous for the showmen it has given this industry.

Very presently Mr. Vogel was in full flight on a career of wide experiences and handsome distances, bound for the big time and Broadway and way stations, so the record includes: manager Loew's, Knoxville, in Tennessee; field exploitation for Paramount in Seattle, Portland, St. Louis and Pittsburgh, a specialized fling during the boom day excitement with the Real Estate and Theatre Advertising Agency in Tampa and Sarasota, with incidental operation of a theatre at Oldsmar in Florida, and then to New York to open the first radio talent agency; thence to the general managership of the Imperial Theatres of Pittsburgh, with theatres in Oil City and McKees Rocks, Pennsylvania; then into publicity for the opening of the Paradise by Balaban & Katz in Chicago; next manager of the Park Plaza theatre in New York; after which came a term of service in the Fox organization, starting the Fox Amusement News, a tabloid for promotional circulation in New York, advertising management of the Fox Detroit theatre, the same post with the Academy of Music in New York, and more recently director of press books and national exploitation for Fox films.

Mr. Vogel, it is evident, has been places and has done things. He will continue to go places and do things—now in the Round Table. He now takes the chair, the floor and anything that's loose.

TERRY RAMSAYE,
Editor of Motion Picture Herald
"FACTS—NOT FANCIES"

by ANNA BELL WARD
Director and Assistant General Manager, Phoenix Amusement Co., Lexington, Ky.
One of the Few Women Executives in Show Business

It seems to us that at the present time the theatres which we
have visited are overlooking, or I should say neglecting, the
five principal necessities that go to make desirable entertain-
ment and put money in the box office, namely: safety, comfort,
cleanliness, and a good show properly advertised.

Neatness, tidiness and cleanliness go hand in hand with comfort. Don’t
think your patrons do not appreciate your efforts to keep clean and safe
the places wherein they seek amusement. A well kept theatre is the best
manner in which an exhibitor can advertise his place of business.

Where you find an exhibitor who keeps his house in order, you will find
a sign over his doorway which spells success. People like to do business
with those who think, talk and look successful. A shabby theatre
is like a shabby suit of clothes.

If you are wondering why I am stressing this point, it is be-
cause to me it is one of the secrets of successful theatre opera-
tion. For example, we have just taken over two deluxe opposi-
tion theatres, representing an investment of almost a half mil-
ion dollars, which for the past three years had been operated by
a large chain.

We had to close the theatres to clean them up. In one of
the houses there is an air duct, a part of the refrigeration plant,
six feet in diameter which runs the length of the theatre, one
hundred and twenty-five feet. Under each row of seats there
is a ten inch cap or mushroom from which air is distributed. The
janitors for the past three years have been sweeping all the
debri from the theatre into the "fresh air" tube. We, have
cleaned out two wagon loads of filth that have been deposited
in this manner during the time the theatre was operated by
the chain.

And now I believe I made a remark about a good show prop-
erly advertised. I have neither time nor space to go into detail
about theatre advertising. Not long ago I wrote an article for
the Herald that covered this. I will say, however, that one of
the fundamentals of a good show being properly advertised is
build your advertisement on truth. A lot of money has been
thrown away by the average exhibitor on the wrong kind of
advertising. Tell the people what you have and do not mis-
represent. Build confidence in your advertisements so that
people will have confidence in you. Get away from the old
side-show fronts and make your entrance pleasing to the eye
with classy up to date and inviting lobby displays. Theatre-
going patrons of this day and age have been educated above
the low-brow circus style of ballyhoo.

A theatre manager cannot be too particular about watching
his sound. Many a good show has been ruined because the
sound was too loud or too soft, or too something that it should
not have been. It is money well spent to employ one person
in the theatre to do nothing except watch sound.

If the exhibitors will pay attention to these essentials, it will
not be necessary to become panicky and cut admission prices;
run two for one, double bill, and put on "give away nights." Such
ideas do not emanate from the minds of real showmen, but
from panicky misfits; quitters and cowards at the best, who
cannot stand the gaff.

It won’t be long now until many of our so-called great show-
men, from whom country exhibitors like myself expected to
learn a great deal, will have unintentionally eliminated them-
selves; anyway, they have one consolation—the midway and
street fairs will soon be open.

We are of the opinion that happy days will come again when
the industry gives to itself a new motto: "Let the producers
produce, and exhibitors exhibit." And speaking of the pro-
ducing end of the business—It is time for the producers to get
their minds out of the gutter and give us consistently clean pic-
tures. B. F. Keith made fifty million dollars putting on clean
entertainment. No picture should be shown that a gentleman
would be ashamed to take his mother and sister or best girl
to see.

People of today want to laugh; already they have too many
political, domestic, crime and melodramatic problems in their
lives. There are too many stories of the tense shocker class
being brought to the screen today. People go to the show to
be entertained instead of being embarrassed.

It would be well for the producers to take a few suggestions
from the so-called "sticks" as to what kind of pictures the ma-
jectory of people want today, and not depend so much upon
the limited judgment of a few white-collared desk officials in a New
York office building, or some of those one-track minded persons
whom they employ out there in Hollywood.

It is too bad that some of the little boys behind the big desks
think they know so much. We are wise only when we admit we
know nothing. The proof of the pudding is in the eating—Take
a look at the picture business today. Which of the men higher
up have displayed any wisdom or foresight? There are only a
few outstanding men in the industry today. You can count the
really brilliant ones on one hand and then have a couple of
fingers left—the others are simply running around in circles.

"And what about the economic situation?" someone has asked. . . . May I suggest to the thinking people in this
industry of ours that fearlessness, faith and confidence in the
future and in oneself are the weapons necessary to successfully
combat depression which, in truth, exists only in the mind of
those who lack the courage to trust in the Supreme Power for
the right solution to the innumerable material problems which
man finds it necessary to face not only during depressive times,
but at all times since the world began.
Awards for Summer Showmanship!

free trips for managers to Chicago World’s Fair

MANAGERS’ ROUND TABLE CLUB
SPONSORS
JULY EXPLOITATION CONTEST

... in co-operation with film companies who have offered free all-expense trips to the great Century of Progress Exposition ... visit the fair ... see big league ball games ... attend deluxe theatres ... swim in Lake Michigan ... golf on sporty course ... have the time of your life—it won’t cost you a dime!

Every theatre manager in the United States and Canada is eligible to enter this contest

Details in next week’s Herald

by A—MIKE VOGEL, Chairman of MANAGERS’ ROUND TABLE CLUB
GILMAN HAS HIS OWN LITTLE WORKSHOP IN CELLAR OF THEATRE

Although there is a central art department in the Loew theatre organization in Baltimore to take care of the four company houses there, S. A. Gilman, manager of the Parkway Theatre, has his own little shop in the cellar under his house. He paints all his backgrounds, cuts them out himself and personally supervises other details. Following are a couple of reproductions of work recently turned out by him, together with other descriptive matter concerning several more effective displays he has used the past several weeks.

For “Sign of Cross” a box was given a coat of craftex and holes were cut for star stills and an ordinary fan. Some ribbon, a landscape plus an artistic touch to represent smoke, made them all stop to look at what made a very realistic scene of the Burning of Rome.

The smaller portion of the photo portrays none other than that glorified little rat Mickey Mouse. This was a mechanical contrivance, with the hand moving up and down in a gesture of Howdy to folk as they came in the doors. Maurice Druker, assistant manager of the Parkway and the showman to whom we are indebted for this information, advises us that Mickey had to be tied down to keep the kids from taking him home.

A few other snapshots, which we will attempt to describe instead of reproducing, include displays made for “What! No Beer?”, “She Done Him Wrong”, “42nd Street”, and “King of Jungle.”

The familiar bar, brass foot rail and all the other trimmings effectively helped exploit the Keaton-Durante vehicle and the large assortment of hard liquor accentuated the title of “What! No Beer?” On the opposite side of the lobby was a display of old-time beer mugs and steins.

A green velour drop, a futuristic cut-out, green pillars to set off the display, set at the top of stairs craftex in green and gold, made a very neat little flash for “She Done Him Wrong.”

A craftex box with a landscape of little old New York at the top was used on the display made for “42nd Street.” On the left was a three dimensional effect with star heads; while on the right, was a tablet which revolved with pictures and catchlines.

It’s really too bad we cannot reproduce the print showing the display piece painted by Gilman to represent the “King of the Jungle,” for you’d think it was Buster Crabbe himself. It shows Crabbe and Frances Dee in a real jungle setting, with grass mats and leaves for added effect.

It is said that Gilman is one of the hardest working theatre managers in the east and after following his activities for some time we can well believe this report. Thanks to Druker for passing the foregoing information along. We’ll be looking for more.

THE SUMMER THEATRE—A MENACE?

Although country-wide figures are not available, in the East at this writing, at least fifty summer theatres are set for seasons of from eight to twelve weeks. Each week the list grows longer, and it is a poor resort center, indeed, that this year cannot put with pride to a local stage, or what passes for a stage, peopleed with actors, many with metropolitan experience and quite a few with Broadway star ratings.

The growth of the summer theatre is startling, if easily explained. Broadway is in the doldrums. The road has folded up, and actors must eat. The resorts hunger for “flesh” at a price, and a summer in the woods or at the beach is not to be sneezed at by the unemployed actor, even though it means little more than bed and board. Obviously, resorts encourage the movement, it means extra entertainment for summer boarders, and more money in the town till.

But what does it mean to you exhibs, in resort centers and neighboring communities? We don’t know whether the summer theatre is strong enough to constitute a menace, but the idea is spreading like an ivy rash, and wise showmen are taking steps.

If a summer theatre is set for your town, now is the time to prepare, if you haven’t already started firing. A general house brushing-up, booking better pictures, even flesh on your own stage are a few of the things possible.

Keep your house cool and clean, crisp and fresh; give the visitors a better show than they expect; spend a little extra on advertising, and you’ll find that the summer theatre that might be the means of attracting new visitors to your community may also help to increase the “take” at your own box office.

MOTION PICTURE HERALD

JUNE 17, 1933

POSTER ART WORK FOR THE THEATRE!

This unusually fine art poster of Nancy Carroll is perhaps one of the best ever contributed to our section. It is the work of Paul Andrews, artist for Earle Holden, manager of Keith’s Georgia Theatre in Atlanta, Ga. We would like to get more of this fine artist’s work for reproduction in this poster art series. We’re counting on you, Earle.

GOLD DIGGERS” OPENS AT NEW YORK STRAND WITH DUE CEREMONY

We figured that sooner or later some smart showman would use it, and sure enough, Charlie Einfield, aided and abetted by Mort Blumenstock, Eddie Selzter et al., pin over a celluloid lobby as one of an arreaid of boxes office rings on the New York Strand Theatre opening of Warners’ “Gold Diggers of 1933.”

Anticipating a long run of the picture, these never-sleep showmen used acres of celluloid not only to protect the elaborate fronts from the weather but to heighten its richness, which is brought out by the blue and gold neon lights that encircle the entire display.

Over the box office against a gold background were set colored heads of the numerous stars in the picture, and in the center was placed a seven and a half foot figure of one of the beauties playing a white violin encircled with white neon tubing. Animation was secured by hitching the violin bow to a small motor, the movement synchronized with a record playing the song hits of the picture.

The release of a truckload of imprinted gold balloons, 50 containing passes, by Ruby Keefer from a truck in front of the theatre was another; even his giant was the swell street stunt, of a line of costumed girls skating up and down Broadway carrying a large theatre banner. The skate stunt is a smart one, as not only does it tie up with an actual skating scene in the picture but also goes along with the roller craze that has swept New York overnight.

“Father’s Day” was not neglected in a tieup with Postal Telegraph, which company used inserts with suggestions from the picture’s stars on what type of message to send father. Postal also plugged Joan Blondell in a Florist Telegraph Delivery hookup, giving the picture another strong plug in thousands of florist’s windows.

Sound trucks which covered New York and other beaches and in advance were plugged the hit numbers, with window cards and streamers, a fan magazine tieup that landed tack cards on hundreds of newsstands, and the distribution of chocolate gold coins bearing theatre imprint were others of the sock stunts that distinguished this well rounded, bang-up campaign which should keep “Gold Diggers” at the Strand for many, many hot weeks.
EXCELLENT RETURNS ON ADVERTISING GAG
F. G. NUTTING USED

Exceptional public interest was taken in an advertising tie-up made a short time ago by F. G. Nutting, manager of the Paramount Theatres at Grand Forks, N. D. It was a great ticket gag and the large ad was headed: “Who Advertises These Articles For Sale in Today’s Herald?”. There followed a list of articles advertised in that day’s paper. Readers were invited to associate the different articles with names of advertisers by reading through the ads and submit answers for the purpose of participating in awards of greatest tickets.

What was received by Nutting when the Club received notice of the above, which was just after the special Publicis-Northwest edition went to press and therefore too late to be included with the rest of the material sent in by the men in that division. We’re sorry for that, but hope F. G. will continue to keep this department informed on what’s doing there.

YES, MURRAY ALPER BUILT BARROOM, TOO; SOME OTHER STUNTS

At the risk of this section being mistaken for a part of a brewery trade journal, owing to the number of barrooms reproduced recently in behalf of exploitation on “What! No Beer?”, we are showing in the accompanying the idea of what a Williamburg beer emporium should be. Murray manages the Commodore Theatre, Broadway and Rodney streets, Brooklyn, N. Y., and is another one of the hard-working, go-getting Randforce Circuit men often mentioned among Club pages.

Props in the setting included a 12-foot bar; cash register; two cuspidors; two boxes of imitation cigars; 10 beer kegs from a local brewery; willow twigs; pretzels in jars; steins and beer glasses; two plagues with catchlines, and a sawdust on the floor. Everything was Alperized; or, we should state, secured without cost to the theatre.

Other effective work turned out by Murray the past few weeks includes displays on “Mummy” and “Farewell to Arms.”

For the former he used an old suit of clothes filled out with paper to resemble a real mummy. A mask was used for the face, ashes were sifted over the “body” to make it look as though it had been dug up from the ground and flasher lights were set behind the eyes. The bottom piece was made up with transparent lighting for title and called 1,800 replies this was set out in front of the theatre and created no little attention.

On the latter named film a piclet-wire fence made from 2 x 1 firing strips, bayonets, rifles and other implements of war, were effectively combined to produce a battlefield foreground. All material was secured gratis from the local veterans’ post. When exploiting “Kid from Spain” he obtained 100,000 boxes of Vick’s cough drops for distribution in pay envelopes, which carried the following copy: “You’ll Laugh Yourself Hoarse at Eddie Cantor in the Kid From Spain—To Believe Your Hoarseness Try Vick’s Cough Drops.”

Okay, Murray, and we’re glad to know that you are still rolling the old ball along for Randforce. Keep up the good work; let us hear from you some more and tell the rest of the gang on your circuit to keep in touch with the Club. Since Monty MacLevy left your outfit some of the boys have been slipping a bit so far as contributions are concerned. Snap them out of it, will you?

LOUIS LAMM WAGED EXCELLENT CAMPAIGN ON “PROSPERITY” FILM

Another Club member to cash in on the excellent exploitation possibilities offered by the picture “Prosperity” was Louis Lamm, manager of the Capitol Theatre, Elyria, Ohio, and, incidentally, one of the well known Ohio Lamm’s.

His campaign was based on “Bring Back Prosperity” and “Buy American-made Goods” and every merchant in his section came through with a co-operative ad and window advertising. Louis arranged to have a Western Union message sent the theatre by Marie Dressler and Polly Moran and then tied-up with the local branch for the printing of enlargements to hang in each merchant’s window. Several thousand paper bags of three different sizes were furnished by the merchants and imprinted with a “Prosperity” plug. Heralds with theatre ad on one side and special sale ads of merchants on reverse sides were also given wide distribution. Several stores with considerable frontage on street carried long “Bring Back Prosperity” banners.

We also have a couple of snapshots of a lobby display of rare Chinese and Japanese antiques Lamm used to exploit “Madame Butterfly,” but both are too faint to reproduce to advantage. At any rate, the articles were valued at over $500 and when placed in and around a large show-case made a handsome exhibit.

This department again wishes to express indebtedness to the Lamm’s—both Louis and his brother Julius—over in Cleveland for their co-operation in the matter of making contributions to their fellow Round Tablers. Both are energetic showmen and have sent in many valuable suggestions. We will hope to publish many more from them in the future.
EGAN AND KIDDIES FAMILIAR SIGHT AT PALACE IN CALGARY

MOTION PICTURE HERALD

NEW JERSEY GO-GETTERS!

by AL ZIMBALIST

WARNER Theatres here are having more activity today, tomorrow and for weeks to come than they ever had since the company is in existence!!!! Frimanite, "Sunshine Girl" contest being staged by every W., theatre with newspapers in every district giving one hundred percent coop... Stage weddings... Jewelry giveaways... Picture tie-ups... advertising arrangement with newspapers... amateur nights... merchants cooperative campaigns and plenty more!!! REASON: They're driving hard to win the Warner National Drive...

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ERNIE PETCH SOLD 4-PAGE CO-OP THAT WAS REAL KNOCKOUT

Club Index from May 6th to June 10th

Herewith we list the many items of exploitation, etc., which appeared on the Club pages. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.
QUICK SERVICE IDEAS THAT WORKED

HARRY SUGARMAN, skipper of Grandman's Egyptian, Hollywood, declared his neutrality in politics by obtaining both a G.O.P. elephant and two shaggy donkeys for display in the forecourt of the Egyptian when playing "Gabriel Over the White House." The gag rated him a deep two-column cut and caption in a local paper.

JOHN SCHWALM, manager of the Rialto, Hamilton, Ohio, was in somewhat of a quandary while "Tess of the Storm Country" was playing when patrons started asking "if the Roosevelt picture would be shown later." The mystery was solved when one of the inquirers called attention to a theatre sign reading: "Starting Sunday—A New Deal—Admission 10 and 15 Cents."

HOWARD WAUGH, manager of the Warner Theatre, Memphis, Tenn., and often referred to as "Old Maestro" and "Doctor Penetro," etc., etc., took advantage of the Cotton Carnival which draws thousands to his town every year as an occasion to set up a special advance display for "Gold Diggers." Cut-out stars were made for each of the twelve stars in the picture and rotated constantly on attachments placed on the front of the theatre building. Mirrors were glued on each star, on which Howard flashed a battery of floodlights every evening. A siren was also used at intervals as an attractor.

BILL HART, manager of the Park Theatre, Tampa, Fla., now has 3,500 members in a flourishing Mickey Mouse Club, and recently glorified the occasion with a grand parade. Prominent City officials were on hand and much favorable theatre publicity resulted.

ED. HART, go-getting manager of Walter Reade houses over in Plainfield, N. J., is getting nice publicity breaks through that glorious old institution the Classified Ad Tie-up. Front page and otherwise of his local sheet announced that courtesy tickets will be given to patrons bearing names printed each week day, except Saturdays and legal holidays, among classified ads. It is interesting to note that titles and stars are mentioned in all announcements.

AL GRASGRIN, manager of the Butler Theatre, Butler, Pa., arranged for an airplane to fly ballyhoo "Central Airport" from the air, with advertising spiel coming from a 20-watt output transmitter amplifier attached to the plane. It cost him only $2.00 to have the machine circle the county for one hour and thirty minutes, the expense being limited to transportation of amplifiers and speaker units to the field. Al is quite a promoter.

MICKEY MOUSE ABROAD!

Not long ago we advised readers that Mickey Mouse had invaded the Orient and now we're backing up that statement with a photo showing a group of club officers in the lobby of the Marlborough Theatre, Singapore. More than 200 children started an association which has since grown to over 500 members. As in the case of American Mickey Mouse Clubs, the youngsters meet every Saturday morning at the theatre to enjoy a special show, of which a Mickey Mouse cartoon is the feature attraction.

ANNA BELL WARD, director and assistant general manager of the Phoenix Amusement Con. 1930 Lexington, Ky., is adding to her fame as a publicity purveyor de luxe in the Blue Grass region with her byline on "Has She a Soul," now appearing in serial form in the Lexington Herald. Her talents also include swimming records, singing and acting.

F. M. KENDALL, in charge of the Kentucky Theatre, Danville, Ky., received a swell publicity break when he planted the newspaper serialization of "Gold Diggers" in a local paper. Not only did he get a two-column teaser ad on the front page advising readers to watch for the story, but the title appeared in all trade-marked lettering in all Warner advertising material. Combined with his teaser ad campaign, it made a fine plug.

BILL KEYES, owner of the Victory, Dayton, Ohio, effectively ran a publicity yarn in paid space alongside his regular theatre ad. The story dealt with his newly installed sound range, his manager's hearty endorsement of the current feature and a few facts about accompanying shorts. The story was signed by J. Elmer Redelle, manager. Regular ad was a three-column mat from the press book, over which was run a four-column theatre name slug with publicity yarn running under the head to make the entire ad four columns wide.

A. LEVENTHAL, formerly in charge of the City Line and now manager of the Luxor Theatre, a nabe in Brooklyn, N. Y., took a shot at first run ballyhoo by asking on a page of a recent program: "What Is a So-Called First Run?" He then went on to define the first run as only a privilege to see a picture before others had the opportunity; stated that films were often shown all over the States before reaching Broadway; deplored the spreading of rumors that films were cut to pieces when playing neighborhoods and told 'em that "Until You Have Seen a Picture It's First Run." All of which seems like quite a plug for the subsequents, don't you think?

H. DOUGLAS CARPENTER, who recently elevated himself from the post of assistant manager to managership of the Elks Theatre, Middletown, Pa., gave patrons their first glimpse of what a Midnight Show is like since New Year's Eve when he played "Kid from Spain." He plastered the town with big window cards; used plenty of photos in connection with a number of merchant tie-ups; used a trailer reading: "After Hearing Eddie on the Radio Sunday Don't Forget To See Him At Our Midnight Show" and soon had a lot of folks taking Eddie Cantor. There will be more Midnights later, states Doug.

GEORGE BAKER, who is always pulling the unusual in exploitation at the Newman, Kansas City, recently staged a 6:00 A.M. breakfast for female employees of downtown stores and offices in connection with a special screening of "Temple Drake." Bacon and eggs were provided gratis by a local bakery. Over 2,000 women attended the show, which was over at 8:00 A.M. and in time to punch the clock.

JULES CURLEY, advertising and exploitation man for Warner theatres in New Jersey, is reported giving Jerseyites a new slant on George Arliss. In all his ads on "Working Man" Jules told 'em that George goes in for slang and wisecracks for the first time in any picture and that his favorite expression is "bologna."

JACK GROSS, in charge of RKO Orpheum, Minneapolis, knows the value of downtown news stands as publicity mediums. He recently effected a tie-up which is netting the Orpheum plenty of advertising on boards on all loop stands.

GEORGE BAKER, manager of the Puffix-Newman, Kansas City, has been cooperating with his local Chamber of Commerce in a "Know Your Kansas City" campaign. He showed films of local industries and, at the same time, displayed company products on the mezzanine.
HOLMES PROVED THAT CO-OPS CAN BE SOLD IN SMALL COMMUNITY

Although recent reports from the field indicate that it's getting tougher and tougher to go out among merchants and promote single and double truck cooperative advertising, R. E. Holmes, manager of the Bellevue Theatre, Upper Montclair, N. J., believes much resistance can be overcome by first doing the proper ground-work. We have before us a cornering full page he worked up on "Prosperity" as evidence of his claim that it is still possible to promote this type of ad, even in the smaller communities.

His first step was to contact the local Business Men’s Association, of which he is a member for reasons good and sound, and propose a Prosperity Campaign for the entire town. Obtaining the association's sanction of the idea, his next step concerned the hanging of burgeses in front of every business place in Upper Montclair. The burgeses read: "Prosperity Street—Shop Here." Across the main street a large banner carried the following copy: "Marie Dressler and Polly Moran in Prosperity—Now Showing at the Bellevue."

Then came the job of selling the full page ad. Most of the merchants handed Holmes the same old line—that business was too tough and that they didn’t think they’d be able to lend their cooperation. He then reminded them that the Business Men’s Association was back of the move 100% and finally secured their names on the dotted line.

Since the picture was booked over the holiday season the following trailer was run on the screen: "City Crowds Are Uncomfortable; City Trips Are Expensive; Time Is Valuable; Give Gifts From Upper Montclair; Here You May Choose Wisely." The trailer was, of course, paid for by the business establishments. Twenty merchants also contributed to the revenue by clubbing together to pay for the privilege of having their firm’s name painted in gold letters with Xmas background.

To sum it all up, the merchants were entirely satisfied and the theatre hung up a thoroughly satisfactory record for the engagement, due, without a doubt, to Holmes' method of handling the campaign.

Since working in Upper Montclair he has changed his mind about the theory that pictures can’t be sold in a big way in a small town and intends to proceed as far as possible along re-vamped lines in the future. And we’re here to state that if Harry Starn (his supervisor—and whose work we’ve had the pleasure of watching for some time) has anything to do with it, we know he’ll keep up the good work. Give Harry our best regards and ask him to report to his Club when he can find time. Holmes, and here’s wishing you continued success.

Showman’s Calendar

JULY

1st Battle of San Juan Hill—1898
2nd Battle of Gettysburg—1863
3rd Garfield’s Assassination—1881
4th Idaho Admitted to Union—1890
5th Spanish Fleet Destroyed by American Fleet at Santiago—1898
6th Independence Day
7th Abraham Lincoln—Born—1809
8th Death of William Penn—1682
9th John Paul Jones—Born—1747
10th John F. Kennedy—Born—1917
11th Aaron Burr—Killed Alexander Hamilton—1804
12th Joan Hersholt—Birthday
13th Marjorie Rambeau—Birthday
14th Orangeman’s Day
15th St. Swithin’s Day
16th Joan Holub—Birthday
17th James Garfield—Birthday
18th America’s Successful Attack at Chateau Thierry—1918
19th Lape Yelcz—Birthday
20th Richard Dix—Birthday
21st Battle of Bull Run—1861
22nd Marjorie White’s Birthday
23rd Pioneer Day—(Utah)
24th John J. Pershing—Birthday
25th Postal System Established—1775
26th Joe E. Brown—Birthday
27th Skeets Gallagher—Birthday
28th Clara Bow’s Birthday
29th William Powell—Birthday
30th Lafayette Arrived from France—1777

M. P. Club of Oregon

Ted Gamble, manager of Parker’s Portland Theatres, and Floyd Maxwell of the RKO Orpheum, another local house, were recently elected officers of the newly formed Motion Picture Club of Oregon. Many important subjects were discussed at the initial meeting.
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

**ALLIED PICTURES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Devil in the Army</td>
<td>Howard Clift</td>
<td>May 4, '33</td>
<td>60 Min.</td>
</tr>
<tr>
<td>Fighting Parole</td>
<td>Louis Calhern</td>
<td>May 20, '33</td>
<td>60 Min.</td>
</tr>
<tr>
<td>Final Warning</td>
<td>Walter Huston</td>
<td>June 23, '33</td>
<td>65 Min.</td>
</tr>
<tr>
<td>In the Night</td>
<td>Clifton Webb</td>
<td>Dec. 15, '33</td>
<td>70 Min.</td>
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**CHESTERFIELD**

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<th>Title</th>
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<tbody>
<tr>
<td>I've Had It</td>
<td>Philip Dorn</td>
<td>Dec. 15, '33</td>
<td>65 Min.</td>
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<tr>
<td>The Secrets of We Sin</td>
<td>Ada不知</td>
<td>May 30, '33</td>
<td>65 Min.</td>
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<tr>
<td>Strange People</td>
<td>Ruth Donnelly</td>
<td>Jan. 15, '33</td>
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**COLUMBIA**

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<tr>
<td>Air Menace</td>
<td>James Cagney</td>
<td>June 30, '33</td>
<td>60 Min.</td>
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<tr>
<td>The Devil Commands</td>
<td>Buster Keaton</td>
<td>Dec. 15, '33</td>
<td>60 Min.</td>
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<tr>
<td>Hell-Cat</td>
<td>Allan Dwan</td>
<td>June 26, '33</td>
<td>60 Min.</td>
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<tr>
<td>The End of the Trail</td>
<td>George O'Brien</td>
<td>Feb. 28, '33</td>
<td>60 Min.</td>
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<tr>
<td>Forbidden Trail</td>
<td>John Barry</td>
<td>May 28, '33</td>
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**Comedy Feature Attractions**

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<tr>
<td>Lew Coley-Allen Pricle</td>
<td>July 7, '33</td>
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**COMING FEATURES**

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<tr>
<td>The Love of My Life</td>
<td>Myrna Loy</td>
<td>Apr. 15, '33</td>
<td>70 Min.</td>
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<tr>
<td>My Ship Is a Bell</td>
<td>Charlesstar</td>
<td>May 26, '33</td>
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**Coming Feature Attractions**

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<tr>
<td>Laos Love Story</td>
<td>Raymond-Young</td>
<td>May 30, '33</td>
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**FREEULER FILM ASSOCIATES**

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<tr>
<td>What a Woman</td>
<td>William Bakewell</td>
<td>Sep. 15, '33</td>
<td>60 Min.</td>
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**EQUITABLE PICTURES**

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<tr>
<td>Cheating Blondes</td>
<td>Thelma Todd</td>
<td>Apr. 15, '33</td>
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**FILMS**

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<tr>
<td>Sherlock Holmes</td>
<td>John Barry</td>
<td>Feb. 28, '33</td>
<td>60 Min.</td>
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<tr>
<td>The Blue Angel</td>
<td>John Barry</td>
<td>May 28, '33</td>
<td>60 Min.</td>
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**FOURTH DIVISION**

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<th>Title</th>
<th>Star</th>
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<th>Running Time</th>
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<tbody>
<tr>
<td>My Love</td>
<td>Myrna Loy</td>
<td>Apr. 15, '33</td>
<td>60 Min.</td>
</tr>
</tbody>
</table>
### MAYFAIR PICTURES

<table>
<thead>
<tr>
<th>Features</th>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>Red Ryder</td>
<td>Robert Young, Arthur Lake</td>
<td>53 min.</td>
</tr>
<tr>
<td>Drama</td>
<td>The Walls of Jericho</td>
<td>Robert Taylor, Linda Darnell</td>
<td>80 min.</td>
</tr>
<tr>
<td>Adventure</td>
<td>The Last Days of Pompeii</td>
<td>Charles Laughton, Merle Oberon</td>
<td>125 min.</td>
</tr>
<tr>
<td>Romance</td>
<td>Love Is a Many-Splendored Thing</td>
<td>William Holden, Jean Simmons</td>
<td>115 min.</td>
</tr>
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</table>

### METRO-GOLDWYN-MAYOY

<table>
<thead>
<tr>
<th>Features</th>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>It's a Gift</td>
<td>Robert Montgomery, Claudette Colbert</td>
<td>73 min.</td>
</tr>
<tr>
<td>Drama</td>
<td>The Informer</td>
<td>Peter Lorre, Brian Donlevy</td>
<td>65 min.</td>
</tr>
<tr>
<td>Romance</td>
<td>The Philadelphia Story</td>
<td>Katharine Hepburn, Cary Grant</td>
<td>87 min.</td>
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</table>

### RKO RADIO PICTURES

<table>
<thead>
<tr>
<th>Features</th>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>The Great Mouse Plot</td>
<td>Bob Hope, Paulette Goddard</td>
<td>88 min.</td>
</tr>
<tr>
<td>Drama</td>
<td>The Dark Angel</td>
<td>Errol Flynn, Valerie Hobson</td>
<td>93 min.</td>
</tr>
<tr>
<td>Romance</td>
<td>The Razor's Edge</td>
<td>Gary Cooper, Joan Crawford</td>
<td>103 min.</td>
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### MONOGRAM PICTURES CORPORATION

<table>
<thead>
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<th>Features</th>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>The San Francisco Story</td>
<td>Robert Montgomery, Myrna Loy</td>
<td>76 min.</td>
</tr>
<tr>
<td>Drama</td>
<td>The Private Life of Don Juan</td>
<td>Tyrone Power, Myrna Loy</td>
<td>90 min.</td>
</tr>
<tr>
<td>Romance</td>
<td>The Widower</td>
<td>Robert Taylor, Joan Fontaine</td>
<td>79 min.</td>
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### PARAMOUNT PICTURES

<table>
<thead>
<tr>
<th>Features</th>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>My Little Chickadee</td>
<td>William Holden, Jean Arthur</td>
<td>80 min.</td>
</tr>
<tr>
<td>Drama</td>
<td>The Secret Life of Walter Mitty</td>
<td>Danny Kaye, Claire Trevor</td>
<td>98 min.</td>
</tr>
<tr>
<td>Romance</td>
<td>The Big Sleep</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>97 min.</td>
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**TOWER PRODUCTIONS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>In Love</td>
<td>Torance, Yvonne</td>
<td>Feb. 28, '33</td>
<td>70, 75</td>
</tr>
<tr>
<td>The Moon Over Morocco</td>
<td>Reeves, Robert</td>
<td>April 15, '33</td>
<td>20.30</td>
</tr>
<tr>
<td>The Second Street</td>
<td>Travis, William</td>
<td>Feb. 15, '33</td>
<td>65</td>
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**UNITED ARTISTS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Odd Man Out</td>
<td>Shearer, Greta</td>
<td>Feb. 27, '33</td>
<td>70, 75, 80</td>
</tr>
<tr>
<td>The Man From Spain</td>
<td>Ford, Fredric</td>
<td>April 15, '33</td>
<td>20.30</td>
</tr>
<tr>
<td>The Perfect Solution</td>
<td>Blondell, Pat</td>
<td>May 25, '33</td>
<td>80</td>
</tr>
<tr>
<td>The Maltese Falcon</td>
<td>Bohm, John</td>
<td>June 27, '33</td>
<td>90</td>
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**UNIVERSAL**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>A Night in Egypt</td>
<td>Powell, Myrna</td>
<td>Feb. 27, '33</td>
<td>70</td>
</tr>
<tr>
<td>A Night in France</td>
<td>Powell, Myrna</td>
<td>April 15, '33</td>
<td>20.30</td>
</tr>
<tr>
<td>China Seas</td>
<td>Powell, Myrna</td>
<td>June 27, '33</td>
<td>90</td>
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**OTHER PRODUCT**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Daily</th>
<th>Running Time</th>
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</thead>
<tbody>
<tr>
<td>Love Me Tender</td>
<td>Garland, Elvis</td>
<td>April 15, '33</td>
<td>20.30</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>Garland, Elvis</td>
<td>June 27, '33</td>
<td>90</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>Garland, Elvis</td>
<td>Sept. 15, '33</td>
<td>90</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>Garland, Elvis</td>
<td>Dec. 15, '33</td>
<td>90</td>
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**WORLD WIDE**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Daily</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Adventures of Don Juan</td>
<td>Caruso, Enrico</td>
<td>July 1, '33</td>
<td>74, 74.4</td>
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</tbody>
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**WEDDING**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Daily</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>The Great Gatsby</td>
<td>Gable, Clark</td>
<td>Apr. 15, '33</td>
<td>20.30</td>
</tr>
<tr>
<td>The Great Gatsby</td>
<td>Gable, Clark</td>
<td>June 27, '33</td>
<td>90</td>
</tr>
<tr>
<td>The Great Gatsby</td>
<td>Gable, Clark</td>
<td>Sept. 15, '33</td>
<td>90</td>
</tr>
<tr>
<td>The Great Gatsby</td>
<td>Gable, Clark</td>
<td>Dec. 15, '33</td>
<td>90</td>
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**COMING FEATURE ATTRACTIONS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star Names</th>
<th>Date</th>
<th>Running Time</th>
</tr>
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<tbody>
<tr>
<td>The Adventures of Don Juan</td>
<td>Caruso, Enrico</td>
<td>July 1, '33</td>
<td>74, 74.4</td>
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**COUPLED DANCES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star Names</th>
<th>Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Love Me Tender</td>
<td>Garland, Elvis</td>
<td>April 15, '33</td>
<td>20.30</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>Garland, Elvis</td>
<td>June 27, '33</td>
<td>90</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>Garland, Elvis</td>
<td>Sept. 15, '33</td>
<td>90</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>Garland, Elvis</td>
<td>Dec. 15, '33</td>
<td>90</td>
</tr>
</tbody>
</table>
Warner in Newspaper Tieup on Jones Shorts

Warner Brothers, releasing the Vitaphone short subject series starring Bobby Jones, famous golf player, has arranged a tieup on a campaign whereby the New York Sun, on 10 consecutive Saturdays, is publishing a full page of photographs illustrating the various phases of the game in conjunction with the series of articles by Jones, "My Adventures of Golf." Credit is given the Warner series of films.

Similar pages are appearing in numerous newspapers featuring the Jones syndicated articles.

Columbia Plans New Aid To Exhibitors on Films

With the coming release of Columbia's "What Price Innocence," the company will offer to the exhibitor suggestions for a complete advertising-aid promotion campaign. The suggested campaign, according to the plan, will have had practical test in varying communities. The picture has been submitted to representative audiences among educators, church officials, clergy, parent-teacher and other similar organizations to ascertain reactions.

The Columbia current year book has been adopted by the faculty of Harrow High School, New York, as a text book for students of advertising, with the special reference to illustration and lettering. Mike Newman has joined Columbia, under George Brown, director of advertising and publicity, to handle exploitation for the western division, with headquarters in Los Angeles, replacing Murray Pennock, resigned.

Heads Embassy Pictures

George P. Quigley has been elected president of the Embassy Pictures Corporation, and Edward B. Ginsburg has been named secretary. A program of shorts is set for release during the new season.

Trailer with Trick Series

Supreme Showmen's Service is providing a trailer with a series of magic tricks for campaigns to draw children's attention.

ST. LOUIS MAYOR UNIQUELY HONORED

The Motion Picture Theatre Owners of St. Louis, headed by Fred Wehrung, has presented to Mayor Benjamin F. Dickmann, a unique gift, in the form of a 500 feet of motion picture film taken on the occasion of his inauguration. City Comptroller Louis Nolle, credited with bringing the city through the financial crisis in good shape, was similarly honored. Both men are understood to be liberal-minded and favorably disposed toward the motion picture interests of St. Louis.

Associated Film Distributors Will Handle 77 Features

Seventy-seven features, 18 of them westerns, and two novels and 51 short subjects, will be handled by Associated Film Distributors, independent exchange organized recently in Kansas City by Russell C. Borg. Not all of these are now available.

Included in the features are 37 from Tiffany, 12 Chesterfield and Invincible and 10 Publicity. The westerns are 10 Ken Maynards and eight Bob Steedles. Eighteen two-reelers and 33 one-reelers comprise the shorts.

Equipment Firm Reports Loss

The Sentry Safety Control Corporation, manufacturer of a device for motion picture projectors, reported a net loss for 1932, after taxes, depreciation and other deductions, of $133,918, which compares with a net loss of $4,303 in 1931.

Lawton, Operating Cohen, Plans Additional Houses

Stanley Lawton, operator of the George M. Cohen theatre on Broadway at popular prices, plans the acquisition of several other houses on Broadway and elsewhere. Definite announcements are expected shortly. The Cohen, former legitimate house, has been dark for some time when Mr. Lawton took it over. Mr. Lawton was former general managing director in charge of theatre operation for the Keith-Albee circuit.
The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 177.—(A) What is the composition of a fuse wire? (B) Just in what way do fuses act in protection of electrical apparatus and wires? (C) Why do some cities permit the use of link fuses and, in fact, insist upon their use in theatre projection rooms? (D) Where link fuses are used in a projection room, how should they be installed? What types of fuses is the projectionist likely to be called upon to use in his work?

Answer to Question No. 170

Bluebook School question No. 170 was: (A) Give us your idea of the best method for storage of film while in the projection room. (B) While moistening dry film does not ordinarily come within the scope of a projectionist's duties, yet tell us how it is done. (C) What damage is film subject to if too dry, as compared with properly moistened film?


I believe that while there are many excellent answers to Section A, that of L. Hutch and D. Goldberg suits the needs of publication best. These gentlemen say:

"In the process of projection, film is submited to heat of high degree. It therefore is essential to good practice that when not in use it be not only stored in as cool a place as practicable, but also that the air in the storage chamber be kept at least reasonably moist. It also is an essential to safety to audiences that not only shall the storage reservoir be thoroughly fireproof, but also that each reel of film be kept in a compartment wholly separated from every other reel compartment, but also that each such compartment be connected directly with the open air outside the theatre, to the end that smoke and gases generated (should a fire occur) be carried not only outside the procec- tion room, but also outside the building. This greatly reduces the danger of audi- ence being alarmed, as they will be if smoke seeps out from the projection room at every possible point.

"In addition to all of which the film stor- age reservoir must be constructed with rolled seams, since solder would melt and permit the whole thing to fall to pieces were it relied upon to hold the reservoir together under the condition of high temperature generated by burning film.

"Summing up: Film should be stored (a) in as cool a place as is available; (b) in one-reel compartments with rolled or riveted seams, each compartment connected with open air outside the theatre and, if possible, above its roof; (c) each compartment should have under it a receptacle for water, with a float so arranged that when the water level drops too low a spot of red will be disclosed as warning; (d) each one-reel compartment must be so arranged that the weight of a reel, or any part thereof, will automatically close the compartment door; (e) such stor- age reservoir should, where practicable, be built into the projection room wall with its face flush with the surface thereof; (f) such cabinet may well, under suitable con- ditions, have a double front, one in the projection room for removal of reels, and one in the rewinding room for their insertion after rewinding is finished."

"(B) We will now listen to Rau and Evans in Section B. Many I have given credit to in the listing this week did not do any too well on this one, but, after all, it is not exactly a practical problem. We forgave them and included their names. Evans and Rau say:

"The projectionist may moisten dry film by unwinding the film into a large can in the bottom of which is water and a wire screen which prevents the film from coming into actual contact with the water. The film is allowed to absorb the moisture until it is in satisfactory condition, when it is taken from the can and allowed to dry out slightly; that is, until removal of excess dampness which might have a tendency to make the emulsion sticky before being wound on a reel. Also, a glycerine and water bath may be given the film by immersing the film in a solution of 30 parts of water to one part of glycerine. The immersion should be only for a very short period. The difficulty usually encountered is getting an even dis- tribution of moisture over the entire surface of the film. If the distribution is uneven, blisters will raise on parts of the emulsion when the film dries. To satisfactorily dry the film after the immersion, a large drum is almost a necessity. Even 50 feet of film cannot be handled otherwise without danger of warping the film."

Dale Danielson says, concerning sec- tion C:

"Film that is too dry is very brittle; also, it is relatively noisy during projection and subject to danger of breakage at sharp bends or under the strain incidental to loosening a loop. It is more difficult, not to say im- possible, to make as good a splice with dry film as with film in proper condition as to moisture. In passing through the pro- jector any of the several possibilities of damage would be aggravated if the film be very dry."

D. Emmerson answers thus:

"Dry film loses much of its flexibility, therefore is brittle and easily fractured by any bending strain. Very dry film is more susceptible to almost any kind of damage than is moist, flexible, tough film. Moist film is tough. Dry film is not, and in a way that it is a very good answer to the whole question."
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.
"WHAT A BOX-OFFICE PICTURE"

WHEN you use that phrase, the chances are your picture was made on Eastman Super-sensitive Panchromatic Negative ... with the ingenious gray backing to give it that extra ounce of brilliance ... that pleasing anti-glare effect ... "What box-office" usually implies, among other things, the final measure of photographic quality which only this Eastman film can contribute to a picture's success. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN SUPER-SENSITIVE PANCHROMATIC NEGATIVE (GRAY-BACKED)
one swallow doesn’t make a summer!...

one picture doesn’t make a program!...

PARAMOUNT

is the only company that can produce and deliver week after week, such consistently successful motion pictures with such successful stars as

MARLENE DIETRICH...MAURICE CHEVALIER...THE FOUR MARX BROTHERS...MAE WEST...FREDRIC MARCH...SYLVIA SIDNEY...GARY COOPER...CLAUDETTE COLBERT MIRIAM HOPKINS...BING CROSBY...CARY GRANT...GEORGE BURNS and GRACIE ALLEN...ALISON SKIPWORTH...MARY BOLAND...CHARLIE RUGGLES W. C. FIELDS...DOROTHEA WIECK...CHARLES LAUGHTON...RICARDO CORTEZ CLIVE BROOK...HERBERT MARSHALL...RICHARD ARLEN...RICHARD BENNETT

star record for 1932-33

if it’s a PARAMOUNT PICTURE, it’s the best show in town!
Seven Free Trips To World’s Fair

FOR ROUND TABLE’S SHOWMEN
Indianapolis, Washington, Baltimore, Boston, Dayton and other early engagements of "When Ladies Meet" foreshadow one of the season's BIGGEST MONEY MAKERS!

Ask M-G-M
Ad Dept. 1540 B'way,
N. Y. C. for mats on these ads.

To every newspaper in the nation, reaching millions of picture-goers, PRESS STORIES are telegraphed daily by Hollywood correspondents describing the history-making production activity at the M-G-M Studios. Never before so many BIG STARS, celebrated directors and authors, famed producers at work at any studio at one time!
'GOLD DIGGERS' is bringing them in...

June 13, 1933

Mr. Wm. F. Gordon, Branch Manager
Warner Bros. Pictures
Salt Lake City, Utah

Dear Mr. Gordon:

Just a word before I leave for Chicago. We are on the third day of the "GOLD DIGGERS OF 1933", and I want to tell you it's the greatest box office attraction of all time. We are breaking every record for attendance. It's breaking the old "Gold Diggers" record, and making "42ND STREET" look like "30 cents".

It's a great picture, and people are coming back the second night to see it over, just like they did on the old "Gold Diggers of Broadway". I don't know where the people come from, but they are here.

Thank you for giving us this picture now.

Yours very truly,

(Signed) S. H. Rich.

RICH THEATRE
Montpelier, Idaho

---

READ VARIETY REGULARLY!

You'll find every issue filled with exciting "Gold Diggers" gossip, like these intimate items from the June 20th number—

"Diggers swamps Newark. Police have stopped tickets at 9 every night."

"2nd week tops first at N.Y. Strand."

"Hotsy-totsy 2nd week at Keith's, Cincinnati."

"A sock at Hippodrome, Buffalo."

---

THIS EXHIBITOR IS RICH!

Read what "Gold Diggers" did for him!
THESE SHOWS

"CAPTURED!"
With LESLIE HOWARD
Doug. Fairbanks, Jr., Paul Lukas.*

JAMES CAGNEY
in "THE MAYOR OF HELL"
It's got that "I Am a Fugitive" wallop!*

KAY FRANCIS
in "MARY STEVENS, M. D."
First story of a woman doctor *

"THE NARROW CORNER"
with Doug Fairbanks, Jr. Most daring story yet from the author of "Rain".*

*A Warner Bros. Picture †A First National Picture Vitagraph, Inc., Distributors
bring them back!

BARTHELMESS in "HEROES FOR SALE"
The story of 20,000,000 Americans!

WILLIAM POWELL in "PRIVATE DETECTIVE 62"
The kind of role that made him famous.

"GOODBYE AGAIN"
With 6 STARS
Biggest legit hit of the year — 6 months
on Broadway and still running!

BARBARA STANWYCK in "BABY FACE"
With Thirteen Men.

"THE SILK EXPRESS"
Novelty action drama with all-star cast

"SHE HAD TO SAY YES"
With LORETTA YOUNG
The story of girls who can't stay good —
and make good!

Examine closely the star and story values in this amazing 10-week line-up... You'll see why, even without "Gold Diggers," this would be
definitely—A WARNER SUMMER
I LOVED YOU WEDNESDAY gives RADIO CITY MUSIC HALL another TASTE OF FOX PROSPERITY

Best business of any FOX picture since "State Fair" and "Cavalcade"—Music Hall recordholders. It's great the way FOX brightens the exhibitor's life!

I LOVED YOU WEDNESDAY

WARNER BAXTER ELISSA LANDI

VICTOR JORY MIRIAM JORDAN

Directed by Henry King and William Cameron Menzies
From the play by Molly Ricardel and William Du Bois
THAT OTHER CODE

NOW for some months the tide of demand for external supervision of the moral content of the motion picture as delivered to the public screen has been rising. There are many evidences that the movement has not reached its crest, and there are considerable possibilities that politically controlled censureships, state and/or federal, will prove to be considerably more of an impending menace than ever before.

While it is not quite admitted in the public press, and not quite recognized in general conversation, it is none the less true, amazingly true, that this nation is undergoing something so closely akin to a revolution that an unbiased observer from another world would scarcely be able to discern the difference.

The industry is just now being given the exceedingly delicate and interesting opportunity to establish its own code of commercial conduct under the National Recovery Act. There is apparently an adequate understanding that something has really to be done about that. There will be a code and most likely it will be enforced.

In the spring of 1930 the industry, or rather the producers, adopted or professed to adopt an code providing for standards of morals to be supported observed and followed in the product destined for the screen. The ensuing effect upon the character, tone and aroma of the product has not been apparent to any observer, lay or professional.

The evasions and footlings of the code have been conspicuous and notorious. And not, it would seem, looking over the financial statements, to any marked profit to any of the evaders and footlings, even in transient earnings.

Meanwhile it has been upon the record in Los Angeles for Will Hays to send sundry pictures back to Hollywood for purification, and his office assistants and various bureaus have been and are in constant, if suppressed, turmoil with the Hollywood factotums over issues of decency which would never be issued if decency were the real intent of the picture purveyors concerned. The public press weekly becomes more emphatic in its editorials and its quotations of unfriendly critics of the pictures. Agitators seeking causes to espouse find again opportunity beckoning in the films. Month after month the exhibitor expressions of the trade press, where they find voice, as outstandingly in Motion Picture Herald's "What the Picture Did for Me" department and in many a letter and interview, give evidence that the great big American public and the box office would care for a New Deal in production and pictures that are attuned to average American life and its standards.

Since we are, after all, having a quiet little homegrown revolution in which an outspoken majority is engaged in getting some part of what it asked for, by process of law and new law, it would seem a course of some discretion to see if that Production Code might be made effective in practice before something else is made into law.

TO TELL THE CONSUMERS

A SPECIAL INTEREST as well as fitness attaches to the announcement by Mr. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, of the formation of a public relations bureau with Mr. Fred Meyer of Wisconsin as chairman. The announcement carries with it an outline of what promises to be a constructive publicity policy addressed to the consuming public. This assumes particular importance in that the public has never been made aware of the existence of the exhibitor as an organized entity and factor in the industry. The public knows there are studios in Hollywood, that there is a "Hays office" in New York, and, perhaps, it has heard of the Organization of the Broadway, but it does not know that there is a community of interest and cooperative understanding in organizations including and representing important groupings of the ten thousand odd exhibitors which deliver that studio product on the local screens. It will help to improve the status of the motion picture theatre to make the consumer see the theatre not only as a local institution but also as a component of a national organization of importance. Mr. Meyer is a fortunate choice for the post.

SMARTER OUT WEST

T HE scientific researchers have been at it again in a new sector. This time the American Eugenic Society gets a report from Mr. Frederick Osborn of the Galton Society evaluating the relative intelligence of the various States. We find on the scale, to our amazement, not to say alarm, that Washington is first with a rating of 9.03, California, including Hollywood, second with 8.92 and New York, the proud Empire State, way down in thirteenth place with 3.51, and Indiana, famed for its politicians and novelists rated at 2.5. Of course, the data were assembled long since Mr. Will Hays, Mr. Charles Pattnjohn and Mr. Maurice McKenzie left the state. And that reminds us that Connecticut, wherein reside so many members of the staff of Motion Picture Herald, is way up in fifth position with a rating of 7.53.

MOST able American statement once declared for "open covenants, openly arrived at." Now that the Government is making this business its business, which means the public's business, it would seem most apparent that endeavors at secrecy in any phase of the formation of the operators, or any phase of the formation of the exhibitors, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, published annually, and the Chicagoan.
REPUTATION
To gossip mongers, prognosticating jitters in Paramount Productions, Inc. (producing subsidiary) personnel, last weekend from Hollywood veteran Adolph Zukor gave sharp refutation, praised Emanuel Cohen’s current regime. “Ridiculous,” Mr. Zukor characterized reorganization rumors, declaring Paramount “extremely well satisfied with the present producing organization. Pictures made under Mr. Cohen’s supervision have revived the prestige of Paramount quality.” Ample funds has Producer Cohen for his program, added Executive Zukor, giving the direct lie to scandalists thus: “Emanuel Cohen is the production head... and will so remain. I hope no heed will be paid to future rumors of impending shakeups as such reports are not only untrue but may be construed as insidious attempts to hurt the morale of the organization.”

EXHIBITOR VICTORY
To outside competition, Madison, Wis., exhibitors last week dealt a sharp midriff blow via an ordinance sponsored in, hustled through the common council, placing firm tabu on tent shows, other than circuses, in the city. Specifically, no performances are to be permitted in buildings or other structures which do not comply with the city’s theatre building restrictions. To Exhibitors F. J. McWilliams, John Schamborn, Arthur P. Desmoureaux, Hugh Flannery goes credit for the move, thanks of fellow exhibitors.

PURCHASED FREEDOM
To wealth’s possessors has come in recent months a new specter, the hand of the kidnapper, who, by his tactics, leaves police helpless, relatives desperate. Latest victim was 39-year-old brewer, William Hamm, Jr., part heir to $4,000,000, last week in St. Paul, Minn. Among diverse financial, business interests, Mr. Hamm is receiver for Publix Theatres subsidiary, Minnesota Amusement Company. This week to his home was victim Hamm returned, his family minus “at least $100,000,” dutifully paid to his captors, no questions asked.

BUDDING CIRCUIT
Quietly into action last week swung a new theatre circuit, in development for several months past, aiming apparently at no dashing, grabbing rush of acquisition, but rather a slow process of expansion, from a nucleus of perhaps 10 Midwest towns as the first year’s mark. Into the name Chatfeld Theatres (thought soon to be changed) has gone those of its chief sponsors: David J. Chatkin, Milton H. Feld, pre-receivership Publix Theatres executives. Also once of Publix and a Chatfeld official is Harry Katz, brother of famed Sam, Publix organizer. Claimed is no official connection between Chatfeld and Sam Katz’s budding producing company, current decentralization depletion of producer-affiliated circuits forming perhaps the leaf from the history book of depression film activities, which leads Chatfeld to continue a free agent on the one hand, to move cautiously on the other.

GOLDEN-VOICED CANTOR
To Jerusalem, lode-star of all orthodoxy, Jewry, recently traveled Josef Rosenblatt, of whose far-famed tenor the late great Enrico Caruso once said: “a voice of pure gold.” On Sunday the 51-year-old cantor completed the final scenes of a starring motion picture, for the American-Palestine Fox Film Company, concerned with the Wailing Wall, the Dead Sea and the River Jordan. Monday came the swift stroke of a heart attack, and the death of Cantor Rosenblatt. In films and on the concert stage the golden-voiced cantor sang, but never at the sacrifice of his orthodox practices and beliefs. Legally accountable, he has, nevertheless, since 1925, striven to pay creditors of a defunct Jewish weekly paper in which he had been entangled, signed notes. Two years ago he had already paid off $80,000 of $150,000 which, according to law, he never owed.

SOTTO-VOCE
Seeping through the backwash of Toronto motion picture circles is a softly-told reason why local police recently raided the offices of the IATSE operators’ local, seized back records, signs carried by union pickets before various local theatres. Via grapevine, the reason: police bigwigs were considerably warm under the collar when W. P. Covert, union business agent, stood before the Toronto Trades and Labor Council, insisted the recent arrest of Lew Kendall, operator (fined, imprisoned), for stunt bombing the Cum Bac theatre, was a “frame-up.” Then came the raid, the whiskers.

UNION TRIUMPH
Seemingly interminable is the legal activity of New York projectionists’ union, Local 306. Last week to it went an important judicial decision which a temporary appellate division verdict reversed a lower (supreme) court decision, granted the union a temporary injunction restraining a wage cut below union scale, Enjoined were Walter Reade, Jerome Rosenberg, Rose Reade, Inc., in whose Savoy theatre operator wages were recently pared below union contract figures. A local magistrate upheld the union in its immediate court action; the theatre replaced 306 with Empire union men; supreme court injunction proceedings scored for the Savoy owners; the appellate division decision.

FAIR NAME
Tough, extremely careful are authorities of South America, particularly Mexico; where the fair name, good repute of our continent is concerned. Chief offenders, oftentimes, are motion pictures. Last week in Mexico City, authorities exercised their prerogative, banned the American film, “Laughing at Life,” from exhibition in Mexico. Reason: the film was considered degrading to South America.

RESEARCH ECHOES
Echoes of the recent controversy-inspiring report of the Motion Picture Research Council on children and the motion picture last week came bounding back from Ohio State University’s Board of Educational Research in the person of Dr. W. W. Charters, closely concerned with the research which resulted in the report. Planned by Dr. Charters, envisioned as revolutionizing the motion picture of tomorrow, via that inevitable “child of today is the patron of tomorrow,” is a course for use in high and junior high schools for educating children in the art and appreciation of the motion picture. The visionary result: the coming generation will support good pictures, deny bad. Again the vital question: What is good, what bad motion picture...
 Distributors Approve Clauses on Violations of Production Code, Gratuities, Breach of Contract and Overbuying

[Texts of the tentative codes of the exhibitors and distributors are printed, respectively, on page 15 and 22. These are first drafts of exhibition and distribution codes which have been mutually distributed in the industry among representatives of leading associations and are subject to many changes.]

TINKER RESIGNS FROM FOX FILM
Edward R. Tinker, chairman of the board of Fox Film Corporation, resigned Wednesday his chairmanship, his directorship and his membership in the executive committee. His resignation was accepted.

In a letter to the board Mr. Tinker said, "I came to this corporation 18 months ago, not with the intention of making it my life work, but in the hope of assisting it in securing a capable management, and, if possible, of putting it on a firm financial basis. The capable management has been obtained and I believe that the proposed adjustment with the creditors is very fair to the stockholders and that on presentation of the matter to them, they will recognize this fact. As I feel that the purpose for which I became connected with the corporation is accomplished and as I am about to undertake some special work for the Chase National Bank in connection with the reorganization of Fox West Coast Theatres, I feel it is timely and proper to send in my resignation."

Academy Decides to Name "Committee of Ten to Write Own Instrument." Kuy Kendall Says Majority Will Rule

Motion Picture Industry, headed by P. S. Harrison. The two associations are cooperating in the drawing up of a code for the independent divisions of the industry.

Independents Seek Harmony
Mr. Keppeler, a motion picture attorney, said last week that the action of the independents in drawing up their own code should not be misconstrued as being antagonistic to the Hays organization. After a code is agreed upon, he said, it is the independents' intention to get the MPPDA to conform to it so as to avoid any unnecessary conflict and "to aid the industry in working in complete harmony."

Already a committee of members of the NAMPI, headed by P. A. Fowers, G. A. Geradl, and P. S. Harrison has worked out on the outlines for a code and among the subjects to be embodied are:

1. Divorcement of exhibition from production.
2. Elimination of discrimination of service.
3. Elimination of preference of runs.
4. Elimination of discrimination against and taxation of the motion picture in favor of other forms of amusement including radio.

A meeting late this week will bring the first draft of a proposed code for independents, Mr. Keppeler announced.

Describing himself as "amazed" at the speed with which the MPTOA and the MPPDA have been formulating their codes for distribution and exhibition, Sidney Samuelson, president of the Independent Film Distribution, said last week that "the Hays organization is driving with a load of dynamite in its car when it doesn't always find out what effect the code will have on exhibition, box-oftices, grosses and film rentals."

"Theatre owners should not be implicated to any degree in the drafting of a code until it is determined finally whether the law actually applies to them," he said, "and until the facts are learned as to their ability to meet increased wages and shorter working hours."

Kuy Kendall: Cities Progress

Ed. Kuy Kendall, MPTOA president, on Tuesday answered this statement and others by saying:

"No matter what ultimate stand Allied may take in this matter, a majority sentiment will be accepted by the government," he said.

"The MPTOA is setting up the proper machinery to use every method to bring about a standardization of percentage contracts. It is a notorious fact that producers have asserted time and again that certain percentage contracts are not standardized when, as a matter of fact, contracts have been forced upon small units and single theatre ownership because of their minority. By the time the new selling season comes around the independently-owned and operated theatres are going to occupy a position that will force recognition of their interests. I want it understood, however, that as the head of the MPTOA..."
Two of the oldest racketeers known to history are Probe and Quiz. It was Probe who first discovered that there were great publicity and a carload of easy jack in investigating something or somebody, preferably something that was pro or against something or somebody who worked hard. Quiz, his partner in this soft-money game, did the research work.

As time went by, Probe and Quiz, grown immensely prosperous in their snooping and their self-appointed jobs, dropped their two short and raw names and consolidated themselves into a research council. This was more dignified and had a kind of highbrow slant. The magic of those two words could yank the jack out of the strong-boxes of the most completely buttoned-up philanthropic zanies that ever blossomed in Booolando.

Add the Words "Scientific"

Now, there was just one word missing in "research council," and after Probe and Quiz had scratched their cunning heads it jumped out at them out of the air. That word was scientific. What old husks or old lady with millions laid aside could resist that word scientific when linked to the words research and council?

Probe and Quiz clearly saw that when Scientific Research Council or Council for Scientific Research (let us say as to the influence of blueberry pie on the sleep of a boy who saw a motion picture an hour after he ate the pie, for instance) was thrust at Big Hidden Money it would move the locks of safes that are rustier than the last salt joke you heard.

And so the research racket grew, until today, disguised in scientific jargon or dressed up in Elegant Moral Duds, it rides high, wide and handsome throughout the land, bawling hoarsely about the Dangers That Threaten Our Children, or the Flagrant Public Waste of Picture titles and the Stage, using precisely the same methods that the Anti-Saloon League used in order to put over Prohibition.

No industry is safe from these experts at the old dirty game of providing highly remunerative jobs as "censorship" or "research" on research councils, with the work carried on until the old cow, Rich Sponsor, is milked dry.

The technique of the modern research racket is as follows:

Some worthy, but not otherwise employed, rich old man or woman leaves a large amount of money for a foundation or fund to be used for some "educational" or "scientific" purpose—to teach German to parrots, bring the Good News to the perfectly happy and sin-loving folk in Jimbazzoo, or to find out the baleful effect of "Strange Interlude" or the Marx Brothers on the mind of a perfectly happy boy or girl.

No sooner has this foundation or fund spread its banquet of jack than the research pointers and setters from the four corners of the country are on the trail. They subdivide and divert the Fund or Foundation into various new activities, all of which, however, are aimed at "exposing" something or somebody in the name of "morality" and "public decency."

A large slice of the fund or foundation is voted the pointers and setters for this "highly meritorious" purpose. More are probably several thousand men and women in the United States at the present time who live perfectly adnose and useless lives on these research rackets.

"Window-Dressers" Added

But these little-known Grand Panjandrums of Research cannot work alone. To interest our Great Statesmen at Washington or in the State capitals, a band of "window-dressers" is necessary for the office stationery.

These Research Window Dressers, who lend their names to every kind of scheme imaginable, often personally conscientious, serious, self-sacrificing men and women who go into an ecstatic cataleptic trance every time they see their name in print. Most of them never inquire into, or do not care about, the activities of the pointers and setters. They are in a great Scientific or Moral Movement! Hallelujah!

In "window-dressing" stationary, the Big Bicycle of the Research Game know the tremendous pulling power of the words University, Educational and Reverend. So upon their committees, councils, advisory boards and letterheads will appear the names of a raft of teachers, university professors, rabbits, parsons, "economists," heads of children's welfare organizations, editors, and soon the whole of "Who's Who in America" is dragged and sieved.

Ride High, Disguised in Scientific Jargon and Bawling Hoarsely at the Films, Says DeCasseres

by BENJAMIN DE CASSERES

Mr. Benjamin DeCasseres, only living descendant of the line of Spinosa, famous critic and commentator, who periodically illuminates these pages with his pertinent and impertinent observations on the stage and its wares, got all full of Camembert at a cheese contest at Bloomingdales last week and came forth with a screen on "researching" as an industry.

I disagree entirely with Mr. DeCasseres on many things. I consider him the best judge of beer and the second best judge of cheese in these United States. Since he comes of literary tradition, and I come from the prairies and technological background, we differ much concerning the virtues of the scientific method. Personally I hold that if anybody wants scientifically to investigate such things as the employment rate among red haired secretaries, or the influence of the motion picture or the housing situation in Zamboanga, it is proper to let it be done. If it were not for research we would still be believing that tomatoes cause cancer. The motion picture should have no more objection to research than a bartender has to a cash register, and if it has perhaps it is for the same reason.

But this is Mr. DeCasseres' notion, and his space in which to say it.—

TERRY RAMSAYE
S.R.O.

METROPOLITAN THEATRE
BOSTON
Week's business in three days.
Opening day's business 13% higher than "42nd Street".

PARAMOUNT THEATRE
LOS ANGELES
Opening breaks all attendance
cards in theatre's history (11 years).
Year's biggest gross!

PALACE THEATRE
WASHINGTON
Surpasses all
gross business
in last six months.

PALACE THEATRE
CINCINNATI
Double average business
in bad weather conditions.
Biggest gross in weeks!

if it's a PARAMOUNT PICTURE
It's a HIT!
PARAMOUNT'S
COLLEGE HUMOR

with

*BING CROSBY  RICHARD ARLEN *
*MARY CARLISLE and JACK OAKIE *
*GEORGE BURNS and GRACIE ALLEN *

directed by WESLEY RUGGLES

The "Youth" Picture of the Year!


Marty Mullin wires from Boston: "Advertising exploitation brings to Metropolitan Theatre droves of young people for whom this attraction has special appeal. More than delighted with results."

Paramount Theatre, Los Angeles, reports: "Seemed as if all the college kids in town had been let out specially to see this picture. Approximately three out of five of all of them standing in line seemed to be high school and college students between 16 and 20.

Make your box office young again with "College Humor."

PARAMOUNT — THE BUY-WORD FOR 1933-34!

it's the best show in town!
THAT'S MY SISTER, BARBARA. SHE'S AT A FINISHING SCHOOL, LEARNING TO EAT WITH TEAS!

COOKIES?

WHEN YOU'VE EARNED IT, BABY!

LISTEN, MON - WHEN DO I GET THAT SWEATER?

PARSON ANOTHER SKETCH OF MARY CARLISLE, BUT THAT PROFILE GETS ME, FELLA'S GETS ME!*

MEN, THESE ARE THE "OX ROAD S-EDS" AND, MEN, THEY DO EVERYTHING BUT STUDY!*

THE THING ABOUT "COLLEGE HUMOR" THAT BURKAS ME - AN OLD WOMAN-BEATEN ALUMNAO OF NEBRASKA - UP IS, "MIDWEST BEATS NEBRASKA IN A FOOTBALL GAME" - WHICH, I SUPPOSE, IS PARAMOUNT'S IDEA OF FICTION.

AND, MEN, I'LL TRY OUT THE ARLEN WEE-BANG EFFECT AN' LET YOU KNOW HOW IT GOES!

COURTESY OF COLLEGE HUMOR MAGAZINE AND JEFFERSON MACHAMER

PARAMOUNT'S COLLEGE HUMOR
Following is the complete text of the tentative "Code of Standards of Fair Competition in the Exhibition of Motion Pictures," as drafted by the executive committee of the Motion Picture Council of America. Paragraphs 1, 5, 6, 7, and 8 have been incorporated by the distributors. Many changes are likely.

Pictures Violating Production Code
1. No exhibitor shall be required to play or pay for the showing of any film declared to be contrary to and violative of the "Code of Standards of Fair Competition in the Production of Motion Pictures."

Fair Protection
2. No exhibitor shall demand nor be granted in any license agreement "protection" in time or area beyond that which, under all circumstances and conditions then prevailing in the locality where the exhibitor's theatre is located, could be given to any exhibitor or be bound by any uniform maximum protection and zoning schedule which shall be adopted by any fairly and truly representative group of exhibitors in the same territory, in which are located the theatres of such exhibitors.

Maximum Protection
4. No licence and protection territories where there exists a maximum protection and zoning schedule shall demand or receive protection, except as provided in such maximum protection and zoning schedule; and the decision of the arbitrators in such relief shall be final and binding.

Offer of Grattity
5. No exhibitor shall give any grattity or make any offer of minimum protection to any exhibitor or allow any representative of any distributor for the purpose of procuring the same, nor shall any exhibitor or representative procure or as an inducement to influence such distributor or representative not to deal with competing or other exhibitors.

Inducement to Breach Contract
6. Any exhibitor who enters into an option contract providing for the selection of a limited number of features in excess of 85% as provided in the Standard Contract) as released, shall accept or reject by notice to the distributor, each picture (not to exceed the number which may be selected under the terms of such contract) within 14 days after its general release date. It shall be deemed rejected and excluded from such license contracts and forthwith become available for license to any other exhibitor.

Admission Prices
9. No exhibitor shall directly or indirectly by means of gift, Premiums, or any other inducement of a nature or in any manner calculated to induce buyers to pay prices of admission in excess of the rates herein specified, as excepted as approved by the local Maximum Clearance and Zoning Scale.

Double Features
10. No exhibitor shall (except in territories where under local conditions a larger minimumadoption is specified) accept or license any cinema of a film, which is the same or substantially similar in content, offered on a combination or package basis with any other film, as hereinafter defined as originally made and released as 4 feet or more in length.

Box Office Statements
11. No exhibitor shall delay making and delivering with any of the exhibitors' or distributors' audits or statements of the business performed of the exhibition of pictures, nor shall the exhibitor or distributors make or cause to be made or issued any reports or statements or a substantially true report or statement of the earnings of the exhibitor's pictures, nor shall the exhibitor or distributors make any such statement or report or statement showing any of the facts, figures, or statements specified in the regulations of the organization to which such report or statement is submitted.

Transfer to Avoid Contracts
12. No exhibitor shall transfer the ownership or possession of a theatre operated by any such exhibitor with the effect of avoiding uncompleted contracts for the exhibition of pictures at such theatre.

Unauthorized Exhibitions
13. The unauthorized exhibition of a motion picture and the showing of exhibitions of acts which are illegal or in violation of the Copyright Law or exhibition license; and the distribution of any such exhibitions shall be illegal, and shall not be permitted. No exhibitor shall be liable for the consequences of such exhibitions.

Midnight Shows
(a) The exhibition of a motion picture between the hours of 1 a.m. and 7 a.m. shall be illegal, and no exhibitor shall be liable for the consequences of such exhibitions.

Switching
(c) The use of a print at a substituted theatre operated by any exhibitor for the purpose of substituting another picture shall be illegal, and no exhibitor shall be liable for the consequences of such exhibitions.

Bicycling
(f) The use of a print furnished by the distributor licensing exhibition at an only expressly specified theatre for exhibition at another theatre in the same area operated by the same exhibitor. The use of such print shall be illegal, and no exhibitor shall be liable for the consequences of such exhibitions.

Authority to license
Theatre
(f) The licence to license exhibition at any theatre shall be illegal, and no exhibitor shall be liable for the consequences of such exhibitions.

Exhibiting
Licensed
At
Places
(b) The exhibition of a motion picture at any place or time other than on the date or dates and at the place or places specified in an agreement to exhibit such picture to the exhibitor; or by means of a print of a film approved from any theatre other than the lawfully authorized exhibitor; or of lawfully acquired, from such distributor for any purpose other than for exhibitions so booked and confirmed, whether or not a general carload, by these means which aforesaid fulfilling any of such bookings or exhibitions or any of it or other day of exhibition.

Duplicating
Substituting
Licensing
Illegal
Purpose
(e) The use of a print of a picture for any picture whatever other than exhibitions duly licensed and booked and licensed for motion pictures.

Late Return
(q) The failure to return to or to forward, except for the purpose of the return or forward, to the distributor's control, to the distributor's exchange or another exhibitor a print of any motion picture immediately after its last licensed and scheduled exhibition so as to render it difficult or impossible to exhibit it at the theatre of the next exhibitor who has scheduled its licensed exhibition and/or the same exhibitor.

Holding Over
(b) The withholding of the prompt return of prints or an additional exhibition of any theatre in excess of the time licensed and booked in writing, without the consent of the distributor; or the license for the extra exhibitions from the distributor of the theatre not upon the following day of the said theatrical return.

Liability on Circuit Shipments
(i) When an exhibitor is designated in lieu of any distributor or any agent or representative, the exhibitor shall be the agent of the distributor and not the exhibitor.

Percentage Pictures
14. No guarantee shall be required on straight percentage pictures.

Recommendations to Distributors
5. In addition to a code for self-regulation to provide a basis for the fair competitive distribution of motion pictures, we believe there are matters of no less vital public interest affecting the public' health, safety and welfare, which are embodied in a code for distribution. These are trade practices solely for the purpose of competition and which are of vital public interest and shall be the subject of our recommendation's to distributors.

Therefore, we urge that the distributors give careful consideration to the following matters which we consider will be of advantage to this industry.

We urge that the distributors use a standard form of contract.
(a) The Optional Standard License Agreement in effect at the time of booking, or at some later date but is the only standard form immediately available.

2. Block booking. In contracts for the exhibition of pictures other than 16mm., it is imperative to require the privilege of rejecting at least 15 per cent of the pictures selected in the group without payment therefore.

3. Arbitration. All trade disputes, controversies and disagreements, shall be submitted to arbitration, and unless an agreement is reached within a 30-day period from the date the parties have agreed to present a final and binding determination and that the findings of such arbitration board be binding and enforceable against each party to the dispute.

4. Non-Theatrical Competition. Distributors refuse to permit the exhibition of their pictures at unreasonably low admission prices in direct competition with a theatre.

5. Tying in Shorts. Distributors shall not require licensees to accept the entire contract for contracting for feature pictures, or vice versa.

6. Credit for Distribution. A contract providing for the selection of a limited number of pictures or packages (as provided in the Standard Contract) as released is made; such contract shall be in force and effect until all pictures up to the total number, after 14 days from the effective date of the contract.

8. Overbuying. Distributors must refrain from selling, and笕 hesitate to buy more pictures than it can reasonably use with the best judgment, with the worst intentions, with the least amount of motivation, with the least amount of motivation. We urge as a cure for these situations:

(a) That the exhibitor be required to release pictures to the distributor's control, to the distributor's exchange or another exhibitor a print of any motion picture immediately after its last licensed and scheduled exhibition so as to render it difficult or impossible to exhibit it at the theatre of the next exhibitor who has scheduled its licensed exhibition.
(b) That the local arbitration board be empowered and authorized to make such adjustments on complaint and, if necessary, try to secure the release of pictures to correct the situation.

9. Double Features. That distributors refuse to permit the exhibition of their pictures on double feature programmes next to or above other pictures of the exhibitor.

10. Licensing. That all exhibitors agree to oppose any attempt to license for permit the exhibition of pictures exclusive runs in their town for the simple reason that there were no subsequent run theatre or places for exhibition. The idea the about runs its own, and any and may not be retained. It is very difficult to define in any code this matter in such a way as to fairly cover any show that might crop up some time in the future as the result of this policy, but the exhibitors and distributors will agree that no competition of theatres where technically an exclusive run may be well justified because of local conditions.

11. Foreign Pictures. That all of which are permitted, such as foreign pictures, be made available in a standard form of exhibition contract.

12. Non-Theatrical Competition. That all theatrical competition and shall not be sold by the distributor.

13. Exclusive Runs. This is a different question. Many hundreds of small towns have always run exclusive pictures. exclusive run in their towns for the simple reason that there were no subsequent run theatre or places for exhibition. The idea has about runs its own, and may not be retained. It is very difficult to define in any code this matter in such a way as to fairly cover any show that might crop up some time in the future as the result of this policy, but the exhibitors and distributors will agree that no competition of theatres where technically an exclusive run may be well justified because of local conditions.

4. Substitutions. This shall be clearly defined in a code for self-regulation.

5. Failure to Return Prints Promptly. Provided for in the Optional Standard License Agreement.

6. Permits. Provided for in the Optional Standard License Agreement.

7. Heavy Investment. Provided for in the Optional Standard License Agreement.

8. Tax Problems. Provided for in the Optional Standard License Agreement.
Selling Inefficient, Wilby’s Return to Leaders’ Comment

In last week’s issue of Motion Picture Herald a number of distribution executives somewhat sharply commented upon the observations of Mr. R. B. Wilby of Atlanta on the current practices of the industry of making and distributing pictures. It was not too long ago that he was a film salesman, with opinion based on the findings of so markedly able and successful a career, would accept their observations in silence. Mr. Wilby has been thinking things over, very carefully, with a very considerable portion of his company before him, and his mind is made up most definitely. In a letter presented below, he makes himself quite clear, again.

—TERRY RAMSAYE

"Dear Mr. Ramsaye:

"The comment which the current Herald is carrying on the letter which I wrote you, and which was printed, is just as convincing as a bootlegger’s statement about prohibition.

"Of course, these fellows who are the head of distribution believe that distribution is to blame. It is, and that all of the faults in this industry—are there some faults, although you could not tell it from their comments—are the result of bad production on the West Coast and bonehead exhibition.

"If these fool exhibitors would go ahead and get the money they should out of pictures, and the West Coast would produce pictures for what they should, why there would be nothing to worry about, and, of course, the fellows distributing the pictures have nothing to do with either of those two things. It’s just some theorist like Wilby who talks out of turn and suggests that maybe distribution enters into the problem at all.

"As a matter of fact, this whole distributing thing is a little bit like the bureau in a political organization. The theatres get together what money they can, pass it on to them, they take out their cost and give what’s left to the producers of pictures, who must do their best to get them back.

"If they cannot make good pictures with that which is available, that’s too bad; and if the theatres cannot earn on that which they get for their part, that’s too bad; but in no case do the boys in between suffer, and they mustn’t be inconvenience by having some one talk out of turn about their place in the industry or about their own inefficiency.

"Grad Sears talks about theory. Why, when Grad was still a good running half-back on a high school football team, W. M. Irwin won some sort of an award offered by Bill Johnston in your own paper for the most constructive suggestion regarding this industry. Mr. Irwin’s suggestion took the form of a rather carefully thought out and fully detailed plan for common physical distribution of films, not as Mr. Jack Cohn seems to think, the common selling of film. There was nothing about the Irwin plan—and the difference in that would interfere in any way with what the exchange fellows like to call selling. Mr. Jack Schlaifer’s comment, that no matter what arrangement could be made for effective so-called greater economies, the distributor would still get his 25 per cent, is most interesting. Maybe the distributor of Universal would then have some money which could be passed on to the stockholders.

"It’s just isn’t possible to exhibition to sell pictures in a theatre at 40c first run and have them played back in other theatres at 10c. It’s just against all laws of merchandise to sell the same commodity at two different prices at that near the same time.

"Some day the distributor is going to find out that he, too, can’t get the spread between the $1,500.00 first run and the $17.50 third run in Birmingham, Ala. He won’t be able to get it because that first run the theatre is not going to have it to give to him, unless it gets some sort of protection.

"The fact still remains that a lot of money is being taken in this industry and practically every company in it is broke.

"For my part, I’m just damned if I see how it’s going to quit being broke by doing the same things which broke it, unless inflation or something of the kind saves it temporarily. Hence, my comment that it would be the healthiest thing if business did not pick up too quickly."

R. B. WILBY,
Valentia Theatres, Paramount Theatre Building, Atlanta, Ga.

It may be observed that the observations of Mr. Wilby with reference to protection and its relation to merchandise values are of particular importance at a moment when the industry must take this much debated subject into consideration in its formulation of an operating code under the Recovery Act.

THE EDITOR
CROSS-CONTINENT RIDE. Albertina Rasch dancers shown leaving New York for Hollywood, making the entire trip by bus, with stops for exploitation parties along the route. They are to appear in MGM's "Hollywood Party," musical.

NOW AND THEN. A fortuitous arrangement permitting Bette Davis, one of the new Warner stars, to behold herself as she was to, these many years ago. At left, a recent study of her in the studio and, above, as she was approaching, as sweetly, sixteen.

LUNCHEON GUEST. As Maurice Chevalier dropped in on friends at the Fox lot the other day for a bite at the famous Cafe de Paris. He and Lilian Harvey, Fox star, are shown in front of Miss Harvey's bungalow.

STAR. (Right) With a great future ahead of her—many, many years of it. For she is Shirley Temple, a tiny but ample bundle of personality who heads the casts of Educational's Baby Burlesks.
PROMINENT PERFORMER. (Below) So outstanding, in fact, that he nearly steals this picture from his director, Robert C. Bruce, who is making the new Educational series, "As a Dog Thinks." Robertson's Mike, as this canine beauty is called, is one of the largest of wolfhounds—and proud of it.

MAYBE IT'S SPINACH. (Left) Or callouses. Or appetites. But whatever they do be cultivating, it's a pretty picture that Ann Dvorak, Warner star, and husband Leslie Fenton make for the magazines. They are shown of an afternoon on their ranch at Van Nuys, not far from the Warner studio.

AT HER NEW HOME. (Right) An elfin spirit in its very own garden—Janet Gaynor on the grounds of her recently acquired estate in Hollywood, of which this is the first picture. The house is the first the Fox star has had the fun of furnishing.

THEY'RE RESPONSIBLE. And glad to be, apparently, for Columbia's adaptation of the Cosmopolitan story, "Madame La Gimp." Looking from west to east, they are Robert Riskin, who wrote the adaptation; May Robson, one of the featured players; Frank Capra, the director. Title is "Lady for a Day."
ASIDES & PTERILUDES

By JAMES CUNNINGHAM

The public of Vancouver has protested against our recent paragraph which said that Fox is "under the heel" contained one outstanding flaw when it showed a Titanic life preserver with the inscription "S. S. Titanic—Southampton," whereas it should have read, "Liverpool." Letters to the editor of the Vancouver Province say that Southampton is correct. But other spokesmen in Canada have discovered:
1. That the boy in sailor uniform in "Cavalcade" was wearing an American outfit, not an English suit, English sailors having bars on their coats.

2. That the badge of rank worn by Roberts in one scene was incorrect, as he was wearing two stars instead of one.

3. That the toy guns with which the children played were 1933 models.

4. That the uniforms and instruments of the German band were incorrect.

5. That Lady Morpurgo must have opened her husband's mail when she swooned at the news of his death. The War Office would have notified Sir Robert first.

Projection room equipment valued at $1,000 was stolen from the Portola theatre in West Seattle last week. It was a "trigger." The robbers left their card behind, signed "The Scientists." 

Hal (United Artists) Horne, before leaving for Hollywood over the weekend, gave an accounting of his stewardship while president of the AMPA, before a special meeting of the association last Thursday. He admitted that his 1932-33 administration ended with a deficit. "But," he explained, "it should not be taken too seriously. I believe, for example, that the public, which is supposed to cast public judgments, may be surprised to learn that the geographic center of the United States is neither New York, nor Hollywood, but is in the eastern part of Smith County, Kansas (latitude 39 degrees 50 minutes, longitude 98 degrees 35 minutes). The point is not far from the town of Lebanon, the western terminus of the Rock Island railroad.

"How are things on your farm this summer?" Lillian Thorpe (United Artists) wrote to N.Y. neighbor, "Toler Hall, repeated the notice.-descents: "I'm makin' a little on hot dogs, but jest breakin' even on gas and oil."

Miriam Jordan was considered too mundane a type on the Fox lot to be cast in smash-bangling productions. So, to correct the impression, she had her blood hair bobbed, changed her mode of dress and deliberately and finally returned to the role of a pretty girl. The reversal of character was quite realistic. Fox executives gave her the lead in "Shanghai Madness."

There has secretly arrived in this country a motion picture which is supposed to cast doubts on strong propaganda belittling the alleged persecution of Jews in Germany by the Hitler government. Al Lichtman was one of the first to turn it down as a "proposed United Artists release.

Someone told the editor of London's Evening News that "The Birth of a Nation" was the record money-maker of the silents with a total return of about $10,000,000 in rentals, and that "Big Parade" and "Ben Hur," also silents, both earned more than "The Singing Fool," which is supposed to hold the talker record at $5,000,000. However, they are not expected to total a gross rental of $50,000,000, against the $41,000,000 intake of 10 leading talkers.

New York City's police sleuths are on the hunt for two rare books, insured by Lloyd's at $5,000,000, which were stolen from the Holly Wales, the mansion of Jules Furthman, scenarist. One volume is a first edition of Milton's "Paradise Lost." The other is Goldsmith's "Vicar of Wakefield," in the original calf.

More than 10,000,000 people in the United States have seen "The Power and the Glory," a film on the spiritualism movement. Victor and Hugo Halperin said that's the reason they decided to produce "Supernatural" for Paramount. Evidently the other 160,000,000 don't count.

Herschel Stuart, RKO theatre executive in- tells that theatre management is not what it used to be. "In my time," said Mr. Stuart, "the manager stood on the sidewalk, smoked a big cigar, and only lifted the iron gate when he wanted you to come in. Now," he said, "the money-making manager is married to his theatre. He takes her to dine, introduces her to his friends, and breathes, eats and sleeps show business."

Herluf Provensen, who was assigned by Merlin Hall Aylesworth to introduce President Roosevelt whenever he takes to the NBC networks, is a direct descendant of Angmar, famous missionary reputed to have first brought Christianity to the north of Europe. Herluf's father also was a clergyman, at one time in charge of three churches in Jutland, Denmark, the special appointee of King Christian.

Radio publicist Rutgers Nielson was quite disturbed the other evening when he arrived home and found his young son sporting a Mickey Mouse sweater and a Mickey Mouse "I don't dare bring him up to the RKO office unless he has on something with a Van Beuren teddy bear."

Manuela, a hungry little cocker spaniel, owned by Mrs. Jean Lamont, of Park Avenue, ate an $18 dinner last week, not counting a $50 for tickets to "Uncle Tom's Cabin," currently revived.

Manuela was left alone by Mrs. Lamont one morning, and when she returned she found that her pet had nourished itself on Mrs. Lamont's purse, which was seasoned with a $10 bill, a five and three single, using the slippers for a bowl and the "Uncle Tom" ducats for dessert.

Besides making motion pictures in Hollywood, Emanuel Cohen's studio at Paramount conducts investigations into matings. The results of a poll of 26 chorines last week were released to the press, and it revealed that the majority prefer motion picture executives. The vote was supposed to be confidential, but, nevertheless, the corporation publicly made known the findings. "Twenty-two would like dates with executives and 19 confessed they would like to marry executives," explained the statement.

"None of the girls, all of whom are working in B. P. Schuberg's "Her Bodyguard," would care to marry an actor," Paramount concluded sadly.

Short shots. . . . Peggy Hopkins Joyce, Paramount player, was born in Virginia. . . . Her father was a barber at Farmville. . . . An expensive top hat was left in Radio City Music Hall on the opening night, six months ago, and has never been claimed. The hat doesn't show up in another week, Royce will keep it for himself. . . . Erpi has installed a "Corinche" for clear-range sound devices. . . . Charlie Chaplin is reported to be more convinced that he can play a serious role with the Dick Tracy movie, which has seen Hitler. . . . The ultra-dignified Mr. Rockefeller should have seen those two workers wearing their Hickson stone front of one of his Radio City buildings, clad only in a pair of thin white shorts . . . John Otterman's middle name is Edward. . . . Harry Warner is Morris.
BOX OFFICE CHAMPIONS FOR MAY

Seven productions, none of which appeared in the list for a previous month, are designated the May "champions," as a result of the revenue they brought during the month to the nation's key city box offices. They represent, however, only three producing companies, and another unique feature of the May rankings is that all except the month's leading production were tied.

THE WORKING MAN
WARNER BROTHERS


HELL BELOW
M G M


LOOKING FORWARD
M G M

TODAY WE LIVE
MGM


OUT ALL NIGHT
UNIVERSAL


BE MINE TONIGHT
UNIVERSAL


PICTURE SNATCHER
WARNER BROTHERS

MOTION PICTURE HERALD June 24, 1933

PROPOSED CODE FOR DISTRIBUTION

H ereinafter is the text of the preliminary and tentative Proposed Code of Production and Distribution of motion pictures, and the proposed regulations thereunder, which have been prepared by the Committee of the ‘Code of Standards of Fair Competition in the Production and Distribution of Motion Pictures’ of the Motion Picture Industry and to which the executives of the various companies in the industry have been invited to give their comments and suggestions.

The Code, if approved, is expected to take effect at the earliest possible date, and will be submitted for approval to the Federal Trade Commission, which has the authority to approve or reject the Code.

The Code is designed to promote fair competition and to prevent practices that may be deemed to be unfair or deceptive.

The Code includes provisions that address the production and distribution of motion pictures, including the terms of contracts, the payment of royalties, and the protection of intellectual property.

The Code is intended to be a guide for the industry and to provide a framework for the fair and ethical treatment of all parties involved in the production and distribution of motion pictures.
LAUNCHED

AT RADIO CITY MUSIC HALL FOR A CROWD-CRUISE OF THE WORLD!
MADDENING MUSIC! OCEANS OF
and a Boatload of Beautiful
Girls to Drive You **CRAZY!**

RKO RADIO'S
ravishing laugh show
... a new ripple in
entertainment that will
lift you up with the
gliding gulls!

"**MELODY**
NAUGHTYCAL! NUTTYCAL! MUSICAL!"

With **CHARLIE RUGGLES**
**PHIL HARRIS**
Greta Nissen, Marjorie Gateson, Helen Mack,
Chick Chandler, June Brewster, Shirley Chambers.
Already the nation is humming the hit Song "Isn't This A Night for Love"

CRUISE

ABLE BODIED MEN WANTED

See the purser. The Captain is very busy! . . .

AWL-L ABOARD!

You've been yelling for musicals...and here's a musical that will make 'em ALL yell!

'MELODY CRUISE
Fox West Coast Theatres

The following is the first complete listing of disposition of Fox and Radio-Keith-Orpheum theatres to be published since receivership activities started, and details the story on decentralization which appeared in last week's issue. These lists are presented in as comprehensive a manner as possible. In the cases of Fox Theatres, West Coast, Midland and Rocky Mountain, under each circuit name heading there appear three separate sections: first, names of theatres not in receivership; second, those in receivership; and, third, new operating companies. The third heading indicates those theatres in the first section which were turned over to sub-operating companies and thus were kept clear of receivership, and the second section lists those theatres in receivership.

The Paramount theatre list will appear in next week's issue.

Fox Calexico Theatre Corp.
Capital

Fox Rioles Theatre Corp.

Fox Ritz Theatre Corp.

Fox San Bernardino Theatre Corp.
West Coast

Fox Westwood Theatre Corp.

Fox Satellite Theatre Corporation

Fox Warfield Theatre Corporation

California  

Fox Paradise Theatre Corp.

Fox Midland Theatre Co.

Eimer C. Rhodes, Operating with Receiver for Fox

In Receivership

After March 7, 1933

In Receivership

Fox Kansas City Corp.

Fox Plains Theatre Corp.

Fox Ozark Theatre Corp.

Fox Rocky Mountain Theatre Co.

New Company Acquiring Theatres

As of February 29, 1932

Fox Riverside Theatre Corporation

Fox West Coast Theatres

Charles Stoums, Operating Receiver

Receivership; last disposition of theatres.
MANY FOX HOUSES ARE TAKEN OVER

AL CAPONE'S CAR IS NEW COMPETITION

An unusual, though obviously temporary source of competition hit Seattle downtown theatres last week, when a traveling "store show" featuring "Al Capone's Car" occupied an empty store, where a lecture, re-dered a full description. With admission at ten cents for adults and five cents for children, business was brisk. The car is exhibited under the auspices of the Crime Prevention Company, Inc., and is said to have been confiscated by the government several months ago. Plentiful advertising, including newspaper space, window cards and dodgers, kept the public interested.

 Skulls, Tales, Inc.

Upstate New York

All Returned to Schine

Alhambra, Wash.

Towson, Wash.

National, Wash.

Washington, Wash.

Kingsbridge

Tuxedo

Newark, N. J.

Brooklyn—Taken Over by Schine

Bruck, Conn.

Fox Metropolitan

Brooklyn—All Taken Over by Jack Hattem

Elm Street

New England Poli

All Taken Over by Harry C. Arthur

Brooklyn, Conn.

Main Street

Springfield

Palace

Poli

Worcester

New Haven

Poli

College

Springfield

Palace

Newington, N. H.

Fox

Newington, N. H.

Copley

New Britain, Conn.

Eckel

New Britain, Conn.

Fair

Bristol

Easton

Westfield

Springfield

Milford

New London

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Connecti...
PAPER POINTS OUT ENDORSEMENT VALUE

Indicating the value of the endorsement of motion pictures by civic groups, the Press-Scimitar, in Memphis, Tenn., editorially had this to say recently concerning Universal's release, 'Be Mine Tonight':

"The Nineteenth Century Club's sponsorship of the picture, 'Be Mine Tonight,' far surpassed in its success even the club's expectations. For 11 days the film ran at the Linden Circle in response to continued demand.

"Such is a demonstration of two facts: first, that a civic organization such as this can exert a strong influence in the entertainment trend in the community; second, that such influence is successful when it becomes a positive rather than a negative factor.

"In the past, theatre men have usually shied at 'official endorsements' from women's clubs. The reason has been plain. These endorsements usually have been negative, predicated on the assurance that there was nothing 'morally objectionable' in the picture, which too often was about the only good thing that could be said for the film.

"Though 'Be Mine Tonight' was morally above reproach, the Nineteenth Century Club endorsed it for its delightful and enjoyable qualities. Such endorsement means something to the public. After the club's success in this instance, it is safe to assume that no theatre will shy at receiving their public endorsement on any film they select."

Radio-Keith-Orpheum Corp. Theatres

New York City
Music Hall RKO Roxy

New York Division
New York City, Brooklyn and Westchester
Mt. Vernon Proctor's
New Rochelle Proctor's
Newark, N. J. Proctor's
New York City
Chester Coliseum
Empire
Rochester White Plains
Keith's
Yonkers Proctor's
Brooklyn Albee
Albee Kenmore
Flushing Keith's
X. Y. (downtown) Cameo
Columbia Majestic
Palace
Richmond Hill Keith's
Brooklyn Junior-New Jersey
Brooklyn Orpheum
Bushwick Shore Road
Dyker Greenpoint
Cedarhurst Central
Far Rockaway Columbia Strand
Keans Regent
New York City Regent
Rockaway Park 125th Street
Park
Rutherford Rivoli
Union City Capitol

Receivership Operations
Irvington Rex
Lyndhurst Ritz
Rahway Railway

New Jersey-Washington
New Brunswick Rivoli State
Trenton Broadway
Trent Capital
Washington Keith's Williamsburg

Upstate New York
Albany Palace Proctor's
Rochester Palace Temple
Schenectady Erie Plaza
Plaza Proctor's
Syracuse Keith's Troy

New England Division
Boston Bijou RKO Keith's
RKO Boston Keight's
Lowell Keith's
Portland Keith's
Providence Providence
Albany Victory

Mid-West Division
Cleveland Palace
Cincinnati Albee
Cedar 10th Street

Chicago Division
Champaign Orpheum
Omaha Des Moines
Kansas City Minneapolis
St. Paul Minneapolis
St. Paul

Southern Division
New Orleans Orpheum

Coast Division
Los Angeles RKO
Portland Orpheum
Salt Lake City Orpheum
San Francisco Golden Gate

Family
grand
Columbus
Majestic
Palace
Coloal

Detroit Division
Detroit Downtown Grand Rapids

Chicago Division
Champaign Virginia
Palace Orpheum
Des Moines Main Street
Kansas City Orpheum
Minneapolis Orpheum
St. Paul Orpheum

Southen Division
New Orleans Orpheum

RKO Theatres Dropped Since Jan. 1, 1933
Parent Corporation—B. F. Keith Corp.
Akvon, Ohio Palace—Closed 5/15/33
Youngstown Palace—Turned back to landlord

Orpheum Circuit, Inc.
Wholly Owned
Desier, Cal.
Orpheum—Operation by trustee
St. Louis Grand Opera House
Milwaukee Riverdale
Memphis Orpheum—Turned over to Memphis Theatre Realty Co.
Rockford, Ill.
Palace
Madison, Wis.
Capital—Turned back to landlord
Orpheum—Turned back to landlord
Kansas City Orpheum—Closed but not dropped
Los Angeles Broadway Palace—Sold
Orpheum—Turned back to landlord
New Orleans Palace
Oakland, Cal.
12th Street—Closed
Ft. Wayne, Ind.
Embly—Hugh Keegan, Receiver for all five Jefferson Palace
Paramount—Turned back to landlord
South Bend, Ind.
Orpheum—to bands of receiver
Palace
St. Louis Orpheum—Turned back to landlord
Orpheum—In receivership but not dropped
St. Louis—Harry Koplar, receiver; Tom Smith, trustee
Milwaukee Palace—Turned back to landlord
Racine, Wis.
Main Street—Turned back to landlord
Seattle Orpheum—Bank of California, trustee
Springfield, Ohio Orpheum—Turned back to landlord
Majestic—Turned back to landlord
Chicago State Lake—State Lake Bldg., Corp., trustee
Vancouver Orpheum—Still retained by circuit
Radio-Keith-Orpheum Corp.
Wholly Owned
Cleveland Hippodrome—Turned back to landlord
Portland Orpheum—Herman Zohbel, trustee
San Diego Orpheum—Herman Zohbel, trustee
Spokane Orpheum—Herman Zohbel, trustee
New York City Mayfair—Turned back to landlord
Arlington, N. J.
Lincoln
Greenswich, Conn.
Fleckick
Irvington, N. J.
Lynbrook, N. J.
Ritz
Rahway, N. J.
Emirate
Toldeo Palace—Turned back to landlord
Rivoli—Turned back to landlord
Birmingham Ritz—Turned back to landlord
Trinidad—Turned back to landlord
Dallas Capitol Majestic
Fort Worth Hollywood Majestic
Houston Majestic
San Antonio Majestic
Sioux City Orpheum

(All turned back to Brater and Bluemelou)
E. C. Rhoden, Midwest Division Manager for Fox West Coast, writes: "Have just checked the returns of the first engagement of 'King of Jazz' and I am happy to tell you that it has turned in a very satisfactory gross... In talking to the manager I find that the reaction of the audience is great and, after all, that is the important thing... It was a happy thought of Universal to reissue this subject right at a time when the public is looking for musical entertainment."
JOHN BOLES
BING CROSBY
JEANIE LANG
SLIM
SUMMERVILLE

The Rhythm Boys — Jeanette Loff — Brox
Sisters — Merna Kennedy — Charles Irwin
— Stanley Smith — Harry Barris — Laura La
Plante — The Sisters "G" — Nancy Torres —
William Kent — Nell O’Day — Russell Markert
Dancers, in

KING OF JAZZ
The most glorious musical ever produced. Presenting PAUL
WHITEMAN
AND HIS ARTISTS
New Air Schedules For Pacific Northwest

Of interest to air-minded motion picture folk and shippers of film are the new air-mail schedules for the Pacific Northwest, effective about July 1.

17 Hours to Chicago: Tentative schedule plans will leave Seattle 9 a.m. Pacific standard time; Tacoma, Wash., at 9:30 p.m.; Spokane 9.55 p.m.; and Portland 10.16 p.m.; Pasco, Wash., 11.34 p.m.; and Boise, Idaho, 1.19 a.m. They will be in Chicago at 4.40 a.m. the following afternoon and New York at 10:20 p.m.

Another schedule provides for morning departure from the Pacific Northwest, with arrival in Chicago after midnight, and in New York 7.45 a.m. the following day.

EXHIBITION CODE

(Continued from page 15)

announces a sales policy as a national policy, any deviation therefrom must be publicly announced.

11. Where an exhibitor contracts for more than $5 per cent of a distributor's season feature releases with said releases allocated into various price brackets, at the maturity of the contract, or contracts, the exhibitor having complied with his obligations therein, there shall be an accounting to the exhibitor on a pro rata basis of all features in each bracket so that there shall be no preponderance in any of said bracket classes.

12. No distributor can refuse to date feature pictures because of a delinquency in the dating of the short subjects, nor refuse to date shorts on account of delinquency in the playing arrangement of the feature contract.

13. Score Charges: There shall be no score charges.

14. The personnel of the Zoning Committee and its general operation shall be as provided in the Proposal for a National Board of Appeals proposed in connection with the Optional Standard License Agreement.

Codes Drafted for Exhibiting, Selling

I will use all of my influence against exhibitors who are themselves inclined to be unfair because there are notorious offenders on both sides of the fence.

There must be brought about a better and more cooperative spirit between producers and exhibitors. They must, in the future, be helpful to each other instead of always at each other's throats as they have been in the past.

"I am dedicating this organization and my own personal efforts to the bringing about of this condition. Surely those who are truly sincere will cooperate with me."

See 4,000 Houses Reopening

Four thousand closed theatres in the United States are being reopened through the drafting of the industry's code, it was estimated last week. Following the lines of the Industrial Recovery Act, the basic purpose of which is the increase of employment, the reopening of these houses would mean a vast increase in the industry, the only practical means by which the motion picture business is able to contribute to re-employment. Sales forces, booking and clerical staffs also will be largely augmented as a result.

In opening the meetings on June 14, Will H. Hays made the following statement:

The motion pictures industry welcomed the opportunity to apply the function of self-regulation to the aims laid down in the National Industrial Recovery Act, which demands the highest degree of cooperation from every element in the industry.

It is our intention that the program now being developed will fulfill our common purpose to respond to the needs of the greatest employment, will reflect the majority conceptions of fair relations between distributor and exhibitor, and will make possible the maintenance of proper wage scales in the industry.

Among those who have been in attendance at the Hays office are: Nicholas M. Schenck and J. Robert Rubin, M-G-M; Harry M. Warner and Samuel Goldwyn, Putnam; R. H. Cochrane, Universal; E. W. Hammonds, Educational; Jack Cohn, Columbia; George Schaefer, Paramount; John E. Oterton, Erpil, and Will H. Hays, all M-G-M directors. Others who have attended have been Gabriel Hess and David Pal- freyman of the MPPDA; Ed. Kuykendall and M. E. Comerford, representing the MPITO; Charles O'Reilly, president of the New York Theatre Owners Chamber of Commerce; Harold B. Franklin, RKO theatre head, and E. A. Schille, Vitaphone, and three delegates earlier in the meetings, but they have since withdrawn. They were: H. M. Richey, Sidney E. Samuelson, James C. Ritter, Al Steffes and Nathan Yanims.

Public Works Project Underway

Meanwhile expenditure of more than a third of a billion dollars immediately on public and semi-public works, giving jobs to approximately 350,000 men, has been planned in 15 key cities in preparation for the $3,300,000,000 public works program of the recovery act. The Government is setting in motion at once an $800,000 federal works program.

All major business indices showed gains last week. All sections of the country reported increased consumption, while production, employment and wage scales continued to advance and a general improvement in prices of semi-finished and manufactured goods were upward.

In New York alone 50,000 wage earners have been called back to work since the first of the year, the greater portion since March 4. The 50,000 employees of General Electric Corporation in its principal parts of the country will receive a 5 cent per wage increase effective July 1, it was announced Tuesday.

The nation's industries were some delegates in plain words Tuesday by General Hugh S. Johnson that initiative in the program for restoring business rests upon private enterprise.

"Jennie Gerhardt" Sharply Altered in Massachusetts

Paramount's "Jennie Gerhardt" may be shown in Massachusetts but it will be somewhat different from the original. Major P. F. Healy of the state censorship board has ordered deleted from the film all dialogue and scenes dealing with the illegitimacy of Jennie's child and the father's death.

Three Film Workers Killed In Plane Crash on Coast

Harry Sweet, director at the Radio Coast studio; Claudette Ford, 23, a screen actress, and Hal Davitt, 34, film writer, were killed on Sunday in Hollywood when a plane in which they were flying fell into a nose dive.

DISTRICT CODE

(Continued from page 22)

smoking and for other cautions, methods and devices to protect the lives of employees and to insure safety against fire hazards.

Releases

24. No distributor shall include with any group of feature pictures offered in a group for license for exhibition during any season any picture which is a release of a feature picture released during a prior season, nor include in any such group any feature pictures which were made by a foreign producer, in a foreign country, unless such picture is so described, Change in Announced Terms of Sale.

25. No distributor making a public general announcement of the terms of the basis upon which its feature pictures shall be licensed for exhibition during any season to exhibitors generally shall depart from such publicly announced terms or conditions of license unless such change is publicly announced and made available to exhibitors generally.

Relative changes in theatre receipts of three Midwest cities—Chicago, Kansas City and Minneapolis—since the first week of the "New Deal" are shown in the graph, based upon Motion Picture Herald's weekly compilation of box office data. Taking as 100 per cent the gross in each of the three cities for the week ended March 11, 1933, the grosses for the following thirteen weeks compare as shown.

Codes Drafted for Exhibiting, Selling
Whether the weather is HOT or COOL...

Bellylaughs make 'em forget the thermometer!

Deep-down, hearty, wholesome, rib-rattling guffaws. Just a lot of good, clean fun... as these irate fathers start cussing, when they learn their youngsters have been kissing. It's the kind of entertainment you recommend to your friends.

BEST OF ENEMIES

BUDDY ROGERS
MARIAN NIXON
FRANK MORGAN
JOE CAWTHORN
GRETA NISSEN

Directied by Rian James

Other Summer Hits: I Loved You Wednesday with Warner Baxter, Elissa Landi, Victor Jory, Miriam Jordan; Arizona to Broadway with James Dunn, Joan Bennett, Herbert Mundin;

Life in The Raw, Zane Grey story with George O'Brien; The Man Who Dared with Preston Foster, Zita Johann; The Devil's In Love with Loretta Young, Victor Jory, Herbert Mundin.
Final Adoption to Follow Establishment of Academy's Revised Constitution; Talent Brokers Now Studying Plan

Contractual relations between producers, agents and the more important talent of Hollywood were governed by a new standard contract and code of practice, which finally was completed and revised last week after a long lag. The new agreement is now in the hands of the 93 licensed brokers, and while final adoption cannot be forthcoming until after the Academy establishes its new constitution, within a week or is likely that brokers would accept by the large agents without many drastic revisions. Considerable opposition had been evidenced in Hollywood by the agents against the code, many claiming that the draft is partisan, favoring the producers. Changes were made following the voicing of opposition by the agents, and the second form was sent to them for action.

Cooperating with the Academy committee, which supervised the revision of the old contract and code, a majority of the association, were members of the board and several of the large Hollywood agencies, including Francis and Ruth Collier and Minna Wallis, Joyce and Selznick, Frank and Dunlap, Phil Berg, Dave Thompson, Morrie Small, Leo Morrison, Arthur Landau, Eddie Sills and others.

Mr. Cowan explained that the Academy agency committee which drew the pact was not empowered to negotiate its own contracts, but was merely a fact-finding organization, and that it was appointed to get views from all elements involved and then draft a code and standard contract accordingly, for submission to the Academy membership. He also said that the matter of a membership branch in the Academy for the agents would have to await operation of the proposed constitution.

Agents attended a final meeting Saturday night to discuss the new code and contract, and although many still are in opposition to various clauses, the revised code now goes before the board. The new code will be sent to the various branches for ratification. If a vote by the Academy favors the contract-code, the Academy will insist that it become an integral part of all contracts between agents and clients.

As previously noted in Motion Picture Herald, the Academy, under its new constitution, plans to be a self-sustaining organization. Details of the new set-up appeared in the Herald on April 29.

The new revised code and standard contract for producers-agents-talent falls follows:

STANDARD CONTRACT

Memorandum of Agreement between 

The Artist. 

The term hereof shall be from 

... until 

... except that the Artist shall continue to pay the commissions provided herein for so long a period as he shall continue to have the employment upon which the contract is entered into prior to the above expiration date 

and upon renewal of such contracts, options exercised thereunder and upon the expiration of a contract for such use in substitution or of replacement of such contract.

Field of Representation

Is the primary intent of this contract to set forth the relationship of the Artist and the Agent in connection with employment in motion picture production and with activities directly connected with such production.

With regard to all such employment in motion picture production the commissions set forth below shall be paid by the Agent to the Artist without the necessity of any evidence whatsoever that the employment has been secured or negotiated by the Agent.

**Employment Other Than in Motion Pictures**

However, this contract applies also to employment in such other capacities where the talent, abilities and/or labor and capacities of the Artist as may be specifically included in the contract, as designated by the Artist (to be filled out).

With regard to those secondary fields of representation not directly connected with motion picture production the following commissions set forth below, only when he has been substantially responsible, directly or indirectly, for the securing of the employment of the Artist. In case of dispute the burden of proof shall be upon the Agent.

**Comission to Agent**

In consideration of the services of the Agent, the Artist agrees to pay and the Agent agrees to accept as full compensation the following commissions, except as provided herein for any employment not directly connected with motion picture production.

<table>
<thead>
<tr>
<th>Percentage of Total Compensation</th>
<th>Code-1</th>
<th>Code-2</th>
<th>Code-3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>For Motion Pictures</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>... % of the amount received by the Artist from the employment of the Artist in contracts directly connected with motion picture production.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>For Other Employment</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>... % of the amount received by the Agent for employment not directly connected with motion picture production.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Duration of Contract**

The Artist's employment shall continue for the period of time as may be agreed by the parties.

**Duties of Agent**

In consideration of the payments agreed upon the Agent undertakes the following duties, responsibilities and duties:

A. To use his best efforts to further the professional interests of the Artist, to develop the personal qualities and to promote the earning power of the Artist and to obtain and maintain for the Artist a favorable and valuable professional reputation.

B. To exercise the best judgment of the Artist and to seek out and confer with those who may employ or recommend the services of the Artist.

C. To negotiate for and endeavor to procure employment for the Artist and to maintain and conduct the business in the fields of employment designated in this contract.

D. To provide the Artist with a list of offers for his services and all inquiries received by the Agent with regard to the Artist's availability for employment.

E. To examine any and all proposed employment contracts and receive advice as to their advisability.

F. To examine and all conferences between the Artist and Producer or prospective employer when requested.

G. Generally to perform in a competent and painstaking manner the duties and functions of a business manager of the professional business and employment of the Artist.

H. To diligently observe as a condition of the validity of this contract that in advising the Agent the Artist's interest and benefit shall be the sole consideration.

Reasonably Continuous Employment

An essential condition of the validity of this contract is that both parties receive reasonably continuous benefits thereunder.

A. No agent shall have any exclusive relationship with the Artist other than that provided for in this contract for a period of at least six months, nor shall the agent and the Artist enter into any other exclusive contract during the term of this contract or for a period of six months thereafter.

**Minimum Salary**

It is understood and agreed that the minimum salary of the Artist shall be the sum of or the equivalent of $... per week, and upon a daily basis of $... per day. The Agent agrees that he will not quote a figure less than the above.

IF FAVORABLE VOTE IS RECEIVED, ACADEMY WILL INSIST THAT REVISED PLAN BECOME INTEGRAL PART OF ALL CONTRACTS

The Academy will insist that the revised plan become an integral part of all contracts unless specifically agreed to by the parties.

**Ground for Cancellation**

This contract may be cancelled at the option of the Artist or Agent for any reason save by agreement as provided in the Constitution of the Academy in the Motion Picture Arts and Sciences, the Agent, however, to be subject to such expenditure as the Academy may direct. The above procedure provided for in the Code for Practice for Producer-Agent Client Relations shall apply.

**Arbitration of Disputes**

The parties agree that any and all disputes between the Artist and any of the parties hereto arising from this agreement may be referred to a committee of three arbitrators appointed by the Academy. Any award rendered by such committee shall be final and binding on the parties.

**The Code**

The tentative code as submitted to the Agents, for study, is as follows:

**Agent's Code**

1. Agents will have a standard contract with the Artist, except that in exceptional circumstances the Artist may agree to temporary authorization in the form of a letter or telegram. In such event the letter or telegram shall be considered as incorporating the standard provisions set forth in Sections 16 through 24 of this Code and a contract shall be substituted for such temporary authorization within 30 days.

**List of Agent's Clients**

The agent shall file with the Academy a complete list of his clients together with a complete list of all persons connected with the agency. Any information concerning any client or persons connected with the agency shall be kept confidential by the Academy except for the purpose of administering the Code.

**Agency Ownership**

The Agent shall file with the Academy a written statement giving the names and addresses of all persons connected with the agency as owners, partners, or stockholders or persons who have any financial interest in the agency. Whenever any changes occur in the above persons, a supplemental statement shall be promptly filed with the Academy.

(Continued on page 40)
Ray Johnston took around a couple of exhibitors. He shot 189, but sold 47 dates on "The Sphinx."

Jay Emanuel brought Ed Kugle kendall to the banquet. Mr. Kugle kendall, who hails from the hill-billy country, said he fell right at home.

Lou Metzger, who now operates the Spreckels theatre out San Diego way, said he came all the way from California to attend the tournament. Metzger brought in to the community by Sales Managers Grad Sears, Jules Levy, Norman Moray, Andy Smith, Ned Sidman, and others, the real purpose of Metzger's lengthy travels was to talk about rental adjustments.

Major Albert Warner banned down one half the way which must have reached "42nd Street." at least.

P. A. Powers attended for the first time in seven or eight years. "There's nothing else to do," he said.

THE MEN BEHIND THE PIOWS

Abeles, A. S.
Abravanel, Charles
Abravanel, J. W.
Abravanel, Andrus, Winfield
Ascher, Maury
Beach, Rex
Bell, R. M.
Benjamin, Paul
Berg, Herbert
Black, G. C., Jr., Jr.
Blair, George
Blumenthal, Louis
Brady, Richard
Brandt, Harry
Brandt, William
Brecher, Leo
Brown, George
Brown, Henry
Bunn, C. W.
Byrne, Chalkie
Chodoff, Irving
Cohen, Julius
Cohen, M.
Cohen, Max
Cohen, Ned
Cohn, Jack
Cron, James
Cunningham, James
Curts, Ted
Dash, Abe
Day, Harvey B.
Dembow, George
Depinet, Ned
Devinson, Arthur
Dobush, J.
Eddy, Arthur
Edelson, Ed
Edwards, Sol
Einield, S. Charles
Eskenazi, Larry
Emanuel, Jay
Eschman, Ben
Eschman, Edward
Fabian, Simon
Fecie, Herbert
Fisher, Arthur
Flesier, Joseph
Folsay, George
Frank, W.
Fralinkel, William
Fried, William
Prisch, Louis
Furber, Beverly
Furber, Percy
Futter, Walter
Galley, Leo J.
Gallagher, Ray
Gallup, Bruce
Gasman, Pat
German, William
Goetz, Charles
Goldberg, Joe
Gold, Edward
Goldstein, Milton
Gold, Larry
Goodfield, litting
Gourlay, Jess
Grayson, Al
Greenhagh, Paul
Cuttineau, Jack
Hamuel, Bert
Hammerschlag, A. R.
Hammans, E. W.
Harrower, Jack
Hirman, George
Hirsch, Melvin
Hovstein, Joe
Hyman, Edward L.
Hyndman, Donald
Jackow, Don
Johnston, W. Ray
Jones, T. X.
Kahn, Herbert
Keitel, Willard
Kelty, Arthur
Keyser, Jerry
Kirsch, Marvin
Klein, Bernard
Kutinsky, Morris
Kugle, David
Kugeldad, Ed
Lane, Bud
Larkin, Joe
Lee, Arthur
Lenski, O. L.
Levy, A.
Levy, Jules
Lewis, Chick
Lichtman, Al
Loew, David
Lyons, B.
Lyons, D. A.
McDonnell, E.
McEvoy, Ed
McKay, Willard
Mackie, Jack
McDonald, Joe Rice
Maloney, Frank
Marin, Boots
Marks, Henry
Mars, Gummo
Masse, William
Masters, Haskell
Mastroy, Frank
May, Mitchell, Jr.
Mersereau, Charles
Mersereau, Donald M.
Metzger, Lou
Meyer, Phil
Mittel, Jack
Moeller, Bert
Mollenhauer, Chris
Moray, Norman
Morris, George
Morrissey, Roy
Moses, Charles H.
Moss, Alec
Mountain, David J.
Mountain, David J., Jr.
Muller, Herbert
Nizer, Louis
O'Brien, S. J.
Ochs, Lee
Ostendorf, John
Oster, Maurice
Paine, C. B.
Palfreyman, Dave
Patterson, Arthur
Peterson, A. E.
Powers, P. A.
Rinfretz, Sam
Rodner, Harold
Rogers, Charles A.
Rogers, Bud
Rollow, Richard
Rubenstein, Sam
Rugoff, Ed M.
Ryan, C. C.
Ryan, James L.
Sanders, Joe
Sawtell, Sidney
Scudder, Joe
Seidman, Arthur
Selig, Al
Selzer, Edward
Sells, Joe
Shiffman, Harry
Shuford, Stanley
Silberman, S. M.
Skabit, Jack H.
Skouras, George
Skouras, Smythes
Smith, Andy W.
Sobel, Joseph
Spring, Morton
Stebbins, Arthur
Stuart, Max
Sullivan, Ted
Teaney, Bill
Thomas, Harry
Valensi, Doctor M.
Vergeslou, Joe
Vogel, Mike
Warner, Albert
Warner, Ernest J.
Warner, Harry M.
Weyer, Clint
White, Edward
Whyte, Arthur G.
Wiley, Tom
Williams, J. D.
Wolff, Robert S.
Yates, Herbert J.
Yates, Herbert J., Jr.
Zukor, Eugene

Record Turnout for Twenty-first Event; Awards Presented Following Banquet; List of the Winners of Trophies and Prizes

by JAMES P. CUNNINGHAM

Motion picture executives of the East drove some 10 dozen golf balls into the rough on Tuesday at Rye Country Club, Westchester, while competing in the 21st tournament conducted by John Wilde Ali-coate's Film Daily. Many—bug out, many did not. But all agreed that the day was a great one—even Handicapper Bruce Gallup.

Distribution and exhibition factors abandoned for a day discussions of new season's sales policies and the industry control bill. The entry list broke all records, some 175 actually driving off.

The committee in charge included: J. W. Allman, James Cohn, Donald Merson, Al Lichtman, Lee Ochs, Gradwell Sears, Bruce Gallup and Hal Horne.

Photograph Tally: Dan Doherty took the first sound pictures of the tournaments, with Louis Nizer starring as interlocutor, master of ceremonies and golfers' chaperones.

MATCH PLAY BETWEEN Teams of M. P. Club and AMPA (Leg on Albee Memorial Trophy and Jules Brulatour Medals)—Won by Motion Picture Club. (Members of M. P. Club team: Arthur Stobiebs and Ted Curtis, who played Herbert Feche and Charles Ein-feldt; and Arthur Seidman and Michael May, Jr., who played Gradwell Sears and W. B. Frank.)

LOW NET (Leg on Film Daily Trophy and Arthur W. Stevens Cup)—Tied by Sol Edwards, Dave Kugle, Jack Gutfreund—Won by Kugle on a tossup.


LOW GROSS (Quigley Publications Trophy)—Arthur Seidman.

LOW NET, M. P. CLUB MEMBER (Al Lichtman Plaque)—William Franke.

LOW NET, AMPA MEMBER (Bruce Gallup Trophy)—S. Charles Einfeld.

LOW GROSS RUNNER-UP (Kelley-Bisch-off-Sall Trophy)—Boots Marine.

LOW NET MORNING ROUND (Columbia Picture Trophy)—David L. Whyte.

LOW GROSS MORNING ROUND (Brandt-Associated Publications Trophy)—Larry Engle.

LOW GROSS EXHIBITOR SCORE (Western Electric Trophy)—Si Fabian.

LOW NET EXHIBITOR SCORE (RKO Radio Trophy and Low Metzger Trophy)—C. Charles Einfeld.

PUTTING CONTEST WINNER (Consolidated Film Industries Trophy)—Ed McEvoy.

PUTTING CONTEST RUNNER-UP (Eastman Kodak Company Award)—Second runner-up, George Shonchar.

DRIVING CONTEST WINNER (Radio Foundation Trophy, Associated Press)—Driving Contest Runner-Up (Sam Sax—Vitaphone Studio Trophy)—David L. Whyte.

BEST DRESSED GOLFER (Nat Lewis Rohe)—Walter Futter.


Raffle of Golf Clubs and Bag, won by Frank Maloney, Harry Brandt's Team of "Doofers" won a Special Cup from Lee Ochs' Team of "Birdies."
Theatre receipts for the calendar week ended June 17, 1933, from 102 houses in 19 major cities of the country aggregated $943,385, a notable increase of $12,223 over the preceding calendar week, ended June 10, when 112 theatres in 20 cities reported a total gross of $931,162.

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In-tro-du-c-I-N-

Just Fanny!
FANNY ZILCH
... the banker’s daughter. She was born when Fanny was a girl’s name. The slightly-burnt toast of the town. A gal with everything but the last payment on her flashy runabout.

Bra-vo!
STRONGHEART
... A hero with a steely glint in his eye and a blush on his cheeks. They done him wrong who called him pansy and thought he couldn’t shoot from the hip or fool the desperate Desmonds like a Houdini.

Si-s-s-s-s-s!
OIL CAN HARRY
... A deep-dyed villain—but his colors run. So tough he uses spinach for a boutonniere. Relentlessly pursues Fanny for her beauty, wealth and streamline effect.

Giddy-Ap!
NAPOLEON, Strongheart’s Steed
... A fiery charger once free from the milk route. Needs neither whip nor spur when he hears the cry of beauty in distress.

THE FANS WILL HOWL AT THEM, HISS AT THEM AND HIT THE CEILING WITH LAUGHTER AT THEIR ANTICS IN

Produced by Frank Moser and Paul Terry
Watch for Them in
"THE BANKER’S DAUGHTER"
"THE OIL CAN MYSTERY"
"FANNY IN THE LION’S DEN"

Distributed in U. S. A. by FOX FILM CORPORATION

Phil M. Daly says:
“One of the funniest cartoons we ever lamped”.

By courtesy of Paul Terry Toons, Inc.
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indianapolis</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apollo</td>
<td>&quot;Hold Me Tight&quot;</td>
<td>2,500</td>
<td>&quot;The Silver Cord&quot;</td>
</tr>
<tr>
<td>Circle</td>
<td>&quot;Cocktail Hour&quot;</td>
<td>3,500</td>
<td>&quot;International House&quot;</td>
</tr>
<tr>
<td>Lyric</td>
<td>&quot;Cohens and Kellys in Trouble&quot;</td>
<td>6,000</td>
<td>&quot;Zoo in Budapest&quot;</td>
</tr>
<tr>
<td>Palace</td>
<td>&quot;When Ladies Meet&quot;</td>
<td>4,500</td>
<td>&quot;The Devil's Brother&quot;</td>
</tr>
<tr>
<td>Kansas City</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mainstreet</td>
<td>&quot;Below the Sea&quot;</td>
<td>15,000</td>
<td>&quot;The King of Jazz&quot; (U) and...</td>
</tr>
<tr>
<td></td>
<td>(Col.) special midnite show</td>
<td>(25-8c)</td>
<td>&quot;Kiss Before the Mirror&quot; (U)</td>
</tr>
<tr>
<td>Midland</td>
<td>&quot;The Devil's Brother&quot;</td>
<td>6,700</td>
<td>&quot;Made on Broadway&quot; (MGM)</td>
</tr>
<tr>
<td></td>
<td>(7 days and Sat. midnite show)</td>
<td>(26-8c)</td>
<td>&quot;I Love That Man&quot; (Param.)</td>
</tr>
<tr>
<td>Newman</td>
<td>&quot;I Love That Man&quot; (MGM)</td>
<td>4,800</td>
<td>&quot;International House&quot; (Para.)</td>
</tr>
<tr>
<td>Uptown</td>
<td>&quot;It's Great to be Alive&quot; (Fox)</td>
<td>3,000</td>
<td>&quot;Hold Me Tight&quot; (Fox)</td>
</tr>
<tr>
<td>Los Angeles</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Filmacre</td>
<td>&quot;Be Mine Tonight&quot; (U)</td>
<td>2,700</td>
<td>&quot;Be Mine Tonight&quot; (U)</td>
</tr>
<tr>
<td>Low's State</td>
<td>&quot;The Wld's Husband&quot; (Fox)</td>
<td>12,904</td>
<td>&quot;Today We Live&quot; (MGM)</td>
</tr>
<tr>
<td>Paramount</td>
<td>&quot;I Love That Man&quot; (Para.)</td>
<td>16,600</td>
<td>&quot;Story of Temple Drake&quot; (Para.)</td>
</tr>
<tr>
<td>RKO</td>
<td>&quot;Kiss Before the Mirror&quot; (U)</td>
<td>3,000</td>
<td>&quot;The Silver Cord&quot; (Radio)</td>
</tr>
<tr>
<td>RKO Orpheum</td>
<td>&quot;Private Detective 62&quot; (W. B.)</td>
<td>12,200</td>
<td>&quot;Lilly Turner&quot; (F. N.)</td>
</tr>
<tr>
<td>Minneapolis</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Century</td>
<td>&quot;The Working Man&quot; (W. B.)</td>
<td>4,500</td>
<td>&quot;Peg O' Heart&quot; (MGM)</td>
</tr>
<tr>
<td>Lyceum</td>
<td>&quot;King of Jazz&quot; (U)</td>
<td>2,000</td>
<td>&quot;A Study in Scarlet&quot; (World Wide)</td>
</tr>
<tr>
<td>Lyric</td>
<td>&quot;Zoo in Budapest&quot; (Fox)</td>
<td>1,150</td>
<td>&quot;Made on Broadway&quot; (MGM)</td>
</tr>
<tr>
<td>RKO Orpheum</td>
<td>&quot;Below the Sea&quot; (Col.)</td>
<td>5,500</td>
<td>&quot;Diplomats&quot; (Radio)</td>
</tr>
<tr>
<td>State</td>
<td>&quot;The Eagle and the Hawk&quot; (Para.)</td>
<td>6,500</td>
<td>&quot;The Little Giant&quot; (F. N.)</td>
</tr>
<tr>
<td>World</td>
<td>&quot;Be Mine Tonight&quot; (U)</td>
<td>1,000</td>
<td>&quot;Be Mine Tonight&quot; (U)</td>
</tr>
<tr>
<td>Montreal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol</td>
<td>&quot;The Eagle and the Hawk&quot; (Para.)</td>
<td>9,000</td>
<td>&quot;Sweepings&quot; (Radio) and...</td>
</tr>
<tr>
<td></td>
<td>(British) 3rd week-5 days</td>
<td>(3rd week-5 days)</td>
<td>&quot;Diplomats&quot; (Radio)</td>
</tr>
<tr>
<td>Imperial</td>
<td>&quot;Le Placinier&quot; (French)</td>
<td>1,500</td>
<td>&quot;La Belle Mariniere&quot; (French)</td>
</tr>
<tr>
<td>Loew's</td>
<td>&quot;Made on Broadway&quot; (MGM)</td>
<td>12,500</td>
<td>&quot;Fast Workers&quot; (MGM)</td>
</tr>
<tr>
<td>Palace</td>
<td>&quot;The Barbarian&quot; (MGM)</td>
<td>13,000</td>
<td>&quot;Adorable&quot; (Fox)</td>
</tr>
<tr>
<td>Princess</td>
<td>&quot;Love on Wheels&quot; (British) and &quot;Wedding Rehearsal&quot; (British)</td>
<td>6,000</td>
<td>&quot;Strictly Personal&quot; (Para.)</td>
</tr>
<tr>
<td>New York</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cameo</td>
<td>&quot;Rio Rita&quot; (Radio)</td>
<td>2,000</td>
<td>&quot;Taming the Jungle&quot; (Invincible)</td>
</tr>
<tr>
<td>Capitol</td>
<td>&quot;The Devil's Brother&quot; (MGM)</td>
<td>26,450</td>
<td>&quot;Hell Below&quot; (MGM)</td>
</tr>
<tr>
<td>Criterion</td>
<td>&quot;Be Mine Tonight&quot; (U)</td>
<td>5,700</td>
<td>&quot;Be Mine Tonight&quot; (U)</td>
</tr>
<tr>
<td>Mayfair</td>
<td>&quot;Whoopee&quot; (U. A.)</td>
<td>7,100</td>
<td>&quot;A Study in Scarlet&quot; (World Wide)</td>
</tr>
<tr>
<td>Palace</td>
<td>&quot;The Girl in 419&quot; (Para.)</td>
<td>10,720</td>
<td>&quot;Adorable&quot; (Fox)</td>
</tr>
<tr>
<td>Paramount</td>
<td>&quot;Jennie Gerhardt&quot; (Para.)</td>
<td>12,300</td>
<td>&quot;International House&quot; (Para.)</td>
</tr>
<tr>
<td>Rialto</td>
<td>&quot;Below the Sea&quot; (Col.)</td>
<td>5,200</td>
<td>&quot;Below the Sea&quot; (Col.)</td>
</tr>
<tr>
<td>Rivolet</td>
<td>&quot;Cover the Waterfront&quot; (U. A.)</td>
<td>10,980</td>
<td>&quot;Cover the Waterfront&quot; (U. A.)</td>
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<tr>
<td>RKO Music Hall</td>
<td>&quot;Ann Carver's Profession&quot; (Col.)</td>
<td>44,819</td>
<td>&quot;Cocktail Hour&quot;</td>
</tr>
<tr>
<td>RKO Roxy</td>
<td>&quot;The Warrior's Husband&quot; (Fox)</td>
<td>8,678</td>
<td>&quot;A Bedtime Story&quot; (Para.)</td>
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<tr>
<td>Strand</td>
<td>&quot;Gold Diggers of 1933&quot; (W. B.)</td>
<td>43,250</td>
<td>&quot;So This Is Africa&quot; (Radio)</td>
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<table>
<thead>
<tr>
<th>High and Low Gross</th>
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<tbody>
<tr>
<td>High 6-13 &quot;Daddy Long Legs&quot;</td>
</tr>
<tr>
<td>Low 6-17-33 &quot;Hold Me Tight&quot;</td>
</tr>
<tr>
<td>High 2-14 &quot;Gimmerton&quot;</td>
</tr>
<tr>
<td>Low 1-3-33 &quot;Sign of the Cross&quot;</td>
</tr>
<tr>
<td>Low 5-9-33 &quot;Trader Horn&quot;</td>
</tr>
<tr>
<td>Low 5-3-33 &quot;Clear All Wires&quot;</td>
</tr>
<tr>
<td>Low 5-9-33 &quot;Sweepings&quot;</td>
</tr>
<tr>
<td>Low 4-20-33 &quot;Strange Interlude&quot;</td>
</tr>
<tr>
<td>Low 12-9-31 &quot;Man Against Woman&quot;</td>
</tr>
<tr>
<td>High 2-27-32 &quot;Shanghai Express&quot;</td>
</tr>
<tr>
<td>Low 12-21-31 &quot;Picture Scaorch&quot;</td>
</tr>
<tr>
<td>Low 1-19-32 &quot;Girl of the Golden West&quot;</td>
</tr>
<tr>
<td>Low 5-27-33 &quot;Zoo in Budapest&quot;</td>
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| June 24, 1933 | 38 | 30 |

**Theatre Receipts--Cont'd**
## 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>Oklahoma City</td>
<td>Picture</td>
<td>Gross</td>
<td>Picture</td>
</tr>
<tr>
<td>Capitol</td>
<td>&quot;Story of Temple Drake&quot; (Para.)</td>
<td>2,300</td>
<td>&quot;The Barbarian&quot; (MG M)</td>
</tr>
<tr>
<td>Criterion</td>
<td>&quot;The Nuisance&quot; (MG M)</td>
<td>3,000</td>
<td>&quot;The Working Man&quot; (W. B.)</td>
</tr>
<tr>
<td>Liberty</td>
<td>&quot;The Warrior's Husband&quot; (Fox)</td>
<td>2,500</td>
<td>&quot;Kiss Before the Mirror&quot; (U.)</td>
</tr>
<tr>
<td>Mid West</td>
<td>&quot;The Woman I Stole&quot; (Col.)</td>
<td>2,400</td>
<td>&quot;Hidden Gold&quot; (U.)</td>
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<td></td>
<td></td>
<td></td>
<td>&quot;Hold Me Tight&quot; (Fox)</td>
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<tr>
<td>Omaha</td>
<td>2,900</td>
<td>8,500</td>
<td>&quot;The Little Giant&quot; (F. N.)</td>
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<tr>
<td>Paramout</td>
<td>&quot;International House&quot; (Para.)</td>
<td>8,500</td>
<td>&quot;Ex-Lady&quot; (W. B.)</td>
</tr>
<tr>
<td>World</td>
<td>2,500</td>
<td>7,000</td>
<td>&quot;The Little Giant&quot; (Fox)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Ex-Lady&quot; (W. B.)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;The Cisco Kid&quot;</td>
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<table>
<thead>
<tr>
<th>Philadelphia</th>
<th>Picture</th>
<th>Gross</th>
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<tbody>
<tr>
<td>Arcadia</td>
<td>&quot;Terror Aboard&quot; (Para.)</td>
<td>2,000</td>
<td>&quot;Today We Live&quot; (MG M)</td>
<td>2,500</td>
<td>High 12-27 &quot;The Guardian&quot;</td>
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<tr>
<td>Boyd</td>
<td>2,400</td>
<td>6,100</td>
<td>&quot;Reunion in Vienna&quot; (MG M)</td>
<td>6,100</td>
<td>Low 10-13-32 &quot;Make Me a Star&quot;</td>
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<tr>
<td>Earle</td>
<td>2,000</td>
<td>4,600</td>
<td>&quot;Diplomats&quot; (Radio)</td>
<td>14,000</td>
<td>High 2-13-33 &quot;Life of Jimmy Dolan&quot;</td>
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<tr>
<td>Fox</td>
<td>3,000</td>
<td>21,500</td>
<td>&quot;It's Great to be Alive&quot; (Fox)</td>
<td>14,000</td>
<td>High 2-7 &quot;Man Who Came Back&quot;</td>
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<tr>
<td>Fox</td>
<td>3,000</td>
<td>14,000</td>
<td>&quot;Kiss Before the Mirror&quot; (U.)</td>
<td>14,000</td>
<td>Low 2-10-33 &quot;Whispers&quot;</td>
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<tr>
<td>Karlton</td>
<td>1,000</td>
<td>2,500</td>
<td>&quot;Silk Express&quot; (Radio)</td>
<td>12,500</td>
<td>High 5-2 &quot;City Lights&quot;</td>
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<tr>
<td>Stanley</td>
<td>3,700</td>
<td>27,300</td>
<td>&quot;The Silver Cord&quot; (Radio)</td>
<td>8,000</td>
<td>Low 6-15-33 &quot;Silk Express&quot;</td>
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<tr>
<td>Stanton</td>
<td>1,700</td>
<td>6,500</td>
<td>&quot;Below the Sea&quot; (Col.)</td>
<td>8,000</td>
<td>High 12-19 &quot;Frankenstein&quot;</td>
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<tr>
<td>Portland, Ore.</td>
<td>Picture</td>
<td>Gross</td>
<td>Picture</td>
<td>Gross</td>
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<tr>
<td>Blue Mouse</td>
<td>660</td>
<td>25-50c</td>
<td>&quot;Hold Me Tight&quot; (Fox)</td>
<td>7,000</td>
<td>High 3-21 &quot;Last Parade&quot;</td>
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<tr>
<td>Broadways</td>
<td>1,912</td>
<td>25-40c</td>
<td>&quot;Today We Live&quot; (MG M)</td>
<td>4,600</td>
<td>Low 3-13-33 &quot;Cohens and Kelly's in Trouble&quot;</td>
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<tr>
<td>Liberty</td>
<td>1,800</td>
<td>25-50c</td>
<td>&quot;Adorable&quot; (Fox)</td>
<td>6,500</td>
<td>High 1-10 &quot;Min and Bill&quot;</td>
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<tr>
<td>Oriental</td>
<td>2,040</td>
<td>25-50c</td>
<td>&quot;Strictly Personal&quot; (Para.)</td>
<td>6,500</td>
<td>Low 10-1-32 &quot;The Crash&quot;</td>
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<tr>
<td>Rialto</td>
<td>1,500</td>
<td>25-50c</td>
<td>&quot;The Working Man&quot; (W. B.)</td>
<td>4,000</td>
<td>High 6-15-32 &quot;The Warrior's Husband&quot;</td>
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<tr>
<td>United Artists</td>
<td>945</td>
<td>25-40c</td>
<td>&quot;Circus Queen Murder&quot; (Col.)</td>
<td>4,000</td>
<td>High 1-9-32 &quot;The Champ&quot;</td>
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<tr>
<td>San Francisco</td>
<td>Picture</td>
<td>Gross</td>
<td>Picture</td>
<td>Gross</td>
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<tr>
<td>Fox</td>
<td>4,600</td>
<td>35-50c</td>
<td>&quot;Slightly Married&quot; (Chaserfield)</td>
<td>8,750</td>
<td>Low 6-1-33 &quot;The Mummy&quot;</td>
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<tr>
<td>Golden Gate</td>
<td>2,800</td>
<td>25-50c</td>
<td>&quot;I Cover the Waterfront&quot; (U. A.)</td>
<td>8,750</td>
<td>High 6-16-32 &quot;Lena Rivers&quot;</td>
</tr>
<tr>
<td>Paramount</td>
<td>2,670</td>
<td>25-50c</td>
<td>&quot;I Cover the Waterfront&quot; (U. A.)</td>
<td>8,750</td>
<td>High 1-9-32 &quot;The Champ&quot;</td>
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<tr>
<td>St. Francis</td>
<td>1,485</td>
<td>25-50c</td>
<td>&quot;The Big Drive&quot; (First Div.)</td>
<td>8,750</td>
<td>Low 6-16-32 &quot;The Warrior's Husband&quot;</td>
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<tr>
<td>United Artists</td>
<td>1,200</td>
<td>25-50c</td>
<td>&quot;Secrets&quot; (U. A.)</td>
<td>6,000</td>
<td>High 2-9-33 &quot;The London&quot;</td>
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<tr>
<td>Warfield</td>
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<td>35-50c</td>
<td>&quot;The Eagle and the Hawk&quot; (Para.)</td>
<td>6,000</td>
<td>High 2-9-33 &quot;The London&quot;</td>
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<td>Seattle</td>
<td>Picture</td>
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<td>Picture</td>
<td>Gross</td>
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<tr>
<td>Blue Mouse</td>
<td>950</td>
<td>25-50c</td>
<td>&quot;Ex-Lady&quot; (W. B.)</td>
<td>3,250</td>
<td>High 1-13 &quot;Lighthorne&quot;</td>
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<td>Fifth Avenue</td>
<td>2,750</td>
<td>25-50c</td>
<td>&quot;Diplomats&quot; (Radio)</td>
<td>4,500</td>
<td>Low 6-9-33 &quot;A Shrick in the Night&quot;</td>
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<tr>
<td>Liberty</td>
<td>2,000</td>
<td>25-50c</td>
<td>&quot;Hell Below&quot; (MG M)</td>
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<tr>
<td>Music Box</td>
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<td>25-50c</td>
<td>&quot;Soldier of the Storm&quot; (Col.)</td>
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<td>Low 6-11-32 &quot;Lena Rivers&quot;</td>
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<tr>
<td>Paramount</td>
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<td>25-50c</td>
<td>&quot;Thrill Hunter&quot; (Col.)</td>
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<td>High 1-9-32 &quot;The Champ&quot;</td>
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<tr>
<td>Roxy</td>
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<td>&quot;The Working Man&quot; (W. B.)</td>
<td>3,000</td>
<td>Low 6-16-32 &quot;Lena Rivers&quot;</td>
</tr>
<tr>
<td>Washington</td>
<td>Picture</td>
<td>Gross</td>
<td>Picture</td>
<td>Gross</td>
<td></td>
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<tr>
<td>Columbia</td>
<td>1,232</td>
<td>25-40c</td>
<td>&quot;Son of the Border&quot; (Radio)</td>
<td>2,800</td>
<td>High 7-30-32 &quot;Big Million Dollar Legs&quot;</td>
</tr>
<tr>
<td>Earle</td>
<td>2,333</td>
<td>25-40c</td>
<td>&quot;Gold Diggers of 1933&quot; (W. B.)</td>
<td>26,500</td>
<td>Low 1-13-33 &quot;From Hell to Heaven&quot;</td>
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<tr>
<td>Fox</td>
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<td>&quot;The Nuisance&quot; (MG M)</td>
<td>12,300</td>
<td>High 1-10 &quot;The Lady&quot;</td>
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<tr>
<td>Loew's Palace</td>
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<td>Low 11-11-33 &quot;Amazon Lights&quot;</td>
</tr>
<tr>
<td>Metropolitan</td>
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<td>25-50c</td>
<td>&quot;Murders in the Zoo&quot; (Para.)</td>
<td>4,000</td>
<td>Low 2-8-33 &quot;City Lights&quot;</td>
</tr>
<tr>
<td>KKO Keith's</td>
<td>1,832</td>
<td>25-50c</td>
<td>&quot;Cocktail Hour&quot; (Col.)</td>
<td>6,000</td>
<td>Low 11-25-32 &quot;The Crooked Circle&quot;</td>
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June 24, 1933
MOTION
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The operator comes in to the office to say that we will have to buy some more carbons.
The janitor (who is also operator) comes in and says that we shall have to have some more sail.
The advertising man (who is also the operator) comes in to say that the posters for tonight's show have not yet arrived, and that the sign man was paid five dollars we have owed him for show cards for several weeks.
The weather man calls up to say that there is a storm in the offing, and we will probably have another three days of rain.
The operator comes in to tell us that the opposition has booked the Big Sopper Special "Umpyumpy" for next week and will probably get all the business on those nights.
The handy man comes in to report that the automobile which we use for distributing our advertising has broken down.
The inspector from the state capital drops in to tell us that if we don't get this or that or the other gadget fixed up within thirty days he'll have to fine us uptumpy dollars.
The cashier (who is also the manager's wife) reports that receipts for the night before were $5.60.

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HERE at the beginning of the new show year, the season of 1933-34 comes Motion Picture Almanac, the big standard reference book of the industry—out in new dress and format. It appears to be a hit. For instance, among the many press clippings and letters bearing pleasant words, is one from a most competent reader, Mr. James O'Shaugnessy of Outdoor Advertising, Incorporated, in which he says:

"It is a complete library of the motion picture industry.

"It is many volumes in one, and any of them would be entitled to a place in a worthwhile collection of business books of reference.

"As I have been going through its pages, I realize for the first time the gigantic proportions and tremendous significance of the motion picture industry — and I thought I knew a lot about it before.

"I am amazed at the comprehensiveness and the completeness of its ramifying detail and the vast amount of work the almanac represents.

"This book will do more to truly dignify the motion picture industry than a street of rococo palaces.

"If it could be in every home in the country, it would remove the impression that the motion picture industry consists of nothing but sex and savagery.

"Such a worthy and useful book as this must undoubtedly have a good effect on the industry itself. It should give them a better appreciation of its inherent dignity and its limitless obligation to public ethics."
I Loved You Wednesday

(Fox)

Romantic Comedy

Here's a modern love story with plenty of smart sophistication to catch the fancy of class and mass theatre-going patrons. It is set in Paris, 1,762, naturally it is a costume picture. Through the personality of one man, Voltaire, it deals with events and conditions of the French Revolution. While the main trend is staidness, producers have not overlooked the necessity of introducing some features that will appeal to the every-day theatre-going types of audiences. Thus the comedy that surrounds the eccentric Voltaire and his loves, particularly his servant, housekeeper and doctor, should generate plenty of laughter and the romance between Nannette and Francois provides the love interests.

The story is told in two parts, the first pertaining to Voltaire's pamphlet-scriving, the second being a presentation in the King's palace of a play which he has written, summing up all the misery of the people in contrast to the excesses of royalty. The finale is climaxed by the execution of Nannette's father, the second by revolution breaking out when the portrait of Voltaire's play fails to stop the King and his royal advisors to mend their ways.

The fact that the appeal of features of this type ordinarily is centered more on product than on personality is quite evident in the more serious minded patrons, instead of proving a handicap should be utilized to stir up popular interest. Many are available in which to do this. First, of course, is the power of the Arliss name which should be immediately evoked to the situation to capitalize the strength of the show. Notwithstanding the fact that it is timed in the mid-18th century years, it affords a terrific contrast to the current modern themes, properly exploited, should serve to stimulate interest.

Supplementing the basic dignified approach, the comedy that surrounds the principal characters, the many persons, history reading is dry and uninteresting, but when history is served to them in the form of entertainment, it may be more appealing.

Exploitation that takes the form of special articles in the newspapers, editorial or otherwise, stressing the significance of this type of entertainment should prove effective. If schools are in session at the time you play the show, by all means make contacts with teachers in the higher grammar grades, high schools and colleges. —McCarthy, Hollywood.

Produced and distributed by Theatrescope

CAST

Voltaire

Peter Adolfo

Georges Arliss

Romain Poupart

Doris Kenyon

Francois

Savan

Nannette

Margaret Lindsay

Le Prince

Richard Reilly

Mme. de Pompadour

George Arliss

Prance de Sarcnach

Alan Mowbray

Mme. Patsy

Jean Hersholt

Dame de Sarcnach

Roscoe Arbuckle

Mme. de Pompadour

Bela Lugosi

Mme. de Pompadour

Mary Astor

Doris Kenyon

Volume Crow

Edward Blatchford

Mme. de Pompadour

Katharine Lee

Mme. de Pompadour

Helen Westcott

Mme. de Pompadour

Dorothy Bay

Disgraced

(Paramount)

Melodrama

Practically all the potential showmanship in "Disgraced." It's the age old story of the un- last third. The early part, following the theme of the poor girl dazzled into love by the rich man, affords little in the way of novelty and is uninteresting. The trial with an in-class marriage writing finals to the love next days and nights, the show becomes tremendously dramatic, and with proper stimulation can be made appealing to average audience.

Underwood calls upon the district attorney to help him get rid of his playmate Gay Holloway, who hearing of his forthcoming marriage to Julia, takes a shot at him. Gay's father, ignorant of his daughter's carryings-on, is assigned to the job and bills Underwood. Gay makes a confession before Holloway, Sr., can get back to town and then the show grows more tense as he seeks to take the blame.

He forces the D. A. to permit him to recon- struct the killing and with Gay breaking under the defense attorney's remorseless questioning, it is proved that Gay was the murderer. Gay makes a confession before Holloway, Sr., can get back to town and then the show grows more tense as he seeks to take the blame.

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on the lead character. The occasional comedy is that precipitated by stark contrasts. Being a war story, yet approaching its theme from the suspecter angle. "Captured" undoubtedly will be burdened by many handicaps in stimulating patron interest. While it will be difficult to suppress the reek of horror element, a campaign that stresses the romance in all its human interest looks to be the best appeal.

The grossness of prison life—and the plentiful German dialogue makes understanding difficult—there is a revolt which results in the killing of the captive. In a scene connected, Allison finds they are fellow Oxonians. Through Allison's influence, conditions are vastly improved. It is the way he goes about the problem that he overpowers. Allison's only trouble is that he never hears from Monica, whom he met, wooed and married in six days. Claire Digby, now the recipient of Monica's affections. He's Allison's friend. Never Allison can understand his strange behavior. One tries to talk him out of plans to escape on the grounds of what it will mean to the other prisoners. But Digby goes. Elsa, a little milkmaid, has been raped and killed. Digby is suspected. When a letter from Monica to him is found near the point where he escaped, Allison en- deavors to follow the trail of the major general return the escaped prisoner. Much heroic melodrama accompaniments the return and Digby is tried and sentenced to life in prison from the suicide Strogan that he killed Elsa.

Then comes the big rush for a wholesale escape. Allison tries to plant the main guard to going into the tower and with a machine gun at hand, fast, furious hand-to-hand action ensues. Under Digby's guidance all prisoners escape in planes, while Allison is left to die as the tower is bombarded.

The theme offer little, and the names of Howard, Fairbanks, Jr., Lukas and Barrat appear to be the most effective medium of stimulating curiosity. The feminine character and their strong influence will be necessary to bring out the romance. A straight-from-the-shoulder campaign, constructed on a bond in Jew. Under Digby's leadership all prisoners escape in planes, while Allison is left to die as the tower is bombarded.

The film is beset by a cast which, in its weak-ness, causes the picture as a whole to lose con-siderably. The story itself, unfortunately, is too much of the same type to have any wide appeal.—AARON, New York.

Produced and distributed by Bud Pollard Productions. Distributed by Universal, the same name by David Leonard. Photographed by Frank Shuster. Running time, 80 minutes.

CAST
Judge Aaron Margolies .................................................. Mitchell Harris
Margaret Margolies .................................................. Betty Hamilton
Judith Rosenblatt .................................................. Judy Burch
Frederick Morgenstern ............................................. Oliver Reed
John McLean Carter .................................................. John Willard
George Barrat ......................................................... George Barrat, Jr.
Edward Paul ......................................................... Frank Shuster
Sarah ................................................................. Ann Lowenworth
Bertrand .............................................................. Michael Hess
Doctor ................................................................. Charles Adler
Herschel ............................................................... David Leonard

The Life of Jimmy Dolan

Warder (Warner)

Drama

Geared to an unusually fast pace, suffering no momentary lapses of action or purpose. "The Life of Jimmy Dolan" contains a near combination of romance, clean-cut, dramatic type, speedy action in the boxing ring, and a clever touch of comedy, capably handled. The story is of interest and possessing angles calling for exploitation. It is definitely a salable picture, from the stand-point of the dollar well, by reason of the type of story involved. The cast is good, and offers at the same time a splendid opportunity for marquee decoration. The leading names should draw patronage, including Douglas Fairbanks, Jr., Loretta Young, Aline MacMahan, Guy Kibbee, Lyle Talbot and Fitz Morris, the last two in comparatively minor roles.

It is a down-to-earth yarn, of prize fighters, farms and the boy who is drawn into a clever view of a purpose in life, learning something of self-sacrifice. Jimmy Dolan wins the lightweight boxing title and celebrates with a wild two days. The sudden change in the pros-ophy of life revolves about the conception that a man is a suck to do something for someone besides yourself. The film is a fine young and cocky fighter. His manager arrives with Miss Dorsay and a reporter friend. In an ensuing alliance the boy is thrown into a clever plot to keep him from realizing it, and falls into a drunken stupor. They carry Fairbanks to his training camp. The mount-ain-top fight is with Aline MacMahan. They are escaping in a car, crash and are killed, the resulting fire making the manager unidentifiable. Fairbanks finally finds himself at a small son-ranch in the West, meets Aline MacMahan and her niece, Miss Young, who are caring for four young boys. The new life, fighter, hunted and afraid, comes to love Miss Young. When they are about to lose the ranch for want of a $2,000 payment. Fairbanks goes into the ring for a prize of $500 per round as long as he is able to stay. Kibbee, detective after Fairbanks, comes to the dressing room to get him after Fairbanks had won the necessary $2,000, but relents at the last moment, leaving Fairbanks to return to Miss Young and the boys and girls he has rescued.

Miss MacMahan, in her usual splendid style, contributes the comedy, while the youngsters, all given good parts, are appealingly tender. He has here fast action, clean romance and fine performances, with the ring atmosphere lending the opportunity for exploitation. The ring sequence is crowded with punch, having no semblance of artificiality about it, and worth special note in connection with the present boxing craze. Tell the boy who learned there is satisfaction in doing something for someone else without getting something in return. This film is certainly and lively entertainment.—AARON, New York.


CAST
Jimmy Dolan ............................................................ Douglas Fairbanks, Jr.
Dora ................................................................. Loretta Young
Thelma .............................................................. Aline MacMahan
Shirley .............................................................. Gay Kibbee
Phloxer .............................................................. Douglas Fairbanks
George .............................................................. David Durand
Sarah ................................................................. Shirley Grey
Goldie ................................................................. David Durand
Haug ................................................................. James Marcus
Polly ................................................................. Mae Busch
Freekies ............................................................. Mickey Rooney
Lucas ................................................................. Mae Busch

Hulu (Principal)

Scene and Dancing

Frankly the travelling type of production, with a lot of action thrown in as the native Hawaiian draws a knife with which to pay his dislikes to the American intruder upon the leisured alike. At a relaxed, this picture merits interest, for the depiction of the islanders' dances. A Tahitian girl's portrayal of a love dance is especially graceful.—Running time, 1 minute.

Screen Souvenirs—No. 13

Paramount

Entertaining

Always entertaining, always producing of audience laughs, is this series of subjects, which, with the addition of often humorous accompanying music, provides an interesting motion picture on any given day. The fashions are amusing, the action of the players by contrast with today draws virtually continuous laughter. This subject has no exception, including as it does a typical New York crowd of the early days of the century. President Taft at the opening of the Panama Canal, presenting the special note of general interest, and a "Curse You, Jack Dalton" melodrama, with Sydney Drew and Clara Kimball Young, which provides continuous laughter, measured unconfusingly against today's standards.—Running time, 10 minutes.

The Cougar's Mistake

(Educational-Fox)

Interesting

Entertaining and actively exciting in the pursuit of a parading cougar in the hills, a dog pack. When the cougar raids the chicken coop, the baying, racing hounds are set on his tracks, and the chase is hot, exciting until finally he is tamed. Roped, the animal is dragged to the ground, there bound and tied off. Though the subject matter has been done before, it is still highly interesting short material, and should prove generally appealing to everyone. The film is a perfect example of the endless possibilities of an advertising stock picture, to make bad puns and the like, serves only to detract from the effectiveness of the subject.—Running time, 9 minutes.
DEAR HERALD:

They say that "all signs fall in dry weather" and that has been proven here in South Dakota. Usually when we have a dry spell, we lack for rain or four rains with us, but we must have lost our rabbit's foot, for it hasn't rained since we entered the state and it is so hot that a red hot pepper would have a nice pickle.

Sherm Fitch is the branch manager for RKO here in Sioux Falls. Sherm is a right nice boy except he likes to drive his horse on the road and doesn't seem to have much patience. We are going to drive Sherm over to Monogram when he has bought his new Studebaker Commander car, and then we are going down home for the weekend to see if our wife's Persian cat has calved yet. Our Persian cat is a great cat. She has long, silky fur and she sleeps in the dough pan of nights and that's what makes our biscuits hold together so well.

We are expecting the mayor to declare a holiday when we get home. The "Silent Corner Band" will lead the parade, there will be "Welcome to Our City Day," and a "bar-b-q" and the marshal will permit us to park in front of a fire plug—that is, maybe. But more likely it will be a "Bar-b-q" and the marshal will issue a court order that we don't pay up our last winter's coal bill and give a bond to keep the peace while we are so joyously mourning the sacred precincts of our country, located on the banks of the Elkhorn. Gosh-all-fishooks, what's this country coming to anyhow.

Next week we are going back to Sioux Falls and drive to South Dakota for a week or ten days with Sherm at the wheel of his new Commanders. Sherm likes to drive so we might as well let him refuse to ride in April Shower, but April Shower won't care about that, for she is rather choice of her company anyhow.

We note that the producers out in Hollywood have issued an edict that hereafter no dogs will be permitted in the studios. The reason being that recently some pup bit a guy out there and now all dogs are barred. They may say that when a dog bites a man it isn't news, but when a man bites a dog it is entitled to front page space. That's probably why Ranion Novarro bit a pup in the "Barbarian," which was the best "kick" in the picture, but the pup did the most of the kicking.

That's not easy to do tough as this Rexy Clementine, the "toast of Broadway" and the " idol of the screen," for she will have to leave her darling Fifi at home in the tender care of a couple of maids, two butlers and a janitor, which will be terrible, Abner, simply terrible.

We can't understand why Hollywood pays more attention to pups than they do children. The town is simply overrun with pups, but you seldom see a child these days, there's why we are again extending our congratulations to Mama Louise Fazenda.

We are told that the screen is the greatest educational factor of the age. If that be true then you may say that the rising generation is acquiring its knowledge of morality, of chastity, of marital sacredness, of purity and common decency, and it is all coming from the screen in too many instances today. Why not try some Saniflush.

Ever since the Herald has permitted the publication of this Column we have tried to act as the official mouthpiece of something like eight thousand exhibitors, the most of whom we know personally. We will not become involved against "dirty" and "smut" and "sex" and other objectionable matter on the screen, and we have tried to present the viewpoint of those exhibitors as they see it, and we will leave it to them as to whether or not we have represented them correctly.

We have tried to preach the gospel of clean entertainment as being the life-blood of this business. Twelve thousand box offices of the country are being policed by too many morbid-minded producers and directors. Saniflush is a great cleanser.

Did you ever know of George Arliss, Lionel Barrymore, May Robson, Marie Dressler, Will Rogers, or Bing Crosby and a few more playing in cheap, bowdy pictures? And why haven't they? Because they value their reputation too highly. It is only those hallowed, three sheeted, press-agented would-be stars who will lend themselves to the portrayal of such trashy entertainment.

We have traveled far and wide. We believe we know the reaction of the public and of thousands of exhibitors to "dirty" pictures as well as the public at large (and this isn't said in a spirit of egotism either) and we would like to have the producers fix this in their minds definitely, that the public and twelve thousand exhibitors can't be wrong.

Out in Hollywood we understand that Zasu Pitts is demanding ten thousand dollars per picture for making two reel shorts for Paramount. We like that gal Zasu, we think she's a riot, and if there is anyone worth that amount Zasu is, but we don't think anyone is.

Charlie Ruggles has made "Melody Cruise" and he's better than a dandy. We like that boy Charlie, we always did, but Charlie doesn't know it, and probably wouldn't care if he did, but he's just our kind of chap and he can't help it if we want to like him. This is a free country, 'gosh, and we'll like whoever we darn please. If they never get a better actor on the screen than Charlie it will be all right with us.

When Charlie Ruggles plays a part He plays it with such zest and vim That no other star can ever claim To play comedy parts with him He'll make you laugh till you can't see And he'll never break a crock clean.

PLAN 1930 PROTECTION POLICY FOR PENNSYLVANIA TERRITORY

If a plan agreed upon by a committee of the MPTO of eastern Pennsylvania, southern Jersey and Delaware is approved by Stanley-Warner and Comedford representatives, the 1930 protection agreement will be continued in that territory.

Borg Joins Columbia

Russell C. Borg has joined Columbia as salesman in southwestern Kansas, having disposed of his interest in Associated Film Distributors, Inc., Kansas City, Marvin L. Godwin has taken Mr. Borg's interest and will head the company.

PLAN "COLLEGE HUMOR" CAMPAIGN

Five key situations have been selected by Paramount for pre-release of "College Humor" as the first step in an intensive exploitation campaign. Conducting the showings are John Flinn, Boston; Ed Corcoran, Washington; Bill Danziger, Cincinnatii; Bill Pine, Los Angeles; Tom Bailey, San Francisco. General release of the film is June 30.
COLUMBIA
BITTER TEA OF GENERAL YEN—Barbara Stanwyck—Another good one from Columbia. Splendid acting, but too deep for a small town. Business pretty fair, but not as good as a very good western—W. H. Brunner, Cozy Theatre, Winchester, Ind. General patronage.

COLUMBIA


COLUMBIA


MOTION PICTURE HERALD
1790 Broadway, New York

WHAT THE PICTURE DID FOR ME

THEY CALL IT SIN—Loretta Young, George Brent—Picture that seemed to please all classes and the house was not crowded. Good acting, great songs. "Mt. Pleasant" story good, the real human interest story. The film "Meat Ticket" is the funniest of the show, and it was so terrible that it spoiled the show. April 29-30-31—Orpheum Theatre, Kerkob, Canada. Rural patronage.


WESTERN CODE, THE—Tim McCoy—Another good one with Columbia. Movie seems to be well made, has good story, good story and plenty of action and thrills. Excellent acting all around. Good sequence in the middle. If Columbia could only make features as good as they can make serials the company would be excellent. Running time, 60 minutes. Played June 9—O. N. General patronage.

WHEN STRANGERS MARRY—Jack Holt, Lilian Bond—Nice program picture; it will hold interest until the middle of the show. It is a romance, with a lot of interest in it. Running time, 70 minutes. Played June 12—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

First National

BLONDE JOHNSON—Joan Blondell, Chester Morris—A very good program picture. Stars good and interesting. All liked it—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CENTRAL AIRPORT—Richard Barthelmess, Sally Eilers—Good picture. I have never played a bad one with Central. Sally Eilers was excellent in the part, as were the other members of the cast—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LIFE BEGINS—Loretta Young, Eric Linden—Picture appeals particularly to women. Hal the men disliked it. It is a charming story. It is too bad that effort. About average; three days gross with heavy competition—R. L. Waldron, Nine Moon Theatre, Oklahoma City, Okla. Submission.

LITTLE GIANT, THE—Edward G. Robinson—Excellent. Another good one from Warner. It's getting crowded up at the Warners, but this one has pictures are among the best—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.


CAVALCADE—Clive Brook, Diana Wynyard—"Picture of the Year." Good story, great acting, good music. One of the greatest pictures of all time. Personally, I think it is effective. There's not much singing in the recording is off, and very hard to understand. It's a Manhattan story, and the cast is excellent. The few characters that are unknown are well known by the names they have taken on, and every word spoken has the natural English accent. It's a choice show, and we have only one theatre that can handle it. In fact, fully half the people in small towns, and I believe in large ones also, will not care for the picture, because of the English cast and talk. The picture started big and fell very low the second and third day. Many people told me it was absolutely no good. I think, if we had been able to get any extra exercise even though we plugged it on this as we used to open a new serial—L. V. Bergold, Opera House, Kasson, Minn. General patronage.

GOLDEN WEST, THE—George O'Brien—Best western we have had this year and we have used quite a number. The box office, however, didn't get any extra exercise even though we plugged it on this show as we used to open a new serial—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Pleasure Bronze: Genevieve Tobin, Roland Young—Below average. Fox is not holding up as well as some of the others, yet this picture is just fair. "Call Her Savage." "Congoella." "Face in the Shadows." "Too Busy to Work." "Adorable." Fox would be wise to keep the Bronzes in the Winter pictures, that's all—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SAILOR'S LUCK—James Dunn, Sally Eilers—Sanny Cohen steals the show. This is a good evening show.生产力的 and I think we have a real chance with this one—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

STATE FAIR: Will Rogers, Janet Gaynor.—It's a diamond. Janet Gaynor has come up with words of well deserved praise to the thousands that have seen this on the small, wholesome and absolutely enjoyable production. No need here to try to build on a conception of a few successful and moderately popular patronage by stating "Not for Children." There was entertainment for all ages, and entertainment for the small children. Real human life, without being raw. Not high-brow, but apparently right. Corporation should and no doubt do feel a little complacent. I should, and most certainly do, feel proud of Regal Theatre, Evans, Mo. General the average the show have so advised me, do, feel that they received 100% on their investment. The members of this cast were all well-written—"Blue Boy," fitted into their parts like the proverbial glove. And Fox permitted me to retain some of the net profits, which as you know does not always happen. Running time, 100 minutes. May 26-27.—Peter Byksma, Victory Theatre, Napoleon, La. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Exceptionally well received. Many excellent comments. Proved to be one of the most popular pictures I have run for many months. Considered here the best Gaynor-Farrell since "High Society Blues." L. V. Bergold, Opera House, Kas- son, Minn. General patronage.
ZOO IN BUDAPEST: Loretta Young, Gene Raymond—Very ordinary picture, although contains beautiful photographs of great little family show. If you passed this up last year when it played in this town...—E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.


NO MAN OF HER OWN: Clark Gable, Carole Lombard—An excellently written and directed picture. It is what they say they want. Story sustains interest; stars are more than capable. Showed this first half hour and it was the best picture I have seen. Weather is so hot it is intolerable. —W. H. Brenner, Coop Theatre, Winfield, Kan. General patronage.

ZOO IN BUDAPEST: Gene Raymond, Loretta Young—A fair Saturday picture on account of the wonderful story. Distributed by MGM. Showed Loretta Young, 18-year-old girl from an orphanage, the dumbest of dumb, but with superior parents and better parts and better director. Picture is clean, nipping objectionable. Played June 1--J. E. Tunstall, Vic Theatre, Harrison, Ark. Small town patronage.

MAYFAIR


MADE ON WOODYARD: Robert Montgomery, Sally Eilers—Largest crowd in town for a single show. Woodyard is the whole show, but both Sally Eilers and Madge Evans are a bit too much of a good thing. —J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

SECRET OF MADAME BLANCHE, THE: Irene Dunne, Phillips Holmes—Just another picture from Metro. Good for one day only. From previous write-ups we thought this would be a big flop, but it turned out to be a fairly good program picture and business about average. There are too many sad scenes in this one and that is what killed the picture. Acting by Irene Dunne is quite good. Distributed by Paramount. Played the show as a whole pleased every one. Running time, 80 minutes. Played June 6--J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—Another flop from Metro. Ernest Truex is not known here, but gives a very creditable performance. Distributed by Paramount. Played the show as a whole pleased every one. Running time, 80 minutes.——Gladys E. McAvoy, Owl Theatre, Leesburg, Va. General patronage.

WHISTLING IN THE DARK: Ernest Truex—Another flop from Metro. Truex unknown in our community. Hope this picture will give him a better break. Has several walkouts on this one and as a whole the audience was not overly enthusiastic. Played 6 nights this season, but perhaps the others will make up the shortage. Played over this one day. Only fair entertainment. Running time, 78 minutes. Played midnight show, May 28—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


CRIME OF THE CENTURY: Stuart Erwin, Wynne Gibson—There is a lot of cream in this and my sources tell me I have never seen one that was as interesting as this picture. The know-it-all reporter is portrayed by Erwin and he certainly knows how. The rest of the cast do remarkably well and turn out a fine picture. Drew extra business and sent them home happy. Running time, 75 minutes.——Harold Smith, Dreamland Theatre, Carsons, Iowa. General patronage.

EAGLE AND THE HAWK, THE: Fredric March, Gary Grant—Among the best airplane pictures recent years. Produced by RKO and distributed by Paramount, which we used to build up a good business for this picture. Played June 4-5-6-7—W. A. Collins, New Regal Theatre, Elkins, W. Va. General patronage.

FAREWELL TO ARMS, A: Gary Cooper, Helen Hayes—Did not hear many comments about this, but box office showed up very nicely. Running time, 90 minutes. Played June 5-6-J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


INTERNATIONAL HOUSE: Percy Hopkins Joyce, Alida Valli—A very good picture in many ways, the same order as "The Broadway" but this picture has more comedy and more action. Snappy all the way through. Many good scenes. Played May 26-31—W. A. Collins, New Regal Theatre, Elkins, W. Va. General patronage.


TODAY IS YOURS: Claudette Colbert, Fredric March—Very good romantic drama. The picture is outstanding. Distributed by Paramount. Played May 28-June 6. Have noticed quite an increase in business since the first week. Also noticed several more patronage orders. Believe we all need it. Running time, 78 minutes. Played June 5--J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

UNDER COVER MAN: George Raft—A sort of gangster picture that has some very clever angles on it. Shows this town is ready for anything. Distributed by Paramount. Played for the last half week of June was off, believe we all need this one. Running time, 59 minutes. Played June 5--J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

UNDER THE TONTI ROM: Stuart Erwin—Not as good as the other Zane Greys that Paramount have released but will draw and satisfy. Played June 12-June 24. Paramount. How’s this for a picture from Paramount! Played June 1--J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.
DANCE "MANIA" IN CARTOON COMEDIES

Herman J. Brown of the Majestic and Adelaide theatres at Nampa, Idaho, rushed home last week after a very successful one week's engagement to look over more than five hundred cartoon comedies. Writes Brown: "Will they never quit making everything dance in these comedies? Since the first Disney, the cartoon comedy makers have the dance mania. The public is fed up with it."

OKAY AMERICA: Lew Ayres—A very good news-paper ,gauze, nits of picture. However, was not that an experience? The cast included Kish, Opera House, Kansas, Minn. General patronage.


RIDER OF DEATH VALLEY: Tom Mix—Western well done. Played June 2-3, Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

TEXAS BAD MAN: Tom Mix—Good western. Mix still stands them out. Put this on my bargain night list with a 20 cent increase. Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WARNER

2ND STREET: Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler—The best show I have run for a long time. Attendance was not so large as it should have been, owing to the fact that it had been run and played in another town six weeks ago. This show pleased 100 per cent plus. Not one unfavorable comment in the advertise- ing. You can't advertise this one. Running time, 89 minutes. Played June 20-21, Oxford, Miss. McDuff, Orpheum Theatre, Oxford, Miss. General patronage.


MISSING: Glenda Farrell—a real picture. Pleased 100 per cent. This girl Glenda Farrell is well on her way. Has that "something" that makes a big hit, a hit. Played June 11-22, A. B. Jeffers, New Piedmont Thea- tre, Piedmont, Mo. Small town and rural patronage.

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Another very good musical cartoon from Columbia. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Madison, Wis.

RED MEN TELL NO TALES: Eddie Bottzel.—The best show we have received from Columbia except Mickey and the Swing, Blue Moon. Running time, 1 reel.—A. E. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

SUNRISE COMEDIES: No matter which you run, they are all bad. Columbia better stick to pictures and let others do the comedies. We have run them too long now and am sure to lose by it. Most of our patrons seemed to like it.—Mr. C. J. Moore, National Theatre, Harlonton, Mont. Small town patronage.

RED NOSES: Pitts-Todd—Seemed to please. Got a wonderful deal out of the material and printed in very poor condition.—Marion E. Bodwell, Paramount Theatre, Wyoming, I. I. Rural patronage.


SCHOOL DAYS: Flip the Frog—A very clever cartoon that pleased all the kiddies and most of the elders.—Gladys Howard, Newsreel Theatre, Lebanon, Kan. Small town patronage.

TOY PARADE: Oddity—A very clever fledgling from Metro. Very good for children, but the adults did not care much for it. We suggest that you play it at kiddies' matinee if you have them; if not, and are short of a good town audience, Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TROUT FISHING: Fisherman's Paradise—Better than usual sports reel.—Avee T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.


PARAMOUNT

BABBING BOOK: Burns and Allen—Patron's remark, They're crazy, but I nearly laughed myself to death.—A. E. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

CENTRAL CASTLE: Betty Boop's Ker-Choo: Betty Boop—A very good cartoon comedy from Paramount. Betty Boop is just a little different from the others so that they are all very good. Running time, 9 minutes.—J. E. Tunstall, Nottawa Theatre, Oxford, N. C. General patronage.


DENTIST: W. C. Fields—A funny two-reeler, that was immensely appreciated by the adult patrons in this town. Lots of laughs from my customers. Running time, 15 minutes.—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

DINAH: Mills Bros.—Fair, but sound track not very good. Could hardly understand them as times. Running time, 8 minutes.—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.


HOLLYWOOD PARDON: No. 2.—No excuse for this one. Print in very poor condition. These 'Hollywood on Parade' do not seem to take with our customers. Running time, 5 minutes.—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

HOLLYWOOD ON PARADE No. 7.—Not so good as other numbers in this series. Running time, one reel.—A. N. Miles, Emience Theatre, Emience, Ky. Small town patronage.

HOLLYWOOD ON PARADE: No. 9.—Good filler.—D. E. Finton, Lyric Theatre, Harrison, Ark. Small town patronage.


MUSICAL JUSTICE: Rudy Value—All right, but didn't thrill any one. They are so hungry for a little variety at the good fair ones.—Avee T. Waldron, Blue Moon Theatre, Waldron, Ark. Small town patronage.


PARAMOUNT PICTORIAL: No. 10.—Excerpt.—J. J. Hoffinan, Plainview Theatre, Plainview, Neb. General patronage.

PEANUT VENDOR: THE: A novel and amusing circus scene with the peanuts vendor. It's a Screen Songs reel and the cartoon part is also good. Running time, one reel.—A. N. Miles, Emience Theatre, Emience, Ky. Small town patronage.


ROOKIE, THE: Tom Howard—This comedy from Paramount is really terrible, and acting is very bad. We had quite a few kicks on it and we would not let this Tom Howard run again. Run Tom Howard comedies. Do not play if you can get out of it. Running time, 18 minutes.—J. E. Tunstall, Orpheum Theatre, Oxford, N. C. General patronage.

SNOO-WHITE: Betty Boop—Clever cartoon that features Betty Boop and Mr. C. C. Calloway. We featured this in my advertising and it was considered a smash hit. Union Theatre, Cumberland, Md. Small town patronage.


HOCUM HOTEL: Aesop Fable—Good. Advertised as a drug store. It really is a good drug store. Union Theatre, Cumberland, Md. Small town patronage.

ICE MAN'S BALL: Clark and McCullough—We showed this a few weeks ago and it is still in. Pleased 100 per cent, and lots of favorable comments. Running time, 17 minutes.—Avee T. Waldron, Blue Moon Theatre, Waldron, Ark. Small town and rural patronage.

MAGIC ART: Fable—A little better than usual cartoons. Theatre, Trianon, Kansas City, Mo. Suburban family patronage.

MASQUERS COMEDIES: Should realize they are professionals and turn out better stuff. They are slogging badly.—Herman J. Brown, Majestic and Adel- aide Theatres, Natchez, Miss. General patronage.


MOONSHINER'S DAUGHTER, THE: A good hur- lering comedy. Running time, 18 minutes.—Check, Lark Theatre, McMinnville, Ore. Local patronage.

PATOHE: These are not very interesting. The gentle who slipped them on my contract could be taken for petty larceny.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.


RINK: THE: Charlie Carlin—This is the best of these reissues that I have run.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SILVER MOON: Aesop Fable—Excellent.—J. J. Hoffinan, Plainview Theatre, Plainview, Neb. General patronage.

SLIP AT THE SWITCH, A: Charles "Chic" Sale.—Haa liked it and half thought it was silly, though I do not understand it. Jamestown, N. D. Suburban family patronage.


United Artists

MICKEY MOUSE AND SILLY SYMPHONIES: That man Disney is underrated. He is a greater producer than any of the others. We are witnessing screen history when you run his shorts.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.
Universal

MARRIED OR SINGLES: Little Jack Little—Best of this series we've played—J. J. Hoffman, Plan- view Theatre, Plainview, Neb. General patronage.

MY FAVORITE—Fairly good from this. Running time, 18 minutes.—J. E. Tustin, Nottawa Theatre, Blackstone, Va. Small town patronage.

ROCKABYE COWBOY: James Gleason—This two- reel comedy kept the crowd laughing. Three old cowboys and a kid try to fool a bank robber, but have with the kids. A real fun. The patrons enjoyed it.—M. H. Bear, Gen Theatre, Chester, Ill. General patronage.

ROCKABYE COWBOY: James Gleason—Three cowboys and a kid make this an affair of a splendid one for Saturday. Running time, two reels.—R. M. Blalock, Mimic Theatre, Emmerise, Ky. Small town patronage.


YOO HO: James Gleason and Wheeler—Wheeler runs away from an orphan's house where he has been mistreated and Jimmie Gleason give him a home. It's good. Running time, two reels.—A. N. Miles, Em- erisce Theatre, Emmerise, Ky. Small town patronage.


Warner Vitaphone


BARE O'MINE: Pepper Pot Series—If you run this reel up it looks nothing on it Saturday and Sunday but it was a wash-out.—Gladdys E. McArthur. Oakland City, Okla. Small town patronage.

BOSKO IN PERSON: Looney Tune—Excellent. All Bosko's cartoons are good. Running time, 8½ minutes.—R. M. Blalock, Mimic Theatre, Piedmont, Mo. Small town and rural patronage.


BUZZIN' AROUND: Roscoe (Fatty) Arbuckle—This one seemed to please. A very good two reel short for the kids.—Gladdys E. McArthur. Owl Theatre, Lebanon, Ohio. Small town patronage.

C'EST PARIS: Broadway Broadway—Grand color musical. Patrons love it.—A. C. Waldron, Blue Moon, Theatre, Oklahoma City, Okla. Suburban family patronage.

HEY, HEY, WESTBROOK: Broadway Broadway—Excellent. Cute story. A very good reel.—Max Freuler, Oklahoma City, Okla. Suburban family patronage.

HEY, POP: Roscoe (Fatty) Arbuckle—Filled this heavily, as Fatty's first talkie and I believe, the comedy drew almost as many as the feature. Good. Run- ning time, 18 minutes.—A. B. Jefferson, New Pied- mont Theatre, Piedmont, Mo. Small town and rural patronage.

MOVIE DUMB: The Naggers—Satisfactory one reeler.—A. C. Waldron, Blue Moon Theatre, Okla- homa City, Okla. Suburban family patronage.

MUSIC TO MY EARS: Jack Benny and His Band—This Berry Melody is a good one, pleasing with the kids. Suitable for the small girl reel.—Mrs. G. C. Moore, American Theatre, Harlorton, Mont. Small town patronage.

PARK THE BUCK: Alexander Gray—Several of our customers told us that this comedy was far superior to any musical they have ever seen. Naturally, we don't think so, but it pleased them, and that's what we want. Running time, 5 minutes.—A. C. Waldron, Blue Moon Theatre, Piedmont, Mo. Small town and rural patronage.


SPORT THRILLS: No. 3—showing bicycle races and racing horses and all outdoor sports will receive a fillip. Running time, 5 minutes.—J. J. McClellan, Orpheum Theatre, Oxford, N. C. General patronage.

WAY OF ALL FRESHMEN: Hal Roach, Mitzie and Edna. This is a two reel comedy. This is a two reel comedy. Running time, 30 minutes.—E. E. Tustin, Cape Charles, Va. Small town patronage.

Single Feature Policy

Losing on Coast: Freuler

Single feature agiotage on the West Coast is reaching the stage where results will determine the future of those exhibitors in favor of double-billing, according to John R. Freuler, president of Freuler Film Associates, now in Hollywood getting ready for the 1933-34 season. Mr. Freuler wrote from the Coast this week that receipts have dropped 20 to 40 per cent in many instances under the single feature policy.

"Exchange men and others close to theatre operation have told me that despite a con- certed campaign in key cities to secure written agreements with exhibitors to run single bills only, there is growing realization that the double bill is an operating necessity," Mr. Freuler wrote. "The Mirror the- atre in Hollywood was doing a profitable business with double features, but it was forced to close three weeks after conforming to a single feature policy."

Mr. Freuler said many other Coast exhib- itors were closing their doors because of a drop in patronage since the elimination of double billing in California.

Substitute Operator

Wins Full Pay in Court

A verdict of $1,455 was awarded last week by a circuit court jury at Atlantic City, N. J., to John J. Ratty, motion picture operator, against Raymond Reckard, busi- ness agent of the local union. Mr. Ratty went to work at the Warner theatre Oct. 15, 1930, as substitute for Mr. Reckard, who was to conduct a campaign against allegedly unfair theatres. Ratty was paid $72.50 a week for the theatre and was to pay Reck- ard $47.50 weekly for use as a campaign fund. Ratty said he was assured by Reck- ard that he would be reimbursed later by the union.

Balaban & Katz Loss

In 52 Weeks $993,638

Net loss of $993,638 for the 53 weeks ended Dec. 31, 1932, after provision for interest, depreciation, amortization and taxes, according to the annual report, was reported this week by Balaban & Katz Corporation. In 1931 there was a net profit of $1,854,265, equivalent after preferred $7 per cent divi- dends to $5.25 a share on the 264,206 shares of $25 par common.

Safron Named Columbia

Coast Division Manager

Jerome Safron, Columbia sales executive at the home office, has been named west coast division manager for the company, suc- ceeding George C. Naylor. Appointment of a successor to Mr. Safron will be delayed for some time, according to Abe Montague, general sales manager.

With headquarters in Los Angeles, Mr. Safron will have jurisdiction over San Francisco, Seattle, Salt Lake and Portland, as well as Los Angeles.

Hoggen Joins Fox

W. R. Hoggen, formerly general sales manager for Paramount in Australia, is now with Fox as special representative.

SIGNED...

Columbia


Fox


MGm

Franchot Tone and Alice Brady assigned to "Dancing Lady." . . .

Monogram


Paramount


Universal


Warner-First National


Distributors Will Appeal

Los Angeles Restraint Case

Practically all distributors involved, in- cluding MGM, Universal, First National and Fox, are expected to appeal a lower court ruling in Los Angeles denying their motion for a new trial in the restraint of trade action brought by Fae Robison of Inglewood. The plaintiff had charged that the defendants had forced her theatre into the second run division. An original judg- ment of $39,000 had been awarded.

MGM Disavows Connection

With Theatre Sales Company

"It has been called to the attention of Metro-Goldwyn-Mayer that the industry has been circularized by the Metro Sales Com- pany, of Cleveland, Ohio, a firm whose busi- ness operations include buying and selling of theatres. This firm has no connection whatever with the Metro-Goldwyn-Mayer organization," a recent MGM statement said.
WABASH AVENUE

CHICAGO

Chicago's thousands of World Fair visitors will be augmented during July by plenty of folk from the industry when the parade of motion picture conventions gets underway. On June 20 Universal opens its Eastern and Western division conclave at the Congress. On the same date Paramount managers and salesmen from the Midwest and Canada inaugurate their sales meeting at the Drake. Next will be Monogram salesmen and bootlers from half a dozen midwest cities meeting July 13 and 14, then, on July 17, United Artists opens its national convention at the Drake. And, to round out the convention schedule for the month, the Independent Theatre Supply Dealers Association will convene at the Stevens beginning July 28.

Jack Thoma, divisional publicity director for Columbia, was caught in one of his brief stops at the local exchange. With "Cocktail Hour" and "What Price Innocence" on his schedule, Thoma was here long enough to say "hello" and then left for Cincinnati and Cleveland, with Atlantic City as his ultimate destination to take part in the Columbia sales convention there.

Percy Barr and Harry Goldberg are new members of the Fox sales force handling educational product. Barr is covering the city territory while Goldberg is handling the country.

J. P. Seman, formerly in the motion picture business and more recently the head of his own advertising agency, has joined the staff of Filmack Trailer Company.

R. H. Cochrane, Universal vice-president, was in town to confer with Henry Herbel.

Henry Ellman has a number of tenants with him in his new quarters on the third floor at 831 S. Wabash. Among those located in the offices are A. R. Johnson, representative in Chicago and the northwest for RCA. A. H. McLain, who is handling the screen contest for Universal and the World's Fair, and D. J. Finke, head of Midwest Theatre and Supply Company.

Wallace Mayer, formerly office manager at the United Artists exchange, has been appointed office manager of the local office of Exhibitors Screen Service by George West.

Jack Miller was called to New York by the executive committee of the MPTOA to sit in on the conferences in connection with the drafting of the new industry code.

A check-up among local exchanges indicates that a number of companies will increase their sales staffs. Fox already has five new men lined up, but, as in the instance of other exchanges, confirmation is being withheld until sales conventions are held.

World's Fair visitors: Miss Jean Dressler, secretary to Jack Cohn of Columbia, and Adolph Pollak, president of Eagle Productions.

Most encouraging is the change in opinions that perhaps the World's Fair won't mean box office suicide. Following the 10 day hot spell business picked up noticeably and a wave of optimism succeeded the gloom of the three preceding weeks.

Orchard Theatre Company has acquired the Alcyon theatre at Highland Park from Bill Pearl.

ISAAC GORDON, 56 years old, owner of the Central Square and Waldorf theatres in Waltham, Mass., and formerly identified with many motion picture theatres in Boston and other suburbs, died at his home, 31 Hammond street, Chestnut Hill, last week.

Mr. Gordon was at one time active in the Paramount Publicx corporation in New England and in the Embassy theatre, Waltham.

Keith Profit $43,101; KAO Loss $76,742

A net profit of $43,101.17 was reported this week by B. F. Keith Corporation and subsidiaries for the quarter ended March 31. Profit from operations totaled $271,634.19 before $228,533.02 depreciation and amortization.

Profit of $274,280.03 from operations of Keith-Albee-Orpheum Corporation and subsidiaries for the quarter was reported by Herman Zohbel, who made the reports as treasurer of both corporations, but depreciation and amortization amounted to $351,022.77. The net loss included that of Orpheum Circuit, Inc., and its subsidiaries.

19 Theatres Installing DeForest Wide Range

The new DeForest Phonofilm wide range equipment has been installed in the Waverly and Edgewater theatre at Baltimore of F. H. Durkee Circuit, and orders for installations have been issued for the same apparatus in the following twelve theatres of the same circuit: the Forest, Boulevard, State, Belmore, Patterson, Grand, McHenry, Pacy Garden and Arcade, all in Baltimore; the Circle at Annapolis, the State at Havre de Grace, Md., and the Riant at Conshohocken, Pa.

Orders for installation also have been received for the Ritz, Palace, Regent and Vilma theatres in Baltimore and the Strand at Dundalk, Md.

Gordon, a Veteran Theatreman, Dead

ON BROADWAY

Week of June 17

MAYFAIR
Cinderella .......................... Educational
Desert Demons .................................. Educational
Down Memory Lane ........................ Universal
PARAMOUNT
Paramount Pictorial ........................ Paramount

RITALO
Popeye, the Sailor ................................ Paramount
Screen Souvenirs—No. 13 .......................... Paramoun
The Wonder Girl ................................ Paramount

RIVOLI
Mickey's Mechanical Man, United Artists Fifi .................................. Vitaphone
RKO MUSIC HALL
Fresh Ham .............................. RKO Radio
Divorce Courtship ............................. RKO Radio
ROXY
Killing To Live .................................. Aminko
The Klondike Kid ................................ United Artists

STRAND
Impact .................................. Vitaphone
Wake Up the Gypsy in Me .................... Vitaphone

FOX MOVITONE NEWS—No. 77—Goodman is crowned golf champ—"Hurryroll" wins rich Belmont race—Liedtke national meet work together—Roosevelt talks to farm kids. Farm Fair hex across United States—Girls display summer dresses at Abington—New cancer hospital will open in the heat.

FOX MOVITONE NEWS—No. 78—Mackra thrills World's Fair visitors—Prince Crown's son wedd phrasing—Kingsman makes statement on war debts—Hall King George's birthday—Chinese hordes flee Japan—Birds advanced West Pointers get commissions.

HEART METROMETRO NEWS—No. 79—Horse goes again to present commissions at West Point—Romance blooms at World's Fair—St. Peter's shines for the year—Sharkey trains for Carnegie fight—Celebrate King George's birthday—Drake urges President tells nation his stand on war debts.

HEART METROMETRO NEWS—No. 77—Columbia River on rampage—"Kotch gets San Antonio—Texas—War debt battle starts again—Princess Elizabeth opens the Olympic—a Camelot visits pelican paradise in Gulf of Mexico—Roosevelt on vacation at sea—Sky ride opens at World's Fair—Wrestlers battle in New York.

PARAMOUNT NEWS—No. 91—Hall King George's 60th birthday—Bourne April 29, at Bladensburg, Md., a three-year-old, now living in Los Angeles, is still living—St. Peter's alight for Holy Year—Horse goes again to present commissions at West Point—Robertson wins on world class horse, "gold point graduation exercises."

PARAMOUNT NEWS—No. 92—Weddings boom in Normandy—Scandalous crimes shock nation—Tiny people at St. Monica's—Amor 'n' Andychristen rocket car at World's Fair—President on vacation first—Mme. Schumann-Heine celebrates 72nd birthday in New York.

PATHE NEWS—No. 92—King George speaks at Eco- nomics of Lorraine—"Hans Christian Andersen"—Atkinson, N. J.—Unemployed girls' camp opened at Lake Tahoe—"Dancing with a Million Dollars"—DeForest explorer in France—DeForest explorer in France—President urges future farmers United States grows more—work by Goodman—Cadet wins seven of nine prizes—Fredric March's first reception when he returns to World's Fair.

PATHE NEWS—No. 93—Roosevelt's decision on war debts—Mackra visits World's Fair—Prince William woods companion—Carnera trains for Sharkey fight—Sharkey to renew Carnera's contract; Carnera's claims from Catholic University—Columbia opens first league conference.

UNIVERSAL NEWSPAPER NEWSREEL—No. 154—President discusses debts—Crowds hail Macoun at World's Fair—Train wreck kills 18 in France—Pigeons help speed sales at Augusta, Ga.—England celebrates May Day—India to send three cabinets to Indian ceremonial at Prescott, Ariz.—Caddis graduates from West Point—"Kotch" light St. Peter's dome.

UNIVERSAL NEWSPAPER NEWSREEL—No. 155—Chinese troops burn bridges—Prize gods picked in Hollywood—Explorer shows rare orchid at Summit, N. J.—Dike breaks at Kelso, Wash.—Chicago bank noted as continent's largest—Prince's International circus visits the Bronx, N. Y.—Roosevelt on vacation at sea.

Deaf and Dumb Hear Knute Rockne at Last

The convention of the American Medical Association at Milwaukee, for a demonstration of the bone conduction hearing unit invented by Hugo Lieberknecht, was the objective of Dan D. Harlin, executive assistant to Mr. Lieber. The medics came, saw and heard, but Mr. Harlin's real visit was on a call to the St. John's School for the Deaf and Dumb. They wanted to hear one of the late Knute Rockne's pep talks to his Notre Dame gridironers. They heard it, over the phonograph and via a tiny oscillator through the head bones to the inner ears.

U. S. Department Issues European Film Bulletin

The Motion Picture Division of the United States Department of Commerce has completed, for the public, a bulletin covering "Europe's European Motion Picture Industry in 1932," which makes the sixth in the series of annual reports in that field. The bulletin may be purchased at 5 cents a copy through the Government Printing Office in Washington or through the New York district office of the Bureau of Foreign and Domestic Commerce at the Custom House.
MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

CHAIRMAN TAKES A BOW!

Greetings, salutations and all that. We're happy to be here. Right now, our World's Fair Contests and other plans to expand the Club's activities find us up to our respective ears in work, so we'll beg off going into our dance for a spell.

However, we would like to emphasize our endeavor to continue making the services of the Round Table Club as vital to you, if possible, as you are to your theatre. That it is the medium of expression of over four thousand Club members, the country's representative showmen, is sufficient proof that the purposes of our organization are necessary in the successful conduct of this business.

Sincerely we ask this. Call upon us for any service that may make your lot happier, that will strengthen your worth, your prestige.

We are planning ahead. There are things to do. We note a more optimistic outlook throughout the industry and feel that the honest-to-Henry showman, the good manager is surely coming back into his own. We want to help further this long awaited move—a consummation devoutly to be wished—and pledge our good right arm and both feet to this cause.

Many thanks for all the kind messages of welcome from our well-wishers in the field, home offices and studios and to those of you whom as yet we haven't met—we'll be seeing you!

\(\n\)

STILL YOUR BUSINESS!

Against a chaotic background of bank closings, dark houses, cut salaries, unemployment and a host of kindred ills, one concrete fact stands out like the proverbial bandage on a sore thumb—

This is still your business!

In a generation of turmoil and economic headaches, your theatre still functions, as much the life blood of your community existence as the baker and the next door druggist.

The world must be entertained and its millions find that needed entertainment within the portals of a motion picture theatre. As necessary as the movies are to your townspeople, even more necessary are you, the manager, to the theatre.

Upon your shoulders rests the structure of the motion picture industry.

Figure it out for yourself. In the words of that popular statesman—"let's look at the record." And the record will clearly indicate that without the manager, untiring in his efforts, there would in fact be no motion picture industry.

Whence come the millions that build and maintain those gigantic studios? From where the golden flow that supplies those Beverly Hills forty-room mansions and the gold plated foreign cars?—yes, the actual bread and butter for the legions who live off the motion picture?

Where? Right from your box office, mister, and you are the bird who makes possible that box office. You, the manager who opens the safe, gets the change from the bank, makes ready the tickets, sees that the house is clean, the lights on, every employee at his post.

And yours is the finger that buzzes the cashier to start selling and the booth to start grinding.

The greatest box office idea, the smartest ad, the natural front page story are not worth a hoot in a haystack unless you work them out to fit your needs and run yourself ragged to plant them where they will do the most good.

Studio executives, stars, directors, cameramen, division managers, home office advertising managers, branch sales managers, film salesmen, operators, ushers, cashiers, porters, doormen—they all wait on you. For your OK and yours only starts that precious stream of dimes and quarters into your box office that makes it possible for the industry to survive.

And if you can bring yourself to see it in that light, you'll look better, sleep better, work better and find new strength to battle against the devilments and harassments that beset the manager's job. For in spite of hell and high water—this is still your business!

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FREE WORLD'S FAIR TRIPS

On the following two pages, we give you all the details and dope on the summer awards for July showmanship, the contest sponsored by the Club in which live wire managers will be given one week all-expense trips to the Chicago World's Fair. Every manager, man and woman, in the United States and Canada is eligible for these grand prizes—every manager everywhere should enter. For the first time, to our knowledge, the film companies are combining to reward the diligent, conscientious, ever-working manager by making possible these trips at no expense to you. By their very generosity these film companies challenge your showmanship.

Let's show 'em.

A-MIKE VOGEL
PICTURE COMPANIES OFFER MANAGERS FREE TRIPS TO WORLD'S FAIR

Round Table Club Sponsors Contest for Best July Exploitation Campaigns; Fox, MGM, Monogram, Paramount, Radio, United Artists and Warners Will Pay All Expenses for Seven Days

by A-MIKE VOGEL

H OW would you like a real deluxe vacation? Five colossal days and nights in Chicago. How would you like to see the Century of Progress Exposition, the greatest World’s Fair yet? How would you like to go places and do things—see the Chicago Cubs and White Sox play big league ball? Or would you prefer to golf on a sporty course, swim in Lake Michigan and wind up the day visiting the big theatres, and perhaps a snappy night club?

And all your expenses paid!
Is that sweet music—not too bad, what?

Well, that’s the big vacation prize that will be awarded to seven hustlin’ hot-foot never-stop showmen managers, with the film companies playing “papa”.

Yes, it’s so. And are we pleased purple to announce this news? That in cooperation with the following leading producers, Fox, MGM, Monogram, Paramount, Radio, United Artists and Warner Brothers, the Managers’ Round Table Club now sponsors a Managers Prize Contest for the best July exploitation campaigns.

And what awards!
Seven one week all-expense trips to the World’s Fair, the biggest show on earth. Two days for travel and five never to be forgotten days and nights in Chicago.

Check—

✓ Contest opens July 1.
✓ Closes July 31. (All entries must be delivered or mailed before midnight, July 31).
✓ Winners will be announced in Motion Picture Herald, August 12.
✓ Prizes: Seven one-week, round-trip, all-expense trips to Chicago World’s Fair.
✓ Given by Fox, Metro-Goldwyn-Mayer, Monogram, Paramount, Radio, United Artists and Warner Brothers.
✓ One prize by each company for best exploitation campaign on any one picture of company’s product played in July.
✓ Every manager, man or woman, in the United States and Canada eligible.
✓ Non-members of the Round Table Club included.

Each of the seven above mentioned film companies is giving one award for the best campaign on any one picture of that company’s product played in July.

But that doesn’t mean you are confined to the product of one company or any one picture of that product. In fact, you may send in a campaign on every picture you play during the month. The more the merrier.

Every manager, man and woman, in the United States and Canada is invited to enter—urged to enter. Whether your theatre is a big capacity de luxe, neighborhood house or small townie; whether you operate just two nights a week or are open seven days a week, you are eligible.

Every entrant will receive the same consideration.

Don’t get the idea that the judges
EVERY THEATRE MANAGER IN U. S.
AND CANADA ELIGIBLE FOR AWARDS

will consider only the big first-run campaigns. Absolutely not! Third-
runs will get the same break as the premier showings. It isn't what pic-
ture you play—it's what you do with it, that counts in the final scoring.

The manager with the tiny adver-
sising budget who promotes costless
and inexpensive exploitation will run
"neck and neck" with the lad who
shoots the bankroll. It isn't what you
spend—it's what you get in ex-
change for every advertising dollar
you lay on the line.

The contest opens on July 1, so
you have a full week now to sit down
and line up your exploitation possi-
bilities to make sure you're off the
mark with the opening gun.

Study your bookings carefully.
Select those pictures on which you
expect to concentrate. As no doubt
you expect to enter campaigns on
more than one picture, diversify
your ideas to insure yourself "blanket
coverage" over your bookings of the
entire month.

Unusual newspaper stories, con-
tests and theatre ads, co-op pages,
classified page hookups, novel street
stunts, public and high school tieups,
lunch and civic club ideas, merchant
cooperation and window displays,
novel lobbies, special "days," bene-
fits, local stage shows, and so on, are
just a few of the many box office bell
ringers that live wire managers will
utilize to waft them off to Chicago
on that golden cloud.

And be sure—and this is a big
must—to send in the "evidence"
with every campaign. To qualify for
the contest, in addition to a detailed
account of your campaign, you must
forward tear sheets on all newspaper
ads, stories, contests and publicity
stunts; photographs of window dis-
plays, street stunts, special lobbies,
parades, local stage shows, and so
forth; special heralds, throwaways,
door knob hangers, mailing pieces,
etc., and etc.

This doesn't mean that you have

<table>
<thead>
<tr>
<th>Double-Check</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ ✓ Entries must be forwarded as soon as each campaign is completed.</td>
</tr>
<tr>
<td>✓ ✓ Photos, tear sheets, heralds, programs, and so on, must accompany story of campaign.</td>
</tr>
<tr>
<td>✓ ✓ Manager's name and theatre must appear on all campaign material.</td>
</tr>
<tr>
<td>✓ ✓ Judges: Gabe Yorke (Fox), Si Seadler (Metro-Goldwyn-Mayer), Mike Simmons (Monogram), Robt. M. Gillham (Paramount), Robert F. Sisk (Radio), Monroe Greenthal (United Artists), S. Chas. Einfeld (Warner Bros.), A-Mike Vogel, Chairman of Round Table Club.</td>
</tr>
<tr>
<td>✓ ✓ All entries must be forwarded to: Round Table — Producers World's Fair Managers' Contest, Motion Picture Herald, 1790 Broadway, New York City.</td>
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</table>

And if you can stand for another
"important"—be sure to include
your name and theatre on every
thing you send in. That's very imp-
well, necessary.

So polish up those ideas you've
been saving for the right spot. This
is the spot. Try to get in as many
different and novel angles as pos-
sible. They don't have to be original
(what is?)

So come on, gang. Give it the
gun. Everybody's in, and that of
course includes non-members of the
Club as well. Look over your book-
lings right now. Strengthen your
shows wherever possible. Get that
supercharger working on the old
beano.

It's a test of real showmanship
and July is the month to challenge
your ability, initiative and agility.

The rewards are worthwhile.
Imagine seven big days to do as you
please. Seven days and nights of
good times of every kind. One
hundred and eight hours to forget
your worries, and relax.

A week you will remember with
pleasure as long as you live.

The time of your life and it doesn't
cost a dismal dime!

Contest opens July 1. Closes at
midnight July 31. Winners an-
nounced in the Herald, issue of
August 12.

Judges: Gabe Yorke (Fox), Si Seadler (Metro-Goldwyn-Mayer), Mike Simmons (Monogram), Robert M. Gillham (Paramount), Robert F. Sisk (Radio), Monroe Greenthal (United Artists), S. Charles Einfeld (Warner Brothers), and A-Mike Vogel, Chairman of the Managers Round Table Club.

These advertising executives have
pledged themselves to render every
possible aid to help you put this over.
The companies they represent are
right with you from the opening gun
to make this the biggest contest of
its kind.

Be ready July 1!
the world’s fair at night
"A HAPPY ENDING"
by FRED HINDS
Owner, Strand Theatre, Whitewater, Wis.

Fred Hinds, is a well-known contributor to the MANAGERS' ROUND TABLE CLUB and his message as guest editor this week should be of interest to our thousands of members and readers. Fred's opinion is regarded highly by exhibitors all over the United States, who follow his comments in our "What the Picture Did For Me" Department. Again the Club extends a standing invitation to all members to use this and all other pages of this section to express their views on subjects of showbusiness.

No theatre can be more successful than the product it purveys to the public. In the final analysis, screenfare dictates in the principal measure the number of patrons who will or who will not give their support. Judicious advertising will sell good pictures. All the advertising in the world will not sell poor pictures—often. Upon the combined decision of the first-night clientele rests the success or failure of the feature for the remainder of the run. A responsibility of the greatest import is placed on the producer of motion pictures. Not only do the returns from his huge investment depend upon him, but every one of the millions invested in theatres are no less dependent on his production decisions. Current economic conditions have already forced the majority of producer-owned theatres to the wall. The independents are struggling onward, without profit, merely because they are better managed.

THE STUDIOS

It is probable the studios have never striven more valiantly to satisfy the fickle public than this season. It is also probable they have never succeeded better—with one exception. UNHAPPY ENDINGS! Twenty years ago theatre patrons would not accept unhappy endings. Ten years ago they would not accept unhappy endings. TODAY they will not accept unhappy endings. They NEVER will accept unhappy endings!

UNHAPPY ENDINGS

In rapid succession we have played "Son-Daughter," "Back Street," "Payment Deferred," "I Am a Fugitive," "Strange Interlude," "Silver Dollar," "Madame Butterfly," "A Farewell to Arms," "Sign of the Cross," "Rasputin and the Empress," "Central Airport," "The White Sister," "Hell Below," "Frisco Jenny," "Island of Lost Souls"—just to mention a few. Every one had an unhappy ending. Several of these subjects would have been improved but little with happy endings; but the majority are splendid pictures, the box-office possibilities of which were immeasurably harmed by the inevitable "bad taste." Some of the features quoted did a rather good business; but the point is they would have done a much better gross with the time-honored finish.

TREASURE RESPONSIBILITY

It is indeed a queer coincidence that this deluge of unhappy subjects should occur this season. People who are dejected almost beyond human endurance can hardly be expected to pay out what remaining money they may have for the purpose of becoming depressed further. More than that, the theatre has a certain, definite, civic responsibility. One could scarcely claim the persistent presentation of "agony" subjects is a correct discharge of this responsibility. Fundamentally, the most acute reaction is felt in a very practical way—at the box-office. Since most motion pictures are adaptations of well known novels or plays, prospective patrons are already aware of the subject matter. Thus do unhappy endings harm even the first night. The fact that Americans will accept an unhappy ending in a book and turn from it on the screen is subject for thought. Records of book sales and theatre statements of receipts, nevertheless, establish this fact.

HAPPY ENDINGS

Transversely, we find screen narratives of the lighter vein not only producing the more enviable financial returns, but what is equally as important, sending our people away with smiles on their faces. Witness such current examples as "State Fair," "Forty-second Street," "The Kid From Spain.

Perhaps eighty per cent. of this season's decrease in theatre attendance is due to causes beyond our control. There is, however, no reason why the other twenty per cent. should not be remedied within our own ranks.
MOTION PICTURE HERALD

June 24, 1933

"WORLD'S FAIR WEEK" AT ORIGINAL ROXY HONEY OF AN IDEA

He couldn't take his theatre to Chicago, so he brought the World's Fair to the original Roxy, did Morris Kinzler, perpetual motion ad chief of that New York playhouse, and so successful was his "World's Fair Week" that we endorse it vigorously as a stunt to pull right now for more business.

With the cooperation of Irving Lesser, Managing Director, Kinzler secured from the New York office of the Chicago Fair, scaled down replicas of many Exposition buildings and sixty large photos of other points of interest there.

Then he contacted organizations who have displays at the Chicago Fair, and secured from them exhibits for the Roxy. These contacts came so willingly that almost overnight Kinzler had enough stuff to put the show over.

Among the displays were those of automobile manufacturers, railroads, aeroplanes, telephone (illustrated below), electric and gas exhibits; candy, soap and stamp companies; newspapers, magazines and books. These were divided into separate groups under such headings as "Travel and Transport," "Communications," "Arts and Crafts," etc.

Another highlight was the exhibit of native handicrafts from more than thirty nations of the world secured from the local Consuls of these countries and placed in the mezzanine which for the occasion was called "International Hall."

During the week different nationalities, such as Greek, Russian, Italian, Polish, sponsored native entertainment on the Roxy stage at no cost to the theatre. On each night the theatre was decorated with different flags of these countries, and advertising in the local foreign press called attention to these occasions.

Kinzler opened "Fair Week" with formal ceremonies at which the New York Police Commissioner and Howard S. Cullman, Commissioner of the Port of New York officiated. The house staff was instructed in the nature of each exhibit under the direction of House Manager Edward J. Burke.

A registry book which patrons were invited to sign totaled 18,000 names at the end of the week. School children were given reduced rates during the week, and thousands attended.

Special trailers and other advertising was used for three weeks in advance, and during the "Fair" week the exterior and interior of the theatre were decorated with flags of all nations.

Kinzler reports that the increased business was surprising during one of the year's hottest weeks, and that the theatre got off the "nut" by having exhibitors paying for all transportation into the theatre.

Morris is kind enough to invite requests for further information from other managers who want to put on a "Fair" week, and for this purpose he is printing a detailed account on how he promoted his exhibits.

So go to it, as it sure is a honey of an idea, and a deep how to Morris for one of the best executed campaigns of recent weeks.

BEER AND PRETZELS JUST TWO OF MANY BOUCHER CONTACTS

Back in Hagerstown, Maryland, city manager Frank Boucher, pioneer Round Table member, continues to keep the town show conscious by his work at the Maryland Theatre.

And when Frank landed a picture like "What, No Beer?" it was the most natural thing for him to tie-up with a local brewery for a supply of the amber fluid and then grab off a flock of pretzels. The two products thus obtained were then given free to patrons of the theatre as they entered the lobby to witness the picture playing the house.

But Frank also had another use for the pretzels. In glassine envelopes, he placed a couple of them, and then had two or three pretty girls, costumed, hand out the envelopes, which contained a plug on the picture. The girls covered the town pretty thoroughly.

Boucher is an artist at tie-ups. He grabs them, by dint of hard work, wherever he goes, and recently he effected a contact with a local candy store whereby the establishment printed up a number of bags containing plugs on the picture and a store plug. In one corner of the bag was a box stating that if an imprinted number corresponded with that of one on a list posted in front of the store, the holder would be given a free ticket to the theatre.

Frank worked this gag with a number of merchants and since it is one that is easily adaptable to whatever you might have to sell, why not give it a chance in your position.

TIMELY PROMOTION!

"THE safest place for your money is in this country's re-opened banks."

—Pres. Roosevelt

See the FOX Movietone News Thursday-Friday at the DODGE

FREE RADIO SCRIPT ON "SAMARANG" SURE FIRE ADVANCE PLUG

The growing number of exhibitors who advertise their shows on the air will welcome the complete fifteen-minute radio script on "Samarang," just gotten out by Hal Horne and Monroe Greenhalch, of U. A. These boys, alive to every box office possibility, sold the idea originally to one of New York's big stores which sponsored the broadcast over a leading station.

It went over so well that U. A. has printed up a lot of copies, neatly bound and free to all exhibitors. The script is complete, including cast, announcements, and even a contest angle at the end. This is good box office for advance plugging.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Nelson S. Amos
L. S. Bach
N. J. Banks
O. Beer
Mark E. Berkheimer
Russell A. Bovim
Murray Bracker
C. C. Earle
William G. Burke
Leo Albert Buskey
William Clancy
Daniel C. Clinton
George A. Damon, Jr.
Irving Dreben
Harold Dusen
Marshall A. Edwards
Charles L. Eppler
Walter Feist
Paul A. Fiset
Harold Gabrilove
Edmond E. Gentles
J. B. Giachetti
Marsh Goliner
J. Stoner Hadden
L. P. Haggan
Thor Heschuld
E. Spencer Hedge
Ken Hiltos
Joe Hewitt
J. Dillard Hill
Lar Mar H. Keen
Paul M. Ketchum
Joe Klein
Mac Krim

Paul Kunze
Samuel Leffler
Phillip Lerner
Robert D. McGraw
Charles W. Mc Hale
Charles H. McKinney
Edward C. May
Harold J. Murphy
Erik Paulson
Roy O. Prytz
Cecil B. Roan
Howard Simmons
C. T. Spencer
Louis Stone
George Stoves
Jack G. Van
Bob Watson
BEN SCHINDLER
former manager of the Capitol and Temple theatres, Dover, Del., and the Strand, Smyrna, Del., is now in charge of the Avenue Theatre, Wilming-

LOUIS CLARK
manager of the Dome Theatre, Hollywood, Calif., has been transferred to the Portland, Ore., territory. He was formerly manager of the Paramount in Seattle.

NICK WARREN
former assistant manager of the Criterion Theatre, Durham, N. C., has won a promotion to managership of the Criterion, Spartanburg, S. C. His new assistant is Charlie Covington.

DAN TOCCINCI
has reopened the Empire Theatre, Santa Rosa, Calif.

ERNIA GNESA and EDY FRANSCIONI
have arranged to reopen the Mission Theatre at Soledad, Calif., near the famous mission founded in 1913.

J. N. and HENRY TOCCINCI
have taken over the Fox Theatre at Napa, Calif., from Sam Gordon and will operate it under a lease arrangement.

A. WAGON
and associates have taken over the New Turlock Theatre, Turlock, Calif., and will open the house on completion of alterations costing about $10,000.

FRANK ATKINS
who for many years conducted a theatre at Marysville, Calif., and later opened a fine house at Berkeley, has again taken over the Lyric Theatre in Marysville and will reopen the house early in June on the completion of alterations.

EDWARD P. LAWS
has taken over the management of the Fox West Coast Theatre at Turlock, Calif.

J. W. BASCOM
has transferred his interests in the Shasta Theatre, Mount Shasta City, Calif., to the Cordellarine Theatre Circuit, Inc.

B. TEMBORBUS
has taken over the Alamo Theatre, Lebanon, Ill. House was formerly operated by V. J. URBANE.

STANLEY P. GRIFFIN
has taken over the Premier Theatre, Oakland, Calif., and has reopened the house with moving pictures and stage specials.

PHIL A. FREASE
veteran theatre operator in the Central California territory, has taken over the California Theatre in Palo Alto, Calif.

EUGENE PARISH
is the new manager for the Strand Theatre, Montgomery, Ala. He transferred from Chattanooga, Tenn., where he was connected with the State Theatre.

ROLLIN STONEBROOK
popular manager of the Alabama Theatre, Birmingham, Ala., is the proud father of a new daughter. The daughter will be called Ann.

GEORGE SPROULE
is at the helm of the new Rex Theatre at Newton, Kansas.

M. MERIWETHER
has been appointed resident manager of the new Tennessee Theatre in Johnson City, Tenn., by Sam Craver, owner and operator of the house.

JAMES A. RUNTE
formerly manager of the State Theatre for the Evergreen Theatres Co., has been transferred to the Portland, Ore., territory. He was formerly manager of the Paramount in Seattle.

RUSSELL A. BROWN
is the new manager of the recently reopened State Theatre in Spokane, Wash.

CLEM POPE
RKO City Manager and manager of the Albee in Cincinnati, Ohio, is devoting the major portion of his time to the operation of the house. NAT HOLT, divisional manager, is doubling in capacity of city manager.

WILLIAM J. GALLAGHER
has been made manager of the Arcadia Theatre, Wilmington, Del. Gallagher comes from Bangor, Maine, where he has been posted for the past three years.

GEORGE EVANSON
has acquired the Rialto Theatre at Claremont, S. D.

KOHLHORST BROTHERS
will remain in charge of the Gem Theatre, Olathe, Kan., but Glen Dickinson Theatres, Inc., will own a 50 per cent interest in it. Same policy will be inaugurated here as used in 16 other theatres of Dickinson.

JACK GROSS
manager of the Orpheum Theatre, Minneapolis, and Theodore Hays, Publix Theatres, are waging a fight to obtain a reduction in theatre license fees. The fee ranges from $35 to $500 a year; the Deluxe houses having to pay the latter fee. A petition has been filed with the city council asking relief.

GEORGE ALLEN
has taken over the lease on the Playhouse Theatre at Salt Lake City from Nat Fields.

RAY RUSSELL
has acquired the Camera Theatre at Stillwater, Okla., which was formerly operated by the Griffin Amusement Co.

JOE RUBENSTEIN
former salesman for RKO will manage the Lincoln Theatre, Hollywood, Calif., during the absence of JULES WOLFE, who is on an extended trip to Texas.

W. F. CROUCH
has reopened the California Theatre, Hollywood, Calif., which was operated by the Griffith Amusement Co.

GEORGE BOURKE
has taken the Tiffany Theatre at Saville, Hollywood, Calif., and renovated it completely.

FRANK NEWMAN, JR.
has been named new manager of the Orpheum Theatre, Spokane, Wash.

R. E. CHARLES
is now holding down the managerial reins of the Liberty Theatre in Spokane, Wash.

WILL H. RICHARDS
has opened the Liberty, New Orleans, la., theatre as a second run house.

W. D. FULTON
skippor of the Southtown Theatre, Kansas City, has started "China Night" every week, giving away several sets of china-ware.

BILL ELSON
who operates the Seventh Street Theatre at Min-
neapolis, has acquired two RKO theatres at Grand Rapids, Mich. He will continue to maintain his headquarters at Minneapolis.

F. B. CRANDALL
has purchased the Crystal Theatre at Onida, S. D.

GUS and LOUIS KERASOTES
have added the Strand Theatre, Springfield, Ill., to their string of houses. It was formerly managed by E. F. CLARKE.

CHARLES BENSON
formerly manager of the Palace, Hartford, Conn., becomes company manager for the Thatcher Players in Hartford.

WILLIAM McGEE
is the new manager of the Warner Lyric Theatre in Hartford, Conn.

E. R. FRANKE
five years RKO City Manager in St. Louis, Mo., has been named manager of the Iowa at Cedar Rapids, la., succeeding L. M. GARFAH.

WALTER KESSLER
good Round Tabler has been transferred from the Reno, N. Y. C., to the State Theatre in Brooklyn.

CHARLEY McLEARY
has been appointed manager of Loew's Regent Theatre, Hartford, Pa., succeeding DON W. ROSS resigned.

LAWRENCE THOMPSON
assistant to ERNEST AUSTGEN, manager Loew's Akron, Ohio, has been transferred to Loew's Palace at Indianapolis in a similar capacity.

EDWARD RICHARDS
is the new assistant manager at Loew's Theatre in Akron, Ohio.

FRANK HINES
has been appointed RKO city manager in Cleveland succeeding J. J. FRANKLIN.

J. P. WOÓTON
manager of the Fox Theatre at Dodge City, Kan., and his assistant is L. Vaughan.

IRVING WATERSTREET
manager of the Victory Theatre, Salt Lake City, Utah, is putting on a series of "Revival" nights that are meeting with success.

E. E. ROLLOFF
has acquired the Pestiino Theatre at Mapleton, Minn., from W. Kohler.

BARNEY JOFFE
manager of the Uptown Theatre, Kansas City, gave the kiddies a treat recently by giving them a "Joe E. Brown sucker." These were given during a run of a Joe Brown picture at the house.

C. W. TOOMEY
has taken over the Setaba Theatre at Portola, Calif., conducted by Nat Bates since its opening several years ago. With the change in ownership the unique name loses some of its significance, this being the name of the original owner spelled backwards.
"FOUR ACES" STUNT GREAT; NEW TWIST TO PHONE TEASER

In this case "Four Aces" beat a Royal Flush, for Harry Botwick, enterprising manager of the Paramount Theatre in Rutland, Vermont, has designed a gag which bids fair to become popular among Club members.

The gag is called "Four Aces."

This stunt was used when Botwick secured four entertainment bits which he thought were out of the ordinary, to wit: a corking feature, a Bing Crosby short, a Laurel and Hardy comedy, and a Technicolor cartoon.

To plug this show, Botwick a few days in advance ran teasers in the newspapers to the effect: "Four Aces Are Coming."

An advance trailer heralded the show's arrival. Then, he made up a very effective display by using ordinary playing cards and four Jumbo cards (the big ones shown in the photo). On the big pasteboards, he enticed the various film subjects. The newspaper ad, too, carried out the "Four Aces" tone. The result: tremendous.

Now here's a stunt that you, too, can work to fine advantage. If you like, it might also be possible for you to cut-out and make your own playing cards. Many showmen will doubtless do this. However, we present the angle, through Botwick's courtesy, and pass it along. You can act upon it if it will fit your particular position.

Then another of Botwick's stunts to result in considerable cash business was used on "Prosperity," when he adopted the phone gag often used by Club showmen, but gave it another twist. Instead of advertising in the paper "Call 2571," he put out more than a thousand window cards, carrying nothing but the phone number. More than eight hundred phone calls were received within two days. Botwick further enhanced the scope of his stunt by having theatre employees hand out, on the streets, visiting cards carrying only the phone copy.

A peculiar afternoon noticed by Botwick as a result of the phone calls has been that the phone calls to the theatre regarding the attraction, which usually numbered somewhere between ten and twelve, have been doubled.

This showman is certainly showing plenty of style on the old apple up there in Rutland and we are happy to be able to pass his efforts along to his fellow members and showmen. Keep it up, Harry, and let's have some more.

ED DORREL EMPLOYED NUMBER OF STUNTS TO GOOD ADVANTAGE

Making good his promise to let fellow showmen know what has been going on in showbusiness out in his town, E. D. Dorrel, recently elected a member of the Round Table Club, sends along a brief description of a few stunts he used to boost box office trade.

One of the best stunts employed to date turned out to be the "One Cent Sale" idea, which consisted of giving two admissions for the price of one plus one cent. It happened that the local drug concern had on hand a lot of banners, price tags and other "One Cent" advertising material and this material was obtained and used by Dorrel to excellent advantage. He also used the drug store's ad cuts by routing out all drug copy. This gag tripled average gross, saved considerable advertising expenses and rated a front page story in the local paper on account of its novelty.

In connection with "Conquerors" an "Old Settlers Reunion" was productive of a lot of publicity and good will. The newspaper tied-in with the affair and another deal with a local auto agency provided transportation of the old folks to the theatre. The newspaper arranged to have a hostess in the lobby to pick up notes about the early days and a local florist was given the job of making and selling the flowers. The fact that the picture's story concerned pioneer years in Nebraska provided additional appeal.

When his town suffered the loss of one of its largest department stores a short time ago Dorrel was right on the job to place a message before the crowds who visited the ruins. With a Bargain Matinee speeded the day after the fire he had a banner painted with copy, "The Fire Is Out and the Big Bargain Matinee at the Fox Is On". Matinee trade was excellent.

Dorrel's Kiddie Club is also functioning in a most satisfactory manner. The youngsters meet every Saturday afternoon about 45 minutes before the regular matinee goes on, during which the Club program is presented. He has a tie-up with the town's largest bakery to sponsor the Club and provide cookies, doughnuts and weekly awards for pop-drinking and pie-eating stunts. Three acts of vaudeville are also put on each week with winner judged by applause and permitted to appear in the grand elimination at the end of 10 weeks, at which time the winner became entitled to a trip to Omaha with all expenses paid by theatre and baker.

He also has the baker tied-in with the
In the Cutting Room

advance outlines of productions nearing completion

ONE SUNDAY AFTERNOON
Paramount

A romantic husband-wife love story which develops a dramatic tinge. The story is based on a stage play by James Hagan which enjoyed notable metropolitan success and the screen play is by Grover Jones and William Slavenes McNutt. Direction is by Stephen Roberts, whose recent credits include "The Story of Temple Drake," "Night of June 13th" and "Lady And Gent." Photography is by Victor Milner.

In the story Gary Cooper is a hard-boiled but sympathetic charmer. The prologue establishes that Neil Hamilton wrecked Cooper's life and sent him to jail. Upon release, Cooper, now a dentist, has Hamilton in the chair and plans to kill him. The story flashes back to incidents that build up the drama.

Fay Wray is co-starred with Cooper. The picture introduces another new screen personality, Frances Fuller, who recently appeared in the stage version of "Animal Kingdom." She looks to be an embryonic composite of Lillian Gish and Helen Hayes, and, measuring up to her part, should provide a new name to talk about. Neil Hamilton is the heavy and the comedy relief is in the hands of Roscoe Karns.

ARIZONA TO BROADWAY
Fox
Contrary to the title tone, "Arizona To Broadway" is not a Wesern. Rather a colorful comedy romance, the yarn deals with a confidence man who outsells the yokels as well as rival gold-brick artists. Hurly-bury in atmosphere, the story romps across the country with James Dunn making suckers out of the natives as well as those with whom he is supposed to be in cahoots, notably Joan Bennett and Herbert Mundin. Landing on Broadway, the outfit take a gang of racketeers for front money for a stage show and the picture acquires a musical tinge, as well as becoming a little dramatic as the fleeing smart guys hold Bennett and Mundin hostages until Dunn comes through.

Besides the names mentioned, Sammy Cohen, Strauchen Von Eltz, Merna Kennedy and Earle Fox have prominent roles, with such personalities as Ned Flynn and Ray West brought into the theatrical finale.

The story is by William Conselman and Henry Johnson and is directed by James Tinling. The story seems okay for the Dunn character and personality and Mundin's role should be productive of plenty of comedy.

SONS OF SONGS
Paramount-Mamoulian
Not a musical, rather a dramatic, romantic, sexy character story. The locale is Europe, the picture is based on a novel by Herman Sudermann and stage play by Edward Sheldon. The screen play was prepared by Leo Birinski and Samuel Hoffenstein. Photography is by Victor Milner.

With Robert Mamoulian directing, "Song of Songs" is the first Marlene Dietrich picture made by Paramount without the association of Josef von Sternberg.

The story deals with the life of an exotic peasant girl, who after serving as model for a statue embarks on a social career that plays havoc with all whom she meets. Becoming a baroness, yet still beloved by the sculptor, who considers her statue his masterpiece and his love song to her, as well as by many others, the story is distinctly suited to the Dietrich screen character. Dialogue and action contain many opportunities for her to turn in a great performance. In addition to her straight work, she sings a couple of songs.

Appearing opposite the star in the role of the romantic sculptor is Brian Aherne, a newcomer to the screen. Has appeared in several stage plays, notably as Katherine Cornell's leading man. In addition, cast includes Lionel Atwill, Alison Skipworth, Hardie Albright and Helen Freeman.

THE POWER AND THE GLORY
Fox-Lasky
Radically departing from accepted practices in story telling screen treatment, the yarn is told in stirring dramatic and romantic highlights. Contrary to biographies, the story starts late in the central character's life and flashes back to related incidents of his career. Thus while continuity may seem to be sacrificed, the yarn is not episodic. Rather it is held together by a strong chain.

Through Ralph Morgan, "The Power And The Glory" traces the career of Spencer Tracy from boyhood to climax, his romance with Colleen Moore, who spurs him on to great accomplishments as a mighty railroad builder, and the shock of defeat when he is wrecked down the ever iron. Hated by men, loved by women, he falls victim to the charms of Helen Vinson, after his first wife, who freed him, is killed. At the critical moment of his life, his second mate betrays him and the world he built crumbles in chaos.

The story is by Preston Sturgess. Direction is by William K. Howard, who made "The First Year" (Gaynor and Farrell) and "The Trial of Vivienne Wade," Jesse L. Lasky is producing.

Spencer Tracy has the leading role. Colleen Moore, making her re-entry into talking pictures, is the inspiring wife, who sacrificed her happiness to Tracy's glory. Morgan is Tracy's lifelong friend and Helen Vinson is the double-crossing second wife.

The picture should include strong production values on a par with Lasky's "Zoo in Budapest" and "Warrior's Husband."

MAMA LOVES PAPA
Paramount
A domestic comedy, set in a typical American city of today. Treatment is modern. The picture is based on a story by Keene Thompson and Douglas MacLean, who will be remembered as the producer of some hectic comedies in the silent days. The screen play is by Nunnally Johnson, Saturday Evening Post humorist, and Arthur Kober, a combination of authors and scenarists indicating plenty of fun.

The story deals with the antics of a henpecked husband and his ultraforceful wife. Unable to manage his domestic affairs, the husband dabbles in politics and develops into a quixotic figure. Atmosphere and action give an impression similar to the old Mr. and Mrs. Sidney Drew types of comedies.

"Mama Loves Papa" (title subject to change) is being directed by Norman MacLeod, who was the man behind the gun on "Monday Business" and "Horsefeathers."

With Mary Boland, who clicked in "Evenings For Sale," and Charlie Ruggles costarred, the cast also includes Lilian Tashman, George Barbier, Walter Catlett, Tom Ricketts and Frank Sheridan. Photography is by Gilbert Warrenton.

Roosevelt Film Shown
On Coast in Record Time

Speeding news films of President Roosevelt's war debt speech to theaters of the nation Air express shipments, with a total weight of 198 pounds, were rushed by RKO from the Leonia, N. J., plant of Consolidated Film Industries by Railway Express Agency, and were shown at the farthest western stock market wrecker, in Denver, at the end of the day following their dispatch by plane from Newark Airport, due to the new 21½ hour coast-to-coast air schedules.
TECHNOCAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 178.—(A) To what extent and in what way have you found the Bluebook School beneficial to you? (B) What is a cartridge fuse; a plug fuse; a link fuse? (C) What various things do Underwriters' rules require with relation to cartridge fuses? (D) What are the required dimensions for a 60-ampere, 220-volt cartridge fuse, ferrule type; knife blade type?

Answer to Question No. 171

Bluebook School question No. 171 was:
(A) Tell us just how you would proceed to inspect film received from an exchange. (B) Suppose you had some old film from which you desired to remove the emulsion. How would you go about it? (C) Suppose you wish to know the exact film footage of a subject. You have no film measuring device. How would you ascertain its exact footage? (D) Suppose you have some film you wish to store for several years, without using it. What would you do?


Incidentally, the number of answers is, as usual, dropping down a bit as summer comes on.

On second thought, it is possible that continued failure to have your names listed as answering acceptably may, now that warm weather is upon us, be the cause of the drop-off. I note that few of those who have been even fairly successful have dropped. If that is true, my advice is to "stick." You are the ones who need this "school" most of all, as experience surely has shown you. Don't be quitters, men. Be stickers! In the end you will find yourselves to have been largely benefited.

We will listen to Dale Danielson on Section A. He says:

"The first thing I do after the film is in the projection room, is to see if the entire program checks with the film received. Next I line the film up in the order it is to be projected. Next, taking the first reel, I see that the reel is just what the reel hand calls for, i.e., the correct band is on the correct reel. There is evidence of the external appearance of the reel and interior of case.

"Then I ascertain if the film has an exchange inspection seal. Paramount never uses an inspection seal however. In fact it isn't even sealed. I take particular notice of the leader, especially from footage number 8 on. That is where I thread. I exactly synchronize the leader, i.e. make exactly one second of leader to footage number and exactly three feet between last number and picture. I either add or subtract film as is necessary. This I consider important as I thread exactly. This part completed, if I desire carefully to look at the reel it is placed on the motor driven rewind. This rewind is slow taking 9.14267 plus minutes per 1,000 feet of film. Besides an automatic stop I have an auxiliary switch that can be operated by the knee. I gently cup the film between my thumb and first finger. A ragged edge will be immediately evident. A loose splice is caught. In fact I inspect every splice, especially in some companies. There is a difference in splices by different exchanges.

"I notch places where film is split between margin and one sprocket hole. I frequently stop to note cleanliness of film, examine sound track, sprocket holes and for presence of scratches or other faults. At the tail end I look at the standard cues (the projectionist's greatest godsend), making sure there are at least nine or ten frantes between the first of the last cue marks and picture ending and that there are eleven feet between cues. I hope and pray then that the reel will run the gauntlet in projection."

As to section B, Messrs. Evans and Rau tell it all in a few words. They say:

"To remove the emulsion from film, soak the film in a bucket of warm water in which a large double handful of washing soda has been dissolved. Afterward wash the film in clean, warm water."

Which really is all there is to it. Let the film soak for a while. The soda will affect nothing except the emulsion.

As to section C, some hundreds all said exactly the same thing in different words, namely: "Since every projector used in theatres passes exactly one foot of film to each revolution of the crank shaft, it is only necessary to run film through the projector and count the revolutions of the crank shaft, or what once was the crank shaft.

Each revolution equals one foot of film."

It seems true that in order to be able to answer the question, several obtained from the Eastman Company a booklet telling how to store film, and that is enterprise. However, while you will think I have a lot of nerve differing with the Eastman Company on a subject of this sort, I nevertheless do, on one point, namely, Eastman Company recommends mounting the film on large hub reel that would be comparatively free from friction.

Now why any reel at all? Personally I would wind the film on a large hub and remove the hub, or on a large wooden hub and leave the hub in if it is preferred, but with no metallic reel sides.

The advice otherwise is good: "(a) The film should be moist but not excessively so. (b) It should be wrapped in chemically pure black paper. (c) Placed in tin plate cans, one reel or roll of film to the can only, and (d) kept comparatively cool, say around 40 to 45 degrees Fahrenheit. (e) If the film is kept in storage for a long period of time it should be inspected each alternate year, first, however, having brought the film to normal temperature throughout, in order to avoid condensate of moisture with possible softening of emulsion."
ALLIED PICTURES

Features

Title: Duke Sandit, The
Star: Duke Sandit, Jan. Hearn-Gloria Sha
Running Time: 140 Min.
Rel. Date: Mar. 15,'33

Title: Eighteen Commandment
Star: Marlan Stearns-Theo, Von Elsu
Running Time: 105 Min.
Rel. Date: Mar. 31,'33

Title: Face of the Stranger
Star: Walter Peck, Mabel LeStrange
Running Time: 102 Min.
Rel. Date: Apr. 15,'33

Title: The King of the Wild Horses
Star: Robert Stack, Margaret Lockwood
Running Time: 99 Min.
Rel. Date: Apr. 29,'33

Title: Shrik in the Night, A
Star: Edgar Bergen -Dale George Boulton
Running Time: 90 Min.
Rel. Date: May 1,'33

COMING FEATURE ATTRACTIONS

Both of Getting- The Halls of the Lion
Chasers

One Year Later

Pullman Car

Silent Virgils, The

Silently Specting

Without Children

CHESTERFIELD

Features

Title: Forget That
Star: June Clyde-Dale Halm
Running Time: 75 Min.
Rel. Date: Mar. 15,'33

Title: Love Is Like That
Star: Ruth Hale-Nelson Warburton
Running Time: 67 Min.
Rel. Date: May 15,'33

Title: Strange People
Star: Lina Hampton-George Shaefer
Running Time: 75 Min.
Rel. Date: Nov. 15,'33

COMING FEATURE ATTRACTIONS

After the Head's Heirs, Lew Cody-Alton Drive

COLUMBIA

Features

Title: Air Waveless
Star: Elroy Kellogg-James Murray
Running Time: 175 Min.
Rel. Date: Mar. 15,'33

Title: As the Devil Commands
Star: Allan Dihurt-Pat Millican
Running Time: 106 Min.
Rel. Date: June 24,'33

Title: Below the Sun
Star: Ralph Bellamy-Fay Wray
Running Time: 85 Min.
Rel. Date: Aug. 25,'33

Title: Call of the Sea
Star: John Barrymore-Carole Lombard
Running Time: 83 Min.
Rel. Date: Jan. 15,'33

Table: The Violinist
Star: Mickey Rooney-Roger Davis
Running Time: 75 Min.
Rel. Date: June 15,'33

COMING FEATURE ATTRACTIONS

After Diana, Lew Cody-Alton Drive

EQUITY PICTURES

[Distributed through Majestic]

Features

Title: Cheating Blondes
Star: Thomas Todd-Mabel Mandel
Running Time: 85 Min.
Rel. Date: Apr. 15,'33

Title: Going for the Gold
Star: Dorothy Gish-Edgar Buchanan
Running Time: 85 Min.
Rel. Date: Apr. 15,'33

Title: What Price Deceiver?
Star: Dorothy Dugas-Alan Hale
Running Time: 85 Min.
Rel. Date: Mar. 15,'33

FIRST DIVISION

Features

Title: Blind Lady
Star: Janet大盘-CASTOR Morris
Running Time: 100 Min.
Rel. Date: Mar. 15,'33

Title: The Great
Star: Jon E. Brown
Running Time: 93 Min.
Rel. Date: Apr. 15,'33

Title: Grand Slam
Star: Paul Lukas-Loretta Young
Running Time: 93 Min.
Rel. Date: May 15,'33

Title: Little Giant, The
Star: Edgewood Robinson
Running Time: 96 Min.
Rel. Date: Apr. 15,'33

Title: Silver Dollar
Star: Edward G. Robinson
Running Time: 96 Min.
Rel. Date: Nov. 15,'33

Title: The Smugglers
Star: Joseph E. Brown
Running Time: 96 Min.
Rel. Date: Nov. 15,'33

COMING FEATURE ATTRACTIONS

The Smugglers, W., William-Jean Blondell
Running Time: 72 Min.
Rel. Date: June 17,'33

FOX FILMS

Features

Title: Airwaveless
Star: Elroy Kellogg-James Murray
Running Time: 175 Min.
Rel. Date: Mar. 27,'33

Title: As the Devil Commands
Star: Allan Dihurt-Pat Millican
Running Time: 106 Min.
Rel. Date: June 24,'33

Title: Below the Sun
Star: Ralph Bellamy-Fay Wray
Running Time: 85 Min.
Rel. Date: Aug. 25,'33

Title: Call of the Sea
Star: John Barrymore-Carole Lombard
Running Time: 83 Min.
Rel. Date: Jan. 15,'33

Table: The Violinist
Star: Mickey Rooney-Roger Davis
Running Time: 75 Min.
Rel. Date: June 15,'33

COMING FEATURE ATTRACTIONS

After Diana, Lew Cody-Alton Drive

GROUPEST PICTURES

[Distributed through Majestic]

Features

Title: Cheating Blondes
Star: Thomas Todd-Mabel Mandel
Running Time: 85 Min.
Rel. Date: Apr. 15,'33

Title: Going for the Gold
Star: Dorothy Gish-Edgar Buchanan
Running Time: 85 Min.
Rel. Date: Apr. 15,'33

Title: What Price Deceiver?
Star: Dorothy Dugas-Alan Hale
Running Time: 85 Min.
Rel. Date: Mar. 15,'33

FIRST NATIONAL

Features

Title: Blind Lady
Star: Janet大盘-CASTOR Morris
Running Time: 100 Min.
Rel. Date: Mar. 15,'33

Title: The Great
Star: Jon E. Brown
Running Time: 93 Min.
Rel. Date: Apr. 15,'33

Title: Grand Slam
Star: Paul Lukas-Loretta Young
Running Time: 93 Min.
Rel. Date: May 15,'33

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Running Time: 96 Min.
Rel. Date: Nov. 15,'33

COMING FEATURE ATTRACTIONS

The Smugglers, W., William-Jean Blondell
Running Time: 72 Min.
Rel. Date: June 17,'33

NEW YORK OFFICE

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 which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.
MAJESTIC

Features

Title  
Beau

Star  
Joan Blondell

Ref. Date  
Mar 21, '33

Running Time  
65 Min.

MAYFAIR PICTURES

Title  
Ivanhoe

Star  
Katharine Hepburn

Ref. Date  
May 29, '33

Running Time  
65 Min.

metro-goldwyn-mayer

Features

Title  
Shanghai

Star  
Alida Valli

Ref. Date  
Apr 5, '33

Running Time  
90 Min.

MONOPHON PICTURES CORPORATION

Features

Title  
Blind Date

Star  
Martha Scott

Ref. Date  
Mar 11, '33

Running Time  
85 Min.

Paramount PUBLIX

Features

Title  
A Bedtime Story

Star  
Susy Ariens

Ref. Date  
Apr 30, '33

Running Time  
30 Min.

MOTION PICTURE HERALD  
June 24, 1933

THE RELEASE CHART—CON'T)

Title  
Hello, Everybody

Star  
Katharine Hepburn

Ref. Date  
Mar 15, '33

Running Time  
75 Min.

RKO RADIO PICTURES

Features

Title  
Stull

Star  
Mary Astor

Ref. Date  
Apr 29, '33

Running Time  
75 Min.

STATE RIGHTS

Features

Title  
The Great McGinty

Star  
Barry Fitzgerald

Ref. Date  
Apr 29, '33

Running Time  
75 Min.
**TOWER PRODUCTIONS**

**Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Date Reviewed</th>
</tr>
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<tbody>
<tr>
<td>Darling Daughters</td>
<td>Edna May</td>
<td>2:10</td>
<td>Apr. 27, '33</td>
</tr>
<tr>
<td>The Return Girl</td>
<td>Mildred Davis</td>
<td>1:10</td>
<td>May 8, '33</td>
</tr>
<tr>
<td>I Cover the Waterfront</td>
<td>Ann Cornwall</td>
<td>1:40</td>
<td>May 18, '33</td>
</tr>
<tr>
<td>King of the Khyber</td>
<td>Jean Rhynon</td>
<td>1:15</td>
<td>Mar. 2, '33</td>
</tr>
<tr>
<td>Coming Feature Attractions</td>
<td></td>
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<tr>
<td><strong>UNIVERSAL</strong></td>
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**Universal**

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<th>Title</th>
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<th>Running Time</th>
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<tbody>
<tr>
<td>Air Mail</td>
<td>James Dunn</td>
<td>1:15</td>
<td>Apr. 8, '33</td>
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<tr>
<td>The Arena</td>
<td>Mary Livingstone</td>
<td>1:15</td>
<td>Apr. 8, '33</td>
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<tr>
<td>King of the Khyber</td>
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<tr>
<td><strong>WARNER BROS.</strong></td>
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**Warner Bros.**

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<tbody>
<tr>
<td>Ex-Lady</td>
<td>Diana Peters</td>
<td>1:30</td>
<td>Apr. 18, '33</td>
</tr>
<tr>
<td>Forty-Second Street</td>
<td>Greta Garbo</td>
<td>1:10</td>
<td>Apr. 18, '33</td>
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**GERMAN**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Date Reviewed</th>
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</thead>
<tbody>
<tr>
<td>The Night in Paradise</td>
<td>Siegfried Breil</td>
<td>1:15</td>
<td>Feb. 26, '33</td>
</tr>
<tr>
<td>I Cover the Waterfront</td>
<td>John Gilbert</td>
<td>1:40</td>
<td>May 24, '33</td>
</tr>
<tr>
<td>The Return Girl</td>
<td>Mildred Davis</td>
<td>1:20</td>
<td>June 7, '33</td>
</tr>
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<td>Mary Livingstone</td>
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**WORLD WIDE**

[Distributed through Fox Films]

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
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<th>Date Reviewed</th>
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<tbody>
<tr>
<td>The Wizard of Oz</td>
<td>Judy Garland</td>
<td>1:40</td>
<td>May 24, '33</td>
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<tr>
<td>The Return Girl</td>
<td>Mildred Davis</td>
<td>1:20</td>
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**OTHER PRODUCT**

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**THE RELEASE CHART—CONT'D**

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<tr>
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<td>Mary Livingstone</td>
<td>1:15</td>
<td>Apr. 8, '33</td>
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## (The Release Chart—Cont'd)

**RKO-RADIO PICTURES**

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td><strong>Charlie Chaplin Series</strong> (Reissues)</td>
<td></td>
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<tr>
<td>The Kid</td>
<td>Apr. 15, '33, 20</td>
</tr>
<tr>
<td>The Floorwalker</td>
<td>Dec. 21, '94, 700</td>
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<tr>
<td>The Bank</td>
<td>Nov. 11, '30, 50</td>
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<tr>
<td><strong>CLARK &amp; McCULLAGH</strong></td>
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<tr>
<td>Drought's Dilemma, The</td>
<td>May 5, '33, 17</td>
</tr>
<tr>
<td>Gay Divorcee</td>
<td>Mar. 3, '33, 20</td>
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<tr>
<td>His Kind of Woman</td>
<td>May 20, '33, 50</td>
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<tr>
<td>Jitters, The</td>
<td>Oct. 30, '30</td>
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<tr>
<td><strong>Comedies</strong></td>
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<tr>
<td>Fireproof Defender</td>
<td>Oct. 28</td>
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<tr>
<td>Heavy Two</td>
<td>Mar. 16, '33, 20</td>
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<tr>
<td>Him</td>
<td>Jan. 8, '33</td>
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<tr>
<td>Thru a Hole in the Floor</td>
<td>July 12, '31</td>
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<tr>
<td><strong>Headliner Series</strong></td>
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<tr>
<td>No. 1—Priscilla</td>
<td>Nov. 25, '27</td>
</tr>
<tr>
<td>No. 2—Billie Dove</td>
<td>Nov. 27, '27</td>
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<tr>
<td>No. 3—Helen Hayes</td>
<td>Mar. 15, '28</td>
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<tr>
<td>No. 4—Helen Gallagher</td>
<td>May 26, '28</td>
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<tr>
<td>Saeki Gallagher</td>
<td>W. C. Fields</td>
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<tr>
<td>No. 5—Bob Hope</td>
<td>Aug. 4, '28</td>
</tr>
<tr>
<td>No. 6—She Oughta Men</td>
<td>May 26, '28</td>
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<tr>
<td><strong>McKee</strong></td>
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<tr>
<td>Flama of the North</td>
<td>April 15, '33</td>
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<tr>
<td><strong>McGuire</strong></td>
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<tr>
<td>Mickey's Age Man</td>
<td>Feb. 13, '33, 18</td>
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<tr>
<td>Shiny Follies of 1933</td>
<td>Nov. 16, '32, 20</td>
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<tr>
<td><strong>The Merry Widow</strong></td>
<td>Jan. 22, '25</td>
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<tr>
<td><strong>Mr. Average Man</strong> (Edgar Kennedy)</td>
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<tr>
<td>Art in the Rev.</td>
<td>Feb. 14, '33, 18</td>
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<tr>
<td>Fish Head Man</td>
<td>Dec. 16, '32</td>
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<tr>
<td>Good Housekeeping</td>
<td>June 16, '32</td>
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<td>Merchant of Menace, The</td>
<td>Apr. 21, '32</td>
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<td><strong>Pathe News</strong></td>
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<tr>
<td>October 15, 1933</td>
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<td><strong>Pathe Review</strong></td>
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<tr>
<td>Klondike, The</td>
<td>1933</td>
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**Universal**

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td><strong>OSWALD CARTOONS</strong></td>
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<tr>
<td>Bear Hunt</td>
<td>May 22, '33, 21</td>
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<tr>
<td>Beaver Hunt</td>
<td>Apr. 13, '33</td>
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<tr>
<td>Bear Hunt, The</td>
<td>Apr. 13, '33, 17</td>
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<tr>
<td>New Deal, A</td>
<td>July 14, '33</td>
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<tr>
<td>Runaway Dog</td>
<td>Mar. 7, '33</td>
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<tr>
<td><strong>Pool Cartoons</strong></td>
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<tr>
<td>Cat and Dogs</td>
<td>Dec. 5, '32</td>
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<td>Crow Slovenia, The</td>
<td>Oct. 24, '33</td>
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<tr>
<td>Cold</td>
<td>July 17, '33</td>
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<tr>
<td>Shut and Cold</td>
<td>Oct. 3, '33</td>
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<td>lump Chambo, The</td>
<td>July 17, '33</td>
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<td>Money</td>
<td>May 13, '33</td>
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<td>Secret Mosey, The</td>
<td>Aug. 26, '32</td>
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<tr>
<td><strong>Radio Reels</strong></td>
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<tr>
<td>Movie Sound-Off</td>
<td>Oct. 31</td>
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<tr>
<td>Music for a Day</td>
<td>Nov. 14, '29</td>
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<tr>
<td>Nick Knows—No. 1</td>
<td>Oct. 31, '29</td>
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<tr>
<td>Nick Knows—No. 2</td>
<td>Nov. 26, '29</td>
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<tr>
<td>With Brown and Humber</td>
<td>Dec. 12, '29</td>
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<tr>
<td>Art Jarrett</td>
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<td>Dave Money Lane</td>
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<td>With Bob and Henry</td>
<td>Dec. 12, '29</td>
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<td>Married or Single</td>
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<td>With Little Jack Little</td>
<td>Jan. 16, '33</td>
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<td>Indian Wagon</td>
<td>Jan. 20, '33</td>
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<td>Married or Wash</td>
<td>Jan. 16, '33</td>
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<tr>
<td>With Paul Wallman</td>
<td>Feb. 14, '33</td>
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<tr>
<td>With Paul Wallman</td>
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<tr>
<td>With Joe Young</td>
<td>Mar. 6, '33</td>
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<td>Lesli Stock—No. 2</td>
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<tr>
<td>My Pal the Prince</td>
<td>Apr. 17, '33, 32</td>
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<tr>
<td>With Mattie Duke</td>
<td>May 15, '33, 22</td>
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<tr>
<td>Walter Winchell—No. 2</td>
<td>Jun. 16, '33</td>
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**Serials**

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<td>Three Musketeers, The</td>
<td>1933</td>
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**Universal**

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