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THE 1935 FILM DAILY YEAR BOOK OF MOTION PICTURES

Jack Alicoate, Editor

17th ANNUAL EDITION

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PHOTOPLAY MAGAZINE

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INTRODUCTION

By THE EDITOR

FORWARD FILM DAILY herewith presents the seventeenth edition of THE YEAR BOOK OF MOTION PICTURES.

No volume so compellingly reflects the inevitably changing complexion and constant march of progress of the colorful industry of the screen as this standard book of reference, covering every branch of the motion picture industry. Before the ink was dry on the first of the some thousand pages that follow, the statistical staff of FILM DAILY was at work on next year's edition. Its contents are as accurate as humanly possible. Its text comes from a thousand sources. Only through the splendid help and enthusiastic co-operation of every branch of motion pictures is this annual YEAR BOOK OF MOTION PICTURES made possible.

1934 Just as 1933 was relatively unimportant in industry matters, the year 1934 was a procession of important events. As the industry made its about face on prosperity road it was faced with many complex problems. The code, now working with comparative smoothness, touched everyone. The church crusade was tremendously important. Significant industry receiverships were, and are still, being worked out. Taxation problems sprung up everywhere. The Wm. Fox Tri-Ergon patent litigation and the fight over the new music tax kept the industry sleeping with one eye open. These are but high spots.

1935 And now to the future. What is in store none but the omnipotent can foresee. At no time have we had better pictures than in recent months. It is reasonable to assume that great screen product is in the offing. Competition was never more keen. Technical innovations are in the air. Color is creeping back, especially in the short subject field. Television, while still a theoretical menace, seems years away. Unwieldy circuit operation seems permanently doomed and rugged individualism in theater management is the order. The NRA code helped all along the line. Its permanence, regardless of criticism, seems assured.

APPRECIATION Again the editor wishes to take this opportunity to express his full appreciation on behalf of FILM DAILY to those in every branch of this great industry, in every part of the world, for their co-operation in the preparation of material and statistical information for this volume. To the Motion Picture Producers & Distributors of America, the Academy of Motion Picture Arts & Sciences, the several branches of the U. S. Government, and to producers, exchange-men and foreign distributors everywhere, not counting the great legion of showmen, we gratefully acknowledge their assistance with a cheery and understanding thank you.

[Signature]

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<td>Zit Publishing Co., Inc.</td>
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</table>
VAN BEUREN PRODUCTIONS

* RAINBOW PARADES
Novelty animated cartoons in full color.

* TODDLE TALES
Striking stories in black and white cartoons.

* DUMBELL LETTERS
Smashing series of belly-laugh reels.

* VAGABONDS
New, different, thrilling travelogues.

* ACE HIGH SERIES
Featuring the dizzy chatter of the famous Easy Aces.

AND

COMING SOON!
Another big
FRANK BUCK PICTURE!
1935

This is the Seventeenth Annual Edition of the Standard Book of Reference of the Motion Picture Industry.
Presenting "Sid" Kent, the aggressive and dynamic president of the Fox Film Corporation, in the seventh of the "How They Started" series. Prexy Kent broke in as an all-around handy man, salesman, cashier and what-not with the old Vitagraph Company. He was formerly a mining engineer, and Kent, Wyoming, is named after him.

THE POPULAR AND AMUSING SERIES
"HOW THEY STARTED"

A REGULAR FEATURE IN THE FILM DAILY

IS FROM THE PEN AND BRUSH OF
"HAP" HADLEY
STUDIO OF COMMERCIAL ART

1560 Broadway . . BRyant 9-9891 . . New York City
The Year Ahead

Pictures, not words, mark the record of progress with which the motion picture industry enters into the new year. The greatest names of literature, drama and modern fiction will be associated with screen productions for the coming season.

The film entertainment planned or in production indicates our increasing stride towards constantly higher levels of literary, artistic and social appeal. It is a remarkable reflection of progress when reviewers throughout the nation declare it is difficult to find praise not only for the industry's general excellence of achievement, but for the dignity and intelligence of the outstanding themes presented on the screen.

Greater, perhaps, than the immediate effects of such a program is the significance that attaches to the manner and method by which the industry has achieved it. Pictures based on great works of literature and drama are being presented without violating the screen's primary function of universal entertainment. In other words, the screen is transforming class entertainment into mass entertainment.

Feature films offered for family audiences have proved outstanding successes at the box-office, without violating the Production Code by which the industry must express its social responsibilities. Higher entertainment values are being supported by higher standards of public acceptance for pictures of the better kind.

In addition to the current themes and problems of the day which the screen must mirror in its entertainment service, an exhaustless mine of source material, representing the major and minor classics of literature and drama, is being plumbed by the industry, adding vastly to the social and educational significance of the art.

With higher standards of production also have come higher standards of advertising, and orderly business procedure. The industry has no apologies to make for the manner in which it has met and is meeting its share of the problems imposed upon the industrial structure of the nation by many years of depression.

The greater task in 1935, as in every new year, is to preserve the gains the industry has made. We must stand unflinchingly against every influence that would degrade socially or morally the character of entertainment we produce. There should be no room for off-color entertainment on the motion picture screen. We must protect at all times the spirit of initiative and enterprise by which the screen has risen to artistic maturity. We must nurture and develop the spirit of cooperation with which the industry must meet its industrial and trade problems in the public interest.

W. W. Hayd
The FIRST BEST!
—and M-G-M, of course!

NORMA SHEARER
FREDRIC MARCH
CHARLES LAUGHTON
in
The BARRETTS
of WIMPOLE STREET
with MAUREEN O'SULLIVAN
KATHARINE ALEXANDER

The entire organization of Metro-Goldwyn-Mayer extends sincere congratulations to all those who helped make this glorious entertainment the first of the Ten Best of 1934.

The honor roll follows:

PRODUCER: Irving Thalberg
PLAY BY: Rudolf Besier
MUSICAL SCORE BY: Herbert Stothart
ART DIRECTOR: Cedric Gibbons
ASSOCIATES: Harry McAffe and Edwin B. Willis
FILM EDITOR: Margaret Booth

DIRECTOR: Sidney Franklin
SCREEN PLAY BY: Ernest Vajda, Claudine West and Donald Ogden Stewart
GOWNS BY: Adrian
PHOTOGRAPHED BY: William Daniels, A. S. C.
THE TEN BEST PICTURES of 1934

Setting a new record for number of participants, 424 motion picture critics selected the Ten Best Pictures of 1934 in Film Daily’s 13th annual ballot. Below are the selections; a complete section listing names of critics who voted, production credits on the winners and a Roll of Honor listing all pictures which received 10 or more votes starts on page 59.

THE WINNERS:

<table>
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<tr>
<th>Picture</th>
<th>Distributor</th>
<th>Votes</th>
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</thead>
<tbody>
<tr>
<td>Barretts of Wimpole Street</td>
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<tr>
<td>House of Rothschild</td>
<td>U.A. (20th Cent.)</td>
<td>338</td>
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<tr>
<td>It Happened One Night</td>
<td>Columbia</td>
<td>281</td>
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<tr>
<td>One Night of Love</td>
<td>Columbia</td>
<td>265</td>
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<tr>
<td>Little Women</td>
<td>RKO Radio</td>
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<td>The Thin Man</td>
<td>M-G-M</td>
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<td>Viva, Villa!</td>
<td>M-G-M</td>
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<td>Dinner at Eight</td>
<td>M-G-M</td>
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<td>Count of Monte Cristo</td>
<td>U.A. (Reliance)</td>
<td>145</td>
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<tr>
<td>Berkeley Square</td>
<td>Fox</td>
<td>119</td>
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</table>
RONALD COLMAN
INDUSTRY FACTS

Attendance for the U. S. as a whole in 1934 increased about 15 per cent to an approximate average of 70,000,000 weekly.

Production costs last year, as a result of the NRA coupled with the confidence of producers in higher grossing possibilities, were advanced about 20 per cent, the average feature cost now being over $250,000.

Movie admission prices remained almost stationary in 1934, this industry being about the only one to remain at its old "retail" level despite higher operating costs.

Number of theaters in operation at the end of 1934 was 13,385, compared with 12,574 in the previous year and 12,480 in 1932.

Features released in the U. S. last year totaled 662, compared with 644 in 1933 and included 182 foreign productions.

British pictures imported into the U. S. in 1934 set a new all-time record of 44.

Earnings of film producing companies last year showed sharp recoveries in most instances, averaging more than a 100 per cent increase over the previous year.

Record for extended runs in 1934 was established by Columbia's "One Night of Love."

Eight major companies delivered 361 features in 1934, compared with 318 in 1933, and independents delivered 119.

Average weekly attendance at movie theaters for the last 12 years:

<table>
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<th>Year</th>
<th>1922</th>
<th>1923</th>
<th>1924</th>
<th>1925</th>
<th>1926</th>
<th>1927</th>
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<td>43,000,000</td>
<td>46,000,000</td>
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EDWARD G. ROBINSON
## THEATER GROSSES

Statistics Compiled by the Census of American Business,
U. S. Department of Commerce, for the Year 1933.

<table>
<thead>
<tr>
<th>Number of Theaters</th>
<th>Total Receipts</th>
<th>Employees, Full Time</th>
<th>Total Payroll</th>
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<td>6,771,000</td>
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*Of this amount, the 122 legitimate theaters grossed $8,611,000.*

**Totals:** $415,153,000

Of this amount, the 122 legitimate theaters grossed $8,611,000.
William Fox upheld on Tri-Ergon Patents—Suits against industry in general held in abeyance pending U. S. Supreme Court review of patents.

Legion of Decency launches film campaign—Joseph I. Breen appointed by producers to pass on films before release.

American Society of Composers, Authors & Publishers demands higher rates for music—Government files suit asking dissolution of Ascap.

Fight against free radio shows comes to a head, with Standard Oil's traveling revue forced to switch from free auditoriums to regular theaters.

British invasion of American movie market becomes a reality through the establishment by Gaumont British of its own nationwide sales organization in U. S.

Vitaphone-Erpi litigation of long standing is ended by a consent decree, with Warner-Vitaphone getting about $5,000,000 in settlement.

Report of Division Administrator Sol A. Rosenblatt upholds high salaries in film industry.

Actors' Equity Ass'n and Screen Actors Guild in affiliation move, with Guild to receive American Federation of Labor charter and local autonomy.

Warner-Hearst tieup shifts Cosmopolitan Productions and Marion Davies from M-G-M to the Warner lot.

Failure of code machinery to set up an acceptable clearance and zoning plan, as provided under the code, for any territory.
GARY COOPER
ENTERING its eighth year of service to needy cases in the industry, the Film Daily Relief Fund has become a recognized institution that secures the annual financial support of hundreds of Regular Fellows in our motion picture world. Through their humanitarianism the Committee is enabled to relieve the distress and misery of scores of individuals and their dependents identified with the film business in all its many branches. Every penny donated to the Fund goes to actual relief. There are no administration expenses. These are entirely assumed by the Film Daily. The Annual Drive for funds takes place from Thanksgiving Day till Christmas. In that short period sufficient funds must be raised to take care of all needy cases for the ensuing year. No worthy case is turned away. It is not always possible to render the full financial assistance necessary in all cases, but every effort is made to take care of emergency situations that require immediate monetary relief. For the past two years the A.M.P.A. has rendered distinguished service in aiding the Fund, by donating a share of the receipts from their Christmas Party to the Committee. Space is given in the columns of the Film Daily during the period of the Annual Drive, and the list of contributors to the Fund is published daily. Several hundred Needy Cases are taken care of annually, ranging from temporary financial embarrassment to the most desperate and tragic situations involving the very life of recipients or their dear ones. And this assistance is rendered without any embarrassing publicity to those receiving a helping hand.

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THE COMMITTEE

Jack Alicoate, Chairman
Maurice Kann

Don Mersereau
Louis Nizer

William Brandt
William Ferguson

Al Lichtman

45
NATIONAL BOARD OF REVIEW

CHOOSES BEST FILMS OF THE YEAR

1934

This year the National Board of Review, in addition to the selections made by the Committee on Exceptional Photoplays of the ten American films and the five foreign films considered best for artistic qualities, announces a list of ten American films chosen for their outstanding entertainment qualities by its Review Committee personnel, numbering over three hundred individuals. The first group is listed alphabetically, the second according to the number of votes received. The films considered were those released between December 21, 1933 and December 20, 1934.

Chosen by the Committee on Exceptional Photoplays for artistic merit:

American

THE COUNT OF MONTE CRISTO
CRIME WITHOUT PASSION
ESKIMO
THE FIRST WORLD WAR
IT HAPPENED ONE NIGHT

Foreign

THE LOST PATROL
LOT IN SODOM
NO GREATER GLORY
THE THIN MAN
VIVA VILLA

THE BLUE LIGHT
CATHERINE THE GREAT
THE CONSTANT NYMPH
MADAME BOVARY
MAN OF ARAN

Chosen by the Review Committee for popular appeal:

ONE NIGHT OF LOVE
THE HOUSE OF ROTHSCILD
THE BARRETT'S OF WIMPOLE STREET

THE THIN MAN
IT HAPPENED ONE NIGHT
THE COUNT OF MONTE CRISTO

OF HUMAN BONDAGE
QUEEN CHRISTINA
TREASURE ISLAND
WHAT EVERY WOMAN KNOWS

The Committee on Exceptional Photoplays considered MAN OF ARAN the best film seen during the year, and voted IT HAPPENED ONE NIGHT the best American film, with equal mention for LOT IN SODOM, a unique picture made by non-professionals and not generally released but an outstanding example of cinematic art. A complete story of the National Board of Review activities during 1934 is included in another part of this book; consult index.
In Memoriam

Many prominent personalities connected with the motion picture industry passed away in 1934. The toll included the following among the better knowns:

Ivan Abramson
Max Ascher
Frank Beal
Eugenie Besserer
George Billings
A. A. (Jim) Beecroft
Porter Emerson Brown
Tom Buckingham
C. H. Burkey
A. J. Callaghan
Emile Chautard
Peter Clark
Lew Cody
C. A. Coulter
Ben S. Cohen
Carl Crawford
Russ Columbo
Jules Cronjager
Karl Dane
Dorothy Dell
Marie Dressler
Ambrose J. Dowling
Lester G. Dolliver
John Francis Dillon
Wesley Eddy
Hal G. Evarts
William H. English
Dr. Hugo Felix

Alec B. Francis
Nat Fields
Henry Gerrard
Joseph Godsol
Romer Grey
Ben Giroux
Maurice Grau
George W. Hill
James Hanlon
Margaret Illington
Jerry Jarnagin
Bertram Johns
A. S. Kirkpatrick
Henry Kornblum
Foster Lardner
Ivy L. Lee
Don Lee
Robert Edgar Long
Randolph C. Lewis
Bert Levy
Ben Z. Levine
Charles Mack
Willard Mack
J. J. McGuinness
Sol G. Newman
Frank Nirdlinger
H. C. Parsons
Walter Percival

Sir Arthur W. Pinero
Sir Nigel Playfair
Harry Pollard
David Poucher
Neil Pratt
Gene Rodemich
William Rusk
Herbert K. Sanborn
Alfred Savoir
Lowell Sherman
Milton Singer
Hal Skelly
Michael Shea
Amelia Summerville
Dick Sutherland
Lilyan Tashman
Frank R. Tate
Lou Tellegen
Sam Thall
Augustus Thomas
Hector Turnbull
Roy Turk
William Watson
Stanley B. Waite
Dorothy Walters
Hugh Weir
John D. Williams
Frank Winninger
SAM TAYLOR

Director

"The Cat's Paw" with Harold Lloyd

Now in production

"Vagabond Lady" for M-G-M Release
A C A D E M Y
OF MOTION PICTURE ARTS AND SCIENCES
MERIT AWARDS
1928 to 1933

1927-1928

ACTRESS—Janet Gaynor (Seventh Heaven, Street Angel, Sunrise)
ACTOR—Emil Jannings (Way of All Flesh, Last Command)
DIRECTORS—Frank Borzage (Seventh Heaven), Lewis Milestone, (Two Arabian Knights)
OUTSTANDING PRODUCTIONS—Wings (Paramount); Sunrise (Fox)
CINEMATOGRAPHY—Charles Rosher and Karl Struss (Wings)
ART DIRECTION—William Cameron Menzies (Temp-est, The Dove)
WRITING ACHIEVEMENTS—Ben Hecht (Underworld); Benjamin Glazer (Seventh Heaven)
TITLE WRITING—Joseph W. Farnham (Telling the World, Fair Co-ed)
ENGINEERING ACHIEVEMENT—Roy J. Pomeroy (Wings)
FOR MARKING AN EPOCH IN MOTION PICTURE HISTORY—Warner Bros. for producing The Jazz Singer

1928-1929

ACTRESS—Mary Pickford (Coquette)
ACTOR—Warner Baxter (In Old Arizona)
DIRECTION—Frank Lloyd (Weary River, Divine Lady, Drag)
OUTSTANDING PRODUCTION—The Broadway Melody (Metro-Goldwyn-Mayer)
CINEMATOGRAPHY—Clyde DeVinna (White Shadows of the South Seas)
ART DIRECTION—Cedric Gibbons (Bridge of San Luis Rey)
WRITING—Hans Kraly (The Patriot)

1929-1930

ACTRESS—Norma Shearer (The Divorcee)
ACTOR—George Arliss (Disraeli)
DIRECTION—Lewis Milestone (All Quiet on the Western Front)
OUTSTANDING PRODUCTION—All Quiet on the Western Front (Universal)
CINEMATOGRAPHY—Joseph T. Tucker and Willard Vander Veer (With Byrd at the South Pole)
ART DIRECTION—Herman Rosse (King of Jazz)
SOUND RECORDING—Metro-Goldwyn-Mayer Studio (The Big House)
WRITING—Frances Marion (The Big House)

1930-1931

ACTRESS—Marie Dressler (Min and Bill)
ACTOR—Lionel Barrymore (A Free Soul)
DIRECTION—Norman Taurog (Skippy)

1931-1932

ACTRESS—Helen Hayes (Sin of Madelon Claudet)
ACTOR—Fredric March (Dr. Jekyll and Mr. Hyde)
EXTRA AWARD—Wallace Beery (The Champ)
OUTSTANDING PRODUCTION—Grand Hotel (M-G-M)
DIRECTION—Frank Borzage (Bad Girl)
ORIGINAL STORY—Frances Marion (The Champ)
ADAPTATION—Edwin Burke (Bad Girl)
PHOTOGRAPHY—Lee Garmes (Shanghai Express)
ART DIRECTION—Gordon Wiles (Transatlantic)
SOUND RECORDING—Paramount (Shanghai Express, A Broken Lullaby, One Hour With You, etc.)
SHORT SUBJECTS—Flowers and Trees (Walt Disney), A Wrestling Swordfish (Mack Sennett), Laurel and Hardy in The Music Box (Hal Roach)
SPECIAL AWARD—Walt Disney (for creation of Mickey Mouse)
CERTIFICATE OF HONORABLE MENTION—Technicolor
HONORABLE MENTION—Eastman Kodak Co.

1932-1933

ACTRESS—Katharine Hepburn (Morning Glory)
ACTOR—Charles Laughton (Henry VIII)
DIRECTION—Frank Lloyd (Cavalcade)
OUTSTANDING PRODUCTION—Cavalcade (Fox)
ORIGINAL STORY—Robert Lord (One Way Passage)
ADAPTATION—Sarah Y. Mason, Victor Heerman (Little Women)
PHOTOGRAPHY—Charles Lang (Farewell to Arms)
ART DIRECTION—William Darling (Cavalcade)
SOUND RECORDING—Harold C. Lewis (Farewell to Arms)
SHORT SUBJECTS—Three Little Pigs (Walt Disney); So This Is Harris (RKO Radio); Krakatoa (Educational)
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<td>Monogram Pictures</td>
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<td>Manny Nathan</td>
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<td>Neufield Prods.</td>
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<td>Norris Bros. Prods.</td>
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<td>NU-Color Prods.</td>
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<td>George O'Brien Pictures</td>
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<td>Outdoor Talking Pictures</td>
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<td>Wm. Penzner Prods.</td>
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<td>Pioneer Pictures</td>
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<td>Prizmatic Prods.</td>
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<td>Premier Attractions</td>
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<td>Roland Price</td>
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<td>Principal Pictures Corp.</td>
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<td>Pyramid Prods.</td>
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<td>B. B. Ray Prods.</td>
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<td>Regal Distributing Corp.</td>
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<td>Reliable Pictures</td>
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<td>Reliance Pictures, Inc.</td>
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<td>Royal Prods. (Lou Ostraw)</td>
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<td>Screen Prods.</td>
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<td>Seven Seas Prods.</td>
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<td>Edward Small Prods.</td>
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<td>Richard Talmadge Prods.</td>
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Academy of Motion Pictures Arts & Sciences
Gladstone 5131

Actors’ Equity
Hollywood 1464

Agency Committee (Code Authority of the Motion Picture Industries)
Hollywood 3507

Allied Theater Owners of Southern Calif.
Republic 3707

American Society of Cinematographers
Gladstone 2135

American Society of Composers, Authors and Publishers, Philip Cohen
Trinity 3306

American Society of Sound Engineers
Hollywood 9730

Assistance League Film Location Bureau
Hollywood 6973

Assistant League Film Location Bureau
Hollywood 6973

Associated Motion Picture Costumers, Union
No. 18067

Association of Motion Picture Producers
Gladstone 6117

Call Bureau
Hollywood 7921

Central Casting
Hollywood 3711

Central Labor Council
Michigan 0854

Chamber of Commerce—Hollywood
Hollywood 2121

Chamber of Commerce—Los Angeles
Providence 3431

Code Authority of the Motion Picture Industry
Hollywood 3507

Cinematographe, Inc.—2560 N. Beachwood Dr.

Dominos
Hollywood 8157

Film Technicians, Local No. 683, I.A.T.S.E.
Gladstone 5888

& M.P.M.O
Gladstone 5888

Hollywood Athletic Club
Hollywood 1161

Hollywood Athletic Club
Hollywood 3171

Hollywood Legion Stadium
Hollywood 2951

Hollywood Masonic Temple Ass’n
Hollywood 9738

Hollywood Motion Pictures
Gladstone 6973

Hollywood Studio Club (Y.W.C.A.)
Gladstone 3166

Hollywood Women’s Press Club
Hollywood 5151

Independent Motion Picture Producers
Sequoia 2171

Independent Theater Owners of S. C., Republic 5707

International Association of Machinists, Local No. 311
Van Dyke 5824

International Molders Union of No. America
Local No. 374
Madison 3624

International Photographers, Local No. 658

I.A.T.S.E
Hollywood 1128

International Sound Technicians, Local No. 695
Gladstone 9730

Junior Screen Actors Guild
Granite 2826

Laboratory Technicians & Film Editors, Local No. 683, I.A.T.S.E.
Granite 5888

Local No. 33 I.A.T.S.E. (Theater Stage Employees Only)
Prspect 9590

Location Managers
Hollywood 2411

Masquers
Hollywood 2164

Mayfair Club
Sedgefield 5161

Motion Picture Code Committee for Extras
Hollywood 3507

Motion Picture Make-Up Artists
Hollywood 1489

Motion Picture Producers and Distributors
Gladstone 6117

Motion Picture Relief Fund
Hollywood 3671

Motion Picture Theater Owners of Southern Calif.
Republic 5707

Motion Picture Painters, Local No. 644
Granite 6155

I.A.T.S.E. and M.P.M.O
Prspect 55481

Musicians Mutual Protective Associations
Prspect 6718

Operative Plasterers and Cement Finishers International Association, Studio Local
Gladstone 755

Producers—Actors 5-5 Committee (Code Authority of the Motion Picture Industries)
Hollywood 3507

Producers—Actors 5-5 Committee (Code Authority of the Motion Picture Industries)
Hollywood 3507

Screen Actors’ Guild
Gladstone 3101

Screen Writers Guild
Graham 5839

Stage and Screen Voters’ League
Gladstone 389

Studio Electricians and Sound Technicians, Local No. 40, I.B.E.W.
Gladstone 5139

Studio Labor Committee
Hollywood 3507

Stid Technical Movers, Local No. 37, I.A.T.S.E.
Granite 6230

and M.P.M.O
Hollywood 1152

Studio Utility Workers, Local No. 724, Hollywood 1050

The Troopers
Hollywood 9734

251 Club
Hollywood 4713

United Scenic Artists of America
Hollywood 3204

Western Association of Motion Picture Advertisers (WAMPAS)
Hollywood 5166

Writers, Inc.
Granite 8301

HOTELS AND APARTMENTS

Ambassador
Drexel 7000

Beverly-Wilshire
Oxford 7111

Beverly Hills
Crestview 4131

Biltmore
Milan 8381

Christie
Hollywood 2241

Cocoa Nut Grove Ambassador Hotel
Drexel 7000

Chateau Marmont
Hollywood 2911

Chateau Marmont—Los Angeles
Glenwood 3166

Chateau de Fleurs
Granite 5101

Garden of Allah
Crestview 3114

Hermoyne
Hollywood 3661

Hollywood Athletic Club
Hollywood 3114

Hollywood Knickerbocker
Gladstone 3171

Hollywood Plaza Hotel
Gladstone 3131

Hollywood Studio Club
Gladstone 6157

Los Angeles Athletic Club
Madison 2211

Ravenswood
Hollywood 0391

Roosevelt Hotel
Hollywood 2442

Tow Town House
Exposition 7463

Sunset Towers
Hollywood 2743

NEWSPAPERS, TRADE PUBLICATIONS and FAN MAGAZINES

American Cinematographer
Granite 2135

Associated Publications
York 4519

Cinema Hall-Marks
Prspect 3024

Cinelandia
Prspect 9094

Close-Up
Parkway 5693

Daily Variety
Hollywood 6141

Evening and World-Express
Ralph 6421

Fawcett Publications
Hollywood 3178

FILM DAILY
Granite 6607

Golden Screen
Granite 3879

Hollywood Filmograph
Hollywood 1146

Hollywood Inside Facts
Granite 9867

Hollywood Reporter
Hollywood 3957

Hollywood Screen World
Hollywood 7283

Hollywood Citizen—News
Hollywood 1234

Illustrated Daily News
Prspect 3131

International Photographer
Hollywood 1128

Japanese Movie Magazine
Granite 9011

Los Angeles Times
Madison 2345

Los Angeles Examiner
Ralph 4361

Low Down
Hollywood 1948

Modern Screen
Hollywood 5144

Motion Picture Daily
Granite 2145

Motion Picture Herald
Granite 2131

Motion Picture Magazine
Granite 3879

Movie Classic
Granite 3879

Movie Mirror
Hollywood 2181

New Movie Magazine
Hollywood 1987
IMPORTANT MOTION PICTURE
TELEPHONE NUMBERS
in NEW YORK

THEATERS
Astor ........................................ Lackawanna 4-5487
Capitol .................................... Columbus 5-6500
Center .................................... BRYant 9-9125
Criterion .................................. Embassy News Reel 9-1616
57th St. Playhouse ....................... Vanderbilt 3-3400
Fox .......................................... Tribune 9-9350
Globe ....................................... Chickerling 4-3011
Bijou ....................................... Chickerling 4-4737
Cameo ...................................... Wisconsin 7-1789
Hollywood ................................ Lackawanna 7-5900
Little Carnegie .......................... Circle 7-1294
Little Picture House ..................... Plaza 3-6048
Mayfair ..................................... BRYant 9-6851
Music Hall ................................ Columbus 5-6500
Palace ...................................... BRYant 9-4300
Paramount ................................ Chickerling 4-7050
Paramount, Brooklyn ..................... Triangle 5-9372
Rialto ...................................... Wisconsin 7-0304
Rivoli ....................................... Circle 7-1633
Roxy ......................................... Circle 7-6000
Strand ...................................... Circle 7-5900
Tobis Vanderbilt ........................ BRYant 9-0760
Trans Lux (Broadway) .................... Columbus 5-4641
Trans Lux (Madison Ave.) .............. Wickersham 2-2746
Warner ..................................... Circle 7-5900
Westminster ................................ Circle 7-1589

HOTELS
Ambassador ................................ Wickersham 2-1000
Astor ....................................... BRYant 9-2100
Barbizon-Plaza .......................... Circle 7-7000
Delmonico ................................ Volunteer 5-2500
Dixie ....................................... Wisconsin 7-6000
Edison ...................................... Pennsylvania 6-8600
Essex House ............................... LACKawanna 4-1400
Lincoln ..................................... Vanderbilt 4-1400
Lombardy .................................. Plaza 3-8600
Park Central ................................ Circle 7-8000
Pierre ....................................... Regent 4-5750
Plaza ....................................... Plaza 3-1740
Plymouth .................................. Circle 7-8100
Savoy Plaza ................................ Volunteer 5-2600
Savoy Netherlands ....................... Volunteer 5-2300
St. Moritz .................................. Wickersham 2-5800
Taft .......................................... Circle 7-4000
Victoria .................................... Circle 7-7800
Waldorf-Astoria .......................... Eldorado 5-3000
Warwick .................................... Circle 7-2700

RAILROAD TERMINALS
Grand Central ............................. Vanderbilt 3-9100
Pennsylvania ................................ Pennsylvania 6-5600

AIRLINES
T. W. A. .................................. Pennsylvania 6-6000
Eastern ..................................... Pennsylvania 6-6434
United ..................................... Chickerling 8-0801
American .................................. Vanderbilt 3-2580
Transcontinental & Western .......... Circle 7-6500
Pan American ............................. Vanderbilt 3-6440

SPORT ARENAS
Ebbets Field .............................. BUCKminster 4-8500
Madison Square Garden ................ Columbus 5-6800
Polo Grounds ................................ Edgcomb 4-8160
Yankee Stadium .......................... MELrose 5-0000

TRADE PAPERS
Associated Publications ................ Vanderbilt 3-7138
Billboard .................................. MEDallion 3-1616

Box Office ............................... Vanderbilt 3-7138
Jay Emanuel Publications .............. Pennsylvania 6-8064
Filo & Curry .............................. LACKawanna 8-6509

FILM DAILY .................. Circle 7-4736-7-8-9
Hollywood Reporter ..................... Wisconsin 7-7193
M. P. Daily & M. P. Herald .......... Circle 7-3100
Variety .................................... BRYant 9-8153
Ziff ........................................ Circle 7-7611

STUDIOS
Atlas Soundfilm Studio ................. BRYant 9-7754
Fleischer Studio ........................ LACKawanna 4-3020
Photo-Color Studio ..................... BRYant 9-0640
Movietone News Studio ................. Columbus 5-7200
Paramount MacArthur ................... Dodge 7-1125
Reeves Sound Recording Studio ....... LONGacre 5-8033
Biograph Studio ......................... Fordham 7-3030
Eastern Service Studio ................ Ravenswood 8-8300
West Coast Service Studio .......... Circle 7-2362
Vitaphone Studio ....................... Nightingale 4-8700

PRODUCERS-DISTRIBUTORS
Acadia Film Corp. ........................ BRYant 9-2325
Action Pictures ........................ Chickerling 4-0620
Aitken, H. E. ............................. Wisconsin 7-2354
All Star Prod., Inc. ..................... Circle 7-7695
Amity Pictures .......................... BRYant 9-2964
Amkino Corp. .............................. BRYant 9-7680
Artclass Pictures ......................... BRYant 9-3169
Audio Productions ........................ BRYant 9-7613
Auten, Harold ............................ BRYant 9-9883
Beverly Hills Prods. ..................... Chickerling 4-0095
Blake, B. K. ................................ BRYant 9-1917
Blue Ribbon Photoplays ................ Circle 7-5737
Bundy, Al .................................. Chickerling 4-5595
Bray Pictures Corp. ...................... BRYant 6-9691
Castle Films ............................... Circle 7-7388
Celebrity Productions .................. BRYant 9-6087
Chesterfield Pictures ................... BRYant 9-6300
Christie, Al ................................ Ravenswood 8-8300
Classic Film, Inc. ........................ Murray Hill 2-4287
Cohen, Sidney S. ......................... BRYant 9-8820
Columbia Pictures ....................... Columbia 5-9204
Criterion Films .......................... Vanderbilt 3-6880
Educational Pictures ................... Pennsylvania 6-7400
Featuretts, Inc. ........................... BRYant 9-7096
Film Exchange, Inc. .................... BRYant 9-4150
First Division Exchanges .............. Circle 7-7384
First National Pictures ................. Chickerling 4-2200
Fitzpatrick Pictures ...................... BRYant 9-4384
Fleischer Studio ........................ LACKawanna 4-3020
Fox Film Corp. .......................... Columbus 5-3321
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Grantland Rice Sport Pict. .......... BRYant 9-4564
Hecht-Golden-Arthur .................... Ravenswood 9-8670
Ideal Pictures ............................ BRYant 9-4417
Imperial Distributing ................... BRYant 9-8670
Innovation Picts. ........................ BRYant 9-4417
Invincible Pictures, Corp. ............. BRYant 9-2894
Kinetramate, Inc. ....................... BRYant 9-5107
Liberty Pictures ........................ Columbus 5-1784
Lumafone Prod. Co. ..................... Circle 7-0971
March of Time ............................. Columbus 5-7200
Master Art Products ..................... LACKawanna 4-8788
Majestic Pictures ........................ Circle 7-1567
Mascot Pictures ........................ Circle 7-3177
Mayfair Pictures ........................ BRYant 9-9890
Mentone Productions ................... Wisconsin 7-1234
Metro-Goldwyn-Mayer ................... BRYant 8-7800
Monogram Pictures ..................... Circle 7-1416
Movietone News, Inc. ................. Columbus 5-7200

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National Screen Service · BRYANT 9-9800

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Daily Film Delivery · LONGACRE 5-4567
Elk Film Delivery · LONGACRE 9-1160
National Film Carriers, Inc. · BEEKMAN 3-7670
Newark Film Delivery · LONGACRE 5-7160
Prudential Film Distributors · LACKAWANNA 4-6938
State Film Delivery · LONGACRE 5-7160
Tacme Film Service · LACKAWANNA 4-4455

**LABORATORIES**

Cinelab, Inc. · COLUMBUS 5-0878
Consolidated Film Industries, Inc. (De Luxe Laboratories, Inc. (Fox)) · CIRCLE 7-3321
Du-Art Film Laboratories, Inc. · COLUMBUS 5-4907
Empire Laboratory · COLUMBUS 5-5584
Film Laboratories of Canada, Ltd. · BRYANT 9-3461
Filmlab, Inc. · BRYANT 9-4961
Film Service Laboratories, Inc. · CHICKERING 4-0460
H. E. R. Laboratories, Inc. · LONGACRE 5-3342
Malcolm Film Laboratories · CHICKERING 4-1232
Major Film Laboratories · PENNSYLVANIA 6-1520
Mercury Film Laboratories · BRYANT 9-2790
Paramount News Laboratory · MÉDALLION 3-4300
Pathé Exchange, Inc. · BRYANT 9-6700
Photocolor Laboratories · IRVINGTON 1424
Producers Laboratories, Inc. · PENNSYLVANIA 6-1392

**THEATER SUPPLY DEALERS**

Andre Debrée · BRYANT 9-2954
Amusement Supply Co. · STILLWELL 4-7509
Auditorium Supply Co. · MURRAY HILL 2-2560
Badgley, G. J. · BRYANT 9-4351
Behrend, M. P. Supply Co. · LACKAWANNA 4-8729
Bieseler, Charles Co. · GRAMERCY 5-3350
Blue Seal Sound Devices, Inc. · BRYANT 9-9555
Capitol M. P. Supply Co. · LONGACRE 5-6318
Carbon Products, Inc. · BRYANT 9-6253
Contemporary Theater Accessories · CHICKERING 4-2200
Columbus Photo Supply · TRAFALGAR 7-8655
Crow M. P. Supplies · LONGACRE 5-5175
Du Pont Film Mfg. Corp. · BRYANT 9-5915
Electrical Research Products, Inc. · COLUMBUS 5-2300
Eye Gate House, Inc. · BRYANT 9-2062
General Register Corp. · BRYANT 9-6546
General Talkie Equipment Co. · STILLWELL 4-2997
General Talking Picture Corp. · WISCONSIN 7-8626
Hornstein, Joe · PENNSYLVANIA 6-4608
Independent Supply Dealers Assn. · CHICKERING 4-3190
Motion Picture Accessories Co. · WATKINS 9-2876
National Theatres Supply Co. · BRYANT 9-2480
Neumade Products Corp. · MÉDALLION 3-3480
Newman, I. C. Co. · VANDERBILT 3-3095
Newman's Camera Shop · LONGACRE 5-8236
RCA Victor, Inc. · CHICKERING 4-4212
Raven Screen Corp. · BOGARDUS 4-1998
S. O. S. Corp. · CHICKERING 4-1717
Standard Film Corp. · LACKAWANNA 4-2895
Trans Lux Daylight Picture Service · BRYANT 5-2240
Willoughby's Camera Stores, Inc. · PENNSYLVANIA 6-0330

**ORGANIZATIONS**

Actors' Equity · BRYANT 9-3558
Allied of New Jersey · PENNSYLVANIA 6-8447
American Federation of Musicians · PENNSYLVANIA 6-2546
American Projection · LONGACRE 5-7880
AMPA (William Ferguson, Pres.) · BRYANT 9-7800
Code Authority · COLUMBUS 5-0764
Empire Operators · CUMBERLAND 6-3250
Fed. M. P. Supply Co. · BRYANT 9-0380
Film Board of Trade · CHICKERING 4-4677
Friars Club · CIRCLE 7-4400
Ind. Thea. Owners · CHICKERING 4-3022
Lambs Club · BRYANT 9-3558
Motion Picture Club · BRYANT 9-7664
Motion Picture Producers & Distributors of America · BRYANT 9-4000
MPTOA · PUNCH 6-2580
Musicians' Union · R.GENT 4-0107
National Board of Review · ALGONQUIN 4-8344
Theater Owners Club · BRYANT 9-2496
United Sound Project · TRAFALGAR 7-3649
FRANK CAPRA

Director

"IT HAPPENED ONE NIGHT"

"BROADWAY BILL"

COLUMBIA
IMPORTANT!

STARTING ON PAGE 615

"THE MOTION PICTURE CODE"

BY

LOUIS NIZER

AUTHOR OF

"NEW COURTS OF INDUSTRY"

SELF REGULATION UNDER THE MOTION PICTURE CODE

"Should Be in the Library of Every Executive in the Motion Picture Industry"

Jack Alicate.
Howard Estabrook
Screen Play of
Charles Dickens' "David Copperfield"

METRO-GOLDWYN-MAYER

1933 "THE MASQUERADER" — Goldwyn-United Artists
"THE BOWERY" — 20th Century-United Artists

1932 "BILL OF DIVORCEMENT" — Radio-R. K. O.
"THE CONQUERORS" — Radio-R. K. O.

1931 "CIMARRON" — Radio-R. K. O.

1930 "HELL'S ANGELS" — Caddo-United Artists
THE

TEN BEST

PICTURES

OF 1934

Complete story will be found on the following pages

All records for number of critics voting were broken in the 13th annual Film Daily poll to select the Ten Best Pictures of 1934. Four hundred and twenty-four ballots were received in time to be counted and about 50 additional votes arrived too late for inclusion.

Critics and motion picture editors of leading newspapers, magazines and trade papers throughout the country comprise the roll of voters.

Selections were made from a ballot supplied by Film Daily embracing the features released between November 1, 1933 and October 31, 1934. Roadshows and other special showings were not included unless the pictures were also generally released.

An Honor Roll of pictures that received 10 or more votes is listed below. On the following pages are the names of participating critics and full credits on the winning films.

THE TEN BEST

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<th>Picture and Distributor</th>
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<td>As the Earth Turns—Warner Bros</td>
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<td>Her Sweetheart—M-G-M</td>
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<td>The Lost Patrol—RKO Radio</td>
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<td>Alice in Wonderland—Paramount</td>
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<td>Hi, Nellie?—Warner Bros</td>
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<td>Riptide—M-G-M</td>
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<td>No Greater Glory—Columbia</td>
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<td>Cradle Song—Paramount</td>
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<td>The Last Gentleman—United Artists</td>
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<td>Operator 13—M-G-M</td>
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<td>The Prizefighter and the Lady—M-G-M</td>
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FRANK BORZAGE
CRITICS WHO VOTED FOR THE TEN BEST PICTURES OF 1934

ALABAMA
Pettersen Marzoni, Birmingham "News-Age-Herald"
Ray E. Glenn, Birmingham "Post"
B. C. O'Neal, Huntsville "Daily Register"
Harry P. Hall, Dothan "Eagle"
Louis A. Ecki, Florence "Times"
Roy E. Neeleman, Huntsville "Daily Register"
H. L. Braxton, Jr., Huntsville "Register"
Celeste Sibley, Mobile "Register"

ARIZONA
Mrs. Bernice Consolchi, "Arizona Daily Star"
Tucson.

ARKANSAS
Alfred W. Rose, Camden "News"

CALIFORNIA
Clayton I. Ward, Alhambra "Post-Advocate"
Don O'Kane, "Humboldt Standard," Eureka
J. L. Rosenberg, Inglewood "Daily News"
Vera D. Kackley, Long Branch "Fress-Telegram"
Jimmy Starr, Los Angeles "Herald and Express"
Edwin Schallert, Los Angeles "Times"
Elizabeth Yeaman, Hollywood "Citizen-News"
Eleanor Barnes, Los Angeles "Daily Illustrated News"

George Lewis, Los Angeles "Post-Record"
Howard Waldorf, Oakland "Post Enquirer"
Wood Soanes, Oakland "Tribune"
Alice Haines Baskin, Pasadena "Star-News"
Okey King, Pomona "Progress-Bulletin"
H. A. Hargraves, Redlands "Daily Facts"
Roy V. Bailey, Sacramento "Bee"
Lois Clauson, Sacramento "Union"
Don H. Short, San Diego "Evening Tribune"
John Boyd Stephens, San Diego "Sun"

George C. Warren, San Francisco "Chronicle"
Lloyd S. Thompson, San Francisco " Examiner"
Claude A. LaBelle, San Francisco "News"

Stanley Waldorf, San Jose "Evening News"

Willa Okker, San Mateo "Daily Times"

Lilli Paulding, Santa Barbara "Daily News"
H. R. Judah, Santa Cruz "Evening News"
Frederick McPherson, Jr., Santa Cruz "Sentinel"
Peggy Heacock, South Gate "Tribune"

Joe Caporso, Stockton "Evening News"

Mel Bennett, Stockton "Record"

Vallejo "Evening News"

Jack W. Ellwanger, Ventura "County Star"

COLORADO
Betty Craig, Denver "Post"
Fred W. Speers, Denver "Post"
Alberta Pike, "Rocky Mountain News," Denver
James A. McCain, Fort Collins "Express-Courier"

Walter Walker, Grand Junction "Daily Sentinel"
F. E. Merrill, Greeley "Daily Tribune"

Hazel A. Smith, Pueblo "Star-Journal"

F. E. Winton, Trinidad "Chronicle-News"

CONNECTICUT
Leo Miller, Bridgeport "Herald"
Humphrey Doumans, Bridgeport "Post"
Edward Maum, Bridgeport "Times-Star"
Maude A. Wilson, Danbury "News-Times"

H. V. Groge Andersen, Hartford "Courant"

John H. Thompson, Torrington "Register"

DELAWARE
Frances W. Merchant, Wilmington "Journal-Every Evening and Morning News"

Harris Samonisky, Wilmington "Journal-Every Evening"

Henry L. Sholly, Wilmington "Sunday Star"

DISTRICT OF COLUMBIA
Edward de S. Melcher, Washington "Evening Star"

Nelson B. Bell, Washington "Post"

Andrew R. Kelley, Washington "Times"

FLORIDA
Cléone Frazier, "Polk County Record," Bartow
Sparky Kennon, Daytona Beach "Sun-Record"

Miss J. Leona Kyle, Fort Lauderdale "Daily News"

Joseph J. Wilson, Gainesville "News"

Jean Henehan, "Florida Times-Union," Jacksonville

H. W. Schafer, "The Floridian," Jacksonville

Miriam Bell, Miami "Daily News"

Edgar Hay, Miami "Herald"

W. W. "Buddy" Wilson, St. Augustine "Record"

A. R. Dunlap, St. Petersburg "Evening Independent"

Fred L. Strozier, St. Petersburg "Times"

E. D. Lambright, Tampa "Morning Tribune"

Vernon L. Smith, West Palm Beach "Post-Times"

GEORGIA
Frank Daniel, Atlanta "Journal"

Paul M. Conway, Macon "Evening News"

A. B. Bernd, Macon "Telegraph"

Emily R. Jorger, Thomasville "Daily Times-Enterprise"

Walter Campbell, Waycross "Journal-Herald"

ILLINOIS
Elsie A. Kern, Belleville "News-Democrat"

Clark Rodenbach, Chicago "Daily News"

Jess Krueger, Chicago "Evening American"

Mae Tinee, Chicago "Tribune"

L. Rigs, Decatur "Herald and Review"

Grace Leona Barnett, Freeport "Journal-Standard"

Clarence L. Lucas, Moline "Dispatch"

L. M. Davis, Ottawa "Republican-Times"

Max V. Bostler, Peoria "Journal-Transcript"

R. M. Shepherdson, Peoria "Journal-Transcript"

J. K. Quinn, Peoria "Star"

Harriet F. Stafford, Rock Island "Argus"

C. H. Nelson, Rockford "Morning Star"

R. C. Trank, Rockford "Register-Republic"


W. W. Johnson, Urbana "Evening Courier"

E. J. Macklin, Waukegan "News-Sun"
ERNST LUBITSCH

"THE MERRY WIDOW"
INDIANA

Charles Timothy Jewett, Anderson "Herald"
Bedford "Daily Times-Wolford"
W. C. Miller, Bloomington "Evening World"
Dan Albrecht, Elkhart "Daily Truth"
Margaret Troyer, Goshen "News-Times and Demo-
crat"
Donald A. Gray, Indianapolis "Commercial"
Barbara Wright, Indianapolis "News"
Corbin Patrick, Indianapolis "Star"
Walter D. Hickman, Indianapolis "Times"
Maurice C. Tull, Kokomo "Tribune-Dispatch"
Allen Sauers, Logansport "Pharos-Tribune"
W. W. Durbin, Huntington "Chronicle"
Helen M. Taylor, New Castle "Courier-Times"
Gerald Holland, South Bend "News-Times"
W. W. Dunkle, South Bend "Tribune"
Mabel McKee, Terre Haute "Star"
R. E. Milliner, Wabash "Plain Dealer"

IOWA

Boone "News-Republican"
Walter E. Kohs, Burlington "Hawk-Eye Gazette"
LeRoy A. Wallace, Council Bluffs "Nonpareil"
Rex J. Ballard, Davenport "Daily Times"
John O'Donnell, Davenport "Democrat"
Lucy Neuger, Castalia "Daily Tribune" Dubuque
W. L. Hamilton, Jr., Fort Dodge "Messenger and
Chronicle"
Dale E. Carrell, Kookuk "Daily Gate City"
Albert M. Enfer, Ottumwa "Daily Courier"
Willis M. Forbes, Sioux City "Journal"

KANSAS

Jay B. Baugh, Dodge City "Daily Globe"
William W. Wylie, Manhattan "News-Tribune"
Manly Wade Wellman, Wichita "Eagle"

KENTUCKY

Boyod Martin, Louisville "Courier-Journal"
Dan Thompson, Louisville "Times"

LOUISIANA

Hunter Jarreau, Alexandria "Daily Town Talk"
Mel Washburn, New Orleans "Item-Tribune"
Beatrice W. and Charles F. Jones, New Orleans
"Times-Picayune" and "States"
Rolph Frantz, Shreveport "Journal"
Ralph N. Swanson, Shreveport "Times"

MAINE

E. B. Whitney, Lewiston "Journal"
Kenneth W. Berry, Portland "Evening Express"
Harold L. Cail, Portland "Evening News"
Alice E. Modes, Portland "Press-Herald"

MARYLAND

E. M. Jackson, Jr., Annapolis "Evening Capitol"
Norman Clark, Baltimore "News-Post"
Donald Kirkley, Baltimore "Sun"
Harry Haller, Baltimore "Sunday Sun"
Lester S. McWilliams, Hagerstown "Morning Her-
ald"

MASSACHUSETTS

Lawrence P. Stanton, Beverly "Evening Times"
Joyce Dana, Boston "Evening American"
Marjory Adams, Boston "The Globe"
Elinor Hughes, Boston "Herald"
Helen Eager, Boston "Traveler"
D. Murray Travis, Brockton "Enterprise-Times"
Francis W. Leary, Chelms "Evening Record"
Mrs. John McCarthy, Haverhill "Evening Gazette"
Timothy F. O'Hearn, Lawrence "Eagle-Tribune"
Harold Day Valpey, Lynn "Daily Evening Item"
Charles E. Martin, North Attleboro "Evening
Chronicle"

Peter G. Ingoldsby, Salem "Evening News"
Robert B. McNiff, Southbridge "Evening News"
Louise Mace, Springfield "Republican"
A. L. S. West, Springfield "Republican"
Gardner Campbell, Wakefield "Daily Item"
Clarence L. Moody, Worcester "Evening Gazette"
Ernest W. Brockway, Worcester "Evening Post"
C. W. Erickson, Worcester "Telegram"

MICHIGAN

Madge A. Millikin, Adrian "Daily Telegram"
E. F. Pangborn, Benton Harbor "News-Calladium"
Mrs. Ella H. McCormick, Detroit "Free Press"
Harold Jeffernan, Detroit "News"
Mildred Elwood, Flint "Daily Journal"
Charles J. Neugebauer, "Daily Mining Journal"
Ishpeming
Garrett C. Gething, Jackson "Tribune"
Victor H. Powers, Escanaba "Daily Press"
Durlin N. Wheeler, Niles "Daily Star"
E. C. Hayhow, Pontiac "Daily Press"
Marion Eby, Royal Oak "Daily Tribune"
J. W. Mitchell, Wyandotte "Daily Record"

MINNESOTA

Geraldine Rasmussen, Austin "Daily Herald"
Prevoit Couuter, Duluth "News-Tribune"
Mrs. W. L. Robertson, Fergus Falls "Journal"
Lucy Pope Taylor, Mankato "Free Press"
Merce Potter, Minneapolis "Journal"
Nat S. Finney, Minneapolis "Star"
Harry Remington (John Alden), Minneapolis
"Tribune"
Miss M. Schnorr, Rochester "Post-Bulletin"
J. O. Meyers, St. Paul "Daily News"
Donald J. MacIver, Virginia "Daily Enterprise"

MISSISSIPPI

Cosman Eisendrath, Biloxi "Daily Herald"
Sumter Gillespie, Greenwood "Commonwealth"
Purser Hewitt, Jackson "Clarion-Ledger"
Earl C. Magee, Jackson "Daily News"

MISSOURI

Bert Masterson, "Southeast Missourier," Cape
Girardeau.
V. L. Page, Chillicothe "Constitution-Tribune"
Robert L. Hutchinson, Joplin "Globe"
Lowell Lawrence, Kansas City "Journal-Post"
Geotze Jetzer, Moberly "Monitor-Index"
Dean Wilde, St. Joseph "Gazette"
Herbert L. Monk, St. Louis "Globe-Democrat"
Colvin McPherson, St. Louis "Post-Dispatch"
Reed HYnds (Frank Judge), St. Louis "Star-Times"
Jack Taylor, Sedalia "Capital"

MONTANA

John Curtis, "Montana Record-Herald," Helena
E. G. Ivins, Lewiston "Democrat-News"

NEBRASKA

Florence Swihart, Fremont "Evening Tribune"
A. F. Buechler, Grand Island "Daily Independent"
Barney Oldfield, Lincoln "Journal-Star"
Lincoln "Star"

NEW HAMPSHIRE

Alma Gallagher, Laconia "Evening Citizen"

NEW JERSEY

Edward J. Maas, Asbury Park "Press"
Howard P. Dimon, Press-Union Newspapers, Atlantic
City
Ida Hermann, Courier-Post Newspapers, Camden
Arthur D. Mackie, "Jersey Journal," Jersey City
Noman B. Tomlinson, Morristown "Daily Record"
Will Baltin, New Brunswick "Daily Home News" and
"Sunday Times"
Richard Murray, Newark "Star-Eagle"
Rouben Mamoulian

Directed
"We Live Again"
"Queen Christina"  "Dr. Jekyll and Mr. Hyde"
"Song of Songs"  "City Streets"
"Love Me Tonight"  "Applause"

In Production
"Becky Sharp"
NEW YORK
William H. Haskell, Albany "Knickerbocker Press" and "Evening News"
Hugh P. Donlon, Amsterdam "Evening Recorder"
L. J. Lyon, Binghamton "Sun"
E. H. Goodin, Buffalo "Evening News"
W. E. J. Martin, Buffalo "Courier-Express"
Ardis Smith, Buffalo "Times"
Margaret Lascelles Toomey, Dunkirk "Evening Observer"
J. Maxwell Beers, Elmira "Reporter"
George McCann, Elmira "Star-Gazette"
Haynes Trebor, "North Shore Daily Journal," Flushing
A. Glenn Rogers, Geneva "Daily Times"
Walter F. Fine, Gloversville "Leader-Republican"
William J. Waters, Ithaca "Journal"
Chester E. Durgin, "Long Island Daily Press," Jamaica
Waite Forsyth, Jamestown "Post"
T. E. Brundage, Lockport "Union-Sun and Journal"
A. E. Parks, "Long Island Daily Star," Long Island City
Dunbar S. Renolz, New Rochelle "Standard Star"
Regina Crewe, New York "American"
Kate Cameron, New York "Daily News"
Marcus Griffin, New York "Enquirer"
Richard Watts, Jr., New York "Herald-Tribune"
Julius Cohen, New York "Journal of Commerce" (10)
Leo Mishkin, New York "Morning Telegraph"
Eileen Creelman, New York "Sun"
Andre Sennwald, New York "Times"
Larry Mason, Brooklyn "Home Talk"
edgar Price, Brooklyn "Citizen"
Vincent L. Powers, Brooklyn "Spectator"
Samuel Roman, Brooklyn "Times-Union"
Calvin D. Myers, Newark "News"
John M. Hurley, Oswego " Palladium-Times"
George L. David, Rochester "Democrat and Chronicle"
Arthur D. Goodman, Rochester "Times-Union"
HeLEN Clinton, Schenectady "Gazette"
Everett L. Finch, Schenectady "Union-Star"
Chester B. Bahn, Syracuse "Herald"
Franklin H. Chase, Syracuse "Journal"
Helen Taft Walker, Syracuse "Post-Standard"
W. A. Gunn, Utica "Observer-Observer"
Vincent S. Jones, Utica "Daily Press"
Winifred Cooper, Utica "Observer-Dispatch"
Ken Fober, Watertown "Daily Times"

NORTH CAROLINA
Mary Brooks Parham, Charlotte "Observer"
Walter Spearman, Charlotte "News"
W. M. Sherrill, Concord "Daily Tribune"
L. C. Gifford, Hickory "Daily Record"
John Mebane, High Point "Enterprise"
T. E. Wagg, Jr., Rocky Mount "Evening Telegram"

OHIO
Kenneth Nichols, Akron "Times-Press"
Markel Houston, Ashland "Times-Gazette"
G. E. Mitchell, Athens "Messenger"
Dennis R. Smith, Canton "Repository"
Alvin C. Zurcher, Chillicothe "News-Advertiser"
Hermon J. Berntfeld, Cincinnati "Enquirer"
Max Sim, Cincinnati "Post"
William G. Stieglter, Cincinnati "Times-Star"
Harland Fend, Cleveland "News"
William S. Cunningham, Columbus "Citizen"
Adrian Fuller, Columbus "Dispatch"
Harold C. Eckert, "Ohio State Journal," Columbus
Hal Jenkins, Coshocton "Tribune and Times Age"
William A. Keller, Dayton "Herald"
A. S. Kany, Dayton "Journal"
Barney Schwartz, Dover "Daily Reporter"
John M. Stowell, Findlay "Republican-Courier"
Eleanor Campbell Spencer, Hamilton "Daily News"
Clayton A. Leiter, Hamilton "Journal-News"
Hallie Hough, Marion "Star"
Hazel Kirk, Newark "Advocate"
Thurie F. Sigman, Painesville "Telegraph"
Lola Hill, Picqua "Daily Call"
Mary Louise Layden, Salem "News"
Clayton J. Irwin, Sandusky "Register"
E. F. Walrath, Sandusky "Star-Journal"
Ina M. Marson, Springfield "Daily News"
Mary Berger, Steubenville "Herald-Star"
Kalph H. Kiffer, Tiffin "Advertiser-Tribune"
Allen Saunders, Toledo "News-Bee"
Mitchell Woodbury, Toledo "Times"
Joseph R. Snelus, Warren "Tribune-Chronicle"
Charles A. Leedy, Youngstown "Telegraph"
W. L. Root, Youngstown "Vindicator"
R. A. Higgins, Xenia "Gazette"
Harry T. Basehart, Zanesville "Sunday Times-Signal"

OKLAHOMA
A. B. Hamlin, Bartlesville "Daily Enterprise"
Arunette Morrison, Bartlesville "Morning Examiner"
Edwin Alford, Muskogee "Times-Democrat"
Coreta Livingston, Seminole "County News"
Emery Winn, Tulsa "Daily World"
Joe Meyer, Jr., Tulsa "Tribune"

OREGON
Herb Grey, Medford "Mail-Tribune"
Dean Pieper, Medford "Mail-Tribune"
Harold Hunt, Portland "Journal"
Larry Warren, Portland "News-Telegram"
Fred W. White, "The Oregonian," Portland

PENNSYLVANIA
Robert C. Machesney, Ambridge "Daily Citizen"
James Ball, Braddock "Daily News-Herald"
Mary Yvo Flanagan, Bradford "Era"
C. H. Hinitzma, Coatesville "Record" (10)
Edwin J. McKay, Donora "Herald-American"
J. A. Wurzbach, Erie "Dispatch-Herald"
C. R. Wolff, Gettysburg "Post"
Errol H. Derby, Greensburg "Tribune-Review"
L. U. Kay, Harrisburg "Telegraph"
William D. Atkins, Johnstown "Evening Record"
Ted Gross, Lebanon "Daily News"
Richard S. Ruble, Lewiston "Sentinel"
Robert S. Bates, Meadville "Tribune-Republican"
Monangahela "Daily Republican"
William F. Gleason, Philadelphia "Evening Bulletin"
Henry T. Murdock, Philadelphia "Public Ledger"
Louis H. Mamer, Philadelphia "Gazette-Democrat"
Mildred Martin, Philadelphia "Inquirer"
Sallie B. Haas, Philadelphia "Star"
Kaspar Monahan, Pittsburgh "Press"
Harold W. Cohen, Pittsburgh "Post-Gazette"
William J. Sisson, Pittsburgh "Sun-Telegraph"
W. Erle Homan, Reading "Times"
Reginald A. Williams, Scranton "Republican"
Scranton "Scrantonian"
George Piddington, Sharon "Herald"
T. L. Roberts, Sunbury "Daily"
Mrs. Julia Rishel, "Valley Daily News," Tarentum
O'Neil Kennedy, Uniontown "Daily News-Standard"
John V. Heffner, Wilkes-Barre "Sunday Independent"
Wilbert L. Haare, York "Dispatch"

RHODE ISLAND
Thomas F. Bresnahan, Pawtucket "Times"
Garrett D. Byrne, Providence "Journal and Evening Bulletin"
A. Alfred Marcella, Providence "News-Tribune"
Following the sensational success of his "SILLY SYMPHONIES,"

WALT DISNEY
will make all his future
MICKEY MOUSE
PRODUCTIONS IN TECHNI-COLOR

Released thru UNITED ARTISTS
We wish to thank the critics for their appreciation of Mr. Besier's play

"THE BARRETTS OF WIMPOLE STREET"

and of our efforts in adapting it to the screen.

[Signatures]

Ernest Sajdak

Carmelita Stack

Donald Ogden Stewart
THE BARRETTS OF WIMPOLE STREET

Producer ........................................ Irving G. Thalberg
Director ........................................ Sidney Franklin
Stars ........................................ Norma Shearer, Fredric March, Charles Laughton
Author ........................................ Rudolf Besier
Screen Play .................................... Ernest Vajda, Claudine West
                                    Donald Ogden Stewart
Film Editor .................................... Margaret Booth
Photographer ................................... William Daniels
Recording Engineer ............................ Douglas Shearer
Assistant Director ............................. Hugh Boswell
Art Director ................................... Cedric Gibbons
Associate Art Directors ....................... Harry McAife, Edwin B. Willis
Costumes ....................................... Adrian
Musical Numbers ............................... Herbert Stothart
General Press Agent ........................... Howard Dietz

Produced in .................................... M-G-M Studios, Culver City
Recording System .............................. Western Electric
Premiere ....................................... Penn Theater, Pittsburgh, Sept. 14, 1934
General Release Date ......................... Sept. 21, 1934

CAST


A METRO-GOLDWYN-MAYER PICTURE
HARRY M. GOETZ
President
EDWARD SMALL
Vice-President

The Producers of
"The COUNT of MONTE CRISTO"
"TRANSATLANTIC MERRY-GO-ROUND"
"PALOOKA"
"I COVER THE WATERFRONT"

announce FOUR more momentous productions to be
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UNITED ARTISTS

1776 Broadway, New York City * United Artists Studios, Hollywood
PRESENTING ONE OF THE TEN BEST PICTURES OF 1934

THE HOUSE OF ROTHSCHILD

Producer............ Darryl F. Zanuck, (20th Century Pictures)
Associate Producers........ William Goetz, Raymond Griffith
Director............................ Alfred Werker
Star................................. George Arliss
Author.............................. George Hembert Westley
Screen Play....................... Nunnally Johnson
Film Editors...................... Alan McNeil and Barbara McLean
Photographer.................... Peverell Marley
Recording Engineer............... Vinton Vernon
Associate Director.............. Maude T. Howell
Art Director...................... Richard Day
Costumes......................... Gwen Wakeling
Musical Score.................... Alfred Newman
Technicolor Art Director...... Natalie T. Kalmus
Technicolor Photography....... Ray Rennahan
Publicity for 20th Century..... Harry Brand
Publicity for United Artists.... Hal Horne

Produced at........... United Artists Studios, Hollywood, Cal.
Recording System............ Western Electric
Premiere....................... Astor Theater, New York, March 14, 1934
General Release Date........ April 7, 1934

CAST

George Arliss, Boris Karloff, Loretta Young, Robert Young, C. Aubrey Smith, Arthur Byron, Helen Westley, Reginald Owen, Florence Arliss, Alan Mowbray, Holmes Herbert, Paul Harvey, Ivan Simpson, Noel Madison, Murray Kinnell, Georges Renavent, Oscar Aptel, Lumsden Hare, Leo McCabe, Gilbert Emery, Charles Evans, Desmond Roberts, Earl McDonald, Ethel Griffies, Leo Kohlmar, William Strauss, Matthew Betz, Reginald Sheffield, Brandon Hurst, Harold Minjir, Horace Claude Cooper, Craufurd Kent, Gerald Pierce, Milton Kahn, George Offerman, Jr., Cullen Johnson, Bobbie La Mauche, Leonard Mudie.

A UNITED ARTISTS RELEASE

71
LONDON FILMS
PRESENTING ONE OF THE TEN BEST PICTURES OF 1934

It Happened One Night

Producer ........................................... Harry Cohn
Director ............................................... Frank Capra
Stars .................................................... Clark Gable, Claudette Colbert
Author .................................................. Samuel Hopkins Adams (from "Night Bus")
Screen Play .......................................... Robert Riskin
Film Editor .......................................... Gene Havlick
Photographer ........................................ Joseph Walker
Recording Engineer ................................ E. E. Bernds
Assistant Director .................................... C. C. Coleman
Art Director .......................................... Stephen Goosson
Costumes ............................................. Robert Kalloch
Musical Director ..................................... Louis Silvers
General Press Agent ................................. George Brown

Produced in ......................................... Columbia Studios, Hollywood
Recording System ................................... Western Electric
Premiere ............................................... Music Hall, N. Y.
General Release Date .............................. Feb. 23, 1934

CAST


A COLUMBIA PICTURE
CHARLES CHAPLIN PRODUCTIONS

SAMUEL GOLDWYN PRODUCTIONS

20th CENTURY PICTURES

RELIANCE PICTURES

Released thru

UNITED ARTISTS

LONDON FILMS PRODUCTIONS

BRITISH & DOMINIONS PRODUCTIONS

WALT DISNEY'S SILLY SYMPHONIES and

MICKEY MOUSE in TECHNICOLOR
ONE NIGHT OF LOVE

Producer........................................... Harry Cohn
Director........................................... Victor Schertzinger
Star................................................... Grace Moore
Authors............................................ Dorothy Speare, Charles Beahan
Screen Play..................................... S. K. Lauren, James Gow, Edmund North
Film Editor...................................... Gene Milford
Photographer..................................... Joseph Walker
Recording Engineer......................... Paul Neal
Assistant Director............................... Arthur Balch
Art Director...................................... Stephen Goosson
Costumes.......................................... Robert Kalloch
Music............................................... Louis Silvers
Musical Director................................ Dr. Pietro Cimini
General Press Agent......................... George Brown
Special Effects................................. John Hoffman
Thematic Music................................................................ Victor Schertzinger, Gus Kahn

Produced in.................................. Columbia Pictures Studio, Hollywood
Recording System.............................. Western Electric
Premiere.............................................. Music Hall, N. Y.
General Release Date......................... Sept. 15, 1934

CAST
Grace Moore, Tullio Carminati, Lyle Talbot, Mona Barrie, Jesse Ralph, Luis Alberni, Andrea De Segurola, Rosemary Gloss, Nydia Westman.

A COLUMBIA PICTURE
BOOK THESE NEW 1935 MONOGRAM HITS

THE NUT FARM Broadway stage success
by John C. Brownell.
With WALLACE FORD. 22 weeks in Chicago, 5
months in New York.

WOMEN MUST DRESS Backed by 7
Big National Campaigns.
With MINNA GOMBELL, GAVIN GORDON,
HARDIE ALBRIGHT. Tie-ups with Celanese Corp.,
Modern Mdse., Aris Gloves, etc.

GREAT GOD GOLD Pre-sold through tie-ups
with National concerns.
With SIDNEY BLACKMER, MARTHA SLEEPER,
REGIS TOOMEY and GLORIA SHEA.

MYSTERIOUS MR. WONG With BELA LUGOSI,
ARLINE JUDGE and
WALLACE FORD.
Suggested by a story by Harry Stephen Keeler. A
mystery drama of Frisco's Chinatown.

MYSTERY MAN With ROBERT ARMSTRONG
and MAXINE DOYLE
A romantic thriller on the order of "Front Page"
and "Gentlemen of the Press."

COMING ATTRACTIONS
CHEERS OF THE CROWD based on Tristam Tupper's story.
HOOSIER SCHOOLMASTER the American classic
HONEYMOON LIMITED RECKLESS ROMEO'S
novel by Vida Hurst with Robert Armstrong

2 BIG SPECIALS
THE HEALER KEEPER OF THE BEES
Robert Herrick's novel Gene Stratton Porter's novel

MONOGRAM PICTURES
R. K. O. BLDG. ROCKEFELLER CENTER N. Y. C.
W. RAY JOHNSTON President
TREM CARR Vice-President in charge of production
PRESENTING ONE OF THE TEN BEST PICTURES OF 1934

LITTLE WOMEN

Executive Producer ....................... Merian C. Cooper
Associate Producer ...................... Kenneth Macgowan
Director .................................. George Cukor
Star ........................................ Katharine Hepburn
Author ..................................... Louisa May Alcott
Screen Play ............................... Sarah Y. Mason, Victor Heerman
Film Editor ............................... Jack Kitchin
Photographer .............................. Henry Gerrard
Recording Engineer ........................ Frank H. Harris
Art Director ............................... Van Nest Polglase
Costumes ................................... Walter Plunkett
Musical Director ........................... Max Steiner
Sets ........................................... Hobe Irwin
Dir. Advertising and Publicity ............ Robert F. Sisk
Advertising Manager ...................... S. Barret McCormick

Produced in ..................................... RKO Studio, Hollywood
Recording System .......................... RCA Photophone
Premiere .......................... Music Hall, N. Y., Nov. 16, 1933
General Release Date ..................... Nov. 24, 1933

CAST

Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna May Oliver, Douglass Montgomery, Henry Stephenson, Spring Byington, Samuel Hinds, Mabel Colcord, John Davis Lodge, Nydia Westman

AN RKO RADIO PICTURE

77
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MOSCOW LAUGHS, The Jazz Comedy
LITTLE NIGHTINGALE, (All-Color)
MEN ON WINGS
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SOVIET FILM JUBILEE YEAR
Film Daily Poll Of Critics Covering The Entire United States

PRESENTING ONE OF THE TEN BEST PICTURES OF 1934

THE THIN MAN

Producer: Hunt Stromberg
Director: W. S. Van Dyke
Stars: William Powell, Myrna Loy
Author: Dashiell Hammett
Screen Play: Albert Hackett, Frances Goodrich
Film Editor: Robert J. Kern
Photographer: James Wong Howe
Recording Engineer: Douglas Shearer
Assistant Director: Les Selander
Art Director: Cedric Gibbons
Associate Art Directors: David Townsend, Edwin B. Willis
Costumes: Dolly Tree
Musical Numbers: Dr. William Axt
General Press Agent: Howard Dietz

Produced in: M-G-M Studios, Culver City
Recording System: Western Electric
Premiere: Chicago Theater, Chicago, May 30, 1934
General Release Date: May 25, 1934

CAST


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PRESENTING ONE OF THE TEN BEST PICTURES OF 1934

VIVA, VILLA!

Producer...........................................David O. Selznick
Director...........................................Jack Conway
Star..................................................Wallace Beery
Authors...........................................Edgcumbe Pinchon, O. B. Stade
Screen Play......................................Ben Hecht
Film Editor......................................Robert J. Kern
Photographers.................................James Wong Howe, Charles G. Clarke
Assistant Director.............................Art Rosson, Johnny Waters
Musical Consultant............................Juan Aguilair
Interior Decoration.............................Edwin B. Willis
Technical Advisor..............................Carlos Novarro
Technical Associate.........................Matias Santoyo
Recording Engineer...........................Douglas Shearer
Art Director.....................................Harry Oliver
Costumes.........................................Dolly Tree
Musical Numbers...............................Herbert Stothart
General Press Agent...........................Howard Dietz

Produced in...................................M-G-M Studios, Culver City
Recording System..............................Western Electric
Premiere.....................................Polis Palace, Bridgeport, April 26, 1934
General Release Date..........................April 27, 1934

CAST

Wallace Beery, Leo Carrillo, Fay Wray, Donald Cook,
Stuart Erwin, George E. Stone, Joseph Schildkraut,
Katherine DeMille, Phillip Cooper, Frank Puglia,
Henry B. Walthall, David Durand, Francis X. Bushman, Jr., Adrian Rosley, Henry Armetta, Pedro
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DINNER AT EIGHT

Producer........................................David O. Selznick
Director..........................................George Cukor
Stars..................................Marie Dressler, John Barrymore, Wallace Beery,
                                  Jean Harlow, Lionel Barrymore, Lee Tracy, Edmund Lowe
Authors.................................George S. Kaufman, Edna Ferber
Screen Play...............................Frances Marion, Herman J. Mankiewicz
Additional Dialogue.....................Donald Ogden Stewart
Film Editor..................................Ben Lewis
Photographer.............................William Daniels
Recording Engineer......................Douglas Shearer
Assistant Director.......................Cullen Tate
Art Directors...................Hobe Erwin, Fred Hope
Costumes....................................Adrian
General Press Agent.....................Howard Dietz

Produced in..................................M-G-M Studios, Culver City
Recording System..........................Western Electric
Premiere...............Broad, Columbus; Denver, Denver; State, New Orleans, Dec. 28, 1933
General Release Date......................Jan. 12, 1934

CAST

Marie Dressler, John Barrymore, Wallace Beery,
Jean Harlow, Lionel Barrymore, Lee Tracy, Edmund Lowe,
Billie Burke, Madge Evans, Jean Hersholt,
Karen Morley, Louise Closser Hale, Phillips Holmes,
May Robson, Grant Mitchell, Phoebe Foster, Elizabeth Patterson,
Hilda Vaughn, Harry Beresford,
Edwin Maxwell, John Davidson, Edward Woods,
George Baxter, Herman Bing, Anna Duncan.

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Producer: Edward Small, (Reliance Pictures)
Director: Rowland V. Lee
Stars: Robert Donat and Elissa Landi
Author: Alexander Dumas
Screen Play and Dialogue: Philip Dunne, Dan Totheroh, Rowland V. Lee
Film Editor: Grant Whytock
Photographer: Peverell Marley
Recording Engineer: Vinton Vernon
Assistant Director: Nate Watt
Art Director: John Ducasse Schulze
Costumes: Gwen Wakeling
Musical Director: Alfred Newman
Technical Directors: Louis Van Den Ecker and Edward P. Lambert
Publicity for Reliance: Russell Phelps
Publicity for United Artists: Hal Horne

Produced at: United Artists Studios, Hollywood, Cal.
Recording System: Western Electric
Premiere: United Artists Theater, Chicago, Sept. 5, 1934
General Release Date: Sept. 7, 1934

CAST


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BERKELEY SQUARE

Producer...........................................Jesse L. Lasky
Director...........................................Frank Lloyd
Stars.............................................Leslie Howard, Heather Angel
Author.............................................John L. Balderston
Screen Play.....................................Sonya Levien, John L. Balderston
Film Editor......................................Harold Schuster
Photographer....................................Ernest Palmer
Recording Engineer............................Joseph Aiken
Costumes........................................William Lambert
Musical Numbers.......................Louis De Francesco
General Press Agent.........................Charles E. McCarthy
Settings........................................William Darling

Produced in....................................Fox Studio, Hollywood
Recording System..............................Western Electric
Premiere........................................Gaiety Theater, N. Y., Sept. 13, 1933
General Release Date.........................Nov. 3, 1933

CAST


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TEN BEST PICTURES 1922 TO 1933

* During the early stages of THE FILM DAILY polls, certain productions were selected twice. Voting system has been altered so that critics now vote from a ballot supplied by THE FILM DAILY. This ballot includes pictures actually released during the fiscal year.

TEN BEST OF 1922

ORPHANS OF THE STORM—31 votes; Dist.: United Artists; Stars: Gish Sisters, Monte Blue; Director: D. W. Griffith.

GRANDMA’S BOY—29 votes; Dist.: Asso. Exhibitors; Star: Harold Lloyd; Director: Fred Newmeyer.

BLOOD AND SAND—28 votes; Dist.: Paramount; Star: Rudolph Valentino; Director: Fred Niblo.

PRISONER OF ZENDA—25 votes; Dist.: Metro; All Star; Director: Rex Ingram.

WHEN KNIGHTHOOD WAS IN FLOWER—22 votes; Dist.: Paramount; Star: Marion Davies; Director: Robert G. Vignola.

NANOOK OF THE NORTH—21 votes; Dist.: Pathé; Native cast; Director: R. J. Flaherty.

SMILIN’ THROUGH—20 votes; Dist.: First National; Star: Norma Talmadge; Director: Sidney Franklin.

TOL’ABLE DAVID—19 votes; Dist.: First National; Star: Richard Barthelmess; Director: Henry King.

(*) ROBIN HOOD—17 votes; Dist.: United Artists; Star: Douglas Fairbanks; Director: Allan Dwan.

OLIVER TWIST—13 votes; Dist.: First National; Star: Jackie Coogan; Director: Frank Lloyd.

TEN BEST OF 1923

COVERED WAGON—53 votes; Dist.: Paramount; Stars: Ernest Torrence, J. Warren Kerrigan, Lois Wilson; Director: James Cruze.

MERRY-GO-ROUND—26 votes; Dist.: Universal; Stars: Mary Philbin, Norman Kerry; Director: Rupert Julian.

HUNCHBACK OF NOTRE DAME—25 votes; Dist.: Universal; Star: Lon Chaney; Director: Wallace Worsley.

(*) ROBIN HOOD—25 votes; Dist.: United Artists; Star: Douglas Fairbanks; Director: Allan Dwan.

GREEN GODDESS—22 votes; Dist.: Goldwyn; Star: George Arliss; Director: Sidney Olcott.

SCARAMOUCHE—20 votes; Dist.: Metro: No star; Director: Rex Ingram.

SAFETY LAST—18 votes; Dist.: Pathé; Star: Harold Lloyd; Directors: Fred Newmeyer, Sam Taylor.

ROSITA—18 votes; Dist.: United Artists; Star: Mary Pickford; Director: Ernst Lubitsch.

DOWN TO THE SEA IN SHIPS—17 votes; Dist.: Hodkinson; Star: Raymond Mack; Director: Elmer Clifton.

LITTLE OLD NEW YORK—17 votes; Dist.: Goldwyn-Cosmo; Star: Marion Davies; Director: Sidney Olcott.

TEN BEST OF 1924

THIEF OF BAGDAD—52 votes; Dist.: United Artists; Star: Douglas Fairbanks; Director: Raoul Walsh.

SEA HAWK—51 votes; Dist.: First National; Stars: Milton Sills, Enid Bennett, Wallace Beery; Director: Frank Lloyd.

MONSIEUR BEAUCAIRÉ—36 votes; Dist.: Paramount; Star: Rudolph Valentino; Director: Sidney Olcott.

BEAU BRUMMEL—35 votes; Dist.: Warner Bros.; Star: John Barrymore; Director—Harry Beaumont.

SECRETS—33 votes; Dist.: First National; Star: Norma Talmadge; Director: Frank Borzage.

MARRIAGE CIRCLE—32 votes; Dist.: Warner Bros.; Stars: Monte Blue, Florence Vidor; Director: Ernst Lubitsch.

TEN COMMANDMENTS—30 votes; Dist.: Paramount; No star; Director: Cecil B. De Mille.

GIRL SHY—30 votes; Dist.: Pathé; Star: Harold Lloyd; Directors: Fred Newmeyer, Sam Taylor.

ABRAHAM LINCOLN—30 votes; Dist.: First National; Stars: George Billings, Louise Fazenda; Director: Philip Rosen.

AMERICA—23 votes; Dist.: United Artists; Stars: Carol Dempster, Lionel Barrymore; Director: D. W. Griffith.

TEN BEST OF 1925

GOLD RUSH—63 votes; Dist.: United Artists; Star and Director: Charles Chaplin.

UNHOLY THREE—60 votes; Dist.: Metro-Goldwyn; Star: Lon Chaney; Director: Tod Browning.

DON Q SON OF ZORRO—57 votes; Dist.: United Artists; Star: Douglas Fairbanks; Director: Donald Crisp.
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MERRY WIDOW—57 votes; Dist.: Metro-Goldwyn; Stars: Mae Murray, John Gilbert; Director: Erich von Stroheim.

LAST LAUGH—55 votes; Dist.: Universal; Star: Emil Jannings; Director: F. W. Murnau.

THE FRESHMAN—52 votes; Dist.: Pathe; Star: Harold Lloyd; Directors: Fred Newmeyer, Sam Taylor.

PHANTOM OF THE OPERA—38 votes; Dist.: Universal; Star: Lon Chaney; Director: Rupert Julian.

LOST WORLD—36 votes; Dist.: First National; Stars: Bessie Love, Lewis Stone; Director: Harry Hoyt.

BIG PARADE—30 votes; Dist.: Metro-Goldwyn; Stars: John Gilbert, Renee Adoree; Director: King Vidor.

KISS ME AGAIN—29 votes; Dist.: Warner Bros.; Stars: Marie Prevost, Monte Blue; Director—Ernst Lubitsch.

TEN BEST OF 1926

VARIETY—169 votes; Dist.: Paramount; Star: Emil Jannings; Director: E. A. Dupont.

(*) BEN HUR—114 votes; Dist.: M-G-M; Stars: Ramon Navarro, Francis X. Bushman; Director: Fred Niblo.

(*) BIG PARADE—108 votes; Dist.: M-G-M; Stars: John Gilbert, Renee Adoree; Director: King Vidor.

BLACK PIRATE—108 votes; Dist.: United Artists; Star: Douglas Fairbanks; Director: Albert Parker.

(*) BEAU GESTE—100 votes; Dist.: Paramount; Stars: Ronald Colman, Noah Beery; Director: Herbert Brenon.

STELLA DALLAS—95 votes; Dist.: United Artists; Star: Belle Bennett; Director: Henry King.

VOLGA BOATMAN—94 votes; Dist.: PDC; Star: William Boyd; Director: Cecil B. De Mille.

(*) WHAT PRICE GLORY?—66 votes; Dist.: Fox; Stars: Victor McLaglen, Edmund Lowe; Director: Raoul Walsh.

SEA BEAST—62 votes; Dist.: Warner Bros.; Star: John Barrymore; Director: Millard Webb.

LA BOHEME—49 votes; Dist.: M-G-M; Stars: Lilian Gish, John Gilbert; Director: King Vidor.

(*) TEN BEST OF 1927

(*) BEAU GESTE—235 votes; Dist.: Paramount; Stars: Ronald Colman, Noah Beery; Director: Herbert Brenon.

(*) BIG PARADE—205 votes; Dist.: M-G-M; Stars: John Gilbert, Renee Adoree; Director: King Vidor.

(*) WHAT PRICE GLORY?—179 votes; Dist.: Fox; Stars: Victor McLaglen, Edmund Lowe; Director: Raoul Walsh.

WAY OF ALL FLESH—167 votes; Dist.: Paramount; Star: Emil Jannings; Director: Victor Fleming.

(*) TEN BEST OF 1928

THE PATRIOT—210 votes; Dist.: Paramount; Star: Emil Jannings; Director: Ernst Lubitsch.

SORRELL AND SON—180 votes; Dist.: United Artists; Stars: H. B. Warner, Alice Joyce; Director: Herbert Brenon.

LAST COMMAND—135 votes; Dist.: Paramount; Star: Emil Jannings; Director: Josef von Sternberg.

FOUR SONS—125 votes; Dist.: Fox; No Star; Director: John Ford.

STREET ANGEL—124 votes; Dist.: Fox; Stars: Janet Gaynor, Charles Farrell; Director: Frank Borzage.

THE CIRCUS—122 votes; Dist.: United Artists; Star and Director: Charles Chaplin.

SUNRISE—119 votes; Dist.: Fox; Stars: George O'Brien, Janet Gaynor; Director: F. W. Murnau.

THE CROWD—105 votes; Dist.: M-G-M; Stars: James Murray, Elmer Boardman; Director: King Vidor.

KING OF KINGS—99 votes; Dist.: Pathe; Stars: H. B. Warner, Joseph and Rudolph Schildkraut; Director: Cecil B. De Mille.

SADIE THOMPSON—95 votes; Dist.: United Artists; Star: Gloria Swanson; Director: Raoul Walsh.

TEN BEST OF 1929

DISRAELI—192 votes; Dist.: Warner Bros.; Star: George Arliss; Director: Alfred E. Green.

BROADWAY MELODY—163 votes; Dist.: M-G-M; No star; Director: Harry Beaumont.

MADAME X—161 votes; Dist.: M-G-M; Star: Ruth Chatterton; Director: Lionel Barrymore.

RIO RITA—158 votes; Dist.: Radio; Star: Bebe Daniels; Director: Luther Reed.

GOLD Diggers of BROADWAY—139 votes; Dist.: Warner Bros.; No Star; Director: Roy Del Ruth.

BULLDOG DRUMMOND—125 votes; Dist.: United Artists; Star: Ronald Colman; Director: F. Richard Jones.
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IN OLD ARIZONA—121 votes; Dist.: Fox; No star; Directors: Raoul Walsh, Irving Cummings.

COCK-EYED WORLD—113 votes; Dist.: Fox; Stars: Victor McLaglen, Edmund Lowe; Director: Raoul Walsh.

LAST OF MRS. CHEYNEY—110 votes; Dist.: M-G-M; Star: Norma Shearer; Director: Sidney Franklin.

HALLELUJAH!—101 votes; Dist.: M-G-M; No star; Director: King Vidor.

TEN BEST OF 1930

ALL QUIET ON THE WESTERN FRONT—271 votes; Dist.: Universal; No star; Director: Lewis Milestone.

ABRAHAM LINCOLN—167 votes; Dist.: United Artists; No star; Director: D. W. Griffith.

HOLIDAY—166 votes; Dist.: Pathe; Star: Ann Harding; Director: Edward H. Griffith.

JOURNEY'S END—151 votes; Dist.: Tiffany; Star: Colin Clive; Director: James Whale.

ANNA CHRISTIE—141 votes; Dist.: M-G-M; Star: Greta Garbo; Director: Clarence Brown.

THE BIG HOUSE—141 votes; Dist.: M-G-M; No star; Director: George Hill.

WITH BYRD AT THE SOUTH POLE—121 votes; Dist.: Paramount; No star or director.

THE DIVORCEE—94 votes; Dist.: M-G-M; Star: Norma Shearer; Director: Robert Z. Leonard.

HELL'S ANGELS—91 votes; Dist.: United Artists; No star; Director: Howard Hughes.

OLD ENGLISH—87 votes; Dist.: Warner Bros.; Star: George Arliss; Director: Alfred E. Green.

TEN BEST OF 1931

CIMARRON—273 votes; Dist.: RKO Radio; Star: Richard Dix; Director: Wesley Ruggles.

STREET SCENE—200 votes; Dist.: United Artists; No star; Director: King Vidor.

SKIPPY—178 votes; Dist.: Paramount; Star: Jackie Cooper; Director: Norman Taurog.

BAD GIRL—172 votes; Dist.: Fox; Stars: James Dunn, Sally Eilers; Director: Frank Borzage.

MIN AND BILL—164 votes; Dist.: M-G-M; Stars: Marie Dressler, Wallace Beery; Director: George Hill.

FRONT PAGE—162 votes; Dist.: United Artists; No star; Director: Lewis Milestone.

FIVE STAR FINAL—138 votes; Dist.: Warner Bros.; Star: Edward G. Robinson; Director: Mervyn LeRoy.

CITY LIGHTS—128 votes; Dist.: United Artists; Star and Director: Charles Chaplin.

A FREE SOUL—114 votes; Dist.: M-G-M; Star: Norma Shearer; Director: Clarence Brown.

SIN OF MADELON CLAUDET—99 votes; Dist.: M-G-M; No star; Director: Edgar Selwyn.

TEN BEST OF 1932

GRAND HOTEL—296 votes; Dist.: M-G-M; Stars: Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, et al; Director, Edmund Goulding.

THE CHAMP—214 votes; Dist.: M-G-M; Stars: Alfred Lunt, Lynn Fontanne; Director: Sidney Franklin.

ARROWSMITH—192 votes; Dist.: United Artists; Stars: Ronald Colman, Helen Hayes; Director: John Ford.

THE GUARDSMAN—170 votes; Dist.: M-G-M; Stars: Alla Nazimova, Desire Wilson, Jeffrey Lynn; Director: Sidney Franklin.

SMILIN' THROUGH—168 votes; Dist.: M-G-M; Star: Norma Shearer; Director: Sidney Franklin.

DR. JEKYLL AND MR. HYDE—161 votes; Dist.: Paramount; Star: Fredric March; Director: Rouben Mamoulian.

EMMA—154 votes; Dist.: M-G-M; Star: Marie Dressler; Director: Clarence Brown.

BILL OF DIVORCEMENT—141 votes; Dist.: RKO Radio; Stars: John Barrymore, Katharine Hepburn; Director: George Cukor.

BACK STREET—136 votes; Dist.: Universal; Stars: Irene Dunne, John Boles; Director: John M. Stahl.

SCARFACE—135 votes; Dist.: United Artists; Star: Paul Muni; Director: Howard Hawks.

TEN BEST OF 1933

CAVALCADE—304 votes; Dist.: Fox; Stars: Clive Brook, Diana Wynyard; Director: Frank Lloyd.

42ND STREET—209 votes; Dist.: Warner Bros.; Stars: Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell; Director: Lloyd Bacon.

PRIVATE LIFE OF HENRY VIII—187 votes; Dist.: United Artists; Star: Charles Laughton; Director: Alexander Korda.

LADY FOR A DAY—173 votes; Dist.: Columbia; Director: Frank Capra.

STATE FAIR—169 votes; Dist.: Fox; Stars: Will Rogers, Janet Gaynor, Lew Ayres, Sally Eilers; Director: Henry King.

A FAREWELL TO ARMS—167 votes; Dist.: Paramount; Stars: Helen Hayes, Gary Cooper; Director: Frank Borzage.

SHE DONE HIM WRONG—158 votes; Dist.: Paramount; Star: Mae West; Director: Lowell Sherman.

I AM A FUGITIVE FROM A CHAIN GANG—156 votes; Dist.: Warner Bros.; Star: Paul Muni; Director: Mervyn LeRoy.

MAEDCHEN IN UNIFORM—137 votes; Dist.: Filmchoice; Stars: Dorothea Wieck, Hertha Thiele; Director: Leontine Sagan.

RASPUTIN AND THE EMPRESS—128 votes; Dist.: M-G-M; Stars: John, Ethel, and Lionel Barrymore; Director: Richard Boleslavsky.
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Men Who Made Motion Picture History In 1934

Not What They Said But What They Did

Believing that accomplishments speak better than predictions, The Film Daily Year Book presents herewith a gallery of brief summaries of how the leading executives in the industry figured in the news of the past year. If anyone who deserves inclusion has been overlooked, it was unintentional and will be rectified either by apology or otherwise: preferably otherwise, for what can you do with an apology?

• WILLIAM FOX

On the wheels of his American Tri-Ergon corporation, controlling the fly-wheel and double-print patents, he rolled back into the film industry limelight with legal actions against practically the entire motion picture business, and prospects of becoming one of the most important in the industry if his patent claims are sustained by the highest court, which agreed to review the lower court decisions.

• ADOLPH ZUKOR

Climbing back in the Paramount saddle, with both feet in the stirrups and clutching the reins with both hands, giving personal attention to production activities at the studio as well as piloting the home office administration he did more than any other one man to guide the company back along the road of stabilization and toward reorganizations to its oldtime position in the ranks of pre-eminence; and all this despite bankers.

WILL H. HAYS

No less than ten times, and possibly a round dozen, the newspaper headlines had him being succeeded by this or that new personage as chief of the M.P.P.D.A., but to the chagrin of those same headline writers he remained at the wheel and did a right smart job of steering his ship through the troubulous Legion of Decency storm. In addition to which, he was made a Kentucky General, much less common than the Colonels of that state.

HARRY M. WARNER

Among the year's coups by the live-wire Warner Bros. organization was the tie-up made with the William Randolph Hearst newspaper interests, bringing Marion Davies and the Cosmopolitan Productions unit to the Warner lot, and, also quite important, giving Warner-First National special privileges in daily papers covering practically all the more important key cities of the country.
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THE MARCH OF TIME
SAM KATZ

Following a year or so of activity that was more or less nebulous, the former factotum of Publix Theaters joined the M-G-M organization as an executive at the studios on the coast; shortly thereafter, a month, to be exact, the headlines carried the news of his marriage to Sari Mariza, herself an internationally known personage in the cinema and theatrical worlds.

SIDNEY R. KENT

Aside from the distinction of being accorded the Legion of Honor by France for his service in developing the film industry in that country during his association with both Paramount and Fox, he signed a new three-year contract as president of Fox Film Corp., thus setting at rest the various rumors about his joining another company. Also worth mentioning—he put Fox Film back in the black.

N. M. SCHENCK

Though he personally avoided the publicity limelight with the consistency of a genius, his two companies, namely, Loew's, Inc., and Metro-Goldwyn-Mayer, led the amusement field in recovery of earning power during the 1933-34 season, winding up with net profits that were more than double the results for the preceding fiscal year; and since money is supposed to talk, 'nut sed.

MARK OSTREER

Top man, or chairman, of Gaumont British, which did the trick of making the Yankees sit up and take notice of British films; in putting over this shrewdly formulated and efficiently executed campaign he was ably assisted by Jeffrey Bernerd, the G-B general manager. Arthur A. Lee, executive head of the firm's affairs in this country. George W. Weeks, who trekked the length and breadth of the U. S. to build up a sales organization; A. P. Waxman, counsel on advertising and public relations, and a number of others.

S. A. ROSENBLATT

No man was in a tougher spot throughout 1934 than the courageous Division Administrator in charge of various codes including the much argued film code; and be it recorded to his credit that he came through the year wearing more orchids of praise than scars from brickbats; as well as having his strong shoulders saddled with additional duties and as national coordinator of compliance, meaning the responsibility of seeing to it that the NRA codes are complied with and adhered to.

JOS. M. SCHENCK

In dividing his attentions among 20th Century Pictures on the coast, London Films in England, and United Artists with headquarters in New York, he did probably more long-distance commuting in the past year than any other major film executive. Worth noting statistically, is the fact that the number of pictures distributed by United Artists this year jumped to a new high record for this thriving organization.

DAVID SARNOFF

Except for being elected chairman of the board of National Broadcasting Co. to fill the place of the late H. P. Davis, not much appeared to happen openly last year to the RCA proxy, but lots went on behind the scenes; and then there was his statement on the status of television, in connection with which he declared with emphasis that, although satisfactory progress was being made, the launching of television as home entertainment remained in the uncertain future.

CARL LAEMMLE

In February of the past year 'Uncle Carl' celebrated the fiftieth anniversary of his landing in this country—no, you wiseguys, he didn't come over on the Mayflower, but on the good ship Necker, which probably means something else to some of you—and in
SAMUEL GOLDWYN

still believes

in

FEWER and BETTER

pictures
October, just by way of proving that he was still equal to it, he took over direction of the Universal studio operations while Carl Jr. hied himself off for one of those much-needed rests that you often hear about, and then returned as a unit producer.

DAVID O. SELZNICK
One of the most elaborately prepared films of modern times was produced under the wing of this executive at the M-G-M studios in the past year; "David Copperfield" by title, it entailed sending a unit to England for Dickens material, the signing of Hugh Walpole for screenplay work, the staging of a wide search for ideally fitted characters to play certain roles; then after the picture was made, Nicholas M. Schenck came out with a public statement of praise for it, something he had never done before; finally M-G-M decided to give the picture the biggest advertising and publicity campaign in the company's history; and if all this ain't something, you get up and tell the class what is.

M. H. AYLESWORTH
One of the busiest executives in the amusement business, yet never too busy to see and talk friendly to a member of the press—an asset worth much to the RKO and NBC interests of which he is president; his guidance in financial matters and his selection of assisting executives for the various branches of administration contributed vastly toward putting the RKO ship back on an even keel and steering it through the storm of receivership and reorganization.

LOUIS B. MAYER
Invited to speak at the M.P.T.O.A. convention in Hollywood last spring, the M-G-M studio chief tossed a bombshell into the works, more specifically the independent section of the works, by urging the ouster of "cheap-film producers", which led to considerable indie-vs.-major controversy; then came a trip to Europe—having no connection with the foregoing incident, however—and in the fall of the year he was a busy and active force in the fight that licked Upton Sinclair.

H. B. FRANKLIN
Blossomed forth as a two-gun impresario, taking a fling in the presentation of stage productions in association with Arch Selwyn, as well as launching out as a motion picture producer on his own hook with the filming of "Gambling", by and with George M. Cohan, at the Biograph Studios in the East, with Fox Film taking over the picture for distribution.

SAMUEL GOLDWYN
Between Eddie Cantor, Anna Sten and dialect anecdotes, this producer of "fewer and better" pix under the United Artists banner managed to keep pretty consistently in the public prints throughout the year; though, in the interests of accuracy, it is incumbent upon us to record that the dialect stories, told and retold, gave both Cantor and Sten a mighty hot race for first position in point of newspaper attention.

HARRY COHN
Here is one producing company skipper who can say, "Let's look at the record!" and stick out his chest while he says it; for the record of the year reads, in part, "It Happened One Night", "One Night of Love", "Broadway Bill", "The Captain Hates the Sea", "Lady By Choice" and "Whom the Gods Destroy", among other items; and this record explains in part why the head of Columbia Pictures did not have much time to figure in news of a personal nature during the year.

EMANUEL COHEN
As studio chief of the biggest major company going through the throes of financial reorganization, he was the object of rumor and speculation throughout the year; but it was not until more than a month after 1935 had turned the corner that he actually terminated his association with the company.
ALAN CROSBLAND

“MASSACRE”

“THE PERSONALITY KID”

“MIDNIGHT ALIBI”

“THE CASE OF THE HOWLING DOG”

“THE WHITE COCKATOO”

WARNER BROS.

“IT HAPPENED IN NEW YORK”

Universal
• JACK L. WARNER

As production chief at the Warner-First National Studios in Burbank, his master strokes of the year included the signing of the famous Max Reinhardt, European impresario and king of spectacle entertainment, to put Shakespeare on the screen through the initial medium of "A Midsummer Night's Dream", with others of the bard's works to follow—if warranted, for you never can tell how a Romeo and Juliet will stack up as drawing cards alongside Mae West, Shirley Temple, Clark Gable and Mickey Mouse.

• NED E. DEPINET

In a shift of the executive lineup of the RKO organization, he was promoted to the post of president of RKO Distributing Corp., with Jules Levy being made vice-president, and a few months later Depinet was elected a member of the board of directors of the M.P.P.D.A., otherwise known as the Hays Office; but probably his favorite source of pleasure during the year was the fact that he had "Little Women" and "Gay Divorcee" and "Flying Down to Rio" and "Anne of Green Gables" and "The Little Minister" to talk and write letters about.

P.S.—There also was, and no doubt still is, "La Cucaracha."

• DR. A. H. GIANNINI

In addition to being the financial mainstay of the Hollywood industry, "Doc" achieved a measure of fame as the influence or force that is supposed to have kept the Cohns of Columbia from breaking up time and again; and if the Cohns hadn't been prevented from breaking up there might not have been any "One Night of Love" or "Broadway Bill" or all the rest of it; so here's one banker to whom the industry owes a vote of thanks instead of the bricks that are usually hurled at the Wall St. fraternity.

• M. H. HOFFMAN

Demonstrating that independent producers, too, can do things out of the ordinary, the president of Liberty Pictures announced a program of eight pictures for the 1934-35 season, and within three or four months had completed the entire quota; so, with eight months left in the season and time having a habit of hanging heavy on an energetic executive's hands, as the poets say, there was nothing to do but add a few pictures to the program, which was promptly done; and as a result General Sales Manager Budd Rogers was given four additional features to market for 1934-35, with prospects of 18 for next season.

• JOSEPH I. BREEN

When the Legion of Decency clamor broke out and had to be appeased, the producers selected this qualified gentleman to act as arbiter of screen morality, with no picture to be shown unless it received the "purity seal" of his approval; though a tough assignment, involving a good deal of argument and occasionally some resistance, it speaks volumes for the ability, fairness and diplomacy of Senor Breen to be able to record that there weren't a half dozen instances of really serious dissatisfactions with his decisions; and pictures improved a lot.

J. R.McDONOUGH

No, this is not the fellow who inspired the saying, "So you won't talk, eh?" If you were up on your geography, you'd know the popular remark was making the rounds before he extended his executive attentions from the RCA fold over into RKO and became the toughest guy for film trade-paper reporters to see. So, this being the amenable season of the year, how about giving him the benefit of the doubt, that he's the type of exec who prefers doing to talking, and for further data see the recent results of Radio Pictures, of which he is president.
VICTOR SCHERTZINGER

Director

“ONE NIGHT OF LOVE”

Voted one of the ten best pictures of 1934 in the Film Daily annual poll.

COLUMBIA
• AL LICHTMAN

Two plans for raising admission prices from the cellar were offered to the industry in the past year by the vice-president and general sales manager of United Artists as part of his contribution to the constructive thought and efforts on behalf of the motion picture business in general; in addition to which, he was kept pretty busy directing sales operations of the greatly increased program of United Artists for the 1934-35 season.

• CECIL B. DeMILLE

Besides celebrating his twentieth year in motion pictures, the man who brought fame to bigger and better bathtubs embarked on the first goodwill airplane lecture tour to be attempted by a cinema spokesman—hopping from the coast to a group of key cities where he delivered talks before important public groups on the subject of motion pictures, their aims and their difficulties in trying to please all sections of a multi-minded and fickle public.

GEO. J. SCHAEFER

Following the resignation of Ralph A. Kohn from Paramount Publix, the additional titles and duties of president and member of the board of Famous Theaters Corp. and Paramount Theaters Service Corp. were added to the shoulders of this vice-president and general manager of Paramount Pictures Distributing Corp., all of which left him with a little less time to play golf or bridge or, perchance, go to the movies. But, come to think of it, he did relieve himself of a little work by appointing Neil Agnew general sales manager.

HERBERT B. SWOPE

A member of the board of directors of RKO, the former editor of "The New York World" was brought more actively into the fold by his election to the chairmanship of Keith-Albee-Orpheum, with Major L. E. Thompson made president of this and various other RKO theater subsidiaries, while Herman Zohbel, who earlier in the year had been made head of all RKO theater companies except the K-A-O group, shifted his base of operations to Hollywood, the better to supervise the company's finances at the source of outgo.

CHARLIE CHAPLIN

Not in the last ten years, or five at least, if you're inclined to argue about it, has the starting of production on a single picture aroused more world interest than that which accompanied the United Artists announcement that the one and only Chaplin was at last definitely and positively set to begin his next film, for release in the 1934-35 season; but whether or not Chaplin will talk in it, and if so, how much, is still a matter that piques the curiosity of countless persons.

E. V. RICHARDS

Head man of the Saenger Theaters group in the south, he was kept a busy man during the year looking after the rehabilitation of this important circuit and working on its reorganization plans; meanwhile he was named permanent trustee for the Saenger interests, and subsequently he made a new deal with Paramount Publix to continue handling the southern circuit on a percentage basis; and in between these arduous duties he seems to have found time for a little fishing in the waters of the famous Gulf.

E. W. HAMMONS

If Eastern studio workers didn't send a nice big Christmas card to the president of Educational Pictures they were culpably remiss in their gratitude to him for bringing about half of Educational's production program to the east, where Al Christie made something of a record by finishing 13 shorts in three months; in addition to which, the Educational prexy punctuated the season by adding some important star names to his new lineup, among them being Joe Cook, the famous variety comic; Ernest Truex, and the returning Buster Keaton.
ROWLAND V. LEE

Director

"THE COUNT OF MONTE CRISTO"

"CARDINAL RICHELIEU"
CARL LAEMMLE, JR.

Despite the fact that he had earned a vacation in Europe, or anywhere else for that matter, what with carrying the responsibility of heading the Universal production activities on his youthful shoulders, the fates chose to be hard on the Junior of the Laemmles; so, after jaunting across country to New York to embark on his foreign voyage, illness struck him down and kept him interned in the metropolis for a number of weeks, then back to the coast under a new deal as head of his own production unit.

I. G. THALBERG

Among his year’s quota of some ten productions at the M-G-M studios was a picture that, if current evidences mean anything, will go down in the annals as one of the best films in many, many years; to keep you in suspense no longer, the name of the picture is “The Barretts of Wimpole Street”, and of course it starred Norma Shearer, along with Charles Laughton and Fredric March, under the direction of Sidney Franklin.

JACK COHN

Emir of the eastern sector, or rather the home office headquarters, of the company that made movie producers opera conscious by painting the country red with Grace Moore in “One Night of Love”; but don’t construe the “red” in the accepted trade slang sense of financial discrepancy, but rather in ye old-time sense of grand jubilation; the Columbia vice-prexy also figured somewhat in the year’s controversy over dual bills and in the attacks on the star-system of reviewing films.

HARRY H. THOMAS

The president of First Division Exchanges had one of the busiest years of his career in 1934, the developments including the addition of a shorts distributing department, the sale of an interest in the company to Nicholas S. Ludington and William M. L. Fiske, a tie-up with “Time Magazine” involving distribution of the “March of Time” shorts, the formation of a subsidiary to engage in production, and the election of Stuart Webb as chairman of the board of directors and the addition of various executives and branch exchanges in a general expansion movement designed to make “the world’s leading independent distributor” bigger and better.

ROBERT F. SISK

Speaking of Horatio Alger, Junior or Senior, and it doesn’t matter whether you were or not, here’s an example of a capable young man who made good in a big way, in reality and not in fiction, by jumping from the post of RKO’s advertising and publicity chief to that of assistant to J. R. McDonough, president of RKO Radio Pictures, on the west coast; in honor of which, the new appointee was given a farewell dinner that will be worth relating to his grandchildren on cold winter nights in case the radio, or television, happens to be on the fritz.

J. E. OTTERSON

If the president of Electrical Research Products was in any way worried about the sound patent suits brought several months ago by William Fox against the industry in general and the electric interests in particular, he certainly betrayed no evidence of it: nor did the various exhibitor actions alleging excessive charges for sound, cause any perceptible ruffles in the Epi corner; in other words, his was the rather rare instance of a man who made news by going the whole year without making a single utterance, more or less.

W. SHEEHAN

The vice-president and production chief in charge of the studios that made the pictures that enabled the rejuvenated Fox Film Corp. to turn the red ink on its ledgers into black without the aid of Technicolor; and besides having general charge of the Fox Movietone City organization with its various producers, he gave personal attention to the production of a group of features for which he may justly take a few bows.
KING VIDOR

* * *

In Preparation

"BROKEN SOIL"
(Goldwyn)

* * *

"STREET SCENE"  "BIG PARADE"
"THE CROWD"       "THE CHAMP"
"STRANGER'S RETURN" "BIRD OF PARADISE"

"OUR DAILY BREAD"
RALPH A. KOHN

After a short term as president of Famous Theaters and a much longer term in various other important capacities in the Paramount Publiclix organization, he handed in his resignation on the first of May; a few days later he opened an office of his own, and subsequently there were rumblings that he would enter the independent production field, but to date nothing tangible has come of it.

CHAS. R. ROGERS

In spite of stories making the rounds, and even getting into print, that this independent producer would shift from Paramount to Warners on completion of his schedule at the former studio, the year-end found him still at the old stand; but the Warner studios did get his chief lieutenant, Harry Joe Brown, as an associate producer, and it wasn't a bad catch, either.

MAJ. A. WARNER

Appointed to take charge of the amusement division activities in the annual drive of the Federation for the Support of Jewish Charities, he saw to it that the quota of $100,000 set for this field did not miss its mark; this being accomplished by very efficiently organized activity that enlisted the interest of practically every major executive in the theatrical and motion picture industries, and, of course, the Major continued to fill his post as vice-prexy of Warner Bros.

B. P. SCHULBERG

Terminating his contract with Paramount after two seasons of activity as an independent producer under that banner, he hied himself to New York last month with various irons in the fire, one of them having to do with a new releasing arrangement and the other being related to the production of stage plays on Broadway for subsequent transi-

tion to the screen; but at this writing the definite outcome of these plans is not yet fully determined.

W. RAY JOHNSTON

A leading fighter of the independent producer ranks, he had a verbal set-to with Louis B. Mayer early in the year when the latter took a pot-shot at producers of "low-cost" films without the sometimes customary politeness of making a few exceptions; outside of that, the Monogram chieftain's year was fairly well sprinkled with eventful incidents having to do with defense of double features, attack of the code for alleged unfairness to independents, and with plans, more or less tentative, of course, for boosting Monogram's next schedule to a possible 52—which in itself would seem to indicate that there is no clamp on independent initiative.

JOSEPH BERNHARD

The circuit of some 300 Warner Bros. Theaters under his general management wound up the year with only about a dozen of the houses being dark, which is not a bad percentage in operation if you compare it with business indices in general; and it may also be advisable to record that gross receipts of the circuit during the year showed something of an increase over the previous year, although a statement by the g. m. to the effect that Warner theaters were ready to raise admission prices if others would fall in line did not, it is regretted, bring favorable results.

JESSE L. LASKY

Though it looked for a time, early in the year, that he would evacuate the Fox Movietone City lot with his independent producing unit, he continued activity there, and among his output of the year which entitled him to do a bit of bragging was a picture called "The White Parade," which you muggs in this biz probably know all about; and now his enthusiasm is centered chiefly in "Redheads on Parade," which should revive some memories to those who can hark back to the good old days of vaudeville and "Lasky's Redheads."
SAM WOOD
DIRECTOR

NEXT TWO PICTURES WILL BE RELEASED THROUGH UNITED ARTISTS
If that paperhanger with the hives that you hear so much about were to compare his job with that of the Code Authority’s executive secretary, you can take it as a pretty safe bet that the paperhanger would come out a poor second; the only difference between the two is that the paperhanger has done a lot of touting, or somebody has done it for him, whereas the Code Authority’s executive secretary hasn’t had time even for that.

This United Artists vice-president in charge of foreign distribution was a much envied individual last year, the reason being that his duties included a tour around the world, visiting the U. A. branch offices in different countries, getting a line on conditions and prospects, and no doubt having a pretty good time while doing it; anybody else might have been glad to consider the whole thing just a three-month vacation, and maybe he, too, did.

Appointed major domo of the RKO plant in Hollywood early in the year, it was only a matter of days before rumors of his resignation already were flying thick and fast, and for a while he went to the trouble of issuing a denial, then he became hardened to rumors and began to shed them like a duck sheds water, which is something a studio executive in Hollywood must learn to do; and so, proving the wisdom of this course, he remains to this day the president of RKO Studios, Inc.

Among those entitled to share in the credit for the fact that Universal gradually worked back into the profit class along about the latter part of 1934 was the company’s indefatigable chief of sales and distribution; a plugger who can and does jump right out into the field himself to close a product deal, especially those hard deals; in fact, the harder they are, the better this fighter likes ‘em, although sales resistance probably tempered down somewhat lately since Producer John Stahl delivered that nice bit of b. o. known as “Imitation of Life.”

Having won a sheaf of laurels on the results of his first year as vice-president and production chief of 20th Century Pictures, completing the company’s schedule in record time, he took a sufficient recess from his Hollywood labors to go on an African jaunt, returning by way of Rome and almost getting to see the Pope on the subject of the Catholics’ film crusade; but perhaps of chief moment to Zanuck himself was the fact that he became a father for the third time, and on this occasion it was a boy.

Expanding into the feature field, this champ of the serial producers made a good start for the season with “Young and Beautiful”, bringing back William Haines, and followed it up with several others, among which “The Marines Are Coming” and “Little Men” are particularly worth mentioning; on top of this, the head of Mascot Pictures signed Tom Mix for a comeback in a serial that is to have fifteen episodes, no more and no less, or at least that was the official announcement.

In addition to discharging his duties as general counsel of the Hays Office, this doughty political war horse, though he modestly tried to keep it a secret, is known to have supplied much of the leadership in the campaign that saved the film producing industry, as well as other industries in California, from Upton Sinclair and the confiscatory burdens that threatened to fall upon the sunny state’s business interests if he had been elected to the post of Governor.
My deep appreciation and thanks to each of the critics who voted "BERKELEY SQUARE" one of the best pictures of the year in The Film Daily's nation-wide poll.

FRANK LLOYD
DIRECTOR

"CAVALCADE" was voted the best picture of 1933 in the Film Daily's nation-wide poll.
SAM DEMBOW, JR.

After a long association with the Paramount Publix organization, where he was a member of the board of directors and president of the company’s theater operating subsidiary, he resigned in September to become identified with National Screen Service in an executive capacity, bringing to the trailer firm a lot of valuable experience and ideas from the theater field, his successor at Paramount being Y. Frank Freeman, who already had figured in Publix affairs.

• MERVYN LE ROY

After all, it isn’t every young motion picture director who gets to marry the boss’s daughter, and a mighty charming daughter at that, and then stretches his honeymoon into a cruise around the world; hence the directorial ace of the Warner-First National lot manages to sneak his favored rogues into this gallery of fate’s in 1934; and if you feel like saying, “Some fellows have all the luck,” go ahead and say it.

• H. J. YATES

Unofficially, perhaps, but none the less actual and helpful, was the assistance and enthusiasm contributed by the head of Consolidated Film Industries to the minor boom in eastern production that took place in 1934, including considerable activity at the refurbished Biograph studios up in the Bronx; and then there were a couple of million-dollar deals, one involving RKO and the other Universal, in which the Consolidated Film head played an important role.

• WALT DISNEY

If you could create a cartoon mouse which would be responsible for the sale of more than $20,000,000 worth of toys and other merchandise in the course of a year, you, too, would be entitled to have your picture in the papers; in addition, the Disney company joined the Hays Office in 1934, and about a dozen medals and other honors were conferred upon the pappy of Mickey Mouse, and quite a few little movie houses around the world went to a policy of all-Disney cartoons; so it’s no wonder that he added a two-story building to his studio facilities.

• PHIL REISMAN

Elected vice-president of RKO Export Corp. in the realignment of executive personnel effected back in the early part of the year, he joined the long-distance commuting brigade and spent a pleasant amount of his time in trans-Atlantic peregrinating, which in plain mugg language means crossing the pond; and in the course of the year it came to light that there had been an increase in RKO foreign business amounting to a certain percentage, but memory fails to serve on the exact figure.

• ED KUYKENDALL

By far the “traveling-est” president that the Motion Picture Theater Owners of America ever had, this genial gentleman of the South was on hand at every important meeting and function where he could espouse the interests of the industry in general and of exhibitors in particular; he even gave up his own theater operations in Mississippi so he would have more time to hop around on matters of import to the M.P.T.O.A.

EDWARD GOLDEN

No single individual contributed more effort, enthusiasm, and you might even say vital energy, in defense of the much disputed double features than did the affable general sales manager of Monogram; his master strokes to save duals did not all become public knowledge, but you know and he knows and everybody knows that double features are still here, no weaker and perhaps a little stronger than they were a year ago; and if you don’t think that this is as it should be, Eddie will gladly pay for your lunch while he tries to show you where you’re wrong, and of course he’s bound to convince you because if you’re a gentleman how can you be so rude as to argue with a guy who’s buying your lunch—at least until after the check is paid!
Screen Plays:

SHOOT THE WORKS®
RUMBA
STAR OF MIDNIGHT

HOWARD J. GREEN

Screen Playwright

Under Contract to Paramount

© In collaboration.

Associate Producer
of
"SING AND LIKE IT"
• P. A. POWERS

Getting back into the field of production as well as distribution, this hardy warrior, through his unit known as Celebrity Productions, presented the independent market with a nifty little series of animated cartoons in color, officially known as the ComiColor Cartoons; with a promise of some features and serials to come later, and, although the foregoing may not have had anything to do with it, the popular “Pat” also was among the 1934 crop of Kentucky Colonels.

HARRY M. GOETZ

This young chap is president of the Reliance Pictures which produced “The Count of Monte Cristo”, a picture that made a lot of exhibitors happy and received more praise from public and critics than you might have guessed from the surprisingly modest amount of ballyhoo that it generated in the trade; hence this recorded tribute to Reliance, including its producing executive, Edward Small, and congratulations to United Artists by having the picture on its distribution list.

S. E. SAMUELSON

Starting off the year by being elected president of Allied States Ass’n, he subsequently was also re-elected president of Allied Theater Owners of New Jersey and in addition took on the duties of business manager for that unit—and besides having that national presidency around his neck, in case you’ve forgotten—so if you don’t think that makes him a glutton for punishment, well, you just don’t know your exhibitors, especially the Allied exhibitors.

WALTER WANGER

Pulling stakes from the M-G-M lot along about the middle of May, this member of the more erudite class of producers organized an independent unit under his own name and established activity on the Paramount lot, where he turned out, as a starter, the year’s most controversial and no doubt most discussed picture, “The President Vanishes,” which was reputed to have aroused the ire of war profiteers to the extent that they tried to stop its exhibition; you know how sensitive these munitions makers are.

S. L. ROTHAFEL (Roxy)

Ending his connection with Radio City and its magic Music Hall, which was born largely of his imagination, he took a stage presentation of his “Gang” on a tour of de luxe cinemas; made a trip to London to the accompaniment of stories that he would launch a project there; had intermittent deals on the fire to rejoin the original Roxy Theater; returned to the radio with his first sponsored program, and finally wound up in Philadelphia as impresario of the Roxy-Mastbaum Theater; all in all, a good year’s work for any man.

SOL LESSER

Another wide-awake independent who demonstrated in 1934 that neither the code nor double-feature bans nor snow on Fourth of July can keep a good indie down; in proof of which he produced “Peck’s Bad Boy,” with Jackie Cooper, and got a Fox release for it, with the same major taking a series of George O’Brien pictures which he is making; and just to put the international touch on his activities, he took a jaunt to England and produced an O’Brien film there, probably the first western to be made that far east.

PANDRO BERMAN

Resigning about mid-year from the post of executive producer at the RKO Radio Pictures studios, he continued with the organization as head of his own producing unit, which accounted for some of the more outstanding pictures on the company’s program, including “The Gay Divorcee”, “Age of Innocence”, “The Little Minister” and the forthcoming “Roberta”, to mention only a few of the dozen or so productions to his credit in the course of a year.
RALPH SPENCE

DURING 1934

WROTE:

"DEATH ON THE DIAMOND" (M-G-M)
Screen Play (Collaboration)

"STAND UP AND CHEER" (Fox)
Screen Play, Dialogue, Comedy Scenes
From story by Will Rogers and Philip Klein

"MURDER IN THE PRIVATE CAR" (M-G-M)
Screen Play (Collaboration)

"SOCIAL PIRATES" (Warner Bros.)
Original

"THE BAND PLAYS ON" (M-G-M)
Screen Play (Collaboration)

"STRICTLY DYNAMITE" (R-K-O)
Screen Play (Collaboration)

"I'LL TELL THE WORLD" (U)
Screen Play (Collaboration)

"HALF A SINNER" (U)
Dialogue

"THE WINNING TICKET" (M-G-M)
Screen Play (Collaboration)

"FIRST TO FIGHT" (M-G-M)
Dialogue (Collaboration)

"COCKEYED CAVALIERS" (R-K-O)
Dialogue (Collaboration)

"STUDENT TOUR" (M-G-M)
Screen Play (Collaboration)
• FELIX F. FEIST
By way of amplifying his ample responsibilities as sales chief of the roaring lion organization, this trader horn of the celluloid realm was honored a few months ago by being elected to the presidency of the Motion Picture Club, the popular meeting place and rendezvous of industry notables, and incidentally where he will be able to brag into important ears about the number of M-G-M pictures that won a place among The Film Daily's nationwide "Ten Best" poll.

• H. S. CULLMAN
A gentleman and scholar with a variety of interests, business and political, but none more close to his heart in the past year than the Roxy Theater, which under his wing was brought back into the S.R.O. class and became something of a mecca for family trade that came from both near and far to take advantage of the show values and the hospitable atmosphere of this supersized cinema.

• HARRY BRANDT
Head of the fast-growing Brandt circuit in the metropolitan area, as well as president of the stormiest petrel among independent exhibitor units, the I.T.O.A., the past year was a mighty busy one for him and brother Billy, what with adding two houses over here and three over there, battling out union difficulties, contesting various provisions of the NRA code, and participating in the countless other activities that fall to the lot of an exhibitor leader and a fighter at heart.

• E. C. MILLS
The "C" of his middle initial comes from ASCAP, which in turn means American Society of Composers, Authors & Publishers, of which he is the general manager and which rocked the industry several months ago by upping its fees for the use of music, which caused exhibitors throughout the land to sing out, "Was That the Human Thing to Do?"—and the tough part of it is that there's no way for Ascap to collect anything from the exhibs for singing it.

• J. E. BRULATOUR
Keeping mostly in the background, but doing plenty of big things there, this distributor of Eastman film negative figured as an instrumental force in a number of important financing deals that brought needed cash to producing companies; and, incidentally, the business of Eastman for the past year took a healthy spurt upward, enabling the company to declare an extra dividend of 75 cents on the common stock and to resume the employees' bonuses.

• A. J. BRYLAWSKI
They think quite a bit of this chap down in the District of Columbia, where the local M.P.T.O. recently elected him president of the organization for the eleventh time, or was it the thirteenth? Anyway, it was right around the dozen figure. On top of this, and in addition to his executive job with the Warner organization, he finds or makes time to be an active cog in general exhibitor affairs and in keeping an eye peeled for any moves in the way of inimical legislation.

M. E. COMERFORD
A new agreement between the Comerford interests, which also include M. B. Comerford and Frank C. Walker, and the Paramount organization, covering the 60 or more theaters formerly owned by the Comerfords and now controlled by Paramount with the Comerfords handling operation, was drawn up several weeks ago; outside of that, it is worth noting that the Penncom Corp. showed a profit of $91,000 for the first half of 1934, which is more than a lot of circuits did in those doldrum days.
SIDNEY KINGSLEY

"MEN IN WHITE"

Zeppo Marx
• LOUIS NIZER

For analyzing the film code and translating it into terms understandable to all, as published serially in The Film Daily, this bright young legal light won the thanks of the industry, and some of its admiration, too; but, human nature being what it is, his popular fame seems to be building as much on his gifts as a brilliant toastmaster as on his abilities in the line of counsellor-at-law.

COL. J. A. COOPER

Just by way of giving this symposium a bit of international flavor, step across the border and meet the head of the Motion Picture Distributors' Association of Canada, which is the Dominion's counterpart of the Hays organization in the U. S., in case you didn't know it, and Col. Cooper has been getting re-elected president of it as far back as the oldest Hudson Bay fur-trapper can recall, so he must know his stuff, as we uncouth film muggs on this side of the border are wont to put it.

WM. R. FERGUSON

There were more big doings in the A.M.P.A., and more stellar talent graced the weekly luncheon tables, since the M-G-M exploitation ace took over the presidential reins than under any regime within memory; being, apparently, star-conscious from long activity with Metro and its constellations, this idea man never seemed satisfied with just six, eight or a dozen celebs as guests of honor; with him it was always an even two dozen or nothing.

• M. A. LIGHTMAN

Less than a month ago there came the news from down below the Mason-Dixon line that the Malco Circuit had reached 41 theaters; which shows what a man can do when he quits being M.P.T.O.A. president and goes to work; and also sort of knocks into a cocked hat all those wails from exhibitor organizations about independents being unable to survive in this major-made world. and—but you know the rest.

• R. A. ROWLAND

In the early part of the past year, after terminating an association with Fox Film where he occupied a vice-presidency, this production and story executive took his extensive background over to the RKO Radio Pictures lot, where he has been working quietly but diligently since the springtime of the year 1934; and among his diligence has been a knack for avoiding and eluding interviewers, so there's naught else to be recorded in his behalf at this writing.

• STUART WEBB

The man behind the guns at Pathe Exchange, Inc., where plenty of things happened during the year in the way of expended activities, higher earnings, reorganization moves and such; not satisfied with these responsibilities alone, the energetic Pathe prex also shouldered the chairmanship of First Division Exchanges and a directorship in the Trans-Lux organization, making altogether a fairly sizeable load for any man to carry.

• FRED S. MEYER

As secretary of the M.P.T.O.A. and one of its most active leaders, he overtaxed his endurance at the annual convention in Hollywood last spring, resulting in a collapse that kept him a patient for some weeks; then an early bird Santa Claus brought him an appointment on the staff of Carl Laemmle, Sr., so he quit his M.P.T.O.A. post and hied to Hollywood.

A. N. GOLDSMITH

Doing himself considerable credit as president of the Society of Motion Picture Engineers by three terms, and giving up the post at the 1934 year-end to Homer G. Trasker, among the organization's accomplishments in the final year of his incumbency was a reestablishment of friendly relations with the Society of Motion Picture Arts and Sciences, making possible greater cooperation between the two associations for the general benefit of the industry.
WALTER LANG

Director

"THE MIGHTY BARNUM"

"WHOM THE GODS DESTROY"

"CARNIVAL"
HAROLD
ADAMSON
and
BURTON
LANE
(Lyrics)
(Music)

METRO-GOLDWYN-MAYER
FEATURE RELEASES OF 1934

Production credits on American and foreign-made motion pictures released during the past year.

Pictures are all-talking unless marked with one of the following codes: PT—part-talking; S-SE—synchronized sound effects; S—silent. When a foreign language is spoken the language is indicated directly after title.

Other production information in this volume includes: A list of productions released since 1915; a separate list of foreign films released during 1934; and a list of serials released since 1920.

ABEL MIT DER MUNDMONICA (German)
Dist.—Goody
Produced in Germany
Cast—Karín Hardt, Karl Ludwig Schrieber, Carl Balhaus, Goetz Wittgenstein.
Director—Erich Wasneck
Reviewed—9-5-34

ADIEU LES BEAUX JOURS (French)
(-scroll, Happy Days)
Produced in France
Cast—Brigitte Helm, Jean Gabin, Henry Bosc, Lucien Dayle, Hervé Vilbert, André Nicolle, Ginette Leclerc, Thomy Bourdelle, Jean Carette
Directors—André Beucler, Johannes Meyer
Reviewed—4-24-34

ADVENTURE GIRL
Dist.—RKO Radio
Running Time—65 mins.
Cast—Joan Lowell, Captain Wagner.
Director—Herman Raymaker
Dialogue—Ferrin Frazier
Cameraman—Harry Squire
Editor—Sam Jacobson
Reviewed—8-3-34

AFFAIRS OF A GENTLEMAN
Dist.—Universal
Running Time—66 mins.
Cast—Paul Lukas, Leila Hyams, Patricia Ellis, Philip Reed, ORMORES, Dorothy Burgess, Lilian Bond, Joyce Compton, Murray Kinnell, Dorothy Libaire, Richard Carle, Wilfred Hari, Sara Haden, Charles Wilson, Gregory Gaye.
Director—Edwin L. Marin
Authors—Edith and Edward Ellis
Screen Play—Cyril Hume, Peter Ruric
Cameraman—John Mescal
Reviewed—6-23-34

AFFAIRS OF CELLINI
Dist.—United Artists
Running Time—80 mins.
Cast—Constance Bennett, Frederick March, Frank Morgan, Fay Wray, Vincent Barnett, Jessie Ralph, Louis Calhern, Jay Eaton, Paul Harvey, John Rutherford
Director—Gregory La Cava
Author—Edward Justus Mayer (from “The Firebrand!”)
Screen Play—Bess Meredith
Editor—Barbara McLean
Cameraman—Charles Rosher
Reviewed—5-5-34

AGAINST THE LAW
Dist.—Columbia
Running Time—60 mins.
Director—Lambert Hillyer
Author—Harold Shumate
Screen Play—Harold Shumate
Cameraman—Al Seigler
Editor—Otto Meyer
Reviewed—11-21-34

AGE OF INNOCENCE
Dist.—RKO Radio
Running Time—81 mins.
Cast—Irene Dunne, John Boles, Lionel Atwill, Laura Hope Crews, Helen Westley, Julie Haydon, Herbert Yost, Theresa M. Conover, Edith Van Cleve, Leonard Carey.
Director—Philip Moeller
Author—Edith Wharton
Screen Play—Sarah Y. Mason
Cameraman—James Van Trees
Reviewed—9-1-34

ALL MEN ARE ENEMIES
Dist.—Fox
Running Time—80 mins.
Cast—Hugh Williams, Helen Twelvetrees, Mona Barrie, Herbert Mundin, Henry Stephenson, Walter Byron, Una O'Connor, Matt Moore, Hallwell Hobbes, Rafaela Ottiano, Mathilde Comont
Director—Frank Fitzmaurice
Author—Richard Aldington
Screen Play—Samuel Hoffenstein, Lenore Coffee
Cameraman—John Seitz
Recording Engineer—E. C. Ward
Reviewed—4-26-34

ALL OF ME
Dist.—Paramount
Running Time—75 mins.
Cast—Fredric March, Miriam Hopkins, George Raft, Helen Mack, Nella Walker, William Collier, Sr., Gilbert Emery, Blanche Frederici, Kitty Kelly, Guy Usher, John Marston, Jill Bennett, Laura LaMarr, Astrid Alwyn, Patricia Farley, Edgar Kennedy, Al Hill, Leslie Palmer, Lillian West, Jason Robards
Director—James Flood
Author—Rose Albert Porter
Screen Play—Sidney Buchman, Thomas Mitchell
Editor—Otho Lovering
Cameraman—Victor Milner
Recording Engineer—Martin Paggi
Reviewed—2-3-34

ALONG CAME SALLY
Dist.—Gaumont-British
Running Time—72 mins.
(Produced in England)
Cast—Cicely Courtneidge, Sam Hardy, Phyllis Clare, Billy Milton, Ben Weldon, Enrico Naldi, Ann Hope, Ivor McLaren, Rex Evans, Tubby Cippen, Hartley Power
Director—Tim Whalen
Author—Tim Whalen
Screen Play—Austin Milford, A. R. Rawlinson, Guy Bolton
Editor—D. Twist
Cameraman—C. Van Enger
Recording Engineer—H. Hand
Reviewed—6-16-34
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(Constance Bennett)

"AFFAIRS OF CELLINI"
(Constance Bennett-Fredric March)

"OUTCAST LADY"
(Constance Bennett—M-G-M)

"WHAT EVERY WOMAN KNOWS"
(Helen Hayes—M-G-M)

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(Constance Bennett-Clark Gable—M-G-M)

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BIG TIME OR BUST
Dist.—Tower
Running Time—62 mins.
Director—Sam Newfield
Author—George Wallace Sayre
Editor—Al Chase
Cameraman—Harry Forbes
Recording Engineer—L. E. Tepe
Reviewed—1-10-34

BIOGRAPHY OF A BACHELOR GIRL
Dist.—M-G-M
Running Time—85 mins.
Cast—Ann Harding, Robert Montgomery, Edward Everett Horton, Edward Arnold, Una Merkel, Charles Richman, Greta Meyer, Willard Robertson
Director—Edward H. Griffith
Author—S. N. Behrman (from "Biography")
Screen Play—Anita Loos, Horace Jackson
Cameraman—James Wong Howe
Editor—William S. Gray
Reviewed—12-18-34

BLACK CAT, THE
Dist.—Universal
Running Time—65 mins.
Cast—Boris Karloff, Bela Lugosi, David Manners, Jacqueline Wells, Lucille Lund, Egon Brecher, Ann Duncan, Herman Brix, Andre Cheron, Luis Alberni, Harry Cording, George Davis, Alphonse Martell, Tony Marlow, Paul Weigel, Albert Poliet, Rodney Hildebrandt
Director—Edgar Ulmer
Author—Edgar Allan Poe
Screen Play—Peter Ruric
Cameraman—John Mescal
Reviewed—5-19-34

BLACK MOON
Dist.—Columbia
Running Time—68 mins.
Cast—Jack Holt, Fay Wray, Dorothy Burgess, Cora Sue Collins, Arnold Koff, Clarence Muse, Eleanor Wesselshoef, Madame Sul-te-wan, Lawrence Criner, Lumsden Hare
Director—R. William Neill
Author—Clements Ripley
Screen Play—Wells Root
Cameraman—Joseph August
Recording Engineer—Edward Berends
Editor—Richard Cahoon
Reviewed—6-28-34

BLACK SHIRTS
(Produced in Italy)
Running Time—120 mins.
Director—Forzano
Authors—Mussolini and Forzano
Reviewed—4-12-34

BLIND LAND
Dist.—Columbia
Running Time—72 mins.
Tyler Brooke, Henry Kolker, Ben Hendricks, J., Mary Forbes, Bill Seward
Director—Roy William Neill
Author—Vida Hurst
Screen Play—Evelyn Hill
Cameraman—Allen Sigleer
Editor—Gene Kellicott
Reviewed—9-1-34

BLOSSOM TIME
Dist.—B. I. P.
Running Time—88 mins.
Produced in England
Cast—Richard Tauber, Jane Baxter, Carl Esmond, Atheny Seyer, Paul Graetz, Charles Carson, Edward Chapman, Lester Matthews, Gibb McLaughlin, Ceci Ramage
Director—Paul L. Stein
Screen Play—Franz Schulz, John Drinkwater, Robert Burford, G. H. Clutham
Cameraman—Otto Kanjurak, Langley
Editor—Leslie Norman
Reviewed—7-26-34

BLUE DANUBE, THE
Dist.—Mundus
Running Time—48 mins.
Produced in England
Cast—Joseph Balsillou, Dorothy Bouchier, Alfred Rode, and the Royal Tzigane Orchestra, Brigitte Helm, Desmond Jeans
Director—Henri Wilcox
Reviewed—5-6-34

BLUE LIGHT, THE (German-Italian)
(Produced in Italy)
Dist.—Du World
Running Time—9 mins.
Cast—Leni Riefenstahl
Director—Leni Riefenstahl
Author—Leni Riefenstahl
Cameraman—S. Schneeberger
Reviewed—5-6-34

BLUE STEEL
Dist.—Monogram
Running Time—59 mins.
Cast—John Wayne, Eleanor Hunt, George Hayes, Ed Peil, Takoma Canutt, George Cleve-
land, George Nash
Director—Robert N. Bradbury
Author—Robert N. Bradbury
Screen Play—Robert N. Bradbury
Editor—Carl Pierson
Cameraman—Archie Stout
Recording Engineer—A. J. Trasky, Jr.
Reviewed—5-5-34

BOLERO
Dist.—Paramount
Running Time—83 mins.
Cast—George Raft, Carole Lombard, Sally Rand, Frances Drake, William Frawley, Ray-
mond Milland, Gloria Shea, Gertrude Michael, Del Henderson, Frank G. Dunn, Martha Baumann, Paul Panzer, Adolph Milar, Anne Shaw, Phillips Smalley, John Irwin, Gregory Golubef
Director—Wesley Ruggles
Authors—Caryn Wilson, Kubec Glasmon, Ruth Ridenour
Screen Play—Horace Jackson
Editor—Hugh Bennett
Cameraman—Don Tover
Recording Engineer—Earl Hayman
Reviewed—2-17-34

BOMBAY MAIL
Dist.—Universal
Running Time—68 mins.
Cast—Edmund Lowe, Shirley
Author—Sid Hickox
Reviewed—2-9-34

1934 RELEASES

Director—Edward L. Marin
Author—L. G. Blochman
Screen Play—Tom Reed
Editor—Doris Drought
Cameraman—Charles Stumar
Recording Engineer — C. R. Roy
Reviewed—1-6-34

BORN TO BE BAD
Dist.—United Artists
Running Time—61 mins.
Cast—Loretta Young, Cary Grant, Jackie Kelk, Henry Travers, Russell Hopton, Andrew Tombs, Howard Lang, Harry Green, Sid Silvers, Harry Green, Thelma Todd, Robert Emmett O'Connor, Dell Henderson, Suzanne Kaaren, Douglas Wood
Director—David Butler
Authors—G. DeSylva, David Butler, Sid Silvers
Music and Lyrics—Harold Adamson, Burton Lane, Richard A. Whiting, Gus Kahn
Editor—Norma Swanson
Cameraman—Arthur Miller
Recording Engineer—Joseph Aitken
Reviewed—3-23-34

BRAND OF HATE
Dist.—William Steiner
Running Time—63 mins.
Cast—Bob Steele, Lucille Brown, George Hayes, Archie Ricks, James Flavin, Charles French, Jack Rackwell, Mickey Rentschler
Director—Lowell Collins
Author—John F. Nattfede
Screen Play—John F. Nattfede
Cameraman—William Thompson
Editor—S. R. Doby
Reviewed—11-7-34

BRIDE OF THE LAKE
Dist.—AmerAnglo Corp.
Running Time—69 mins.
Produced in Ireland
Cast—Gina Malo, John Garrick, Stanley Holloway, Stanley Perrins, D. J. Williams, Sara Allgood, Dennis Hoey, Dorothy Boyd, Hughes Macklin, John Mortimer
Director—Maurice Elvey
Author—Dion Boucicaut (from "Colleen Bawn")
Screen Play—H. Fowler Mear
Reviewed—127
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SCREEN STAGE RADIO OPERA
1934 RELEASES

CHAINED
Dist.—M-G-M
Running Time—71 mins.
Cast—Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin, Una O'Connor, Marjorie Gateson, Akim Tamiroff.
Director—Clarence Brown
Author—Edgar Selwyn
Screen Play—John Lee Mahin
Cameraman—George Folsey
Editor—Robert J. Kern
Reviewed—4-3-34

CHALUTZIM (Hebrew, Arabic, Polish)
(Palestine Pioneer)
(Produced in Palestine)
Cast—A. Meskin, M. Flortfeld, R. Klatzin, Bar-Adon, L. Hurwitz
Director—Alexander Ford
Reviewed—4-3-34

CHANGE OF HEART
Dist.—Fox
Running Time—74 mins.
Director—John G. Blystone
Author—Kathleen Norris
Screen Play—Sonya Levien, James Gleason, Samuel Hoffenstein
Editor—Margaret Clancy
Cameraman—Joseph Aiken
Reviewed—5-11-34

CHANNEL CROSSING
Dist. Gaumont-British
Running Time—70 mins.
(Produced in England)
Cast—Matheson Lang, Constantine Anthony Bushell, Nigel Bruce, Dorothy Dickson, Edmund Gwenn, Douglas Jeffries, H. G. Steker, Max Miller.
Director—Milton Rosner
Authors—Angus Macphail, W. P. Lipsom
Reviewed—5-24-34

CHARLIE CHAN IN LONDON
Dist.—Fox
Running Time—79 mins.
Director—Eugene Forde
Screen Play—Phillip MacDonald
Cameraman—L. W. O'Connell
Reviewed—9-13-34

CHARLIE CHAN'S COURAGE
Dist.—Fox
Running Time—72 mins.
Cast—Warner Oland, Drue Leyton, Donald Woods, Paul Harvey, Murray Kinnell, Harvey Clark.
Director—George Hadden
Screen Play—Seton I. Miller
Cameraman—Max M. Mohr
Reviewed—8-25-34

CHEATERS
Dist.—Liberty
Running Time—66 mins.
Cast—Bill Boyd, June Collyer, Dorothy Mackail, William Collier, Sr., Alan Mowbray, Gunn Williams, Louise Beavers, John Webb Dillon, Danny Bowing, Bill O'Brien, Francis Ford, Eve Reynolds, Maralyn Young
Director—Phil Rosen
Author—Fanny Heaslip Lea
Screen Play—Adelle Buttington
Editor—Mildred Johnston
Cameraman—Harry Neumann
Tom Galligan
Recording Engineer—L. E. Clarke
Reviewed—5-11-34

CHEATING CHEATERS
Dist.—Universal
Running Time—70 mins.
Director—Richard Thorpe
Author—Max Marcin
Screen Play—Glads Under
Cameraman—No. bert Brouine
Editor—Ray Kelch
Reviewed—12-4-34

CHU CHIN CHOW
Dist.—Gaumont-British
Running Time—96 mins.
Produced in England
Cast—George Kite, Fritz Kortner, Anna May Wong, John Garick, Pearl Argyle, Denis Hoey, Sydney Fairbrother, Laurence Naismith, Frank Cochran, Thelma Tuson.
Director—Walter Forde
Author—Oscar Asche
Screen Play—Edward Knobloch, Sidney Gilliat
Cameraman—M. Greenbaum
Reviewed—9-22-34

CHUCO EL ROTO (Spanish)
Dist.—Cinexport
Produced in Mexico
Cast—Ferando Soler, Adriana Lamar, A.fredo del Diestro, Julio Villareal, Julian Soler.
Director—Horacio de Soria
Reviewed—12-5-34

CIRCUS CLOWN
Dist.—First National
Running Time—63 mins.
Cast—Joe E. Brown, Dorothy Burgess, Patricia Ellis, Donald Dillaway, Charles Wilson, Poodles Hanneford, William Demarest, Harry Wood, Lee Moran, John Sheehan, Tom Dugan, Ronnie Cosby, Earl

Hodgins, Gordon Westcott, Ernest Clark, Bobby Caldwell, William Davidson.
Director—Ray Enright
Authors—Bert Kamar, Harry Ruby
Editor—Clarence Kolster
Cameraman—Sid Hickox
Reviewed—6-13-34

CITY LIMITS
Dist.—Monogram
Running Time—67 mins.
Cast—W. Frank Graven, Sally Blane, Ray Walker, Claude Gillingwater, James Burke, James Conlin, Jane Keckley, Henry Bumbrumore, Harry Bradley, George Hayes, George Cleveland, George Nash, Fern Emmett
Director—William Nigh
Author—George Waggener
Editor—Jack Ogilvie
Cameraman—Jerry Ashe
Recording Engineer—John A. Stransky, Jr.
Reviewed—3-28-34

CITY PARK
Dist.—Chesfiedter
Running Time—65 mins.
Director—Richard Thorpe
Author—Carl Brown
Screen Play—Carl Brown
Cameraman—M. A. Anderson
Editor—Richard Thorpe
Reviewed 7-6-34

CLOCROPLATA
Dist.—Paramount
Running Time—95 mins.
Director—Cecil B. deMille
Screen Play—Waldemar Young, Bartlett Cormack, Vincent Lawrence
Cameraman—Victor Milner
Reviewed—7-25-34

COCKEYED CAVALIERS
Dist.—RKO Radio
Running Time—72 mins.
Cast—Bert Wheeler, Robert Woolsey, Dorothy Lee, Noah Beery, Robert Greig, Thelma Todd.
Director—Mark Sandrich
Authors—Edward Kaufman, Ben Holmes
Screen Play—Edward Kaufman, Ben Holmes, Grant Garrett, Ralph Spence
Music and Lyrics—Will Jason, Val Burton
Cameraman—David Abel
Editor—Jack Kincairn
Reviewed—7-3-34

COLLEGE RHYTHM
Dist.—Paramount
Cast—Jack Oakie, Joe Penner, Lyda Roberti, Lanny Ross, Helen Mack, George Barbier, Robert McWade, Franklyn

130
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MARK OSTRER
Managing Director
1934 RELEASES

Author—Charles R. Condon
Screen Play—Harold Shumate
Cameras—Al Siegel
Reviewed—7-3-34

CRIME ON THE HILL
Dist.—B. I. P.
Running Time—63 mins.
Produced in England
Cast—Sally Bannister, Sir Nigel Playfair, Lewis Casson, Anthony Bushell, Phyllis Dare, Judy Kelly, George Merritt, Reginald Purcell, Gus McNaughton, Hal Gordon, Jimmy Godene.
Director—Bernard Vorhaus
Authors—Jack De Leon, Jack Celestin
Screen Play—Bernard Vorhaus, Vera Allinson, M. Hankinson, E. M. Delafield
Cameras—Claude Freese-Green
Editor—Walter Stockvis
Reviewed—10-13-34

CRIME WITHOUT PASSION
Dist.—Paramount
Running Time—89 mins.
Directors—Ben Heath, Charles MacArthur
Authors—Ben Heath, Charles MacArthur
Screen Play—Ben Heath, Charles MacArthur
Special Effects—Slavko Vorkapich
Cameras—Lee Gardens
Reviewed—8-18-34

CRIMSON ROMANCE
Dist.—Mascot
Running Time—71 mins.
Director—David Howard
Authors—Al Martin, Sherman Lowe
Screen Play—Mildred Krims, Doris Schroeder
Cameras—Emmons Miller
Editor—Doris Drought
Reviewed—9-26-34

CROSBY CASE, THE
Dist.—Universal
Running Time—62 mins.
Director—Edwin L. Marin
Authors—Warren B. Duff, Gordon Kahn
Screen Play—Warren B. Duff, Gordon Kahn
Editor—Robert Carlisle
Cameras—Norbert Brodine
Recording Engineer—Gilbert King
Reviewed—3-23-34

COMING OUT PARTY
Dist.—Fox
Running Time—79 mins.
Cast—Richard Arlen, Ida Lupino, Robert Karvelis, Grace Bradley, Virginia Hammond, Swenlund Gill, Clara Lou Sheridan, Toby Wing, Lona Andre, Leo Shalzel, Pat Flaherty, Fuzzy Knight, Julian Madison, Edmund Breese, Monte Blue, Jean Chitburn, Jennifer Gray, Kay McCoy, Mary Blackwood, Colleen Tiley, Yancy Lane, Eldred Tidbury, Gil Berry, F. Ross Gage.
Director—Henry Hathaway
Author—Philip Wyllie
Screen Play—Byron Morgan, Joel Sayre
Editors—James Smith
Cameras—Ben Reynolds
Recording Engineer—Jack Goodrich
Reviewed—3-24-34

CONSTANT NYMPH
(Produced in England)
Dist.—Fox
Running Time—84 mins.
Cast—Brian Aherne, Victoria Hopper, Peggy Blythe, Jane Baxter, Jane Cornell, Beryl Lawerick, Lyn Harding, Mary Clare, Leonora Corbett, Fritzh Shultz, Tony De Lungo, Jim Gerald, Athole Stewart
Director—Basil Dearden
Author—Margaret Kennedy
Screen Play—Dorothy Farnum, Margaret Kennedy, Basil Dean
Editors—Frederick Y. Smith
Cameras—M. Greenbaum
Recording Engineer—W. Salter
Reviewed—4-7-34

CORAZONES EN DERROTA
(Spanish)
Dist.—Unknown
Produced in Mexico
Cast—Maria Luzisa Zea, Auroro Bermudez, Alfonso Campoamo
Director—Ruben Narvao
Reviewed—10-11-34

COUNT OF MONTE CRISTO
Dist.—United Artists
Running Time—115 mins.
Director—Ronald W. Lee
Author—Alexander Dumas
Screen Play—Philip Dunne, Dan Totheroh, Rowland V. Lee
Cameras—Paul Fried Marley
Editor—Granville Whynot
Reviewed—8-29-34

COUNTLESS OF MONTE CRISTO
Dist.—Universal
Running Time—76 mins.
Cast—Ray Wray, Paul Lukas, Reginald Owen, Patsy Kelly, Paul Page, John Sheehan, Carmel Myers, Robert Wade, F. Reicher, Richard Tucker, Matthew Betz, Bobby Watson, D. Robinson, A. S. Bryon, Harvey Clark
Director—Kat fr E Brown
Author—Walter Fleisch
Screen Play—Karen de Wolf, Gladys Unger
Cameras—Charles Stumar
Reviewed—3-31-34

COWBOY HOLIDAY
Dist.—Beacon
Running Time—56 mins.
Cast—Big Boy Williams, Janet Chandler, Dick Alexander, Julia Bejarano, Julian Revaro, John Elliott, Alma Chester.
Director—Bob Hill
Author—Tov Tvawky
Cameras—G ilbert Warren
Editor—Ho’ook Todd
Reviewed—12-26-34

CRANQUEBILLE (French)
Dist.—DuWorld
(Produced in France)
Director—J. deBaroncelli
Cast—Tremel, Gaston Modet.
Reviewed—12-11-34

CRIME DOCTOR
Dist.—RKO Radio
Running Time—75 mins.
Director—John S. Robertson
Author—Israel Zangwill
Screen Play—Jane Merwin
Author—William Hamilton
Cameras—Lucien Andriot
Recording Engineer—D. A. Culler
Reviewed—3-14-34

CRIME OF HELEN STANLEY
Dist.—Columbia
Running Time—61 mins.
Director—D. Ross Lederman
 Reviewed—3-23-34
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PICTURES
THE SIGN OF
GOOD TIMES

COUNT ON THE MOST OF THE BEST
FROM Columbia
CROSS COUNTRY CRUISE
Dist.—Universal
Reviewed—10-3-34
Running Time—82 mins.
Cast—Lew Ayres, June Knight, Alice White, Alan Dinshart, Minna Gombell, Eugene Falletto, Robert McWade, Henry Armetta, Arthur Vinton, James Conlon, Ara Haswell, Dick Stevens, Peggy Terry, Herta Lind, Jean Fenwick, Kay La Velle
Director—Eddie Buzzell
Author—Elmer Harris, Stanley Kramer
Screen Play—Elmer Harris, Stanley Raugh
Editor—Philip Cahn
Screenplay Engineer—Gilbert Kurland
Reviewed—10-3-34

CROSS STREETS
Dist.—Chesfierfield
Running Time—64 mins.
Cast—Claire Windsor, John Mack Brown, Anita Louise, Kenneth Peck, Mitty Kemp, Josef Swickard, Niles Welch
Director—Frank Strayer
Author—Gordon Morris
Screen Play—Anthony Coldeway
Camera Man—George Robinson
Reviewed—7-6-34

CROWN OF THORNS (5-SE)
(Produced in Germany)
Cast—Werner Krauss, George Chmara, Henry Porten, Asta Nielsen, Emanuel Reicher, Alexander Gramach
Director—Robert Wiene
Reviewed—3-30-34

CUESTA ABajo (Spanish)
(The Downfall)
Dist.—Paramount International
Running Time—74 mins.
Cast—Carlos Gardel, Mona Maris, Vicente Padula, Anita Contillo, Jaime Devesa, Guillermo Arcos, Susanne Dulié, Manuel Peluffo, Carlos spa- yenta
Director—Louis Gasnier
Author—Alfredo Le Pera
Screen Play—Alfredo Le Pera
Camera Man—George Weber
Reviewed—7-18-34

CURTAIN AT EIGHT
Dist.—Majestic
Running Time—68 mins.
Cast—Dorothy Mackaill, C. Aubrey Smith, Paul Cavanagh, Sam Hardy, Marion Shilling, Russell Hopston, Natalie Moorhead, Hale Hamilton, Ruthelma Stevens, Jack Mulhall
Director—E. Mason Hopper
Author—Edward T. Lowe
Editor—Earl Crain
Camera Man—Ira Morgan
Reviewed—2-1-34

CURTAIN FALLS, THE
Dist.—Chesfielder
Running Time—69 mins.
Cast—Henrietta Crosman, Doro- thy Lee, Holmes Herbert, Natalie Moorhead, John Darrow, William Bakewell, James Thomas, Dorothy Revier, Edward Kane, Aggie Herrington, Tom Ricketts, Wilson Benge, Edward LeSaint, Bryant Wash- bine, Bob Fraser, Lloyd Ingram, Jane Keckley, Jack Shutt, Frina Emmet
Director—Charles Lamont
Author—Karl Brown
Camera Man—M. A. Anderson
Editor—Roland Reed
Reviewed—10-2-34

CZAR WANTS TO SLEEP
(Russian)
Dist.—Amkino
Produced in Russia
Cast—M. Yanshin, et al.
Director—Alexander Frinzimmer
Reviewed—12-11-34

DAMES
Dist.—Warner Bros.
Running Time—90 mins.
Cast—Joan Blondell, Dick Towell, Ruby Keeler, ZaSu Pitts, Guy Kibbee, Hugh Herbert, Arthur Vinton, Sammy Fain, Phil Regan, Arthur Aylesworth, Leila Bennett, Dorothy Churchill
Director—Ray Enright
Authors—Robert Lord, Delmer Daves
Screen Play—Delmer Daves
Dances—Busby Berkeley
Camera Man—Sid Hickox, George Barnes
Editor—Harold McLernon
Reviewed—8-16-34

DANCING MAN
Dist.—Pyramid
Running Time—65 mins.
Director—Al Ray
Author—Beulah Poynter
Screen Play—Beulah Poynter
Camera Man—James S. Brown, Jr.
Editor—Dan Milner
Reviewed—7-14-34

DANGEROUS CORNER
Dist.—SKO Radio
Running Time—66 mins.
Cast—Virginia Bruce, Conrad Nagel, Melwyn Douglas, Jan Keith, Erin O'Brien-Moore, Betty Fielding, Doris Lloyd, Henry Wadsworth
Director—Philip Rosen
Author—J. B. Priestley
Screen Play—J. B. Priestley
Camera Man—M. A. Anderson
Camera Man—J. Roy Hunt
Editor—Archie Marshak
Reviewed—12-14-34

DARK HAZARD
Dist.—First National
Running Time—72 mins.
Director—Alfred E. Green
Author—W. R. Burnett
Screen Play—Alfred Green
Camera Man—Brown Holmes
Editor—Herbert Levy
Camera Man—Sol Polito
Reviewed—2-23-34

DAS BLAUE VOM HIMMEL
(German)
(The Blue from the Sky)
Dist.—Danubia Pictures
Produced in Germany
Cast—Martha Eggert, Herman
Director—Charles Lamont
Author—Karl Brown
Camera Man—M. A. Anderson
Editor—Roland Reed
Reviewed—10-2-34

1934 RELEASES

Thimig
Director—Victor Janson
Reviewed—9-13-34

DAS FREUNDIN EINES GROS- SEN MANNES
(German)
(Girl Friend of a Big Man)
Dist.—Ufa
Produced in Germany
Cast—Kaethe von Nagy, Karl Ludwig Duss
Director—Paul Wegener
Reviewed—9-13-34

DAVID HARUM
Dist.—Fox
Running Time—83 mins.
Cast—Will Rogers, Louise Dress- er, Evelyn Venable, Kent Tyler, Stepin Fetchit, Noah Beery, Roger Imhof, Frank Melton, Charles Middleton, Sarah Padden, Lillian Stuart
Director—James Cruze
Author—Edward Noyes Westcott
Screen Play—Walter Woods
Editor—Jack Murray
Camera Man—Al Mohr
Recording Engineer—W. D. Flick
Reviewed—2-3-34

DAWN TRAIL, THE
Dist.—Columbia
Cast—Buck Jones, Miriam See- gar, Charles Morton, Erville Alderson, Ed LeSaint, Charles King, Hank Mann, Vester Pegg, Slim Whittaker, Charles Brinley
Director—Christy Cabanne
Author—Forrest Sheldon
Screen Play—John T. Neville
Camera Man—T. D. McCord
Editor—James Sweeney

DEALERS IN DEATH
Dist.—Topical Films
Running Time—68 mins.
Produced by Monroe Shaft
Story by Burnet Hershay
Editorial Advisor—Prof. Walter B. Pitkin
Narration—Basil Ruysdael
Reviewed—11-30-34

DEATH ON THE DIAMOND
Dist.—M.-G.-M
Running Time—72 mins.
Director—Edward Sedgwick
Author—Conrad Fitzsimmons
Screen Play—Harvey T. e w., Joseph Sherman, Ralph Spence
Camera Man—Milton Krasner
Editor—Frank Sullivan
Reviewed—12-30-34

DEATH TAKES A HOLIDAY
Dist.—Paramount
Running Time—78 mins.

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Emanuel Cohen

PRODUCER
DU, ODER KEINE! (German) (Nobody Else But You) Dist.—Unknown Produced in Germany Cast—Gitta Alpar, Max Hansen, Paul Otto. Director—Karl Froelich Reviewed—10-30-34


EIN FRAU WIE DU (German) (A Woman Like You) Dist.—Bavaria Film Produced in Germany Cast—Liane Haid, Szoke Szakkal, Fritz Kampers, George Alexander, Fritz Odem. Director—Karl Boese Reviewed—12-27-34

EIN GEWINSSER HERR GRAN (German) (A Certain Mr. Gran) (Produced in Germany) Cast—Ufa Cast—Hans Albers, Karin Hardt, Albert Bassermann, Olga Tschechowa, Rose Stradner Director—Gerhard Lamprecht Reviewed—2-24-34

EIN MANN WILL NACH DEUTSCHLAND (German) (A Man Wants to Get to Germany) Cast—Ufa Produced in Germany

1934 RELEASES

Cast— Karl Ludwig Diehl, Brigitte Horney. Director—Paul Wegener Reviewed—11-14-34

EIN STADT STEHT KOPF (German) (Produced in Germany) Cast—Elie Cast—Hermann Thlimig, Jenny Jugo, Szoke, Szakkal, Berthe Ostyn, Theo, Lingen, Fritz Kampers. Director—Gustav Grendgens Reviewed—2-1-34

EIN TOLLER EINFALL (German) (A Crazy Idea) (Produced in Germany) Cast—Ufa. Produced in Germany Cast—Kaethe von Nagy, Wolf Wlbach-Betty, Gretl Theimer, Werner Sutter. Ida Wuest. Director—Herbert Lamprecht Reviewed—10-30-34

EINES PRINZEN JUNGE LIEBE (German) (A Prince’s Young Love) (Produced in Germany) Cast—Ufa. Cast—Willy Fritsch, Trude Marlen, Gustav Waldau, Ida Wuest, Jakob Tiedtke, Alice Treff, Herman Speelmanns, Alexander Engel, Paul Hoerbiger. Director—Artur Robison Reviewed—2-28-34

EL ESCANDALO (Spanish) (The Scandal) (Produced in Mexico) Cast—Unknown Produced in Mexico Cast—Enrique del Campo, Carmen Guerrer. Director—Rex Mx Reviewed—9-24-34


ELINOR NORTON

Cast—Ufa. Cast—Claire Trevor, Gilbert Roland, Henrietta Crosman, Hugh Williams, Norman Foster, George Bre of Eltz, Guy Usher, Cora Sue Case. Director—Hamilton MacFadden Author—Mary Robert Rinehart
ROY DEL RUTH

Director

Under Contract to Twentieth Century

CURRENT RELEASES:

BULLDOG DRUMMOND STRIKES BACK

KID MILLIONS (Samuel Goldwyn-U. A.)
(Courtesy Darryl Zanuck)

IN PRODUCTION:

FOLIES BERGERE
Screen—Rose Franken, Philip Klein
Cameraman—George Schneiderman

EL TANGO EN BROADWAY
(Spanish)
Dist.—Paramount
Running Time—85 mins.
Cast—Carlos Gardel, Trini Ramos, Blanca Vischer, Vicente Padula, Jaime Devesa, Manuel Petullo, Suzanne Dutier
Director—Louis Gasnier
Author—Alfredo LePera
Screen—Alfredo LePera
Cameraman—William Miller
Reviewed—9-19-34

EL TIGRE DE YAUTEPÉC
(Spanish)
(The Tiger of Yautepéc)
Dist.—Unknown
Produced in Mexico
Cast—Lupita Gallardo, Pepe Oritz
Director—Ferando de Fuentes
Reviewed—10-22-34

ELMER AND ELSIE
Running Time—90 mins.
Director—Gilbert Pratt
Authors—George S. Kaufman, Marc Connelly
Screen Play—Humphrey Pearson
Cameraman—William Mellor
Editor—Richard Currier
Reviewed—8-4-34

EMBARRASSING MOMENTS
Dist.—Universal
Running Time—61 mins.
Director—Edward Laemmle
Author—William Anthony McGuire
Screen Play—Gladys Unger, Charles Logue
Cameraman—Charles Stumar
Editor—Daniel Mandell
Reviewed—9-5-34

END OF THE WORLD
(French)
(Produced in France)
Dist.—Capt. Harold Auten
Running Time—54 mins.
Cast—Victor Francen, Colette Darras, Sylvia Grande, J. Brindeau, Georges Collin, Abel Gance
Director—Dr. V. Ivanoff
Author—Camille Flammariou
American Adaptation—H. S. Kraft
Dialoguer—Jean Boyer
Editor—F. Salabert

Cameramen—J. Druger, P. Roukoff
Recording Engineer—R. Bandonin
Reviewed—4-17-34

ENEMIES OF PROGRESS
(Russian)
(Produced in Russia)
Cast—Livian, Gardin, Taskin, Kostrikhin, Youdin, Traktina
Director—Nickolai Beresneff
Reviewed—1-16-34

ENEMIGOS
(Spanish)
Dist.—Unknown
Produced in Mexico
Cast—Miguel Delgado, Gabby Soto
Director—Chano Oreta
Reviewed—8-23-34

ENTER MADAME
Dist.—Paramount
Cast—Elisa Landi, Gary Grant, Lynne O '' overman, Sharon Lynne, Frank Albertson, Cecilia Parker, Wilfred Hari, Michelette Burani, Paul Porcasi, Adrian Rosley, Torben Meyer, Harold Berquist, Wallis Clark, Fred Maleata, Tony Merlo, Dick Kline, Gino Corrado, Diana Lewis, Frank G. Dunn, Matt McHugh, Mildred Boothe, Jack Byron, Richard Bonelli, Bud Galea
Director—Elliott Nugent
Authors—Gilda Varesi Archibald, Dorothy Donn-Byrne
Screen Play—Charles Brackett
Gladys Lehman
Cameraman—Theodore Sparknul

ES WAR EINMAL EIN WALZER
(German)
(There Once was a Waltz)
Dist.—Unknown
Produced in Germany
Cast—Martha Eggerth, Roil von Goh, Lizzie Natzier, Ida Wuest, Paul Hoerbiger
Director—Victor Jansen
Reviewed—10-15-34

ES WIRD SCHON WIEDER BESSER
(German)
(It's Getting Better Again)
(Produced in Germany)
Dist.—Ufa
Cast—Dolly Haas, Heinz Ruchmann, Paul Otto, Ernst Verebes, Fritz Gruenbaum
Director—Kurt Gerron
Reviewed—1-24-34

EVELYN PRENTICE
Dist.—M-G-M
Running Time—80 mins.
Director—William K. Howard
Author—W. E. Woodward
Screen Play—Lenore Coffee
Cameraman—Charles G. Clarke
Editor—Frank Hull
Reviewed—11-10-34

EVENSONG
Dist.—Gaumont-British

1934 RELEASES

Produced in England
Running Time—87 mins.
Cast—Evelyn Laye, Fritz Kortner, Alice Delias, Carl Esmond, Emily Williams, Muriel Aked, Dennis Val Norton, Arthur Sinclair, Patrick O'Moore, Browing Mummery, Conchita Supervia
Director—Victor Saville
Authors—Edward Knoblock, Beverley Nichols
Screen Play—Dorothy Farnum, Edward Knoblock
Songs—M. Spoliansky
Lyrics—Edward Knoblock
Cameraman—Mutz Greenbaum
Editor—Otto Ludwig
Reviewed—11-14-34

EVER SINCE EVE
Dist.—Fox
Running Time—72 mins.
Cast—George O'Brien, Mary Brian, Herbert Mundin, Betty Blythe, Roger Imhoff, Russell Simpson, George Meeker
Director—George Marshall
Author—Paul Armstrong
(From "Heir to the Hoohah"
Screen Play—Henry Johnson, Stuart Anthony
Cameraman—Arthur Miller
Recording Engineer—Bernard Fredericks
Reviewed—3-27-34

EVERGREEN
Dist.—Gaumont-British
Produced in England
Cast—Jessie Mathews, Sonnie Hale, Betty Balfour, Barry Mackay, Ivor Maclaren, Hartley Power, Patrick Ludlow, Betty Shale, Marjorie Brooks
Director—Victor Saville
Author—Benn W. Levy
Music and Lyrics—Harry M. W o o d s , Richard Rodgers, Lorenz Hart

FANTOMAS
(French)
(Produced in France)
Dist.—DuWorld
Running Time—61 mins.
Cast—Tania Grandier, Jean Gallant, Th o m y Bourdelle, Georges Rigaud, Anieek Elfer, Gaston Modot, Maurice Schutz, Marie Laure, Roger Karl
Director—Paul Fejos
Authors—Marcel Allain, Pierre Souvestre
Adaptors—Marcel Picard, Michael Flick
Editors—Marcel Picard, Michael Flick
Recording Engineer—L y m a n Wiggins
Reviewed—3-13-34

FASHIONS OF 1934
Dist.—First National
Running Time—78 mins.
Cast—William Powell, Bette Davis, Frank McHugh, Vere Teasdale, Reginald O we n, Hobart Cananaha, Henry O'Neill, Phillip Reed, Hugh Herbert, Gordon Westcott, Dorothy Burgess, Etienne Girardot, William Burress, Nella Walker, Spencer Charters, George Humbert, R a n k Darien, Harry Beresford
Larry Darmour
PRODUCTIONS

HOLLYWOOD, CALIF.
1934 RELEASES

FLICKORN A FRAN GAMLA STAN (Swedish)  
(Girls from the Old Town)  
Dir.—Unknown  
Produced in Sweden  
Cast—Edvard Persson, Karin Ekelund  
Director—S. Baumann  
Reviewed—12-28-34

FLIRTATION WALK  
Dir.—First National  
Running Time—97 mins.  
Cast—Dick Powell, Ruby Keeler, Pat O'Brien, Ross Alexander, Glenn Williams, John Areludge, Glen Boles, Frederick Burton, John Darrow, Henry O'Neill, John Eldredge  
Director—Frank Borzage  
Authors—Delmer Daves, Lou Edelman  
Screen Play—Delmer Daves  
Music and Lyrics—Allie Wrubel, Mort Dixon  
Dances—Bobby Connolly  
Cameron—Sol Polito, George Barnes  
Editor—William Holmes  
Reviewed—11-2-34

FLIRTING WITH DANGER  
Dir.—Monogram  
Running Time—70 mins.  
Cast—Rochelle Hudson, William Cagney, Edgar Kennedy, Marion Burns, Maria Alba, Willam Van Brincken, Gino Gazzio, Ernest Hilliard, Guy Usher  
Director—Vin Moore  
Author—George Bertholon  
Screen Play—Norman S. Hll  
Cameron—Archie Stout  
Editor—Carl Tiersen  
Reviewed—11-13-34

FLUECHTLINGE (German)  
(Refugees)  
Dir.—Ufa  
Produced in Germany  
Cast—Hans Albers, Kathie von Nagy, Ida Wuest  
Director—Gustav Vacky  
Reviewed—10-15-34

FOG  
Dir.—Columbia  
Running Time—69 mins.  
Cast—Donald Cook, Mary Brian, Reginald Denny, Robert McWade, Helen Freeman, Samuel Hinds, G. Pat Collins, Edwin Maxwell, Maude Eburne, Marjorie Gateson  
Director—Albert Rogell  
Authors—Valentine Williams, Dorothy Rice Sims  
Screen Play—Ethel Hill, Dore Schary  
Editor—Richard Cahoon  
Cameron—Benjamin Kline  
Recording Engineer—Edward Berends  
Reviewed—11-5-34

FOG OVER FRISCO  
Dir.—First National  
Running Time—68 mins.  
BEN HECHT
CHAS MAC ARTHUR

Producing at
EASTERN SERVICE STUDIO
35-11 35th AVENUE
ASTORIA, L. I., N. Y.
FRAUELEIN-FALSFCH VERBUNDEN (German-Italian) (Wrong Number Miss) (Produced in Germany)
Dist.—Magda Schneider, Johann-K, Riemann, Rudolf Berliner, Jose Wodorn
Reviewed—11-16-34
FREEDOM OF THE SEAS
Dist.—B. I.
Running Time—77 mins.
Produced in England
Cast—Clifford Mollison, Wendy Barrie, Zelma O'Neal, H. F. Maltby, Tyrrell Davis, James Carew, Cecil Ramage, Frederick Peisley, Frank Atkinson, Charles Paton
Reviewed—Marcel Varnell
Reviewed—W. E. Emo
Reviewed—11-14-34
FREUT EUCH DES LEBENS (German) (Enjoy Yourselves)
Produced in Germany
Cast—Dorit Kreysser, Leo Slezak, Ida Wuest, Wolfgang Liebe-reiner
Reviewed—Hans Steinhoff
Reviewed—11-5-34
FRIDAY THE 13TH
Dist.—Gaumont-British (Produced in England)
Running Time—73 mins.
Cast—Sonnie Hale, Cyril Smith, Maurie Aked, Richard Hulton, Emily Williams, Frank Law-ton, Belle Chrystall, O. B. Clareace, Robinson Hare, Martita Hunt, Leonora Corbett, Elise Makeham, Ursula Jeans, D. A. Clarke-Smith, Gibbs McLaughlin, Gwenn, Mary Jerold, Gordon Harker, Jessie Matthews, Ralph Richardson, Donald Cal-hrop, Ivor McLaren
Reviewed—5-13-34
FRIENDS OF MR. SWEENEY
Dist.—Warner Bros.
Running Time—70 mins.
Cast—Charlie Ruggles, Ann Dvorak, Berton Churchill, Eugene Palette, Harry Beresford, William Davion, Robert Barrat, Dorothy Burgess, Harry Tyler, Dorothy Tree
Reviewed—Edward Ludwig
Author—Elmer Davis
Screen Play—Walter Duff, Sidney Sutherland, F. Hugh Herbert, Erwin Gelsey
Camerman—Ira Morgan
Reviewed—7-27-34
FOUR FRIGHTENED PEOPLE
Dist.—Paramount
Running Time—78 mins.
Cast—Claudette Colbert, Herbert Marshall, Mary Boland, William Gargan, Leo Carrillo, Nella Walker, Tetsu Komai, Chris Torm Martin, Joe De Cruz, Minoru Nishida, Teru Shimada, E. R. Jinadas, Del-mar Costello
Direct—Cecil B. de Mille
Authors—E. Arnot-Roberson
Screen Play—Bartlett Cormack, Leonore Coffee
Editor—Ann Murchen
Camerman—Karl Struss
Recording Engineer—Harry Lindgren
Reviewed—1-27-34
FOUR SEASONS
Dist.—United Artists
Running Time—61 mins.
Cast—Bill Cody, A. D. Ince, Wheeler Oakman, Bill Dest, Bill Cody, Jr., Vic Powell, Franklin Farnum, Lafe McKee
Director—Bob Hill
Author—Norman Springer
1934 RELEASES
Screen Play—James Shawkey
Camerman—Hal Bohlander
Editor—S. Roy Luby
Reviewed—11-15-34
FRONTIERSMAN MARSHAL
Dist.—Fox
Running Time—66 mins.
Cast—George O'Brien, Irene Benedict, George E. Stone, Alan Edward, Edward LaSaint, Ruth Gillette, Berton Church-ill, Frank Conroy, Ward Bond, Russell Simpson, Jerry Foster
Director—Leu Seiler
Author—Henry St. Lake
Screen Play—William Conselian, Stuart Anthony
Camerman—Robert Planck
Recording Engineer—Bernard Fredericks
Reviewed—1-31-34
FUERST WORONZEFF (German)
Produced in Germany
Dist.—Ufa
Cast—Brigitte Helm, Albert Groch, Schoenhals, Hans Knoestko.
Director—Artur Rasthon
Reviewed—11-19-34
FUGITIVE LADY
Dist.—Columbia
Running Time—66 mins.
Director—A. Roggel
Author—Hebert Asbury, Fred Niblo
Screen Play—Herbert Asbury, Fred Niblo
Camerman—Al Sieglier
Editor—John Rawlin
Reviewed—12-10-34
FUGITIVE LOVERS
Dist.—M-G-M
Running Time—74 mins.
Cast—Robert Montgomery, Madge Evans, Ted Healy, Nat Pendleton, C. Henry Gordon, Ruth Selwyn, Harry Fine, Moe Howard, Jerry Howard
Director—Richard Boleslavsky
Authors—Ferdinand Reyher, Frank Wood
Screen Play—Albert Hackett, Frances Goodrich, George B. Seitz
Editor—William S. Gray
Camerman—Ted Tetzlaff
Reviewed—1-3-34
FUGITIVE ROAD
Dist.—Invincible
Running Time—66 mins.
Cast—Eric Von Stormheim, Wera Engels, Leslie Fenton, George Humbert, Hank Mann, Harry Holman, Ferdinand Schumann-Heink, Michael Visaroff, Bangie Beilby, Hans Persberg
Director—Frank Strayer
Screen Play—Charles Belden, Robert Ellis
Camerman—Ted McCord
Reviewed—11-13-34
FURY OF THE JUNGLE
Dist.—Columbia
BOX OFFICE

CLYDE E. ELLIOTT

Director

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"DEVIL TIGER"
Fox

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in Mongolia

"CHINA ROARS"

CARL BERGER
Cinematographer of Elliott Productions
GILD REIGERT DIE WELT
(german)
(Money Rules the World)
Produced in Germany
Cast—Gustav Frolich, Camilla Horn, Oskar Sima, Trude Rosen.
Director—Max Neufeld
Reviewed—5-15-34

GENTLEMEN ARE BORN
Dist.—First National
Running Time—74 mins.
Cast—Franchot Tone, Jean Muir, Margaret Lindsay, Ann Dvorak, John Alexander, Nick Foran, Charles Starrett, Russell Hicks, Robert Light, Arthur Aylesworth, Harry Seam, Addison Richards, Marjorie Gateson, Bradley Page.
Director—Alfred E. Green
Author—Robert Lee Johnson
Screen Play—Eugene Solow
Robert Lee Johnson
Cameraman—James Van Trees
Reviewed—11-12-34

GEORGE WHITE'S SCANDALS
Dist.—Fox
Running Time—79 mins.
Music and Lyrics—Ray Henderson, Jack Yellen, Irving Caesar
Screen Play—Jack Yellen
Editor—Paul Weatherwax
Cameraman—Lee Garmes, George Schneiderman
Recording Engineer—A. L. Van Kirkhab, George Leverett
Reviewed—3-17-34

GIFT OF GAB
Dist.—Universal
Running Time—70 mins.
Candy 'Coco' Arnaheim Orchestra, Downey Sisters, Douglas Fairbanks, Director—Karl Freund
Authors—Jerry Wald, George Philip, Lewis economies,
Screen Play—Rian James, Louis Breslow

Cameraman—Harold Wensstrom, George Robinson
Editor—Raymond Curtiss
Reviewed—9-25-34

GIRL FROM MISSOURI
Dist.—M-G-M
Running Time—75 mins.
Director—Jack Conway
Authors—Anita Loos, John Emerson
Cameraman—Ray O'Leary
Reviewed—8-4-34

GIRL IN DANGER
Dist.—Columbia
Running Time—62 mins.
Director—Ray Lederman
Author—Harold Shumate
Screen Play—Harold Shumate
Cameraman—Benjamin Kline
Editor—Otto Meyer
Reviewed—9-11-34

GIRL O' MY DREAMS
Dist.—Monogram
Running Time—70 mins.
Cast—May Carlisle, Eddie Nutgens, Creighton Chaney, Arthur Lake, Sterling Holloway, Gigi Perrih, Jeanne Robbins, Johnny Dugan, Lee Shumway, Beverley Crane, Betty Mae Crane.
Director—Ray McCarey
Author—George Waggner
Screen Play—George Waggner
Cameraman—Ira Morgan
Editor—Jack Hargreaves
Reviewed—11-6-34

GIRL OF THE LIMBERLOST.
A
Dist.—Monogram
Running Time—86 mins.
Director—Christy Cabanne
Author—Gene Stratton Porter
Screen Play—Adelle Comandini
Cameraman—H. J. Morgan
Editor—Carl Pierson
Reviewed—8-29-34

GLAMOUR
Dist.—Universal
Running Time—74 mins.
Cast—Constance Cummings, Paul Lukas, Phyllis Ralston, Joseph Cawthorn, Doris Lloyd, Alice Lake, Olaf Hytten, Jessie McAllister, Lita Chevret, Luis Alberni, Yola D'Avril, Grace
Outdoor Comedy Dramas

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Director—William Wyler 
Author—Edna Ferber 
Screen Play—Doris Anderson, Gladys Hurlbut, Editor—Ted Kent 
Cameraman—George Robinson 
Recording Engineer—Gilbert F. Mathison 
Reviewed—5-12-34 

GOLD (German) 
Dist.—Ufa 
Produced in Germany 
Cast—Hans Albers, Brigitte Helm, Michael Bohnen, Lien Deyers, 
Director—Karl Hartl 
Reviewed—10-23-34 

GOOD DAME 
Dist.—Paramount 
Running Time—74 mins. 
Director—Marion Gering 
Author—William Lipman 
Screen Play—William Lipman, Vincent Lawrence, Frank Partos, Sam Helfman 
Editor—Jane Loring 
Cameraman—Leon Shamroy 
Recording Engineer—Jack Goodrich 
Reviewed—3-17-34 

GOODBYE LOVE 
Dist.—RKO Radio 
Running Time—66 mins. 
Cast—Charlie Ruggles, Verona Teasdale, Jack Oakie, Sidney Blackmer, Phyllis Barry, Ray Walker, John Kelly, Grace Hale, Luis Alberni, 
Director—H. Bruce Humberstone 
Author—Hampton Del Ruth 
Screen Play—Hampton Del Ruth 
Reviewed—3-13-34 

GRAND CANARY 
Dist.—Fox 
Running Time—78 mins. 
Cast—Warner Baxter, Madge Evans, Marjorie Rambeau, Zita Johann, Roger Imhof, H. B. Warner, Barry Norton, Juliette Compton, Gilbert Emery, John Rogers, Gerald Rogers, Desmond Roberts, Carrie Daumery, 
Director—Irving Cummings 
Author—A. J. Cronin 
Screen Play—Ernst Pascal 
Cameraman—Bert Glennon 
Reviewed—7-20-34 

GRANADEROS DEL AMOR (Spanish) (Grendaires of Love) 
Dist.—Fox 
Cast—Allen Roulin, Conchita Montenegro, Valentin Parera, Maria A.b.a, Andres de Segurola, 
Director—John Reinhardt 
Reviewed—9-5-34 

GREAT DEFENDER, THE 
Dist.—B. I. P. 
Running Time—70 mins. 
Produced in England 
Cast—Matheson Lang, Margaret Bannerman, Arthur Martinson, Richard Bird, Sam Livesey, Jeanne Stuarts, Lawrence Han- ray, Frank Atkinson, O. B. Clarenc, Mary Jerold, J. Fisher White, Hal Gordon, Denie Hurly, Kathleen Harrison, Gladys Hamer, Robert Horton, A.e Fraser, Jimmy Godden, 
Director—Thomas Bentley 
Author—John Hastings Turner 
Screen Play—John Hastings Turner, Marjorie Deans, Paul Perez, 
Cameraman—John C. Cox 
Reviewed—7-26-34 

GREAT EXPECTATIONS 
Dist.—Universal 
Running Time—100 mins. 
Directed—Stuart Walker 
Author—Charles Dickens 
Screen Play—Gladys Under 
Cameraman—George Robinson, 
Reviewed—12-26-34 

GREAT FLIRTATION, THE 
Dist.—Paramount 
Cast—Elissa Landi, Adolphe Menjou, David Manners, Lynne Overman, Raymond Walburn, Adrian Rosley, Paul Porcioli, George Baxter, Judith Vosselli, Akim Tamiroff, Vernon Steele, 
Director—Ralph Murphy 
Author—Gregory Ratoff 
Screen Play—Humphrey Pearson, 
Cameraman—Milton Krasner 
Reviewed—6-23-34 

GREEN EYES 
Dist.—Columbia 
Running Time—65 mins. 
Director—Richard Thorpe 
Author—Harriet Ashbrook 
Screen Play—Andrew Moses 
Cameraman—M. A. Anderson 
Reviewed—11-3-34 

GRIDIRON FLASH 
Dist.—RKO 
Running Time—65 mins. 
Cast—Eddie Quillan, Betty Furness, Grant Mitchell, Lucien Littlefield, Edgar Kennedy, Grady Sutton, Joseph Sauers, Allen Wood, Ma.garet Dumont, 
Director—Glenn Tryon 
Authors—Nicholas Barrows, Earle Snell 
Screen Play—Glenn Tryon, 
Cameraman—John W. Boyle 

1934 RELEASES 
Editor—George Crane 
Reviewed—11-3-34 

GUILTY PARENTS 
Dist.—Syndicate Exchange 
Running Time—66 mins. 
Cast—Jean Lacy, Glen Boley, Donald Keith, John St. Polis, Lynton Brent, Robert Frazer, Gertrude Astor, Isabel Lamlal, Alisa Aristi, Leon Holmes 
Director—Jack Townley 
Author—Jack Townley 
Editor—Ethel Davey 
Cameraman—Robert Doran 
Reviewed—4-6-34 

GUN JUSTICE 
Dist.—Universal 
Running Time—59 mins. 
Director—Alan James 
Author—Robert Quigley 
Screen Play—Robert Quigley 
Cameraman—Ted McCord 
Reviewed—2-14-34 

HALF A SINNER 
Dist.—Universal 
Running Time—78 mins. 
Cast—Joel Mccrea, Sally Blane, Berton Churchill, Gay Seabrook, Mickey Rooney, Spencer Charters, Russell Hopton, Guinn Williams, Theora Maxwell, Conover, Alexandra Carisle, Reginald Barlow, Bert Roach, Walter Brennan, 
Director—Kurt Neumann 
Author—John B. Hymer (from "Alais the Deacon") 
Screen Play—Earl Claren, Claren- ce Marks, 
Cameraman—George Robinson, Editor—Gilbert Kurland 
Reviewed—6-23-34 

HALSINGAR (Swedish) 
Dist.—Unknown 
Produced in Sweden 
Cast—Inga Tidblad, Sven Bergwall, 
Director—Ivan Johansson 
Reviewed—9-26-34 

HANDY ANDY 
Dist.—Fox 
Running Time—81 mins. 
Cast—Will Rogers, Peggy Wood, Mary Carlisle, Frank Mette, Conchita Montenegro, Paul Harvey, Roger Imhof, Robert Taylor, Grace Goodall, Jessie Pringle, Adrian Rosley, Greg- ory Gaye, Richard Tucker, Helen Flint, 
Director—David Butler 
Author—Lawrence Beach (from "Merry Andrew") 
Screen Play—Kubec Glasmon, William Consmel, Harry Johnson 
Music—Richard Whitney 
Lyrics—William Consmel 
Cameraman—Arthur Miller 
Recording Engineer—F. C. Chapman 
Reviewed—6-1-34 

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George Stevens

Director

"LADDIE"
"BACHELOR BAIT"
"KENTUCKY KERNELS"

In Preparation
"MURDER SONG" (Working Title)
Wanda Tuchock

* *

Wrote and Directed
(In Collaboration)

"Finishing School"

* *

Original Story

"Grand Old Girl"

* *

Now Collaborating on

"O'Shaughnessy's Boy"
for Wallace Beery and Jackie Cooper
HEROES OF THE ARCTIC
(S-SE)
Dist.—Amkino
Running Time—70 mins.
Produced in Russia
Authors—A. Shafran, M. Troya-
novsky
Cameramen—A. Shafran, M. Troyanovsky
Reviewed—9-29-34

HI, NELLIE
Dist.—Warner Bros.
Running Time—75 mins.
Cast—Paul Muni, Glenda Farrell, Ned Sparks, Robert Barrat, Kathryn Sergava, Ho b a r t Cavanaugh, Bertcon Churchill, Douglas Dumbrille, Edward Ellis, Paul Kaye, Donald Meek, Dorothy LeBarre, Marjorie Gateson, George Meeker, Har-
old Huber, Allen Vincent, Pat Wing, Frank Reicher, George Chandler, George Humbert
Director—Mervyn LeRoy
Author—Roy Chanslor
Screen Play—Abom Finkel, Sid-
ney Sutherland
Editor—Bill Holmes
Cameraman—Sol Polito
Reviewed—2-1-34

HIDE-OUT
Dist.—M-G-M
Running Time—82 mins.
Cast — Robert Montgomery, Maureen O’Sullivan, Edward Arnold, Elizabeth Patterson, Whittford Kane, Mickey Rooney, C. Henry Gordon, Muriel Evans, Edward Brophy, Henry Armetta, Herman Bing, Louise Hardy, Harold Huber,
Director—W. S. Van Dyke
Author—Mauri Grashin
Screen Play—Frances Goodrich, Abert Hackett
Cameramen — Ray June, Sidney Wagner
Editor—Basil Wrangell
Reviewed—8-18-34

HIPS, HIPS, HOORAY
Dist.—RKO Radio
Running Time—68 mins.
Cast — Bert Wheeler, Robert Woolsey, Ruth Etting, Thelma Todd, Dorothy Lee, George Meeker, James Burtis, Matt Briggs, Spencer Colton
Director—Mark Sandrich
Authors—Harry Ruby, Bert Kel-
mar, Edward Kaufman
Music and Lyrics—Harry Ruby, Bert Kelmar
Dances—Dave Gould
Editor—Basil Wrangell
Cameramen—Don S. Abel
Recording Engineer—P. J. Faulk-
nen, Jr.
Reviewed—1-24-34

HIRED WIFE
Dist.—Pinnacle
Running Time—65 mins.
Cast — Greta Nissen, Weldon Heyburn, James Kirkwood, Molly O’Day, Jane Winton, Blanche Taylor, Carolyn Gales, Evelyn Bennett
Director—George Melford
Author—Alma Sioux Scarlet
Screen Play—Alma Sioux Scarlet
Editor—Helene Turner
Cameraman—Mark Stengler
Recording Engineers — Percy Green, T. C. Barker
Reviewed—2-1-34

HIS DOUBLE LIFE
Dist.—Paramount
Cast — Lilian Gish, Roland Young, Montague Love, Lums-
den Hare, Charles Richman, Oliver Smith, Philip Tonge, Audrey Ridgwell, Regina de Valert
Directors—Arthur Hopkins, Wil-
m deMille
Author—Arnold Bennett (from “Buried Alive” and “The Great Adventure”)
Screen Play — Arthur Hopkins, Clara Beranger
Cameraman—Arthur Edeson

HIS GREATEST GAMBLE
Dist.—RKO Radio
Running Time—72 mins.
Cast — Richard Dix, Dorothy Wil-
son, Bruce Cabot, Shirley Grey, Edith Fellows, Erin O’Brien Moore, Leonard Carey, Ely
Malyon, Director—John S. Robertson
Author—Salisbury Field
Screen Play—Sidney Buchman, Harry Harvey
Cameraman—Teddy Tetzlaff
Editor—William Hamilton
Reviewed—7-18-34

HITLER’S REIGN OF TERROR
Dist.—Jewel Productions
Director—Michael Mindlin
Supervisor—Joseph Seiden
Cameraman—Sam Rosen
Recording Engineer — Murray Dichter
Reviewed—4-27-34

HOCHZEIT AM WOLFGANG-
SEE (German)
(Wedding at Lake Wolf-
gang)
Dist.—Unknown
Produced in Germany
Cast — Rose Stradner, Hugo Behrendt
Reviewed—11-19-34

HOLD THAT GIRL
Dist.—Fox
Running Time—66 mins.
Cast — James Dunn, Claire Tre-
vor, Alan Edwards, Gertrude Michael, John Davidson, Robert McWade, Effie Elsler, Jay Ward
Director—Hamilton MacFadden
Authors—Dudley Nichols, Lamar Trotti
Screen Play — Dudley Nichols, Lamar Trotti
Cameraman — George Schneider
Recording Engineer — Al Protz-
man
Reviewed—3-24-34

HOLLYWOOD, CIUDAD DE
ENSUENO (Spanish)
(Hollywood, City of Illusion)
1934 RELEASES

(Produced in U. S.)
Cast—Jose Boh, Lia Tora, Don-
ald Reed, Nancy Drexel
Director—George Crane
Reviewed—4-10-34

HOLLYWOOD HOODLUM
Dist.—Regal
Running Time—61 mins.
Cast—June Clyde, Frank Albert-
son, Joe Ten, Ten Holtz, John Davidson, Stanley Price, Cyril Ring, Edith Terry Preuss
Director—Reeves Eason
Author—William Bloecher
Screen Play—John Thomas Ne-
ville
Cameraman—Ernest Miller
Editor—Jeanne Spencer
Reviewed—6-21-34

HOLLYWOOD PARTY
Dist.—M-G-M
Running Time—70 mins.
Cast—Stan Laurel, Hardy, Jimmy Durante, Charles But-
terworth, Polly Moran, Lupe Velez, Frances Williams, Jack Pearl, Eddie Quillian, June Clyde, George Givot, Richard Carle, Ben Bard, Tom Ken-
ndy, Mickey Mouse, Ted Healy
Authors—Howard Dietz, Arthur Kober
Screen Play—Howard Dietz, Ar-
thur Kober
Music and Lyrics — R i c h a r d Rodgers, Lorenz Hart, Walter Donaldson, Gus Kahn, Nacio Herb Brown, Arthur Freed
Editor—George Boemler
Cameraman—James Wong Howe
Reviewed—5-25-34

HOUSE OF DANGER
Dist.—Hollywood Film Exchange
Running Time—62 mins.
Cast — Onslow Stevens, Janet
Cheddon, James Bush, Howard Lang, Desmond Roberts.
Director—Charles Hutchinson
Author—C. C. Cheddon
Screen Play — John Francis Nattesford
Editor—Fred Bain
Reviewed—11-10-34

HOUSE OF GREED (Russian)
Dist.—Amkino
Produced in Russia
Cast—V. R. Gardin, T. Bulatch, N. Latonina, M. M. Tart-
chano, Taskin, Bogdanov,
Director—A. V. Ivansky
Reviewed—8-15-34

HOUSE OF ROTHCHILD
Dist.—United Artists
Running Time—88 mins.
Cast—George Arliss, Boris Kar-
off, Loretta Young, Robert Young, C. Aubrey Smith, Reginald Owen, Alan Mow-
bray, Murray Kinnell, Paul Harvey, Noel Coward, Florence Arliss, Ivan Simpson, Helen Westley, Holmes Her-
bert, Arthur Byron, Georges Renevent, Gilbert Emery, Leonard Mann, Charles Evans
Director—Alfred Werker
Author—George Humbert West-
ley
Screen Play—Nunnally Johnson
RICHARD WALLACE

DIRECTED IN 1934

"LITTLE MINISTER"
an RKO Production

"EIGHT GIRLS IN A BOAT"
a Paramount-Charles Rogers Production

Now Preparing a Fox Production

"THE DAY NEVER CAME"
HUMAN SIDE, THE

Dist.—Universal
Running Time—61 mins.
Director—Edward Buzzell
Author—Christian Ames
Screenplay—Frank Craven
Ernest Pascal
Cameraman—Nobert Brodine
Reviewed—9-15-34

I AM A THIEF

Dist.—Warner Bros.
Running Time—64 mins.
Authors—Ralph Block, Doris Malloy
Screenplay—Ralph Block, Doris Malloy
Cameraman—Sid Hickox
Editor—Terry Morse

I AM SUZANNE

Dist.—Fox
Running Time—98 mins.
Director—Rowland V. Lee
Author—Rowland V. Lee
Edwin Justus Mayer
Cameraman—Lamar Garmes
Recording Engineer—E. C. Ward
Reviewed—1-19-34

I BELIEVED IN YOU

Dist.—Fox
Running Time—68 mins.
Director—Irving Cummings
Author—William Anthony McGuire
Screen Play—William Conselman
Editor—Al De Gaetano
Cameraman—Barney McGill
Recording Engineer—George Chapman
Reviewed—4-10-34

I CAN'T ESCAPE

Dist.—Beacon
Running Time—60 mins.
Cast—Onslow Stevens, Lila Lee, Russell Gleason, Otis Harlan, Hooper Atchley, Clara Kimball Young, Nat Carf, Eddie Gribbon, Kane Richmond
Director—Otto Brower
Authors—Jerry Sackheim, Nathan Ash
Screen Play—Ray Thomas
Cameraman—Jerome Ash
Editor—Frank Knudtson
Reviewed—7-5-34

I GIVE MY LOVE

Dist.—Universal
Running Time—70 mins.
Cast—Paul Lukas, Wynne Gibson, Eric Linden, John Darlow, Sam Hardy, Tad Alexander, Dorothy Appleby, Anita Louise, Kenneth Howell.
Director—Earl Freund
Author—Bicki Baum
Screen Play—Milton Krum, Dorothy Anderson
Cameraman—George Robinson
Editor—Edward Curtis
Reviewed—7-17-34

I HATE WOMEN

Dist.—Goldsmith Pros.
Running Time—70 mins.
Cast—Wallace Ford, June Clyde, Bradley Fage, Fuzzy Knight, Barbara Roge's, Alexander Cair, Bobby Watson, Eleanor Hunt, Douglas Fowley, Cecilia Parker, Billy Erwin, Margaret Mann, Kernan Crippes, James Mack, Philo McCullough, Snowflake, Shirley Lee, Rae, Charles Saxton, James Quinn, Pat Harmon, Dorothy Vernon.
Director—Audrey H. Scotto
Author—Mary E. McCarthy
Screen Play—Mary E. McCarthy
Cameraman—Ernest Miller
Editor—Lou Sackin
Reviewed—7-11-34

I LIKE IT THAT WAY

Dist.—Universal
Running Time—68 mins.
Cast—Glenn Stuart, Roger Pryor, Mariah Marsh, Shirley Green, Lucille Gleason, Noel Madison, Gloria Sheu, Mae Busch, Merna Kennedy, Clarence Wilson, Eddie Wilson, Mickey Rooney, John Darrow
Director—Harry Lachman
Author—Harry Sauber
Screen Play—Chandler Sprague, Joseph Santley
Songs—Conrad, Mitchell and Gottler
Editor—Milton Carruth
Cameraman—Charles Stumar
Reviewed—4-17-34

I SELL ANYTHING

Dist.—First National
Running Time—70 mins.

I WAS A SPY

(Produced in England)
Dist.—Fox
Running Time—85 mins.
Cast—Madeleine Carroll, Herbert Marshall, Conrad Veidt, Gerald Du Maurier, Edmund Gwenn, Donald Calthrop, Eva Moore, Nigel Bruce, May Agate, Marita Hunt, George Merritt, Anthony Bushell
Director—Victor Saville
Author—Martha McKenna
Screen Play—W. P. Lipscomb
Ian Hay
Cameraman—C. Van Enger
Recording Engineer—William Salter
Reviewed—1-13-34

I'LL FIX IT

Dist.—Columbia
Running Time—70 mins.
Director—W. William Neill
Authors—Ethel Hill, Dorothy Howell
Screen Play—Leonard Spiegelgal
Cameraman—Benjamin Kline
Editor—Richard Cahn
Reviewed—11-10-34

I'LL TELL THE WORLD

Dist.—Universal
Running Time—74 mins.
Cast—Lee Tracy, Gloria Stuart, Roger Pryor, Onslow Stevens, Alec Francis, Lawrence Grant, Herman Bing, Willard Robertson, Hugo Enfield, Dorothy Granger, Leon Wyckoff, William van Bronck, Edwin Mordant, Alston Stone, Edward McDade
Director—Edward Sedgwick
Authors—Lincoln Quaube
Frank Weid
Screen Play—Dale Van Every, Ralph Spence
Editor—Daniel Mandell
Cameraman—Jerome Ash
Reviewed—4-21-34

IMITATION OF LIFE

Dist.—Universal
Running Time—106 mins.
Cast—Claudette Colbert, Warren William, Rochelle Hudson, Ned Sparks, Alan Hale, Henry Kolker, Henry Armetta, Wyndham

1934 RELEASES
STUART WALKER

GREAT EXPECTATIONS

ROMANCE IN THE RAIN

THE MYSTERY OF EDWIN DROOD

THE WEREWOLF OF LONDON

(Preparing)

For Universal

Tonight Is Ours
Eagle and the Hawk
The Secret Call
The False Madonna
The Misleading Lady
Evenings for Sale

For Paramount

Management
H. E. Edington — F. W. Fincent
1934 RELEASES

Cameraaman—Arthur Todd Reviewed—2-3-34

IZA NENI (Hungarian) (produced in Hungary)
Cast—Sari Fidák, Ema Gombaszógi, Irije Ayay, Jeno lorza, Ucsar Beéna, Paul Jávar, Keszo Harzony, Potty Huszar. Reviewed—6-5-34

JANE EYRE

Cast—Monogram
Running Time—67 mins.
Author—Charlotte Bronte
Screen Play—Adele Comandini Reviewed—7-17-34

JEALOUSY

Dist.—Columbia
Running Time—68 mins.
Author—Argyll Campbell
Screen Play—Joseph Moncure March, Kubec Glansom
Cameraaman—John Stumar
Editor—Ray Snyder
Reviewed—11-23-34

JIMMY THE GENT

Dist.—Warner Bros.
Running Time—67 mins.
Cast—James Cagney, Bette Davis, Alice White, Allen Jenkins, Arthur Hoyt, George Lloyd, Ralf Harold, Alan dinehart, Nora Lane, Mayo Methot
Director—Michael Curtiz
Author—Laird Doyle, Ray Nazarro
Screen Play—Bertram Milhauser Editor—Tommy Richards
Cameraaman—Ira Morgan Reviewed—3-26-34

JOURNAL OF A CRIME

Dist.—First National
Running Time—66 mins.
Cast—Ruth Chatterton, Adolphe Menjou, George Barbier, Philip Reed, Claude Gillingwater, Henry O'Neill, Edward McDade, Frank Reich, Henry Kolker, Leila Bennett, Noel Madison, Frank Ellis, Olaf Hytten, Walter Pidgeon, Clay Clement, Douglas Dumbrille
Director—William Keightly
Author—Jacques Duval
Screen Play—F. Hugh Herbert, Charles Kenyon
Editor—William Clemons
Cameraaman—Ernest Haller
Reviewed—2-24-34
ALEXANDER MARKEY
Producer — Director
of
"HEI TIKI"

ZOE VARNEY
Associate Producer

HOWARD BRIDGMAN
Cameraman

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NATIONAL BOARD OF REVIEW
OF MOTION PICTURES
1934 RELEASES

Lyrics—Joe Sanders
Reviewed—9-11-34

KING OF THE WILD HORSES
Dist.—Columbia
Running Time—60 mins.
Director—Earl Haley
Author—Earl Haley
Screen Play—Fred Myton
Editor—Clarence Kolster
Camera man—Ben Kline
Reviewed—3-21-34

KISS AND MAKE UP
Dist.—Paramount
Running Time—78 mins.
Cast—Cary Grant, Helen Mack
Director—Harlan Thompson
Author—Stephen Beketti
Screen Play—Harlan Thompson, George Marion, Jr., Jane Hinton
Music—Ralph Rainger
Lyrics—Leo Robin
Camera man—Shamroy
Reviewed—6-30-34

KOCHA, LUBI, SZANUJE
(Polish)
(Lo ve, Cherish Respect)
Dist.—Unknown
Produced in Poland
Cast—Lo da Halama, Eugene Bodo.
Director—Michał Wąszynski
Reviewed—11-5-34

L'AGONIE DES AIGLES
(French)
(Death Agony of the Eagles)
Dist.—Du World
Produced in France
Cast—Pierre Renoir, Constant Remy.
Director—Roger Richebe
Reviewed—12-5-34

L'ANGE GARDIEN (French)
(Guardian Angel)
(Produced in France)
Dist.—John S. Tapernoux
Cast—André Bauge, Polia Illery, Paul Azais, Christian Delyne Director—Jean Choux
Reviewed—4-20-34

LA BATAILLE (French)
(The Warship)
(Produced in France)
Cast—Annabelle, Charles Boyer, Inkinoff, John Loder, Rober Karl, Babert, Betty Stockfeld.
Director—Nicholas Farkas
Reviewed—7-10-34

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LA BUENAVENTURA (Spanish)  
(The Fortune Teller)  
Dist.—Warner Bros.  
Cast—Victorino Carmona, Jr., Anita Camilla, Luis Alberni, Germaine de Neel, Emilio Fernandez, Lita Santos, Alfonso Pedrosa, Antonio Vidal.  
Director—William McGann.  
Reviewed—9-18-34.

LA CIUDAD DE CARTON (Spanish)  
(Cardboard City)  
(Produced in U. S.)  
Dist.—Fox  
Cast—Antonio Moreno, Catalina Barcena, Jose Crespo, Luis Alberni, Andre de Segurola, Julis Villarosas.  
Director—Louis King.  
Reviewed—2-28-34.

LA CRUZ Y LA ESPADA (Spanish)  
(The Cross and the Sword)  
(Produced in U. S.)  
Dist.—Fox  
Cast—Yvette Guilbert, Gabriel Gabrio, Jean Francay, Rosine Dorean, Renee Saint-Cyr, Pierre Magnier, Emmy Lynn, Jean Martinelli, Emile Saulieu, Camille Bert, Martha Mellot.  
Director—Maurice Tourneur.  
Reviewed—2-8-34.

LA FROCHARD ET LES DEUX ORPHELINES (French)  
(The Two Orphans)  
(Produced in France)  
Dist.—Vivien Guibert, Gabriel Gabrio, Jean Francay, Rosine Dorean, Renee Saint-Cyr, Pierre Magnier, Emmy Lynn, Jean Martinelli, Emile Saulieu, Camille Bert, Martha Mellot.  
Director—Maurice Tourneur.  
Reviewed—3-15-34.

LA MATERNEIL (French)  
(The Kindergarten)  
(Produced in France)  
Dist.—John S. Tapernoux  
Cast—Madeleine Renaud, Alice Tissot, Sylvestre Fillacier, Paulette Elambert, Delille, Marlyane Severin, Mady Berry, Henry Burton, Ed Van Daele, Alex Bernard, Aman Maistre.  
Reviewed—4-25-34.

LA SANGRE MANDA (Spanish)  
(Call of the Blood)  
(Produced in Mexico)  
Dist.—Columbia  
Cast—Miguel Contreras Torres, Luis G. Barreiro, Manuel Talavera, Carmen Guerrero.  
Director—Miguel Contrain Torres.  
Reviewed—1-9-34.

LADIES SHOULD LISTEN  
Dist.—Paramount  
Running Time—61 mins.  
Cast—Carole Lombard, Grant-Drake, Edward Everett Horton, Rosita Moreno, George Babier, Nylde Westman, Charles Ray, Charles A. Atch, Rafael Corio, Clara Lou Sheridan, Henrietta Burnside, Joe North.  
Director—Frank Tuttle.  
Authors—Alfred Savor, Guy Bolton.  
Screen Play—Clude Binyon, Frank Butler.  
Cameraman—Henry Sharp.  
Reviewed—7-28-34.

LADY BY CHOICE  
Dist.—Columbia  
Running Time—78 mins.  
Director—David Burton.  
Author—Dwight Taylor.  
Screen Play—Jo Swirling.  
Cameraman—Fred Tetzlaff.  
Editor—Viola Lawrence.  
Reviewed—10-6-34.

LADY IS WILLING, THE  
Dist.—Columbia  
Running Time—67 mins.  
Cast—Leslie Howard, Cedric Hardwicke, Binnie Barnes, Sir Nigel Playfair, Nigel Bruce, W. Graham Browne, Kendall Lee, Claude Allister, Arthur Howard, Virginia Field, John Turnbull.  
Director—Gilbert Miller.  
Author—Guy Bolton.  
Screen Play—Guy Bolton.  
Editor—Otto Ludwig.  
Cameraman—Joseph Walker.  
Reviewed—8-11-34.

LAS FRONTERAS DEL AMOR  
(Spanish)  
(Love's Frontiers)  
Dist.—Fox  
Cast—Joaquita Mojica, Rosita Moreno.  
Director—Frank Strayer.  
Reviewed—12-5-34.

LAST GENTLEMAN, THE  
Dist.—United Artists  
Cast—George Arliss, Joseph Cawthorn, Edna May Oliver, Charlie Henry, Frank Albertson, Janet Beecher, Donald Meek, Ralph Morgan, Edward Ellis, Rafaela Ottiano, Harry Bradley.  
Director—Sidney Lanfield.  
Author—Katherine Clugston.  
Screen Play—Seward Prakins.  
Editor—Maurice Wright.  
Cameraman—Barney McGill.  
Reviewed—4-28-34.

LAST ROUND UP, THE  
Dist.—Paramount  
Running Time—60 mins.  
Cast—Randolph Scott, Barbara Fritchie, Monte Blue, Fred Kohler, Fuzzy Knight, Richard Carle, Burton MacLane.  
Reviewed—10-27-34.

1934 RELEASES

Director—Howard McCann.  
Author—Zane Grey (from "The Border Legion").  
Screen Play—Jack Cunningham.  
Cameraman—George Stout.  
Reviewed—5-11-34.

LAUGHING BOY  
Dist.—M-G-M  
Running Time—78 mins.  
Cast—Ramon Novarro, Lupe Velez, William Davidson, Chief Thunderbird, Catalina Ramula, Harlan Knight, F. A. Armenta, Julius Bogua, Preston Scott.  
Director—W. S. Van Dyke.  
Author—Oliver La Farge.  
Screen Play—John Colton, John Lee Mahin.  
Editor—Blanche Sewell.  
Cameraman—Lester White.  
Reviewed—5-12-34.

LAZY RIVER  
Dist.—M-G-M  
Running Time—75 mins.  
Director—George Seitz.  
Author—Lea David Freeman (from "Ruby").  
Screen Play—Lucien Hubbard.  
Editor—William LeVanway.  
Cameraman—Gregg Toland.  
Reviewed—4-3-34.

LE SERMENT (French)  
(Produced in France)  
Dist.—Proxex  
Cast—Line Noor, Jean Galland, Samson Fainsiber, Gaston Duboc, Antonin Artaud, Gaby.  
Triquet.  
Director—Abe Gance.  
Reviewed—3-15-34.

LEMON DROP KID, THE  
Dist.—Paramount  
Running Time—71 mins.  
Director—Marshall Neillan.  
Author—Jamon Runyon.  
Cameraman—Henry Sharp.  
Reviewed—10-27-34.
LIFE OF VERGIE WINTERS
Dist.—RKO Radio
Running Time—82 mins.
Director—Alfred Santell
Author—Louis Bromfield
Screen Play—Jane Murfin
Editor—George Hively
Camerasman—Lucien Andriot
Reviewed—6-13-34

LIMEHOUSE BLUES
Dist.—Paramount
Running Time—65 mins.
Director—Alexander Hall
Author—Arthur Phillips
Screen Play—Arthur Phillips, Cyril Hume, Grover Jones
Music and Lyrics—Sam Coslow
Camerasman—Harry Fischbeck
Reviewed—12-13-34

LINE-UP, THE
Dist.—Columbia
Running Time—75 mins.
Cast—William Gargan, Marian Nixon, Paul Hurst, John Millman, Harold Huber, Greta Meyer, Joseph Crehan, Noel Francis, Francis McDonald, Charlie Browne
Director—Howard Higgin
Author—George Waggner
Screen Play—George Waggner
Editor—Jack Rawlins
Camerasman—Benjamin Kline
Reviewed—4-17-34

LITTLE FRIEND
Dist.—Gaumont-British
Running Time—85 mins.
Produced in England
Director—Berthold Viertel
Author—Ernst Lothar
Screen Play—Robert Kennedy, Christopher Isherwood
Camerasman—G. Krampf
Editor—Ian Dalrymple
Reviewed—10-16-34

LITTLE MAN, WHAT NOW?
Dist.—Universal
Running Time—90 mins.
Cast—Margaret Sullivan, Douglass Montgomery, Alan Hale, Muriel Kirkland, DeWitt Jennings, Catherine Doucet,

LITTLE PEOPLE
Dist.—Paramount
Running Time—72 mins.
Director—Phil Roson
Author—Louisa M. Alcott
Screen Play—Gertrude Orr
Camerasman—Ernie Miller
Reviewed—2-26-34

LITTLE MINISTER
Dist.—RKO Radio
Running Time—110 mins.
Cast—Katharine Hepburn, John Beul, Alan Dale, Donald Crisp, Lumsden Hare, Andy Clyde, Beryl Mercer, Billy Watson, Dorothy Stinchey, Mary Gordon, Frank Conroy, Elly Malyon, Reginald Owen, Ward Carey, Herbert Bunston, Harry Beresford, Barlowe Borland.
Director—Richard Wallace
Author—Sir James M. Barrie
Screen Play—Jane Murfin, Sarah Y. Mason, Victor Heerman
Camerasman—Henry Gerrard
Reviewed—2-12-34

LITTLE MISS MARKER
Dist.—Paramount
Running Time—80 mins.
Cast—Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple, Lyne Overman, Frank McGlynn, Sr., Jack Sheehan, Gary Owen, Sleep 'n' Eat, Peter White, Tammany Young, Sam Hardy, Edward Earle, John Kelly, Warren Hymer.
Director—Alexander Hall
Author—Damon Runyon
Screen Play—William R. Lipman, Sam Hellman, Gladys Lehman
Music—Ralph Rainger
Lyrics—Leo Robin
Editor—William Shea
Camerasman—Alfred Gilks
Reviewed—5-16-34

LONE COWBOY
Dist.—Paramount

1934 RELEASES

Director—Frank Borzage
Author—Hans Fallada
Screen Play—William Anthony McGuire
Editor—Milton Carruth
Camerasman—Norbert Brodine
Reviewed—6-1-34

LITTLE MEN
Dist.—Mascot
Running Time—72 mins.
Director—Phil Roson
Author—Louisa M. Alcott
Screen Play—Gertrude Orr
Camerasman—Ernie Miller
Reviewed—2-26-34

LITTLE MINISTER
Dist.—RKO Radio
Running Time—110 mins.
Cast—Katharine Hepburn, John Beul, Alan Dale, Donald Crisp, Lumsden Hare, Andy Clyde, Beryl Mercer, Billy Watson, Dorothy Stinchey, Mary Gordon, Frank Conroy, Elly Malyon, Reginald Owen, Ward Carey, Herbert Bunston, Harry Beresford, Barlowe Borland.
Director—Richard Wallace
Author—Sir James M. Barrie
Screen Play—Jane Murfin, Sarah Y. Mason, Victor Heerman
Camerasman—Henry Gerrard
Reviewed—2-12-34

LITTLE MISS MARKER
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Running Time—80 mins.
Cast—Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple, Lyne Overman, Frank McGlynn, Sr., Jack Sheehan, Gary Owen, Sleep 'n' Eat, Peter White, Tammany Young, Sam Hardy, Edward Earle, John Kelly, Warren Hymer.
Director—Alexander Hall
Author—Damon Runyon
Screen Play—William R. Lipman, Sam Hellman, Gladys Lehman
Music—Ralph Rainger
Lyrics—Leo Robin
Editor—William Shea
Camerasman—Alfred Gilks
Reviewed—5-16-34

LONE COWBOY
Dist.—Paramount

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1934 RELEASES

LONE RIDER, THE
Dist.—Columbia
Cast—Buck Jones, Vera Reynolds, Harry Woods, George Pearce
Director—Louis King
Author—Frank H. Clark
Screen Play—Forrest Sheldon
Cameryan—Ted McCord
Editor—Jimmy Sweeney

LONG LOST FATHER
Dist.—RKO Radio
Running Time—64 mins
Cast—John Barrymore, Helen Chandler, Donald Cook, Alan Mowbray, Claude King, Reginald Sharland, Ferdinand Gottschalk, Phyllis Barry, Tempe Pigott, Herbert Bunston
Director—Ernest B. Schoedsack
Editor—G. B. Stern
Screen Play—Dwight Taylor
Editor—Paul Weatherax
Cameryan—Nick Musuraca
Reviewed—2-17-34

LOOKING FOR TROUBLE
Dist.—United Artists
Running Time—77 mins
Cast—Spencer Tracy, Jack Oakie, Constance Cummings, Arline Judge, Judith Wood, Morgan Conway, Paul Harvey, Joseph Sauers, Frank Craven
Director—William Wellman
Author—J. R. Breen
Screen Play—Leonard Praskins, Eimer Harris
Editor—Peter Fritch
Cameryan—James Van Trees
Reviewed—2-21-34

LOST IN THE STRATOSPHERE
Dist.—Monogram
Running Time—64 mins
Cast—William Cagney, Edward Nugent, June Collyer, Lona Andre, Edmund Breese, Frank McLynn, Sr., Pauline Starke, Matt McHugh, Rudi Clark, Jack Mack, June Gittleson, Hattie McDaniel
Director—Melville Brown
Author—Tristram Tupper
Screen Play—Albert DeMond
Reviewed—10-23-34

LOST JUNGLE, THE
Dist.—Mascot
Running Time—70 mins
Cast—Clyde Beatty, Cecilia Parker, Syd Saylor, Warner Richmond, Wheeler Oakman, Masterson of Williams, Crawford Kent, Lloyd Whitlock, Lloyd Ingram, Edward Le Saint, Lou Meehan, Max Wagner, Wes Wales, Ernie Adams, Harry Holman, Mickey Rooney
Directors—Armand Schaefer, Dave Howard
Authors—Sherman Lowe, Al Martin
Screen Play—Barney Sarecky, David Howard, Armand Schaefer, Wyndham Gittens
Editor—Earl Turner
Cameryan—Alvin Wyckoff, William Marston
Reviewed—5-9-34

LOST LADY, A
Dist.—First National
Running Time—61 mins
Director—Alfred E. Green
Author—Willa Cather
Screen Play—Gene Markey, Katharyn Scola
Cameryan—Sid Hickox
Editor—Don Marks
Reviewed—10-5-34

LOST PATROL, THE
Dist.—RKO Radio
Running Time—74 mins
Cast—Victor McLaglen, Boris Karloff, Wallace Ford, Reginald Denny, J. M. Kerrigan, Billy Bevan, Alan Hale, Brandon Hurst, Douglas Walton, Sammy Stein, Howard Wilson, Paul Hanson
Director—John Ford
Author—Philip MacDonald
Screen Play—Dudley Nichols, Garrett Fort
Editor—Paul Weatherax
Cameryan—Harold Wenstrom
Screen Recording Engineer—Glenn Portman
Reviewed—2-9-34

LOUD SPEAKER, THE
Dist.—Monogram
Running Time—70 mins
Cast—Ray Walker, Jacqueline Wells, Noel Francis, Charles Graupin, Wilbur Mack, Lorin Raker, Spencer Charters, Sherwood Bailey, Billy Irwin, Ruth Romaine, Lawrence Wheat, Mary Carr
Director—Joseph Santley
Author—Ralph Spence
Screen Play—Albert DeMond
Reviewed—5-8-34

LOVE BIRDS
Dist.—Universal
Running Time—61 mins
Cast—Slim Summerville, ZaSu Pitts, Mickey Rooney, Fred Burton, Emmett Vogan, Dorothy Christy, Maudie Earne, Hugh Enfield, Art Stone, Evelyn Mandell, Gertrude Short, Clarence Wilson
Director—Fred Seiter
Authors—Clarence Marks, Dale Van Every
Editor—Clarence Wilson
Cameryan—Robert Brodine
Reviewed—5-4-34

LOVE CAPTIVE
Dist.—Universal
Running Time—65 mins
Director—Max Marcin
Screen Play—Karen de Wolf
Reviewed—6-7-34

LOVE PAST THISt
Dist.—Freuler
Running Time—64 mins
Cast—Alleen Pringle, Theodore von Eltz, Philip Barry, John Marston, Robert Fraser, Gertrude Messinger, Gaylord Pendleton, Virginia Sales, Ben Hall, Pat O'Malley, Dot Farley, Mary Carr
Director—Vin Moore
Editor—Priscilla Wayne
Screen Play—Earle Snell
Reviewed—2-14-34

LOVE TIME
Dist.—Fox
Running Time—74 mins
Cast—"Pat" Patterson, Nils Asther, Herbert Mundin, Harry Green, Henry B. Walthall, Lucien Littlefield, Henry Kolker, Albert Conti, Herman Bing, Roger Imhof, James Burke, Josephine Whittle, Earle Foxe, Georgia Caine, Paul England, Mary Blackford, Director—James Tinling
Author—Richard Carroll
Screen Play—William Conselman, Henry Johnson, Lynn Starling, Sally Sandlin
Cameryan—Arthur Muller
Editor—Alex Troffey
Reviewed—11-3-34

LOYALTIES
Dist.—Harold Auten
Running Time—74 mins
Produced in England
Cast—Basil Rathbone, Heather Thatcher, Miles Mander, Joan Wyndham, Philip Strange, Alan Napier, Algernon West, Cecily Bryne, Athole Stewart, Patric Curwen, Marcus Bar- ron, Ben Field, Griffith Humphreys, Patrick Waddington, L. Hanray, Arnold Lucy, Robert Mawdesley, Mike Johnson, Anthony Holles, Stafford Hilliard, Robert Coote, Aubrey Dexter, Maxine Sandra
Reviewed—Basil Dick
Author—John Galsworthy
Cameryan—Robert Marlin
Reviewed—10-26-34

LUCKY TEXAN
Dist.—Monogram
Running Time—56 mins
Cast—John Wayne, Barbara Shenold, George Hayes, Lloyd Whitlock, Yakima Canutt, Gordon Deems, Edward Parker, Earl Dwire
Director—R. N. Bradbury
Author—R. N. Bradbury
Screen Play—R. N. Bradbury
Editor—Carl Pierson
Cameryan—Archie Stout

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1934 RELEASES

Director—Michael Curtiz
Author—Paul Hervey Fox
Screen Play—Paul Winger
Director—Charles Kenyon
Editor—Thomas Pratt
Cameraman—Tony Gaudio
Reviewed—2-15-34

MANHATTAN LOVE SONG

Dist.—Monogram
Running Time—72 mins.
Cast—Robert Armstrong, Dixie Lee, Franklyn Pangborn, Nydia Westman, Helen Flint, Harold Waldrige, Cecile Cunningham, Herman Bing, Harrison Green, Edward Dean
Director—Leonard Fields
Author—Ray Hall Woch
Screen Play—Leonard Fields
David Silverstein
Reviewed—4-17-34

MANHATTAN MELODRAM

Dist.—M-G-M
Running Time—93 mins.
Cast—Clark Gable, William Powell, Myrna Loy, Leo Carrillo, Nat Pendleton, George Sydney, Isabel Jewell, Murial Evans, Thomas Jackson, Claudelle Kaye, Frank Conroy, Noel Madison, Mickey Rooney, Jimmy Butler
Director—W. S. Van Dyke
Author—Arthur Caesar
Screen Play—Oliver H. P. Garrett, Joseph L. Mankiewicz
Editor—Ben Lewis
Cameraman—James Wong Howe
Reviewed—5-2-34

MANY HAPPY RETURNS

Dist.— Paramount
Running Time—66 mins.
Director—Norman McLeod
Author—Lady Mary Cameron
Screen Play—J. P. McEvoy, Claude Binyon, Keene Thompson, Ray Harner
Editor—Richard Currier
Cameraman—Henry Sharp
Recording Engineer — Eugene Merritt
Reviewed—6-9-34

MARIE GALANTE

Dist.—Fox
Running Time—88 mins.
Cast—Spencer Tracy, Ketti Gallian, Ned Sparks, Helen Morgan, Siegfried Rummel, Leslie Fenton, Arthur Byron, Robert Lorraine, Jack C. Flippen, Frank Darain, Tito Coral, Stepin Fetchit
Director—Henry King
Author—Jacques Deval
Screen Play—Raynold Berkeley
Cameraman—John Seitz
Reviewed—11-20-34

MARINES ARE COMING

Dist.—Mascot
Running Time—66 mins.
Cast—William Haines, Esther
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1934 RELEASES

Director—Louis King
Author—Lew Selter
Screen Play—Dorothy Howell
Camerasman—Ted McCord
Editor—Roy Ryder

MENACE
Dist.—Paramount
Running Time—57 mins.
Director—Ralph Murphy
Author—Philip MacDonald
Screen Play—Anthony Veiller, Chandler Sprague
Camerasman—Benjamin Reynolds
Reviewed—11-22-34

MERRY FRINKS, THE
Dist.—First National
Running Time—87 mins.
Director—Alfred E. Green
Authors—Gene Markey, Kathryn Scala
Screen Play — Gene Markey, Kathryn Scala
Camerasman—Arthur Edeson
Editor—James Gibson
Reviewed—6-27-34

MERRY WIDOW, THE
Dist.—M-G-M
Running Time—99 mins.
Cast—Maurice Chevalier, Jeanette MacDonald, Edward Everett Horton, Una Merkel, George Barbier, Minna Gombell, Ruth Channing, Sterling Holloway, Donald Meek, Herman Bing.
Director—Ernst Lubitsch
Authors—Victor Leon, Leo Stein, Franz Lehars
Screen Play—Ernest Vajda, Samson Raphaelson
Lyrics—Lorenz Hart, Gus Kahn, Richard Rodgers
Camerasman—Oliver T. Marsh
Editor—Francis March
Reviewed—10-13-34

MERRY WIVES OF RENO
Dist.—Warner Bros.
Running Time—91 mins.
Cast—Margaret Lindsay, Grenda Farrell, Donald Woods, Guy Kibbee, Hugh Herbert, Rosco Ates, Frank McHugh, Ruth Donnelly, Hobart Cavanaugh.
Director—H. Bruce Humberstone
Author—Robert Lord
Screen Play—Robert Lord, Don Holmes
Editor—Thomas Pratt
Camerasman—Ernest Haller
Reviewed—6-9-34

MIDNIGHT
Dist.—Universal
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Running Time—76 mins.
Cast—Sidney Fox, O. P. Heggie, Henry Hull, Margaret Wycherley, Lyny O'Neil, Katherine Wilson, Richard Whorf, Humphrey Bogart, Granville Bates, Cora Witherspoon, Moffat Johnson, Henry O'Neil, Helen Flint
Director—Chester Erskin
Authors—Claire and Paul Sifton
Screen Play—Chester Erskin
MIDNIGHT ALIBI
Dist.—First National
Running Time—60 mins.
Director—Alan Crosland
Author—Damon Runyon
Screen Play—Warren Duff
Cameraman—William Rees
Editor—Jack Killifer
Reviewed—7-5-34

MIGHTY BARNUM, THE
Dist.—United Artists
Cast—Wallace Beery, Adolphe Menjou, Janet Beecher, Virginia Bruce, Rochelle Hudson, Tammany Young, Herman Bing, May Boole, John Hyams.
Director—Walter Lang
Authors—Gene Fowler, Bess Meredyth
Cameraman—Peverell Marley
Editor—Allen McNeill, Bobby McLean
Reviewed—11-23-34

MILLION DOLLAR RANSOM
Dist.—Universal
Running Time—78 mins.
Director—Murry Roth
Author—Damon Runyon
Screen Play—William Lipsman, Ryan
Cameraman—George Robinson
Editor—Murray Selden
Reviewed—9-19-34

MINDENT A NOERT! (Hungarian)
Cast—Danubia Pictures
Produced in Hungarian
Cast—Eugene Agost Szeoke Szakall, Tibor Halmy.
Director—Geza Cziffra
Reviewed—10-18-34

MIRACLES
Dist.—Amkino
Produced in Russia
Cast—V. Gardin, N. Simooff.
Director—P. Petroff-Bytof
Reviewed—10-23-34

MISS FANE'S BABY IS STOLEN
Dist.—Paramount
Running Time—70 mins.
Director—Alexander Hall
Author—Rupert Hughes
Screen Play—Adela Rogers St. John
Reviewed—1-20-34

MIT DIR DICH UND DUENN
Cast—Barbara Film
Produced in Germany
Cast—Eri Bos, Lisa Karlstadt, Paul Kemp, Adolph Gondrell.
Director—Franz Seitz
Reviewed—11-27-34

MODERN HERO, A
Cast—Warner Bros.
Running Time—71 mins.
Director—G. W. Pabst
Author—Louis Bromfield
Screen Play—Gene Markey
Cameraman—Allan Seitz
Editor—Jim Gibbons
Reviewed—4-3-34

MONEY MEANS NOTHING
Dist.—Monogram
Running Time—64 mins.
Director—Christie Cabanne
Author—William A. McGuire
Screen Play—Frances Hyland
Cameraman—Robert Planck
Reviewed—5-15-34

MONTÉ CARLO NIGHTS
Dist.—Monogram
Running Time—60 mins.
Cast—Mary Brian, John Darrow, Kate Campbell, Robert Frazer, Yola D'Auri, Astrid Allwyn, George Hayes, Billie Van, George, Carl Stockdale, George Cleveland.
Director—William Nigh
Author—E. Phillips Oppenheim
Screen Play—Norman Houston
Reviewed—4-26-34

MOONSTONE, THE
Dist.—Monogram
Running Time—62 mins.
Cast—David Manners, Phyllis Barron, John von Seyffertitz, Jameson Thomas, Charles Irwin, Evelyn Bostock, Elspeth Dudgeon, Herbert Bunston, Claude Lenzi, John Talbot, Fred Walton.
Director—Reginald Barker
Author—Willie Collins
Screen Play—Adele Buffington

1934 RELEASES

CAMERAMAN—Robert Planck
Editor—Carl F. Pierson
Reviewed—1-20-34

MOONLIGHT AFTER THE
Dist.—Majestic
Running Time—62 mins.
Cast—Sally Eilers, Ben Lyon, Harry Tate, H. F. Malbey, Harold Warrender, Andrews Englemann, Dennis Hoey, Henry Victor.
Director—Allan Dwan
Author—Fred Thompson
Reviewed—8-22-34

MOST Precious Thing in Life
Dist.—Columbia
Running Time—64 mins.
Director—Lamonte Hillyer
Author—Travis Ingham
Screen Play—Euthel Hill, Dore Schary.
Editor—Robert Carlisle
Cameraman—John Stumar
Reviewed—11-13-34

MOTH, THE
Dist.—Marcy Pictures
Running Time—54 mins.
Cast—Sally O'Neil, Paul Page, Wilfred Lucas, Fred Kelsey, Duncan Renaldo.
Director—Fred Newmeyer
Author—Joseph O'Connell
Editor—S. Roy Luby
Cameraman—George Meehan
Reviewed—3-9-34

MOTHER, 1905 (S)
Dist.—Amkino
(Produced in Russia)
Cast—Vera Baranowskaya, Niko- jai Baltalof, A. Tchistaykooff.
Director—V. I. Pudovkin
Reviewed—6-2-34

MOULIN ROUGE
Dist.—United Artists
Running Time—70 mins.
Cast—Constance Bennett, Fran- chot Tone, Tullio Carminati, Helen Westley, Andrew Tombs, Russ Brown, Hobart Cavanaugh, Georges Renavent, Fuzzy Knight, Russ Colombo, Boswell Sisters.
Director—Sidney Lanfield
Authors—Nunnally Johnson, Henry Lehrman
Screen Plv—Nunnally Johnson, Henry Lehrman
Reviewed—Floyd Nesler
Cameraman—Charles Rosher
Reviewed—1-10-34

MRS. WIGGS OF THE CABBAGE PATCH
Dist.—Paramount
Running Time—80 mins.
Cast—Pauline Lord, W. C. Fields, ZaSu Pitts, Evelyn Venable, Kent Taylor, Charles Middleton, Donald Meek, Jimmy Butler, George Break- ston, Edith Fellows, Carmen- cita Johnson, Virginia Weid- ler, George Reed, Mildred Gover, Arthur Houseman, Wal-
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“What Happened Then”
Richard Bird, Francis L. Sullivan, Cecil Ramage.

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Clifford Mollison, Zelma O'Neal, Renee Houston, Western Bros., W. H. Berry. Directed by Frederick Zelnik.

“My Song Goes Round the World”

“Old Curiosity Shop”

“Doctor's Orders”
Leslie Fuller, John Mills, Georgie Harris, Felix Aylmer. Directed by Norman Lee.

“Radio Parade of 1935”

“McGlusky the Sea Rover”
Jack Doyle, Henry Mollison, Tamara Desni.

“It's a Bet”

“Dandy Dick”

“Abdul the Damned”

“La Boheme”
Gertrude Lawrence, Douglas Fairbanks, Jr. Directed by Paul L. Stein.

“Drake of England”

“Dance Band”
Buddy Rogers, June Clyde. Directed by Marcel Varnel.

“Du Barry”
Grete Natzler. Directed by Paul L. Stein.

“My Heart's Delight” (Tentative Title)

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MURDER AT THE VANITIES
Dist.—Paramount
Running Time—70 mins.
Director—Mitchel Leisen
Authors—Earl Carroll, Rufus King
Screen Play—Carey Wilson, Joseph Gollomb, Sam Hellman.
Editor—Billy Shea.
Camera—Leo Tover.
Reviewed—5-18-34.

MURDER IN THE MUSEUM
Dist.—Progressive
Running Time—60 mins.
Cast—Henry B. Walthall, John Harron, Phiis Barrington, Joseph Girard, John Elliott, Donald Kerr, Symona Boniface, Sam Flint, Clinton Lyle.
Director—Melville Shyer
Author—E. B. Grosswhite
Camera—James Diamond
Editor—Roy Luby.
Reviewed—6-27-34.

MURDER IN THE PRIVATE CAR
Dist.—M-G-M
Running Time—63 mins.
Director—Harry Beaumont
Author—Edward E. Rose (from The Rear Car)
Screen Play—Ralph Spence, Edgar Allan Wooll, Al Boasberg, Harvey Thew
Camera—James Van Trees, Leonard Smith
Editor—William S. Gray
Reviewed—7-10-34.

MURDER IN THE CLOUDS
Dist.—First National
Running Time—61 mins.
Director—Ross Lederman
Authors—Roy Chanslor, Dore Schary
Screen Play—Roy Chanslor, Dore Schary
Camera—Warren Lynch
Editor—Thomas Pratt
Reviewed—12-26-34.

MURDER IN TRINIDAD
Dist.—Fox
Running Time—74 mins.
Director—Louis King
Author—John W. Vanderbilt
Screen Play—Seton I. Miller
Camera—Barney McGill
Reviewed—5-16-34.

MURDER ON THE BLACKBOARD
Dist.—RKO Radio
Running Time—72 mins.
Cast—Edna May Oliver, James Gleason, Bruce Cabot, Gerard Malothe, Regis Toomey, Edgar Kennedy, Tully Marshall, Jackie Searle, Fredrick Vogeding, Barbara Fritchey.
Director—George Archainbad
Author—Stuart Palmer
Screen Play—Willis Goldbeck
Editor—Archie Marshek
Camera—Nick Musuraca
Reviewed—6-23-34.

MUSIC IN THE AIR
Dist.—F-C
Running Time—85 mins.
Cast—Gloria Swanson, John Boles, Douglass Montgomery, June Lake, Al Shean, Reginald Owen, Joseph Cawthorn, Hobart Bosworth, Sara Haden, Marjorie Main, Roger Imhof, Jed Prouty, Christian Rub, Fuzzy Knight.
Director—Joe May
Screen Play—Howard I. Young, Libretto and Lyrics—Oscar Hammerstein, II.
Music—Jerome Kern
Dances—Jack Donahue
Camera—Ernst Palmer
Reviewed—12-14-34.

MUTTER UND KIND
(German)
(Mother and Child)
Dist.—Unknown
Produced in Germany
Cast—Henni Porten, Peter Voss, Wolfgang Keppler, Aleksandra Wendt.
Director—Hans Steinholff
Reviewed—12-1-34.

MY WIFE THE MISS
(Hungarian)
Dist.—Unknown
Produced in Hungary
Cast—Irene Agai, Gabor Ranjay, Paul Javor, Ella Gomboszagi.
Director—Stephen Szekely
Reviewed—9-13-34.

MYRT AND MARGE
Dist.—Universal
Running Time—65 mins.
Cast—Myrna Loy, Dona Damere1, Eddie Foy, Jr., Thomas E. Jackson, Ray Hedge, Grace Hayes, Trixie Frigazla, J. Farrell MacDonald; Howard Fine and Howard; Bonnie Bonnell
Director—Al Boasberg
Author—Beatrice Banyard
Screen Play—Al Boasberg
Songs—M. K. Jerome
Dances—Jack Haskell
Camera—J. A. Valentine
Reviewed—11-16-34.

MYSTERY LINER
Dist.—Monogram
Running Time—62 mins.
Cast—Noah Beery, Astrid Allwyn, Concurrent Justice, Gustav von Seyffertitz, Edwin Maxwell, Ralph Lewis, Boothe Howard, John Maurice Sullivan, Gordon Maine, Zelife Tillbury, Howard Hickman, Jerry Stewart, George Hayes, George Cleveland, Olaf Hytten, Ray Brown, George Nash
Director—William Nig11
Author—Edgar Wallace
Screen Play—Wellyn Totman
Editor—Carl Pierson
Camera—Arklie Stout
Reviewed—2-28-34.

MYSTERY OF MR. X
Dist.—M-G-M
Running Time—84 mins.
Director—Edgar Selwyn
Author—Philip MacDonald
Screen Play—Howard Emmett Rogers
Editors—Ralph MacDonald, Monchoff
Editor—Hugh Wynn
Camera—Oliver T. March
Reviewed—2-24-34.

MYSTERY RANCH
Dist.—William Steiner
Running Time—63 mins.
Cast—Tom Tyler, Roberta Gale, Louise Gabo, Jack Gable, Frank Hall Crane, Charles King, Tom London, George Chesebro.
Director—Ray Bernard.
Author—J. K. Henry
Screen Play—Rose Gordon, Carl Krusada.
Editor—Fred Bain.
Camera—J. Henry Kruse.
Reviewed—6-26-34.

NADA MAS QUE UNA MULAR
(Spanish)
(Only a Woman)
Dist.—Fox
Cast—Berta Singerman, Alfredo del Diestro, Juan Toarea, Luana Alcaniz, Lucio Villegas, Carmen Rodrigues, Julian Rivero.
Director—Harry Lachman
Reviewed—11-27-34.

NAMES THE WOMAN
Dist.—Columbia
Running Time—62 mins.
Cast—Richard Cromwell, Arline Judge, Rita La Roy, Charles Wilson, Thomas Jackson, Bradley Page, Henry Kolker, Pur nell Pratt, Stanley Field's, Crane Wilbur, Eddie Chandler, Walls Gilbert, George Humbert, Al Hill.
Director—Albert Rogell
Screen Play—Fred Niblo, Jr., Herbert S. Harbury
Camera—John Stumaur
Editor—John Rawlins
Reviewed—10-16-34.

NANA
Dist.—United Artists
1934 RELEASES
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Running Time—89 mins.  
Cast—Anna Steen, Phillips Holmes, Lionel Atwill, Richard Bennett, Mae Clarke, Muriel Dugan, Reginald Owen, Jessie Ralph, Lawrence Grant.  
Director—Dorothy Arzner  
Author—Emile Zola  
Screen Play—Willard Mack, Harry Wagstaff Gribble  
Editor—Frank Lawrence  
Cameras—Gregg Toland  
Reviewed—2-2-34

NEATH ARIZONA SKIES  
Dist.—Monogram  
Running Time—57 mins.  
Cast—John Wayne, Sheila Terry, Jay Wilsey, Shirley Rickett, George Hayes, Yakima Canutt.  
Jack Rockwell, Phil Keeter, Frank Hall Crane.  
Director—Bruce Cabot  
Author—B. R. Tuttle  
Screen Play—B. R. Tuttle  
Editor—Carl Pierson  
Reviewed—12-11-34

ILL WYWN  
Dist.—United Artists  
Running Time—75 mins.  
Produced in England.  
Cast—Anna Neagle, Cedric Hardwicke, Antonio de Casals, Laurence Anderson, Miles Malleson, Helen Pickard, Esme Percy, Hugh E. Wright, Abraham Sofaer.  
Director—Herbert Wilcox  
Screen Play—Miles Malleson  
Music and Lyrics—Edward German.  
Cameras—Philip Barham  
Cameras—Fred Young  
Reviewed—7-12-34

NIGHT ALARM  
Dist.—Majestic  
Running Time—65 mins.  
Cast—Donald Cook, Judith Allen, H. B. Warner, Sam Hardy, Harry Holman, Betty Blythe, Harold Minir, Tom Hanlon, Euzen Knight, John Bliefer.  
Director—Spencer Bennett  
Author—Jack Stanley  
Screen Play—Earl Snell  
Cameras—Jim S. Brown, Jr.  
Editor—Dwight Caldwell  
Reviewed—12-11-34

9TH GUEST, THE  
Dist.—Columbia  
Running Time—67 mins.  
Director—R. William Neill  
Authors—Owen Davis, Gwen Bristow, Bruce Manning  
Screen Play—Garnett Weston  
Editor—Gene Milford  
Cameras—Benjamin Kline  
Reviewed—3-3-34

NO FUNNY BUSINESS  
(Produced in England)  
Dist.—Principal  
Running Time—60 mins.  
Cast—Gertrude Lawrence, Liam O'Ferren, J. J. Esmond, Giff McLaughlin, Maurie Aked, Edmund Breen  
Directors—John Stafford, Victor Hanbury  
Author—Dorothy Hope  
Screen Play—Victor Hanbury  
Editor—Elmer McGovern  
Cameras—W. Blakeley, D. Langley  
Reviewed—3-10-34

NO GREATER GLORY  
Dist.—Columbia  
Running Time—117 mins.  
Cast—George Breakston, Jimmy Butler, Jackie Earl, Frankie Darro, Donna Ralston, Haines, Rolf Ernest, Julius Molnar, Wesley Giraud, Beaudine Anderson, Bruce Line, Samuel Hinds, Christopher Rub, Ralph Morgan, Lois Wilson  
Director—Frank Borzage  
Author—Forenc Molnar  
Screen Play—Jo Swearingen  
Editor—Viola Lawrence  
Cameras—Joseph August  
Reviewed—3-14-34

NO MORE WOMEN  
Dist.—Paramount  
Running Time—76 mins.  
Director—Albert Rogell  
Authors—John Mikale Strong, Delmar Davis, Leo Lennhouts  
Screen Play—Delmar Davis, Lou Breslow  
Editor—Joseph Kane  
Cameras—Theodore Sparkuhl, Harry Fishbeck  
Reviewed—3-3-34

NORAH O'NEALE  
Dist.—DuWorld  
Running Time—67 mins.  
Produced in Ireland  
Cast—Lester Matthews, Nancy Burns, Molly Lamont, Patric Knowles, Kyrie Bellows, Torron Thatcher, Patrick Barr, Sarah Allgood, Arthur Sinclair, Joyce Chancellor, Tom Collins, Peggein Mair, Mary Riley, Georgina Leitch  
Director—Brian Desmond Hurst  
Author—J. Johnson Abraham  
Screen Play—Brian Desmond Hurst  
Cameras—Eugene Schenett, Van Victor Blakely  
Reviewed—10-25-34

NOT AGAINST THE FLESH  
(French)  
Dist.—General Foreign Sales Co.  
Running Time—63 mins.  
Produced in France  
Cast—Julian West, René Mandel, Sybille Schmitz, J. A. Hienosomko, Henriette Gerhard, Albert Bras, Jane Mora  
Director—Karl Dreyer  
Authors—Christen Julius, Theolore Dreyer  
Cameras—Rudolf Mathe  
Reviewed—8-14-34

NOTORIOUS SOPHIE LANG  
Dist.—Paramount  
Running Time—60 mins.  
Cast—Gertrude Michael, Paul Cavanagh, Arthur Byron, Alison Skipworth, Leon Errol, Ben Taggart, Norman Ainsley, Arthur Hoyt, Edward McWade, Madame Jacoby, Ferdinand Gottschalk, Del Henderson, Stanhope Wheatcroft, William Jeffries, Jack Mulhall, Perry

1934 RELEASES

Ivins. Alphonse Martel, Lucio Villegas, Adrian Rosley.  
Director—Ralph Murphy  
Author—Frederick Irving Anderson  
Screen Play—Anthony Veiller  
Cameras—Frank Gilks  
Reviewed—7-21-34

NOW AND FOREVER  
Dist.—Paramount  
Running Time—81 mins.  
Director—Henry Hathaway  
Authors—Jack Kirkland, Melville Baker  
Screen Play—Vincent Lawrence, Sylvia Talbey  
Music and Lyrics—Harry Revel, Mack Gordon  
Cameras—Harry Fischbeck  
Reviewed—10-13-34

NOW I'LL TELL  
Dist.—Fox  
Running Time—72 mins.  
Director—Edwin Burke  
Author—Mrs. Arnold Rothstein  
Screen Play—Edwin Burke  
Cameras—Ernest Palmer  
Reviewed—5-26-34

ODED THE WANDERER  
Dist.—Palestine Film Co.  
Running Time—66 mins.  
(Produced in Palestine)  
Director—Ch. Halahmi.  
Author—Zvi Lieberman.  
Narrator—Wolf Barzel.  
Editor—A. S. Podrushnik.  
Cameras—N. Axelrod.  
Reviewed—5-22-34

OF HUMAN BONDAGE  
Dist.—RKO Radio  
Running Time—83 mins.  
Cast—Leslie Howard, Bette Davis, Frances Dee, Kay Johnson, Reginald Denny, Alan Hale, Reginald Owen, Regina Sheffield, Desmond Stuart.  
Director—John Cromwell  
Author—W. Somerset Maugham  
Screen Play—Lester Cohen  
Cameras—Henry W., Gerard  
Editor—William Morgan  
Reviewed—6-27-34

OIL RADER, THE  
Dist.—Mayfair  
Running Time—59 mins.  
Cast—Oliver, Gloria Shea, George Irving, Emmett Bogan, Max Wagner, Harold Minjir.  
Director—Spencer Bennett  
Author—Rex Taylor
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Dist.—Universal
Running Time—70 mins.
Director—Ernest L. Frank
Author—Frank Schulz
Screen Play—William Hurlbut, Samuel Ornitz
Cameras—Norbert Brodine
Editor—Murray Selden
Reviewed—11-27-34

ONE IN A MILLION

Dist.—Invincible
Running Time—66 mins.
Cast—Charles Starrett, Dorothy Wilson, Holmes Herbert, Robert Frazer, Gwen Lee, Guinn Williams, Fred Santley.
Director—Frank Sayer
Authors—Karl Brown, Robert Ellis
Screen Play—Karl Brown, Robert Ellis
Cameras—M. A. Anderson
Editor—Roland Reed
Reviewed—12-1-34

ONE IS GUILTY

Dist.—Columbia
Running Time—64 mins.
Director—Lambert Hillyer
Author—Harold Shumate
Screen Play—Harold Shumate
Cameras—John Stumar
Reviewed—5-3-34

ONE MORE RIVER

Dist.—Universal
Running Time—85 mins.
Director—James Whale
Author—John Galsworthy
Screen Play—R. C. Sheffy
Cameras—John Messall
Reviewed—8-10-34

ONE NIGHT OF LOVE

Dist.—Columbia
Running Time—80 mins.
Cast—Grace Moore, Tullio Carminati, Lyle Talbot, Mona Barrie, Jessie Ralph, Louis Albeni, Rose Mary Glass, Lydia Westman.
Director—Victor Schertzinger
Authors—Dorothy Speare, Charles Brackett
Screen Play—S. K. Lauren
Cameras—James Walker
Editor—Gene Milford
Reviewed—7-6-34

OPERATOR 13

Dist.—M-G-M.
Director—Richard Boleslavsky
Author—Ralph W. Chambers
Screen Play—Harvey Thew, Zelda Sears, Eva Greene.
Songs—Gus Kahn, Walter Donaldson
Cameras—George Folsey
Reviewed—6-2-34

ORDERS IS ORDERS

(Produced in England)
Dist.—Gaumont-British
Running Time—62 mins.
Cast — Charlotte Greenwood, James Gleason, Cyril Maude, Finlay Currie, Percy Parsons, Cedric Hardwicke, Donald Calthrop, Ian Hunter, Jane Carr
Director—Walter Forde
Authors—Ian Hunter, Anthony Armstrong
Cameras—Glen MacWilliams
Reviewed—5-4-34

Orient Express

Dist.—Fox
Running Time—72 mins.
Cast — Heather Angel, Norman Foster, Ralph Morgan, Herbert Mundin, Una O'Connor, Irene Ware, Dorothy Burgess, Lisa Gord, William Irving, Roy D'Arcy, Perry Ivins, Fredrik Vogeding, Mark Lornin
Director—Paul Martin
Author—Graham Greene
Screen Play—Paul Martin, Carl Hovey, Oscar Levant, William Conselman
Cameras—George Schneiderman
Reviewed—2-28-34

Oro Y Plata (Spanish)

Dist.—Inter-Continental Film Corp.
Running Time—88 mins.
Cast — Carmen Guerrero, Adolfo Giron, Alfredo Del Diestro, Antonio R. Frausto, Julio Villarreal, Domingo Soler, Beatriz Ramos, Lolita Camarillo, M. A. Ferriz, Manolo Tamez, Paco Martine
Director—Ramón Peon
Author—Ladislao Lopez Nagrete
Screen Play—Ladislao Lopez Nagrete
Cameras—Ross Fisher
Reviewed—7-26-34

Our Daily Bread

Dist.—United Artists
Running Time—74 mins.
Cast — Karen Morely, Tom Keene, John T. Qualen, Barbara Pepper, Addison Richards, Harry Holman, Bill Engel, Frank Minot, Henry Hall, Lynton Brant, Ray Collier, Harry Samuels, Alex Schumburg, Bud Ray
Director—King Vidor
Author—King Vidor
Screen Play—Elizabeth Hill
Cameras—Robert Planck
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1934 RELEASES

Quensel, Elsa Carlson, Signard Wallen, Viran Rydkvist, Helge Hagerman, Mann Gunnerbol
Director—Paul Verbal Branner
Reviewed—2-24-34

PICTURE BRIDES

Dist.—First Division
Running Time—66 mins.
Cast—Dorothy Mackail, Regis Toomey, Dorothy Libaire, Will Ahern, Gladys Ahern, Harvey Clarke, Esther Muir, Mae Busch, Al Hill, Brooks Benedict—Larry McGrath, Mary Kornman, Fred Malatesta, Alan Hale, Viva Tattersall, Franklin Parker, Jimmy Aubery, Michael Vibrato.
Director—Phil Rosen
Authors—Charles E. and Harry Clay Blaney
Screen Play—Adele Buffington
Reviewed—4-24-34

POOR RICH, THE

Dist.—Universal
Running Time—76 mins.
Director—Edward Sedgwick
Authors—Ebbi Havez, Dala Van Every
Screen Play—Ebbi Havez, Dale Van Every
Editor—Robert Carlisle
Cameraman—John Mescall
Reviewed—4-5-34

POWER

Dist.—Gaumont-British
Running Time—105 mins.
Produced in England
Cast—Conrad Veidt, Frank Vosper, Cedric Hardwicke, Benita Hume, Sir Gerald du Maurier, Pamela Gleder, Alastair Sim, Eva Moore, Paul Graetz, Haidee Wright, Joan Maude, Sam Livesey
Director—Lothar Mendes
Author—Lion Feuchtwanger
Screen Play—A. R. Rawlinson
Dorothy Farmham
Cameraman—Bernard Knowles
Editor—Otto Ludwig
Reviewed—10-5-34

PRESIDENT VANISHES, THE

Dist.—Paramount
Running Time—86 mins.
Director—William Wellman
Screen Play—Lynn Starling, Carey Wilson, Cedric Worth
Cameraman—Bernard Mcgil
Editor—Hanson Fritch
Reviewed—11-17-34

PRINCE OF WALES

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1934 RELEASES

Cast—Gyula Csoros, Margaret Dayka, Paul Javor, Ida Tary, Ferenc Kiss, Tibor von Halmy, Oscar Beregi. Director—Steven Zekey Music—Paul Abraham. Cameraman—Steven Eiben Reviewed—11-22-34

RA-MU

Cast—Fairhaven Running Time—61 mins. Reviewed—6-14-34

RANDY RIDES ALONE


RAWHIDE MAIL


READY FOR LOVE


REDEEMER


REGISTERED NURSE

Cast—First National Running Time—62 mins. Cast—Bebe Daniels, Lyle Talbot, Dorothy Burgess, John Halliday, Gordon Westcott, Irene

Dist.—Gaumont-British. Running Time—56 mins. Reviewed—2-24-34

PRIVATE LIFE OF DON JUAN

PRIVATE SCANDAL

PROBLEM OF FATIGUE, THE
Dist.—Amske. Produced in Russia. Reviewed—8-29-34

PROFANICION (Spanish)
(Produced in Mexico) Dist.—Indo-America Cast—Julio Villanueva, Gracilca Munoz Peza, Fernando A. Rivera. Reviewed—2-1-34

PROKURATOR (Polish)
(District Attorney) (Produced in Poland) Cast—Jarwiga Smosarska, Dr. Bronienczuk, Zosia Mriska, Borislaw Samborski. Director—Tadeusz Wawszynski. Reviewed—5-29-34.

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Franklin, Beulah Bondi, Renee Whitney, Virginia Sale, Minna Gombell, MilT Kibbee, Sidney Tolmer
Director—Robert Florey
Authors—Wilton Lackaye, Florence Johns
Screen Play—Lilie Hayward, Peter Milne
Editor—Jack Kullifer
Camerarol—Sid Hickox
Reviewed—6-1-34
RETURN OF CHANDU
Dist.—Principal
Running Time—76 mins.
Cast—Bela Lugosi, Maria Alba, Claire Kelly, Robert Young, Lucien Prival, Phyllis Ludgin, Dean Benton, Bryant Washburn, Peggy Montgomery, Cyril Alms
Director—Ray Taylor
Authors—Harry Earnshaw, Vera Oldham, R. R. Morgan
Screen Play—Barry Barringer
Camerarol—John Hickson
Editor—Lou Sackin
Reviewed—10-9-34
RETURN OF THE TERROR
Dist.—First National
Running Time—65 mins.
Director—Howard Bretherton
Author—Edgar Wallace
Screen Play—Eugene Solow, Peter Milne
Camerarol—Arthur Todd
Editor—Owen Marks
Reviewed—7-11-34
RIACHUELO (Spanish)
(Brook)
Dist.—J. H. Hoffberg Co.
Produced in Argentina
Cast—Luis Sandrini, Maruja Pibernat
Director—L. J. Moglia Barth
Reviewed—12-10-34
RICHEST GIRL IN THE WORLD
Dist.—RKO Radio
Running Time—76 mins.
Cast—Miriam Hopkins, Joel McCrea, Fay Wray, Henry Stephenson, Charles Denny, Beryl Mercer, George Meeker, Wade Boteler, Herbert Bunston, Burr McIntosh, Edgar Norton
Director—William A. Seiter
Author—Norman Krasna
Camerarol—Nick Musuraca
Editor—George Crane
Reviewed—8-3-34
RIDERS OF DESTINY
Dist.—Monogram
Cast—John Wayne, Cecilia Parker, George Hayes, Forrest Taylor, Al St. John, Heinie Conklin, Earl Dwire, Lafe McKee
Director—R. N. Bradbury
RIDING THRU
Dist.—William Steiner
Running Time—55 mins.
Cast—Tom Tyler, Ruth Hiatt, Lafe McKee, Philo McCullough, Joe Meehan, Bud Osborne
Director—Harry Webb
Author—Carol Shandrew
Screen Play—Rose Gordon, Carl Krusada
Editor—Fred Bain
Camerarol—J. Henry Kruse
Reviewed—2-24-34
RIPTIDE
Dist.—M-G-M
Running Time—90 mins.
Director—Edmund Goulding
Author—Edmund Goulding
Screen Play—H. C. Goodwin
Editor—Margaret Booth
Camerarol—Ray June
Reviewed—3-31-34
ROAD TO RUIN
Dist.—True Life Photoplays
Running Time—64 mins.
Cast—Helen Foster, Nell O’Day, Glen Bole, Bobby Quirk, Paul Page, Virginia True, Boardman, Richard Tucker, Mac Busch
Directors—Mrs. Wallace Reid, Melville Shyer
Editor—S. Roy Luby
Camerarol—J. Howard Diamond
Reviewed—2-21-34
ROCKY RHODES
Dist.—Universal
Running Time—64 mins.
Cast—Buck Jones, Sheila Terry, Stanley Fields, Walter Miller, Carl Stockdale, Paul Fix, Lydia Knott
Director—Al Raboch
Author—W. C. Tuttle
Screen Play—Edward Churchill
Camerarol—Ted McCor
Reviewed—11-13-34
ROMANCE IN BUDAPEST
(Hungarian)
(Produced in Hungary)
Dist.—DuWorld
Cast—Franziska Gaal, Paul Hoerbiger, Szeoke Szakall
Director—Geza von Bolvary
Reviewed—5-11-34
ROMANCE IN MANHATTAN
Dist.—RKO Radio
Running Time—90 mins.
Cast—Francis Lederer, Ginger Rogers, Jimmy Butler, J. Farrell MacDonald, Helen Ware, Elly Malyon, Lillian Harmer, Arthur Hohl, Oscar Apfel
Director—Stephen Roberts
Author—Norman Krasna, Don Hartman
Screen Play—Jane Murfin, Edward Kaufman
Camerarol—Nick Musuraca
Reviewed—11-21-34
ROMANCE IN THE RAIN
Dist.—Universal
Running Time—76 mins.
Cast—Roger Pryor, Heather Angel, Victoria Moore, Ralston, Ruth Donnelly, Paul Kaye, Christian Rub, Guinn
1934 RELEASES
Williams, David Worth.
Director—Stuart Walker
Authors—Sig Herzig, Jay Gor
Screen Play—Barry Trivers
Gladyss Unger, John V. A. Weaver
Camerarol—Charles Stumar
Reviewed—9-8-34
ROMANCE TROPICAL
(Spanish)
Dist.—Latin Artists Pictures
Produced in Latin America
Cast—Raquel Conino, Sexto Chevremont, Candido de Lorenzo
Director—J. E. Vigue
Reviewed—10-16-34
S. A. MANN BRAND (German)
(Storm Trooper Brand)
Dist.—Bavaria Film, A-G
(Produced in Germany)
Cast—Vera Liessen, Otto Werwicke
Director—Franz Seitz
Reviewed—5-29-34
SADIE MCKEE
Dist.—M-G-M
Running Time—90 mins.
Cast—Joan Crawford, Gene Ray mond, Franchot Tone, Edward Arnold, Esther Ralston, Earl Oxford, Jean Dixon, Leo Carroll, Akim Tamiroff, Zelta Sears, Helen Ware, Helen Freeman
Director—Clarence Brown
Author—Vina Delmar
(From “Portrait of Sadie Mckee”)
Screen Play—John Meehan
Editor—Hugh Wyler
Camerarol—Oliver T. Marsh
Reviewed—5-12-34
SAGRARIO (Spanish)
Cast—Julio Villarreal, Adriana Lamar, Ramon Fereda, Marla Luisa Zea
Director—Ramon Peon
Reviewed—1-24-34
ST. LOUIS KID
Dist.—Warner Bros.
Running Time—67 mins.
Cast—James Cagney, Patricia Ellis, Allen Jenkins, Robert Barrat, Arthur Aylesworth, Spencer Charters, Addison Richards, Harry Woods, William Davidson, Dorothy Dare, Gertrude Short, Hobart Cavanaugh, Charles Wilson, Eddie Schubert
Director—Ray Enright
Author—Frederick Hazlitt Bren nan
Screen Play—Warren Duff, Seton I. Miller
Camerarol—Sid Hickox
Editor—Clarence Kolster
Reviewed—11-1-34
SCARLET EMPRESS, THE
Dist.—Paramount
Running Time—61 mins.
Cast—Marlene Dietrich, John Lodge, Sam Jaffe, Louise Dresser, Maria Sieber, C. Aubrey Smith, B. Rice, Olive Tell, Gavin Gordon, Jameson Thomas, Evrile Alderson, Marie Wells, Edward Van Sloan, Janet Waldo, Harry Woods, Hans von Twardowski, Davison Clark, Phillip Sleee
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1934 RELEASES

Irving Bacon, Dewey Robinson, Fred Kelsey
Director—Phil Rosen
Authors—Katharine Scola, Doris Malloy
Screen Play—Albert Demond
Editor—John Rawlins
Cameraman—Ben Kline
Reviewed—2-14-34

SHE HAD TO CHOOSE
Dist.—Majoric
Running Time—65 mins.
Cast—Larry "Buster" Crabbe Isabel Jewell, Sally Blake, Regis Toomey, Fuzzy Knight, Maidel Turner, Myrna Clarke, Arthur Stone, Edwin Gargan.
Director—Ralph Ceder
Authors—Mann Page, Izola Foster
Screen Play—Houston Branch
Cameraman—James S. Brown
Editor—Charles Harris
Reviewed—10-18-34

SHE LEARNED ABOUT SAILORS
Dist.—Fox
Running Time—78 mins.
Cast—Lew Ayres, Alice Faye, Harry Green, Frank Mitchell, Jack Duma
Director—George Marshall
Author—Randall H. Faye
Screen Play—William Conselman, Henry Johnson
Cameraman—Harry Jackson
Reviewed—7-28-34

SHE LOVES ME NOT
Dist.—Paramount
Running Time—85 mins.
Director—Elliott Nugent
Authors—Edward Hope, Howard Lindsay
Screen Play—Benjamin Glazer
Songs—Mack Gordon, Harry Revel, Ralph Rainger, Leo Robin
Cameraman—Charles Lang
Editor—Hugh Bennett
Reviewed—7-19-34

SHE MADE HER BED
Dist.—Paramount
Running Time—71 mins.
Cast—Richard Arlen, Sally Eilers, Robert Armstrong, Grace Bradley, Rosco Ates, Charles Grapewin, Richard Arlen, Jr.
Director—Ralph Murphy
Author—James M. Cain (from "Baby in the Icebox")
Screen Play—Casey Robinson, Frank Adams
Cameraman—Milton Krasner
Reviewed—2-27-34

SHE WAS A LADY
Dist.—Fox
Running Time—77 mins.
Cast—Helen Twelvetrees, Donald Woods, Dulcy, Johnnie Wall, Monroe Owsley, Paul Harvey, Doris Lloyd, Harold Goodwin, Bar-
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SIMPLE TAILOR, THE (Russian)
(Produced in Russia)
Dist.—Amkino
Cast—I. Minzlin, Y. Holzneva, M. Lisov
Director—V. Vinler
Reviewed—2-24-34

SHOCK
Dist.—Paramount
Running Time—68 mins.
Director—Roy J. Pomeroy
Author—Roy J. Pomeroy
Screen Play—Madeline Ruthven
Reviewed—7-24-34

SHOOT THE WORKS
Dist.—Paramount
Running Time—64 mins.
Cast—Jack Oakie, Ben Bernie, Dorothy Dell, Arline Judge, Alison Skipworth, Roscoe Karns, William Frawley, Paul Cavanagh, Luddy, Monte Vandergrift, Jill Dennett, Lee Kohlmer, Tony Merlo, Ben Taggart, Charles McCarthy, Frank Prince.
Director—Wesley Ruggles
Authors—Ben Hecht, Gene Fowler
Screen Play—Howard J. Green
Camerasman—Leo Tover
Reviewed—7-7-34

SIDE STREET
Dist.—First National
Running Time—63 mins.
Director—Alfred E. Green
Authors—A. G. Carrick, Ethel Hill
Screen Play—Manuel Seff
Editor—Herbert Levy
Camerasman—Byron Haskins
Reviewed—8-14-34

SILVER STREAK
Dist.—RKO Radio
Director—Tommy Atkins
Author—Roger Whately
Screen Play—Roger Whately, H. W. Hanemann
Camerasman—Roy Hunt
Reviewed—11-12-34

1934 RELEASES

Screen Play—Walter DeLeon, Harry Ruskin
Editor—LeRoy Stone
Camerasman—Henry Sharp
Reviewed—1-24-34

SIXTEEN FUN费MS DEEP
Dist.—Monogram
Running Time—57 mins.
Cast—Sally O'Neill, Creighton Chancy, George Regas, Maurice Black, Jack Kennedy, Lloyd Ingraham, George Nash, Robert Kortman, Si Jenks, Constantine Romanoff, Richard Alexander, Russell Simpson, Philip Kiefer, Jean Gehring, Raul Figarola
Director—Armand Schaefer
Author—Eustace L. Adams
Screen Play—B. A. Barringer, Norman Houston
Camerasman—Ernest Palmer
Reviewed—19-34

SLEEPERS EAST
Dist.—Fox
Running Time—64 mins.
Cast—Wynne Gibson, Preston Foster, Mona Barrie, Harvey Stephens, Robert Norris, Jim Ho, J. Carroll Naish, Howard Lally, Suzanne Kaaren
Director—Kenneth MacKenna
Author—Frederick Naufer
Screen Play—Lester Cole
Camerasman—George Bancroft
Reviewed—4-24-34

SMARTY
Dist.—Warner Bros.
Running Time—64 mins.
Director—Robert Florey
Author—Hugh Herbert
Screen Play—Hugh Herbert, Carl Erickson
Editor—Jack Killoff
Camerasman—George Bancroft
Reviewed—11-2-34

SMOKING GUNS
Dist.—Universal
Running Time—62 mins.
Director—Alan James
Author—Ken Maynard
Screen Play—Nate Gatzert
Camerasman—Tom Cord
Editor—Charles Harris
Reviewed—7-20-34

SOBRE LAS OLAS (Spanish)
(Over the Waves)
Dist.—Unknow
Produced in Mexico
Cast—Carmen Guerrero, Adolfo Giron, Rene Cardona, Joaquim Coss
Directors—Ramon Peon, Rafael Sevilla
Reviewed—3-21-34

SOCIAL REGISTER
Dist.—Columbia
Running Time—72 mins.
Cast—Colleen Moore, Charles Winninger, Pauline Frederick, Alexander Kirkland, Robert?
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1600 BROADWAY • NEW YORK CITY
Produced in Germany
Cast—Paul Hoerbiger, Elga Brink, Trude Marlen.
Director—Ralph Arthur Roberts
Reviewed—11-27-34

SPIFIRE
Dist.—RKO Radio
Running Time—88 mins.
Cast—Katharine Hepburn, Robert Young, Ralph Bellamy, Martha Sleeper, Sidney Toler, Louis Mason, Sarah Padden, Virginia Howell, High Gherie, Therese Wittler
Director—John Cromwell
Author—Lulu Vollmer
Screen Play—Jance Murfin, Lulu Vollmer
Editor—George Nicholls, Jr.
Cameraman—Edward Cronjager
Reviewed—2-23-34

SPRINGTIME FOR HENRY
Dist.—Fox
Running Time—73 mins.
Director—Frank Tuttle
Author—Benn W. Levy
Screen Play—Keene Thompson
Cameras—Frank Turley
Cameraman—Joe Seitz
Reviewed—8-22-34

STAMBOUL QUEST
Dist.—M-G-M
Running Time—88 mins.
Director—Sam M. Wood
Author—Leo Birinski
Screen Play—Hermin J. Manckiewicz
Cameraman—James Wong Howe
Editor—Hugh Wynn
Reviewed—7-7-34

STAND UP AND CHEER
Dist.—Fox
Running Time—80 mins.
Cast—Warner Baxter, Madge Evans, James Dunn, Sylvia Fros, John Boles, Shirley Temple, Ralph Morgan, Jimmy Dallas, Aunt Jemima, Mitchel Meredith, Durante, Nick Foran, Nigel Bruce, Stepin Fetchit
Director—Hamilton MacFadden
Authors—Will Rogers, Phillip Klein, Lew Brown
Lyrics—Lew Brown, Jay Gorney
Dances—Sammy Lee
Cameramen—Jest Palmer, L. W. O'Connell
Reviewed—4-20-34

STAR PACKER, THE
Dist.—Monogram
Running Time—67 mins.
Cast—John Wayne, Verna Hillie, George Hayes, Yakima Canutt, Earl Dwire, Ed Parker, George Cleveland, Tom Lingham, Arthur Omega, Dan Aldrich.
Director—Robert N. Bradbury
Author—Robert N. Bradbury
Screen Play—Robert N. Bradbury
Reviewed—7-3-34

STINGAREE
Dist.—RKO Radio
Running Time—76 mins.
Cast—Irene Dunne, Richard Dix,
Jack Mersereau
ART DIRECTOR  WRITER

Author of
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"LA DAME DES LOGES"

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U. S. A.
Authors—Robert T. Colwell, Robert A. Simon, Screen Play—Maurine Watkins, Ralph Spence, Milton Raison, Jack Harvey, Music and Lyrics—Jimmy Durante, Burton Lane, Harold Adamson, Irving Kahal, Sammy Fain, Camera Man—Edward Cronjager, Editor—George Crone, Reviewed—7-5-34.

**STUDENT TOUR**


**SU ULTIMA CANCION** (Spanish) (His Last Song) (Produced in Mexico) Dist.—Cinexport Distributing Corp., Running Time—68 mins. Cast—Alfonso Ortiz Tirado, Maria Luisa Zea, Rodolfo Calvo, Victor M. Urruchua, Luis Sanchez Tello, Director—John H. Auer, Reviewed—5-11-34.

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**SWEDEN, LAND OF THE VIKINGS** (Produced in Sweden) Dist.—John W. Boyle, Running Time—72 mins. Reviewed—1-6-34.

**SZPIEG (The Spy)** (Produced in Poland) Dist.—Majestic, Cast—Hanka Oronowana, Buguslaw Samborski, Lena Zelchowska, Igo Sym, Reviewed—3-6-34.

**TAKE THE STAND**


**TANNENBERG** (German) (Produced in Germany) Cast—Karl Koeber, Henry Plass, Sigur Lodhe, Victor de Kowa, Hans Stuewe, Kaethe Haack, Hertha von Waltler, Erika Dannheuser, Franziska Kinz, Rudolf Klicks, Director—Heinz Paul, Reviewed—4-6-34.

**TANTE GUSTI KOMMANDT** (German) (Aunt Gussie Commands) (Produced in Germany) Cast—Hansi Niese, Max Adalbert, Else Elster, Anton Pointner, Leo Peukert, Director—Carl Hine Wolff, Reviewed—5-7-34.

**TARZAN AND HIS MATE**


**TAUSEND FUER EINE NACHT** (German) (Produced in Germany) Cast—Jakob Tiedtke, Johanna Terwin, Claire Rommer, Eugene Jensen, Wilhel Stettner.

**1934 RELEASES**

Trude Berliner, Harold Paulsen, A. Gerach, Director—Max Mack, Reviewed—2-14-34.

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WHAT EVERY WOMAN KNOWS
Dist.—M-G-M
Running Time—92 mins.
Cast—Helen Hayes, Brian Aherne, Madge Evans, Lucille Watson, Dudley Digges, Donald Crisp, David Torrence, Henry Stephenson, Boyd Irwin.
Director—Gregory LaCava
Author—Sir James Matthew Barrie
Screen Play—Monckton Hoffe, John Meenan
Cameraman—Charles Rosher
Editor—Blanche Sewell
Reviewed—10-5-34

WHAT'S YOUR RACKET
Dist.—Mayfair
Running Time—64 mins.
Cast—Regis Toomey, Noel Francis, J. Carroll Naish, Creighton Hale, Fred Malatesta, May Wallace, Lew Kelly, David Calia
Director—Fred Guiol
Author—George E. Rogan
Screen Play—Larry Barringer
Editor—Dan Milner
Cameraman—James S. Brown, Jr.
Reviewed—3-6-34

WHEELS OF DESTINY
Dist.—Universal
Running Time—63 mins.
Director—Allan James
Author—Nate Gatzert
Editor—Charles Harris
Cameraman—Ted McCord
Reviewed—3-28-34

WHEN A MAN SEE'S RED
Dist.—Universal
Running Time—60 mins.
Director—Alan James
Author—Basil Dixey
Screen Play—Alan James
Cameraman—Ted McCord
Reviewed—11-24-34

WHEN STRANGERS MEET
Dist.—Liberty
Running Time—72 mins.
Director—William Christy Ga- banne
Author—Zona Gale
Screen Play—Adelle Buffington
Cameramen—Harry Neuman, Tom Galligan
Editor—Wildred Johnston
Reviewed—10-9-34

WHERE SINNERS MEET
Dist.—RKO Radio
Running Time—73 mins.
Cast—Diana Wynyard, Clive Brook, Billie Burke, Reginald Owen, Alan Mowbray, Gilbert Emery, Phyllis Barry, Walter Armitage, Katharine Williams, Robert Adair, Vernon Steele
Director—J. Walter Ruben
Author—A. A. Milne (from "Dover Road")
Screen Play—H. W. Hennemann
Editor—George Hively
Cameraman—Nick Musuraca
Reviewed—4-19-34

WHIRLPOOL
Dist.—Columbia
Running Time—73 mins.
Cast—Jack Holt, Jean Arthur, Allen Jenkins, Donald Cook, Lila Lee, Rita LaRoy, John Miljan, Willard Robertson, Ward Bond, Oscar Apfel
Director—K. W. Neill
Author—Howard Emmett Rogers
Screen Play—Dorothy Howell, Ethel Hill
Editor—Richard Cahoon
Cameraman—Benjamin Kline
Reviewed—5-5-34

WHITE HEAT
Dist.—Pinnacle
Running Time—62 mins.
Director—Lois Weber
Author—James Bodrogo
Screen Play—James Bodrogo, Lois Weber
Cameramen—Alvin Wyckoff, Frank Titus
Reviewed—6-15-34

WHITE LIES
Dist.—Columbia
Running Time—63 mins.
Director—Leo Bulgakov
Author—Harold Shumate
Screen Play—Harold Shumate
Cameraman—Benjamin Kline
Editor—Otto Meyer
Reviewed—12-27-34

WHITE PARADE, THE
Dist.—Fox
Running Time—90 mins.
Cast—John Boles, Loretta Young, Jane Darwell, Sarah Haden, Joyce Compton, Astrid Allwyn, Dorothy Wilson, Murriel Kirkland, Jeanne Crain, Arlette Dyer.
Director—Irving Cummings
Author—Rian James
Screen Play—Rian James, Sonya Levien, Ernest Pascal, Jeese L. Lasky, Jesse Lasky, Jr.
Cameraman—Arthur Miller
Reviewed—10-22-34

WHOM THE GODS DESTROY
Dist.—Columbia
Running Time—75 mins.
Cast—Walter Connolly, Robert Young, Doris Kenyon, Macon Jennes, Scott Beckett, Rollo Lloyd, Maudie Turner, George Humbert, Hobar Bosworth, Hugh Huntley, Gilbert Emery

1934 RELEASES

Akim Tamiroff, Yale Pupets.
Director—Walter Lang
Author—Albert Payson Tarhune
Screen Play—Fred Niblo, Jr., Sidney Brumpton
Cameraman—Benjamin Kline
Editor—Viola Lawrence
Reviewed—7-13-34

WICKED WOMAN, A
Dist.—M-G-M
Running Time—72 mins.
Cast—Mady Christians, Jean Parker, Charles Bickford, Betty Furness, William Henry, Jackie Searle, Betty Marlon, Marilyn Harris, Paul Harvey, Zelma Sears, Robert Taylor, Sterling Holloway, George Biltings, DeWitt Jennings.
Director—Charles Grabin
Author—Anne Austin
Screen Play—Florence Ryerson, Zelma Sears
Cameraman—Lester White
Editor—Ben Lewis
Reviewed—12-8-34

WIE MAN MENSER FESSELT
(german)
How to Catch a Man
(Produced in Germany)
Cast—Franziska Gaal, Paul Hoerbiger, Liselott Schask, Paul H. Kummer, Hug Fischer-Koeppe
Director—Carl Boese
Reviewed—5-22-34

WIE SAG ICH MEINEN
MANN (german)
(How Shall I Tell My Husband)
(Produced in Germany)
Dist.—Ufa
Cast—Renate Mueller, George Alexander, Ida Wuest, Paul Westermeyer, Georgi Lind, Otto Wallburg
Director—Reinhold Schuenzel
Reviewed—1-24-34

WILD CARGO
Dist.—RKO Radio
Running Time—96 mins.
Director—Alfred E. Green
Authors—Frank Buck, Edward S. Anthony
Dialoguer—Courtney Ryley Cooper
Cameraman—Frank Buck
Cameramen—Nicholas Cavaliere, Leroy G. Phelps
Reviewed—3-24-34

WILD GOLD
Dist.—Fox
Running Time—75 mins.
Director—George Marshall
Authors—Dudley Nichols, Lamar Trotti
Screen Play—Lester Cole, Henry Rummel
Cameraman—Joseph Valentine
Reviewed—7-24-34

WITCHING HOUR
Dist.—Paramount
Running Time—69 mins.
Berthold Viertel
DIRECTOR

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Probably the most complete list of features, released during the past 19 years, is included herewith. Pictures, distributors and Film Daily review dates are indicated. Distributors are noted with code letters, the key to these codes starting on this page. The actual list of titles is begun on page 211.

Pictures released since the coming of sound are indicated as follows: AT—all-talking; PT—part-talking; S.SE—synchronized sound effects.

Another title reference list includes ORIGINAL TITLES of books and plays made into motion pictures under titles other than the original. This compilation starts on page 393.

Complete credits on 1934 releases may be found starting on page 121.

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<td>CAT</td>
<td>Capitol Productions</td>
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</tbody>
</table>
Stewart B. Moss

Film Editor and Screen Adapter

Season 1934-35
"Frozen Hell"
"The Street"
"Voice of Sahara"
"Big Time or Bust"
"My Uncle from America"
"The Soldier and the Girl"
"Death Drums of New Guinea"
"Below the Deep"

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—— 1935 ——

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Director

Producer—Director

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ASSIGNMENTS:

- WORKING MAN
- I LOVED A WOMAN
- MANDALAY
- JOURNAL OF A CRIME
- DR. MONICA
- THE FIRE BIRD
- THE GOOSE AND THE GANDER
- MIDSUMMER NIGHT’S DREAM

NICHOLAS J. ROGALLI

CHIEF CINEMATOGRAPHER

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“On Probation”

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“The House of Danger”

Coming Releases

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“Alimony Lodge”

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Ancient Highway—PAR
Ancient Law—MA...
Ancient Mariner—F...
And a Still Small Voice—
And the Children Pay—
Angel Child—HOD—
Angel Citizen—ME...
Angel of Broadway—
Angel of Crooked Street—VIT
Angel Factory—PAT...
Animal Crackers (AT)—PAR
Animal Kingdom, The (AT)—
Ankles Preferred—F...
Annie's Finish—AMU...
Another Language (AT)—
Another Man's Boots—AY
Another Man's Shoes—U
Another Man's Wife—PDC
Another Scandal—PDC...
Answer—TRI...
Antics of Ann—PAR...
Anton the Terrible—
Anush (S)—AM...
Any Night—AMG...
Any Wife—F...
Any Woman—PAR...
Anybody Here Seen Kelly—U
Anybody's Blonde (AT)—
Anybody's War (AT)—PAR
Anybody's Woman (AT)—PAR
Anything Once—CLP...
Apache—COL...
Apache Raider—
Apache of Paris—WW...
Apache of Paris—Ufa...
Apartment 29—VIT...
Apasionata—FF...
Apostle of Vengeance—INC
Appearance of Evil—WO
Appearances—PAR...
Applause (AT)—PAR...
Apple-Tree Girl—EDP...
April Folly—PAR...
April Fool—CHA...
April Showers—PRE...
Arah, The—MG...
Arabia—F
Arabian Knight—R.C...
Arabian Knightmare—PS...
Arabian Love—F...
Are All Men Alike—
Are Children to Blame?
Are Parents People—PAR
Are Our Children (AT)
Are You a Failure—PRE
Are You a Mason?—PAR
Are You Legally Married—
Are You Listening—at—MG
Are You There? (AT)—F.
Are You There—at—
Are We Civilized? (AT)—
Are You a Mason? (AT)—KAJ
Aren't We All (AT)—
Argentine Love—PAR...
Argyle Case (AT & S)—WA
Argyle Case—RSA...
Ariane (AT)—BLR...
Aristocracy—PAR...
Arizona (AT)—COL...
Arizona—ART...
Arizona Bound—PAR...
Arizona Cyclone—
Arizona Da—SYW...
Arizona Express—F...
Arizona Kid (AT)—F...
Arizona Outlaw—WO...
Arizona Romeo—F...
Arizona Speed—AI...
Arizona Streak—FBO...
Arizona Sweepstakes—U...
Arizona Terror (AT)—
Arizona to Broadway (AT)—
Arizona Whirlwind—
Arizona Wildcat—F...
Arm of the Law (AT)—
Armored Van—Ufa...
Arms and the Girl—PAR
Arms and the Woman—PAR
Armstrong's Wife—PAR
Around the World Via Graf Zeppelin (S-SE)—TPE...
Around the Corner (AT)—COL
Around the World in 80 Minutes with Douglas Fairbanks (AT)—UA...
Arowmith (AT)—UA...
Arsenal—AM
Arsene Lupin (AT)—MG
Arsene Lupin—GRE...
Artie, the Millionaire Kid—
Art Yok—VIT...
Aryan, The—TRI...
As a Man Lives—
As a Man Desires—F...
As a Man Thinks—HOD
As in a Looking Glass—WO
As Husbands Go (AT)—F
As Made Her—PBW
As Men Love—PAR...
As No Man Has Loved—F
(Reviewed as "The Man Without a Country"
As the Devil Commands (AT)—COL...
As the Earth Turns (AT)—
As the Sun Went Down—M
As You Desire Me (AT)—MG...
Ashed of Parents—WA
Ashes—EC...
Ashes of Embers—PAR...
Ashes of Hope—GRA...
Ashes of Vengeance—FN
Asphalt—AP...
At Bay—PAT...
At Devil's Gore—ARW...
At First Sight—PAR...
At Piney Ridge—SEL...
At the Crossroads—PAR
At the Edge of the World—Ufa...
At the End of the World—PAR...
At the Mercy of Men—SEZ
At the Sign of the Jack O'Lantern—HOD...
At the South Pole—FOX...
At the Stage Door—FBO
Atlantic (AT)—BI...
Atom—TRI...
Atonement—PI...
Atta Boy—PAT...
Atta Boy's Last Race—PAT
Attack for the Defense (AT)—
Attorney Block—M.G.M...
Auction Block—RBC...
Auction of Virtue—USA...
Auctioneer—F...
Audrey—PAR...
Autumn—URE...
Autumn Crocus (AT)—AUT
Autumn Love—AEF...
Avenger, The (AT)—COL...
Avenger, The (AT)—MOL
Avenger, The (AT)—
Avalanche—ART...
Avalanche (AT)—FD...
Avalanche—PAR...
Avenging Fangs—F...
Avenging Rider—FBO...
Avenging Shadow—PAT...
Avenging Trail—M...
Average Woman—BR...
Aviator (AT & S)—WA...
Awakening (S-SE)—Ufa...
Awakening—PWO...
Awakening of Helen Rittel...
Awakening of Rnth—EDP
Away Goes Prudence—PAR...
Awful Truth (AT)—PAT...
Awful Truth—PDC...
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Big Show—AE 1...-9-26
Big Sister—PAR 7...-9-16
Big Stakes—EC 1922
Big Stampede, The (AT)—TOW 11...-11-32
Big Timber—PAR 6...-6-28-17
Big Timber—U 8...-3-24
Big Time (AT)—F 9...-15-29
Big Time (AT)—TO 11...-11-32
Big Time or Bust (AT)—TOW 1...-10-34
Big Town (AT)—INV.12...-22-32
Big Town Ideas 1...-15-21
Big Town Round-Up—F 7...-10-21
Big Trail (AT)—F 10...-12-30
Big Tremaline—M 12...-7-16
Bigamist—FBO 4...-2-22
Bigger Man—M 9...-23-15
Bigger Than Barnum's—FBO 7...-4-26
Biggest Show on Earth, The—PAR 5...-5-18-22
Bill Apperson's Boy—FN 7...-7-20-19
Bill Henry—PAR 9...-7-19
Bill of Divorcement—AE 10...-15-22
Bill of Divorcement (AT)—RKO 9...-9-17-32
Billion Dollar Scandal (AT) PAR 1...-7-33
Billions—M 12...-5-20
Bill Jim—FBO 12...-2-22
Billy the Kid (AT)—MGM 10...-19-30
Biography of a Bachelor Girl (AT)—MGM 1...-18-34
Bird of Paradise (AT)—RKO 8...-12-32
Bird of Praying—F 8...-8-11-18
Birds of a Feather—CO 5...-2-22
Birth—UG 4...-4-17
Birth of a Man—MOS.5...-18-16
Birth of a Nation—UA 1915
Birth of a Nation—GGR 12...-12-30
Birth of a Soul—VIT 1...-2-12-20
Birth of Democracy—FRA 1...-1-7-18
Birth of Patriotism—RED 4...-26-17
Bishop Murder Case (AT)—S MGM 1929
Bishop Murder Case (AT)—MGM 2...-2-30
Bishop of the Ozarks—FBO 1923
Bishop's Carriage—PAR 1922
Bishop's Emeralds—PAT 6...-1-19
Bit of Heaven—EXP 8...-18-28
Bit of Jade—AMU 1...-18-18
Bit of Kindling—BM 6...-6-28-17
Bits of Africa—MGM 1928
Bits of Life—WA 9...-1-21
Bitter Fruit—WA 6...-5-27
Bitter Fruit—ARW 1921
Bitter Sweet (AT)—UA 8...-8-25-33
Bitter Sweet—FEE 9...-23-28
Bitter Tea of General Yen (AT)—COL 1...-12-33
Bitter Truth—F 1...-18-17
Black Ace—PAT 12...-12-28
Black Bag—U 6...-4-22
Black Beauty—VIT 1...-9-21
Black Beauty (AT)—MOP 9...-7-33
Black Bird—MGM 2...-7-26
Black Butterflies—QU 10...-14-28
Black Butterfly—M 12...-12-21-16
Black Cat—F 1...-11-19
Black Cat (AT)—U 5...-15-34
Black Moon (AT)—COL 8...-2-34-31
Black Sea Mutiny—AM 1...-6-21-31
Black Cargoes of The South
Seas—BIG 7...-7-22-29
Black Circle—WO 1...-10-19-19
Black Crook—KAL 1...-1-13-16
Black Cruise—PETER 1...-1-12-29
Black Cyclone—PAT 5...-5-24-25
Black Diamond Express—WA 7...-3-27
Black Eyes—TRI 1...-1-19-19
Black Fear—M 1...-1-13-16
Black Feather—DAI 1928
Black Friday—RED 8...-3-16-16
Black Gold—AT 1...-12-18
Black Gold—ST 1924
Black Hills—BIG 6...-3-30-29
Black is White—PAR 3...-14-20
Black King, The (AT)—SOU 7...-15-32
Black Lightning—GOT 11...-16-24
Black List—PAR 3...-3-2-16
Black Magic (AT)—Fox 9...-1-17
Black Orchids—U 1917
Black Oxen—FN 1...-1-13-24
Black Panther's Cub—EQU 2...-1-20-21
Black Paradise—F 6...-13-26
Black Pearl—RA 3...-10-29
Black Pirate—UA 3...-3-21-26
Black Rose—RC 4...-4-21
Black Shadows—PAT 5...-15-23
Black Sheep of the Family—U 7...-1-24-23
Black Shirts (AT) 4...-12-34
Black Spider—PS 7...-1-15-18
Black Stork—WAR 4...-5-17
Black Tears—HPI 7...-3-27
Black Tulip—PS 9...-1-18-26
Black Waters—AT—WW 5...-2-26-29
Black Waters (AT)—WW 4...-7-29
Black Wolf—PAR 2...-1-17-17
Blackbirds—REA 12...-12-20
Blackbirds—PAR 10...-10-21-15
Blackguard—LB 1926
Blackie's Redemption—M 1929
Blackjack—F 11...-11-27
Blackmail—M 10...-3-20
Blackmail (AT)—WW 10...-6-29
Blame to Woman (AT)—PR 10...-22-32
Blanchette—PPI 11...-6-21
Barney—MGM 10...-10-26
Barney Kiss, (AT)—PAR 8...-1-9-33
Blaze Away—PIL 4...-16-22
Blaze O' Glory (AT)—WW 1929
Blaze O' Glory (AT)—WW 1...-3-5-30
Blazing Arrows—APO 1922
Blazing Days—U 1927
Blazing Man—PAT 1...-5-10-16
Blazing Trail—U 1921
Blissed Event (AT)—WA 8...-8-32-23
Blind Adventure—VIT 1...-10-18
Blind Adventure (AT)—RKO 10...-3-31-21
Blind Alleys—P 3...-3-20-27
Blind Bargain—G 12...-1-26-22
Blind Circumstances—CC 1922
Blind Date (AT)—COL 8...-8-31-34
Blind Goddess—PAR 4...-1-18-26
Blind Hearts—FN 16...-16-21
Blind Husbands—U 10...-19-19
Blind Justice—DAB 9...-18-18
Blind Love—BAY 9...-18-18
Blind Man's Eyes—M 1919
Blind Man's Luck—PAT 5...-3-17-17
Blind Squirrel—F 1...-1-12-21
Blind Youth—NF 6...-2-20-20
Blinded Trail—U 4...-2-20-19
Blindfold—(S-F) F 12...-30-28
Blindfolded—F 5...-1-5-18
Blinded Trail—U 1919
Blindness of Devotion—F 11...-18-15
Blindness of Divorce—F 5...-2-18
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"CAR 99"

"MISSISSIPPI"
BING CROSBY, W. C. FIELDS, JOAN BENNETT, Queenie Smith and The Cabin Kids. Directed by Edward A. Sutherland.

MARLENE DIETRICH Picture
with Lionel Atwill, Cesar Romero, Edward Everett Horton, Alison Skipworth. Directed by JOSEF VON STERNBERG.

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GEORGE BURNS & GRACIE ALLEN, JOE MORRISON, DIXIE LEE. Directed by Elliott Nugent.

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"HOLD 'EM YALE"

"GIVE US THIS NIGHT" Directed by Marion Gering.
SYLVIA SIDNEY, Sir Guy Standing, Gertrude Michael.

"PARIS IN SPRING" (Tentative Title)
Mary Ellis, Tullio Carminati, Ida Lupino. Directed by Lewis Milestone.

"HOW AM I DOING?" starring MAE WEST with PAUL CAVANAGH, IVAN LEBEDEFF. Directed by Alexander Hall.

"THE BIG BROADCAST OF 1935"
Jack Oakie, Lyda Roberti, Joe Morrison, with specialties by Bing Crosby, Mary Boland and Charlie Ruggles, George Burns and Gracie Allen, Jessica Dragonette, Ethel Merman, Carlos Gardel, Ina Ray Hutton, and Her Melodears. Directed by Norman Taurog.

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ROSE OF THE RANCHO • ANNAPOlis FAREWELL
LOVE IN BLOOM • PARIS

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"The Divine Sarah"
"All for the Ladies"
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"How Am I Doing"

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WALDEMAR YOUNG

Screen Playwright

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Jack Cunningham
Screen Playwright

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THE LAST ROUNDUP  with Randolph Scott, Monte Blue, Fred Kohler and Fuzzy Knight.

DOUBLE DOOR*  with Mary Morris, Kent Taylor and Evelyn Venable.

WAGON WHEELS  with Randolph Scott, Gail Patrick, Raymond Hatton and Jan Duggan.

MURDER AT THE VANITIES*  with Carl Brisson, Kitty Carlisle and Jessie Ralph.

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NO MAN OF HER OWN
COLLEGE HUMOR
I AM NO ANGEL
BOLERO
SHOOT THE WORKS
THE GILDED LILY
WESLEY RUGGLES

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East of Broadway—AE.11-16-24
East of Fifth Avenue (AT)—

Eisenhower—UFA.10-30-34
Eisenhower in Mexico (S-SE)—
PRL.11-21-33
El Escandalo (AT)—Unknown

Elborough—9-24-34
El Hombre Que Asesina (AT—Spanish)—PAR.19-32
El Precio de un Beso (AT)—

El Principe Gondolero (AT)—
PAR.9-13-33
El Prisionero 13 (AT)—X

El Rey de Los Gitanos (AT)—F.5-31-33
El Zango en Broadway (AT)—PAR.9-19-34
El Tigre de Yaupe (AT)—Unknown.10-22-34
Elephants on His Hands—PS

Eleventh Commandment—ADV

Eleventh Commandment (AT)—
ALL.3-25-33
Eleventh Hour—F.9-29-23

Elnor Norton (AT)—F..1934
Elisabeth Von Oesterreich (AT—German)—TOB.12-13-31

Elsa Cinders—FN 6-13-26
Elmer and Elsa (AT)—PAR.

Elmer the Great (AT)—FN

Eloise If You Must—F..19-22

Embarrassing Moments (AT)—U..6-15-30

Embarrassing Moments (AT)—U.9-5-34

Embarrassment of Riches—HOD.9-29-28

Embers—AMU 3-2-16
Emergency Call (AT)—RKO

Emil Und Die Detektivin (AT—German)—UFA.12-20-31
Emma (AT)—MGM ..1-3-32
Emma of Stork's Nest—

End of the Game—PAT 12-19-20

Emperor Jones (AT)—UA

Employees' Entrance (AT)—

Empress—PAT .3-1-17

Empty Arms—PHL 1920

Empty Cab—U 7-7-18

Empty Hands—PAR 8-24-24
Empty Hearts—BAE 1924

Empty Pockets—FN 1918

En Guad Gutt—(AT)—

11-27-33

Enchanted Barn—VIT 1-19-19

Enchanted Cottage—FN 4-20-24

Enchanted Hill—PAR.10-12-26

Enchanted Island—TIP 6-19-27

Enchanted—PAR.11-6-21

End of St. Petersburg—HAM 6-10-28

End of the Game—PAT 3-23-19

End of the Rainbow—BL

10-26-16

End of the Road—PHL

10-12-19

End of the Rope—AY.7-29-23

End of the Tour—M 2-15-17

End of the Trail—F 8-10-16

—E—

Each Pearl a Tear—PAR
9-7-16

Each to His Kind—PAR
2-8-17

Eager Lips—FD 8-21-27

Eagle of the Sea—PAR.11-21-26

Eagle—UA 11-22-25

Eagle—BL 6-16-18

Eagle and the Hawk (AT)—

PAR.5-6-33

Eagle of the Carolina (S)—

AM.9-27-32

Eagle's Feather—M 9-30-23

Eagle's Nest—VIT 9-20-23

Eagle's Mate—PAR 3-13

Eagle's Wings—BL 11-30-16

Earl of Pawtucket—U

Early Bird—EC 12-21-24

Early to Wed—F 5-16-26

Earth Woman—AE 8-18-26

Earthbound—G 8-15-20

Easiest Way (AT)—GMG

East is West (AT)—U 11-2-30

East is West—FN 9-3-22

East is West—MT 11-9-16

East of Borneo (AT)—U

8-23-31

Dub—PAR 1-19-19

DuBarry, Woman of Passion (AT)—UA 11-2-30

Duchess of Buffalo—FN.8-22-26

Duchess of Doubt—M 6-7-17

Duck Soup (AT)—PAR

11-17-33

Ducks and Drakes—REA.4-3-21

Dude Bandit (AT)—ALL

6-21-33

Dude Cowboy—FOBO 1926

Dude Ranch (AT)—PAR

4-26-31

Dude Ranger (AT)—F 9-29-34

Dude Wrangler (AT)—WW
5-25-30

Dugan of the Bad Lands

(AT)—MOP.8-2-31

Dugan of the Dugouts—CPE

8-5-23

Duke of Chimney Butte—FED

1-20-21

Duke of Reichstadt—BRO 1928

Duke Steps Out (PT & S)—

M-G-M.4-21-29

Dulcie's Adventure—AMU

5-16

Duley—FN 9-23-23

Dumh Girls of Portici—U

4-13-16

Dumbbells in Ermine (AT)—

WA.7-27-30

Dummy—PAR 3-22-17

Dummy (AT)—PAR 3-10-29

Duper—PAR 7-11-16

Durand (AT)—BL. 8-30-17

Durand of the Bad Lands—F

10-25-25

Dusky to Dawn—AE 9-3-22

Dust Flower—G 7-9-22

Dust of Desire—WO 7-13-19

Dust of Egypt—VIT 10-8-25

Duty First—S 12-18-23

Duty's Reward—ELB 4-24-27

Du Barry—F 1917

Dwelling Place of Light—HOD

9-12-20

Dynamite (AT)—PAR 1929

Dynamite Allan—F 2-27-21

Dynamite Dan—SU 1924

Dynamite Denny (AT Passion—

MAF.7-8-32

Dynamite Ranch (AT)—WW

12-22-32

Dynamite Smith—PAT 9-7-24

14,573 TITLES
IF IT'S A PARAMOUNT PICTURE

NORMAN TAUROG

*Director*

1934

"A BEDTIME STORY"

"WE'RE NOT DRESSING"

"MRS. WIGGS OF THE CABBAGE PATCH"

"COLLEGE RHYTHM"

1935

"BIG BROADCAST OF 1935"

My Sincere Thanks to

The Critics Who Voted

"DEATH TAKES A HOLIDAY"

The Best Paramount Picture of 1934

In The Film Daily's Annual

Nation-Wide Poll

MITCHELL LEISEN

"Murder at the Vanities"  "Cradle Song"  "Behold My Wife"

IT'S THE BEST SHOW IN TOWN!
End of the Trail (AT)—COL
2-23-33
End of the World (AT)—AUT
4-17-34
End of the World—GRN
1-16
End of the World—APD. 1924
12-14-16
Enemy—VIT
1-12-28
Enemy—M-G-M
1-1-28
Enemy of Men—COL. 1-10-26
Enemy of Man—PAR
10-14-15
Enemy to Society—M. 10-14-15
Enemy to the King—VIT
11-22-16
Enemies of Children—MAM
12-16-23
Enemies of Progress (AT)—Unknown
1-16-34
Enemies of the Law (AT)—REG.
7-12-31
Enemies of Women—G. 4-8-23
Enemies of Youth—MOE
6-28-25
Enemigos (AT)—Unknown
7-23-34
Enlighten Thy Daughter (AT)—V
2-8-17
Enlighten Thy Daughter (AT)—
Enter Madame (AT)—PAR
3-17-34
EXQ. 12-7-23
Enter Madame—M . 11-5-24
Enticement—FN
2-1-25
Environment—AMU
5-10-17
Environment—PAI. 12-24-26
Envy—TRI
1-25-28
Ermine and Rhinestones—JA
5-15-26
Erstwhile Susan—REA 12-7-19
Escapade (AT)—INV. .5-9-29
Escape (AT)—RKO .11-2-30
Escape—F
5-13-28
Escape—M-G-M
12-12-26
Escaped from Dartmoor—BI
4-20-30
Escaped from Heil—AEP
3-29
Escimo (AT)— MGM .11-16-33
Esmeralda—P-AK
9-9-13
Es War Einmal Ein Walzer
(AT)—Unknown
10-15-34
Es Wird Schon Wieder Besser
(AT)—UFA .1-24-34
Eternal City—FN
11-11-23
Eternal City—FN
11-1-23
Eternal Flame—FN
11-22-22
Eternal Fools (AT-Yiddish)
JUD. 1930
Eternal Grind—PAR
4-13-16
Eternal Love—U
3-13-17
Eternal Love (S-SE)—UA
5-19-29
Eternal Magdalene—G .5-25-19
Eternal Mother—UM
1920
Eternal Mother—M . 12-6-17
Eternal Prayer—COH
1929
Eternal Question—M
7-20-16
Eternal Sapho—E .5-11-16
Eternal Sin—SEZ
8-22-17
Eternal Struggle—M
9-16-23
Eternal Temptress—PAR
12-13-17
Eternal Three—G
10-7-21
Eternal Woman—COL .4-27-9
Eva and the Grasshopper—
MAGA .12-2-28
Evelgeline—F
8-21-28
Evelgeline (PT & S)—UA
8-14-29
Eve in Exile—PAT
12-14-19
Evelyn Prentice (AT)—M
11-10-34
Even as Ever—FN .1920
Even As You and I—U
4-5-17
Even Break—AT
8-9-17
Evenings for Sale (AT)—
PAR .11-12-32
Evensong (AT)—GB .11-14-34

14,573 TITLES

(Eye of God—BL . . . . . .5-25-16
Eye of the Soul—INQ . . .16
Eyes of the World (AT)—
UA .8-17-30
Eyes of Julia Deep—PAT
11-18
Eyes of Mystery—M .1-24-18
Eyes of the Desert—SIE .1926
Eyes of the Forest—F . . . .1924
Eyes of the Heart—RKO
11-7-20
Eyes of the Mummy—PAR
1922
Eyes of the Soul—ART . . .4-27-19
Eyes of the Totem—PAT
5-15-27
Eyes of the Underworld—U
1929
Eyes of the World—CLU
7-7-18
Eyes of Truth—G . . . . . .1921
Eyes of Youth—EQU .11-16-19
Eyes Right—GOO .1926

—F—
F. P. 1 (AT)—F.
9-6-19
Fabulous—MAR .10-31-20
Face at Your Window—F
11-14-20
Face Between—M .5-26-22
Face in the Dark—G . . . .7-9-25
Face in the Fog—PAR .10-15-22
Face in the Sky (AT)—F
11-2-23
Face on the Barroom Floor
(AT)—INV .10-14-32
Face on the Barroom—M-G-M
F. 1-7-23
Face to Face—AE .10-1-22
Face Value—RL
1-3-18
Face Value—STE .1927
Faces of Children—ZAK
12-30-28
Faded Flame—IV
8-17-16
Faded Butterfly—SEZ
1928
Fagasa—FD
1928
Faint Perfume—SCH
1925
Fair and Warmer—M .10-19-19
Fair Barbarian—PAR .12-7-17
Fair Cheats—RKO
3-10-23
Fair Co-Ed.—M-G-M
10-30-27
Fair Enough—PAT .12-22-18
Fair Lady—UA
3-12
Fair Play—ST
8-2-25
Fair Pretender—G
5-26-18
Fair Warning (AT)—F.
1930
Fair Warning (AT)—F .2-8-31
Fair Week—PAR
1924
Faith—F
8-28-20
Faith—M
2-9-19
Faith Endurin’—TRI .4-18-18
Faith Healer—PAR
3-1-20-21
Faith of the Strong—SEZ
9-21-19
Faithful Heart (AT)—HE.
8-15-33
Faithless (AT)—MGM.11-19-32
Faithless Lover—KRE .3-11-28
Faithless Sex—SIG
1922
Fakir—PS
9-7-19
Fallen of a Nation—NF .6-15-16
Fallen of Babylon—GRL .7-27-19
Fallen of Eye (AT)—COH.
6-23-29
Fall of the Romanoffs—WOO
10-11-17
Fallen Angel—F
10-6-29
Fallen Idol—F
10-26-19
Fall Guy (AT)—RKO
5-23-20

247
IF IT'S A PARAMOUNT PICTURE

FRANK TUTTLE

UNDER CONTRACT TO PARAMOUNT

HENRY HATHAWAY
DIRECTOR

THE LAST ROUND UP
COME ON MARINES
THE WITCHING HOUR
NOW AND FOREVER
LIVES OF A BENGAL LANCER

IT'S THE BEST SHOW IN TOWN!
IF IT'S A PARAMOUNT PICTURE

William Slavens McNutt

Writing for

Paramount

JOHN REINHARDT

Director

under Contract to

PARAMOUNT

IT'S THE BEST SHOW IN TOWN!
IF IT'S A PARAMOUNT PICTURE

HAROLD M. YOUNG
Director

"THE SCARLET PIMPERNEL"
(Leslie Howard and Merle Oberon)
London Film Prods.

NOW DIRECTING
FOR PARAMOUNT

EWING SCOTT
Director

"RENEGADE"
(Original Story by Ewing Scott)
Starring GARY COOPER

"WHEN YOU HUNT WITH OLD DON"
(Working Title)
Starring FRED STONE

Wrote and Directed
"Igloo"
(Mala's Initial Picture)
For Universal

IT'S THE BEST SHOW IN TOWN!
LeROY J. PRINZ

DANCE DIRECTOR
Pageantry — Choreography

—

CLEOPATRA
BIG BROADCAST OF 1935
NOW I'M A LADY
THE GILDED LILY
ALL THE KING'S HORSES
LIVES OF A BENGAL LANCER
MRS. WIGGS OF THE CABBAGE PATCH
COLLEGE RYTHM
STOLEN HARMONY
RUMBA
SHE LOVES ME NOT

LEE GARMES

CINEMATOGRAPHER

"SHANGHAI MADNESS"  "SMILIN' THROUGH"
"FACE IN THE SKY"    "ZOO IN BUDAPEST"
"I AM SUZANNE"

ASSOCIATE DIRECTOR
with
HECHT-MAC ARTHUR PRODUCTIONS

"CRIME WITHOUT PASSION"
(Selected as one of the ten best Artistic Films of 1934 by National Board of Review)

"ONCE IN A BLUE MOON"  "MIRACLE ON 49th STREET"

EASTERN SERVICE STUDIO
35-11—35th Avenue
Astoria, L. I., N. Y.

IT'S THE BEST SHOW IN TOWN!
France in Arms—PAT.....11-1-17
Frau Lehmann's Tchter—(AT)—Unknown,—1-16-34
Frankel-Pilch Verdunen—(AT)—Unknown,—1-16-34
Freaks (AT)—XX.—10-28-33
Freaks (AT)—MB—M.B.—9-9-32
Freckled Rascal—RKO—1929
Freckles—FBO——12-22-28
Freckles—PAR——5-24-17
Free Air—HOD——4-1-22
Free and Easy (AT)—MGM—4-20-30
Free Kisses—AY——1926
Free Lips—FD/—12-30-28
Free Love—U——12-14-30
Free to Love—SCH—11-29-25
Freedom—REF——11-25-28
Freedom of the Press—U——11-21-28
Freedom of the Seas (AT)——BI—10-3-34
Free Soul (AT)—MGM—6-7-31
Freeze-Out—U——4-10-29
Freighters of Destiny (AT)——PAT—11-8-31
French Doll—M——9-9-31
French Dressing—FD.—12-24-27
French Leave (AT)—TPE—12-6-31
French Heels—HOD——1-29-22
Friday or Saturday—M.B.—10-24-24
Freshe—KER——1923
Freshman—PAT——7-12-25
Fret Euch Des Lebens (AT)—UFA—11-5-34
Friday the Thirteenth—BRA——5-15-34
Friday the Thirteenth—BRA—1-14-16
Frida's Visor (AT-Swedish)—MAL—10-25-31
Friederike (AT)—KIT——3-4-33
Friedel Husband—O——8-11-18
Friendly Enemies—TODC—5-10-25
Friendly Husband—U——1-14-23
Friends and Lovers (AT)——RKO—11-8-31
Friends of Mr. Sweeney (AT)——WA—7-27-34
Fringer of Society—BAC——11-15-17
Frisko Jenny (AT)—FNF——1-7-33
Frisko Sally Levy—M-G-M——4-17-27
Frisky Mrs. Johnson—PAC——1-2-21
Frivolous Sal—FN——1-25-25
Frivolous Wives—FID——1922
From Broadway to a Throng—RED—7-13-16
From Broadway to Cheyenne (AT)—MOP——9-23-32
From Headquartars—VIT—1919
From Headquartars (PT & S)—WA——6-16-29
From Headquartars (AT)—WA——9-9-28
From Hell to Heaven (AT)——PAR—3-18-33
From New York—F——9-19-20
From the Ground Up—U——10-16-21
From the Manger to the Cross—VIT——1910
From Two to Six—TR—2-28-18
Front Page Story—VIT——12-17-27
Front Page (AT)—UA—3-22-31
Frontier of the Stars—PAR——1-23-21
Frontier Days (AT)—SPE——11-15-34
Frontier Marshal (AT)——1-31-34
Frontier Trail—PAT——7-4-26
Frontiersman—M-G-M——11-6-27
Frozen Justice (AT & S)—F——10-27-29
Frozen River (PT & S)—WA—6-23-29
Frozen Warning—WOM——1917
Fruits of Desire—WO——1-27-16
Fruits of Passion—TRI——1920
Fue of Lite—TRI——11-15-17
Fuerst Wronseff (AT)—UFA——11-19-34
Fugitive Lady—(AT)—COL——12-10-34
Fugitive Lovers—(AT)—MGM——1-3-34
Fugitive from Matrimony—RC——12-7-19
Fugitive—PAT——8-24-16
Fugitive Road (AT)—INV——11-13-34
Fugitive, The (AT)—MOP——9-3-33
Fugitives (S—SE)—F——3-24-29
Full House—PAR——9-12-20
Full of Notions (AT)——RKO——1931
Full of Pep—M——1919
Furies, The (AT)—FN—4-20-30
Furnina—REA——11-2-20
Fury—FN——2-4-23
Fury of the Jungle (AT)—COL—2-8-44
Fury of the Wild—RKO——1-27-29
Fuss and Feathers—PAR——12-15-18

G—

Gables Mystery (AT)——POP—4-3-32
Gabriel Over the White House—PAT—MGM—4-3-33
Gaiety Girl—U——6-1-24
Gallant Fool—RA——3-6-27
Gallant Fool (AT)—MOP——8-9-33
Gallant Lady (AT)—UA——12-7-33
Galley Slave—F——12-2-13
Galloping Ace—U——4-6-24
Galloping Cowboy—AE—9-9-26
Galloping Devil—C—5-21-21
Galloping Fish—FN——5-4-24
Galloping Furor (AT)—11-13-27
Galloping Gallagher—FBO——4-6-24
Galloping Gobs—PAT——2-13-27
Galloping Jinx—ARC——9-26-26
Galloping Kid—U——9-10-22
Galloping On—ARC——1926
Galloping Romeo (AT)—MOP——11-2-33
Galloping Thru (AT)—MOP—2-7-32
Galloping Thunder—FBO——1927
Galloping Vengeance—FBO——1925
Galloping Thru (AT)—MOP——1931
Gamble in Lines—PS——
Gamble in Souls—INC—1-19-26
Gamblers—VIT——7-27-19
Gamblers (AT & S)—WA——8-25-29
Gambling (AT)—F——12-4-34
Gambling Fool—IND——5-5-25
Gambling in Souls—F——3-16-19
Gambling Lady (AT)—WA——7-3-4
Gambling Sex (AT)—FRE——12-14-32
Gambling Ship (AT)—PAR——7-13-33
Gambling Wife—ARW——4-6-24
Game Chicken—PAR——1922
Game of Wits—AMU——11-15-17
Game Old Knight and Her

14,573 TITLES

Painted Hero—TRI——10-28-18
Game With Fate—VIT—6-16-18
Game's Up—U——1-19-19
Gamesters—PAT——1921
Gang Buster (AT)—PAR——1-25-31
Gang War (PT & S)—
Garden of Ahlam—M-G-M——9-11-27
Garden of Eden—UA——3-25-28
Garden of Life—U——
Garden of Resurrection—ATL——3-20-21
Garden of Weeds—PAR——10-9-24
Garments of Truth—M——9-4-21
Garrison's Finish—APA—6-3-23
Garter Girl—VIT——1920
Gas, Oil & Water—FNC——3-26-22
Gasoline Cowboy—SHE——1926
Gasoline Gus—PAR——1-21-29
Gate of Brass—PAT——6-29-29
Gates of Doom—RED——3-1-17
Gates of Eden—M——11-9-16
Gates of Gladness—WO—1918
Gateway of the CAuse—AM——1-25-31
Gateway of the Moon—F—1-15-28
Gaucho—UA——11-27-27
Gay Adventurer—ABA——8-26-28
Gay Bride (AT)—MGM——12-15-34
Gay and Devilish—FBO——5-21-22
Gay Buckaroo (AT)—PAR——1-17-32
Gay Cabellero—(AT)—F——2-14-32
Gay Deceiver—M-G-M——9-19-26
Gay Defender—PAR——1-11-28
Gay Diplomat (AT)—RKO——8-23-31
Gay Divorcee (AT)—RKO——10-3-34
Gay Lord Queg—G——12-21-19
Gay Lord Waring—BL——4-13-16
Gay Old Bird—WA——3-20-27
Gay Old Dog—PAT——11-9-19
Gay Retirant—U——9-25-27
Geezer—U——1927
Gefahren der liebe (AT)—MAD——5-1-33
Gehetzte Menschen (AT)—Unknown——6-5-34
Geld Regiert Die Welt (AT)—Unknown—5-3-34
General—UA——20-29-27
General Crack (AT & S)—WA——12-8-29
General Custer at Little Big BR-CRASH—U—MGM—6-28-31
Gentle Cyclone—F——17-8-26
Gentle Julia—F——1-6-24
Gentleman Agreement—VIT——7-28-18
Gentlemen Are Born (AT)—FNN——11-22-34
Gentlemen's Fate—ATB——6-8-31
Gentlemian from America—U——2-11-23
Gentlemian from Indiana—PAR——12-2-15
Gentleman of Leisure—PAR——8-5-23
Gentleman of Paris—PAR——9-10-27
Gentleman of Quality—VIT——3-9-19
Gentlemian of the Press—AT—PAR——5-19-29
IF IT'S A PARAMOUNT PICTURE

Virginia Van Upp

WRITER

UNDER CONTRACT
TO PARAMOUNT

WILLIAM R. LIPMAN

Novels:
The Night is Long
Yonder Grow the Daisies

Plays:
Racket's End
Ferris Wheel

In Preparation
His Man

1935
(Up to Jan. 15)
Adaptation
Playing Around
Screen Play

1934
Adaptation
Little Miss Marker
Screen Play

Original Story
Good Dame
Screen Play

Adaptation
Behold My Wife

Adaptation
Million Dollar Ransom
Screen Play

Original Story
Broadway Bad

Management
DeShon-Naylor, Ltd.
Beverly Hills

*In Collaboration

IT'S THE BEST SHOW IN TOWN!

256
IF IT'S A PARAMOUNT PICTURE

BASIL WOON

Now Adapting

"THE DIVINE SARAH"

A CHARLES R. ROGERS PRODUCTION
FOR PARAMOUNT

In 1934... for Paramount...

"THE GILDED LILY"
(Screen Play)

"MANY HAPPY RETURNS"
(Screen Play with J. P. McEvoy)

"SHOOT THE WORKS"
(Screen Play with Howard Green)

"LADIES SHOULD LISTEN"
(Screen Play with Frank Butler)

"SEARCH FOR BEAUTY"
(Screen play with Frank Butler)

CLAUDE BINYON

UNDER CONTRACT TO
PARAMOUNT

MANAGEMENT SCHULBERG-FELDMAN

IT'S THE BEST SHOW IN TOWN!
Is Leo casting his vote for

THE TEN BEST CRITICS?

No, dear reader, he loves them all because—(next page says it!)
With pardonable pride Leo points to the year-after-year roll of honor, Film Daily’s Ten Best Pictures. M-G-M has appeared in those lists more frequently than any other company. In the current listing M-G-M joyfully emerges with four out of ten best, selected by the critics of America. For the year to come M-G-M has high hopes, too. We take this opportunity to tell the critics that our hat’s in the ring again. Past achievements are in the past. It is not Leo’s habit to rest on his laurels. The studios of M-G-M are earnestly busied with entertainments that must keep faith with a loyal public. The Roar of the Lion is heard in the land.

FINDING FAVOR WITH FILM FANS:

“DAVID COPPERFIELD”
The most beloved picture of the year!

“SEQUOIA” (Pronounced SEE-QUO-YAH)
1935’s unique exploitation hit!

WALLACE BEERY and Star Cast in
“WEST POINT OF THE AIR”
Biggest romantic thrill since “Hell Divers”

JEAN HARLOW • WILLIAM POWELL
in the giant musical drama “RECKLESS”

CLARK GABLE • CONSTANCE BENNETT
in “AFTER OFFICE HOURS”

HELEN HAYES • ROBERT MONTGOMERY
in “VANESSA—Her Love Story”

JEANETTE MacDONALD • NELSON EDDY
in Victor Herbert’s “NAUGHTY MARIETTA”

—and keep your eye on the M-G-M Lion!
"AND PLEASE BLESS THE CRITICS"
STUDY the STARS FOR YOUR FORTUNE!

Happy indeed is the showman who has been part of the star-studded progress of Metro-Goldwyn-Mayer from the beginning. His marquee has ever been bright with the names of the public's great favorites. And Leo goes merrily on with the same unchanging policy, BRIGHT M-G-M NAMES IN THE BRIGHT LIGHTS!

P. S.
"We'll be seeing you in the TEN BEST OF 1936!"
Hearts of the World—CWO
Hearts o' The Range—FOR
Hearts of Youth—F...1921
Hearts or Diamonds?—MT
Hearts Up—U......2-1-21
Heartsease—G......9-19-14
Heartless Husbands—SU
Heart Lightning (AT)---11-22-25
Heaven on Earth—MGM
Heaven on Earth (AT)---U...12-20-31
Needless Moths—EQU..6-19-21
Heideschulmeister Uwe Karsten (AT)...1-17-34
Heights of Hazard—VIT
Heimaterde (AT-German)---2-12-15
Heimat Am Rhein (AT)
Unknown...12-10-34
Heimatsklange—TRP..2-22-31
Heir of the Ages—PAR
6-28-17
Heir to the Hoorah—PAR
3-1-26
Heirress at Coffee Dan's—FAT
12-21-16
Heirress for a Day—TRI
2-28-18
Heirress to the Enemy—PAR
10-3-20
Heirress to the Law—U...2-20-27
Heirress to Trust—M......8-15-20
Heirress to Answer—PAR.6-28-23
Heirness of the North—PAR
9-9-15
Helen of Troy—FN (Reviewed—
as Private Life of Helen of Troy)....12-18-27
Helen's Babies—PRI...1-18-43
Heliotrope—PAR....11-28-20
Helion—FAT......10-5-19
Heli and High Vant (AT)---PAR.12-16-33
Heli Below (AT)—MGM
4-27-33
Heli Below Zero—TPE...6-28-1
Heli Bent—U......6-23-18
Heli Bent for Frisco (AT)—
WWW...7-12-31
Heli Bent For Heaven—HART
5-9-26
Heli Bent for Love (AT)—
COL......6-13-34
Heli Bound (AT)—TIF...3-1-31
Heli Cat (AT)—COL...7-7-34
Heli Cat—G......12-8-18
Heli Diggers—PAR...8-28-21
Heli Divers (AT)—MGM
12-27-31
Heli Fire Austin (AT)—TIF
6-6-22
Heli Harbor (AT)—UA
2-23-30
Heli Morgan's Girl—BL
3-15-17
Heli in the Heavens (AT)---F
12-12-34
Heli on Earth (AT)—AB
10-31-33
Heli Roarin' Reform—F....2-16-19
Heli Ship—CP.....8-26-28
Heli Ship—F......2-15-20
Heliship Bronson—GOT...5-6-28
Heli Ship to Pay—FAT
8-10-16
Hello Cheyenne—F......5-13-28
Hello, Everybody! (AT)---1-28-33

14,573 TITLES
My Sincere Thanks for Voting
“The Barretts of Wimpole Street”
The Best Picture of 1934
in the Film Daily Poll.

SIDNEY A. FRANKLIN
Director
Metro-Goldwyn-Mayer
ROBERT Z. LEONARD

"STRANGE INTERLUDE"

"DANCING LADY"

"OUTCAST LADY"
OF THE 10 BEST

"VIVA VILLA"
"DINNER AT EIGHT"
Also pre-production plans for
"LITTLE WOMEN"
AND

(MOTION PICTURE HERALD TABULATION)

BOX OFFICE CHAMPIONS

LOST SQUADRON
March, 1932
WESTWARD PASSAGE
June, 1932
ROCKABYE
December, 1932
STATES ATTORNEY
May, 1932
WHAT PRICE HOLLYWOOD
July, 1932
THE CONQUERORS
November-December, 1932
BIRD OF PARADISE
September, 1932
THE ANIMAL KINGDOM
A Box-Office Champion for Six Months, 1933
A BILL OF DIVORCEMENT
October, 1932
KING KONG
A Box-Office Champion for Six Months, 1933
DINNER AT EIGHT
October, 1932
NIGHT FLIGHT
October, 1932
DANCING LADY
January, 1934
VIVA VILLA
May, 1934
MANHATTAN MELODRAMA
August, 1934

Produced by

David O. Selznick

Metro Goldwyn Mayer
"CHINA SEAS"

MGM

IRVING THALBERG
(Film Daily Year Book) SAYS: "It's a honey!"

JEAN HARLOW
(Film Daily Year Book) SAYS: "It's a honey!"

CLARK GABLE
(Film Daily Year Book) SAYS: "It's a honey!"

TAY GARNETT
(Film Daily Year Book) SAYS: "It's a honey!"

JULES FURTHMAN
(Film Daily Year Book) SAYS: "It's a honey!"

HOWARD STRICKLING
(Film Daily Year Book) SAYS: "It's a honey!"

Directed by

TAY GARNETT
CHESTER HALE
Maitre de Ballet
Metro-Goldwyn-Mayer

PAINTED VEIL
THE NIGHT IS YOUNG
RECKLESS
REVIEWS

Dave Gould should teach other dance directors originality—Jimmy Starr.

Dave Gould’s dance staging is superb—Kate Cameron.

Radio can make another “Gay Divorcee” as soon as they want, so long as Dave Gould directs the dances—Bill Oliver.

Dave Gould’s “Continental” is swell—Hollywood Reporter.

THE TWO DANCE SENSATIONS OF THE YEAR

THE CARIOCA—THE CONTINENTAL

FLYING DOWN TO RIO
HIPS, HIPS HOORAY
THREE ON A HONEYMOON
HOLLYWOOD PARTY
GAY DIVORCEE
FOLIES BERGERE DE PARIS

FORTHCOMING PRODUCTION
“BROADWAY MELODY OF 1935”
Richard Boleslawski

GEORGE CUKOR

Director

DINNER AT EIGHT
LITTLE WOMEN
DAVID COPPERFIELD
Know Your Man—F. . . . 3-20-21
Koch, Lubi, Szansuc (AT)—Unknown—11-5-34
Koenig Der Unterwelt (AT—
German)—GLD.—12-14-29
Kongo (AT)—MG.M.—11-17-32
Koshar Kitty Kelly—FBO—
9-26-26
Krasin (The Rescue Ship)—
AM.—4-21-29
Kretzer Sonata—F. . . . . 1915
Kretzer Sonata—RUS.—1928
Kretzer Emden (AT—German)—
WOD. —9-9-32
Kriembich's Revenge—UFA—
10-28-28
Kuhle Wampe (AT)—KTT—
4-26-33
Kultur—F . . . . . . . . 9-22-18
Kyrizt-Pyrizt (AT—German)—
WOD. . . . . . . . . . 8-9-32

L
L'Aiglon des Aigles (AT)—
DUW.—12-5-34
L'Ange Gardien (AT)—TAP—
4-20-34
La Bataille (AT) TAP—
7-10-34
La Buenaventura (AT)—
WA—9-18-34
La Cancion del Día (AT)—XX—
8-28-33
La Chance (AT-French)—
PAR.—6-5-32
La Ciudad de Carton (AT)—
F.—2-28-34
La Courtiere De Luneville—
(AT-French)—PAR.—10-14-32
La Cruz y la Espada (AT)—
F.—2-6-34
La Donna D'una Notte (AT)—
POR.—3-13-33
La Femme Nue (AT)—XX—
8-28-33
La Frochard et les deux Ophelines (AT)—Unknown—
2-8-34
La Fusce (AT) TAP—3-15-34
La Ley del Haren (AT)—F.—
6-20-33
La Maternelle (AT) TAP—
4-24-34
La Melodia Prohibida (AT) F.—
10-10-33
La Noche del Pecado (AT)—C—
12-29-33
La Nuit Est A Nous (AT—
French)—PRX.—1932
La Ronde Des Heures (AT—
French)—FD.—1-31-32
La Sangre Manda (AT)—
Unknown—5-16-34
La Sombra de Paneho Villa—
(AT)—COL.—1-9-34
La Vecchia Signora (AT—
Italian)—EPA.—12-1-32
La Voce del Sangue (AT)—
 weed—4-19-32
Labyrinth—EQU—12-23-15
Lachende Erben (AT)—UFA—
11-27-33
Lad and the Lion—SEL.—
5-24-17
Ladde Jins—VIT. . . . . . 10-15-22
Ladder of Lies—PAR.—7-11-20
Laddie (6931)—FBO.—8-22-26
Laddie Be Good—PAT.—12-25-27
Ladies at East Side—UFA . . .
10-15-27
Ladies at Play—FN.—12-12-26
Ladies Beware—FBO.—1927
Ladies In Love (AT)—CHE—
5-4-30
Ladies Love Bruites (AT)—
PAR.—5-18-30
Ladies Man (AT)—PAR.—5-3-31
Ladies Must Dress—F.—12-17-27
Ladies Must Live—PAR.—12-4-21

14,573 TITLES

Ladies Must Love (AT—U)—
11-16-33
Ladies Must Play (AT)—
COL.—8-24-30
Ladies Night in a Turkish Bath—
FIT.—12-4-28
Ladies of Leisure—COL.—1926
Ladies of Leisure (AT)—
COL.—4-13-30
Ladies of the Big House—(AT)—
PAR.—1-3-32
Ladies of the Jury (AT)—
RKO.—4-3-32
Ladies of the Mob—PAR—
6-24-28
Ladies of the Night Club—TIF—
6-22-28
Ladies They Talk About—(AT)—WB.—2-25-33
Ladies to Board—F.—2-10-24
Ladies Should Listen (AT)—
PAR.—7-28-34
Lady—FN. . . . . . . . 2-1-25
Lady and Gent (AT—PAR)—
3-16-32
Lady Barnacle—M.—6-2-17
Lady Be Good—FN.—6-3-28
Lady Bird—CHA.—4-3-27
Lady by Choice (AT)—COL.—
6-6-34
Ladyfingers—M.—10-9-21
Lady for a Day (AT)—COL.—
8-9-33
Lady from Hell—AE.—4-18-34
Lady from Longacre—F.—1922
Lady From Nowhere (AT)—
CH.—7-19-31
Lady from Paris—AY.—10-9-27
Lady Godiva—EA.—5-14-22
Lady in Ermine—FN.—1-23-27
Lady in Love—PAR.—5-23-20
Lady in the Library—RAL.—
1917
Lady is Willing (AT)—COL—
8-11-34
Lady Killer (AT—WIT.—
12-28-33
Lady Lies (AT & S)—PAR—
3-8-29
Lady of Chance (PT & S)—
M-G-M.—1-20-29
Lady of Petragrod—AFF—
4-16-28
Lady of Quality—U.—12-16-23
Lady of Quality—PAR.—1914
Lady of Red Butte—PAR—
4-25-19
Lady of Scandal, The (AT)—
M-G-M.—6-1-30
Lady of the Dugout—JEN—
10-13-18
Lady of the Harem—PAR—
8-22-26
Lady of the Lake (S-SE)—
FIT.—1929
Lady of the Lake, The—FIT—
10-12-30
Lady of the Night—MG.—3-15-25
Lady of the Pastime (AT)—
PAR. & S—UA.—10-17-29
Lady of the Photograph—
EDK.—9-16-17
Lady Raffles—COL.—FN.—7-15-28
Lady Refuses (AT)—RKO—
2-15-31
Lady Robinhood—FBO.—7-16-25
Lady Rose's Daughter—PAH.—
9-5-20
Lady Surrenders, A (AT)—
9-21-30
Lady to Love, A (AT)—
M-G-M.—3-2-30
Lady Who Dared (AT)—
FN.—6-7-31
Lady Who Lied—FN.—7-12-25
WILLIAM A. WELLMAN

"PUBLIC ENEMY"
"STAR WITNESS"
"THE HATCHET MAN"
"SO BIG"
"THE CONQUERORS"
"FRISCO JENNY"
"WILD BOYS OF THE ROAD"
"COLLEGE COACH"
"LOOKING FOR TROUBLE"
"THE PRESIDENT VANISHES"
"CALL OF THE WILD"

Jack Conway
Director

"Viva Villa"
"The Girl from Missouri"
Carey Wilson

Sequoia

The President Vanishes

Mutiny On The Bounty

In Collaboration

JOHN MEEHAN
1934

FLORENCE RYERSON

SCREEN CREDIT ON:

THIS SIDE OF HEAVEN
HAVE A HEART
A WICKED WOMAN

SOON TO BE RELEASED
THE CASINO MURDER CASE
LIVING IN A BIG WAY

In Collaboration with

COLIN CLEMENTS

NOTORIOUS GENTLEMAN
THE BRAVE LIVE ON
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M-G-M

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M-G-M

"BABES IN TOYLAND"
(Screen Play with Nick Grinde)

"COLLEGE HUMOR"
(Screen Play with Claude Binyon)

"SEARCH FOR BEAUTY"
(Screen Play with Claude Binyon)

"LADIES SHOULD LISTEN"
(Screen Play with Claude Binyon)

Frank Butler
GUS MEINS
DIRECTOR

"BABES IN TOYLAND"
(Laurel and Hardy)

Co-Directed

DWIGHT FRANKLIN
COSTUME DESIGNER

MGM
"NAUGHTY MARIETTA"

MANAGEMENT
IVAN KAHN
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ERLE STANLEY GARDNER

Author

"The Case of the Howling Dog"
For Future Production
"The Case of the Curious Bride"
"The Case of the Lucky Legs"
"The Case of the Velvet Claws"

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55 WEST 42nd STREET
NEW YORK CITY
Midnight Secrets—RA...1924
Midnight Special (AT)—CHE...12-7-30
Midnight Stage—PAT...1-5-19
Midnight Sun—U...11-6-26
Midnight Taxi (PT & S)—WA...11-4-28
Midnight Trail—AMU...3-14-18
Midnight Warning (AT)—MAF...1932
Midnight Warning (AT)—MAF...3-8-33
Midnight Watch—RA...3-3-17
Midshipman Jack (AT)—RKO...11-17-33
Midshipman—MG...10-18-25
Midstream (PT & S)—TIP...9-15-29
Midsummer Madness—PAR...12-12-20
Midsummer Night's Dream—FFS.1928
Might and the Man—FAT...10-17-17
Might of Love—U...1929
Mighty (AT & S)—PAR...1929
Mighty Barnum (AT)—UA...1-23-34
Mighty Lak a Rose—FN...2-11-23
Mighty, The (AT)—PAR.1-5-30
Mignon—Unknown...8-5-23
Milla (AT)—GEM...9-3-33
Milla—SEZ...1-28-23
Milla of the Beanstalk—PAT...12-5-24
Mile-a-Minute Kendall—PAR...5-12-18
Mile-a-Minute—Man—LUM.1926
Mile-a-Minute Morgan—SAN...4-1-24
Mile-a-Minute Romeo—F...1923
Milestones—G...9-12-20
Mill on the Floss—MT.12-23-15
Millie (AT)—RKO...1-25-31
Million—PAR...1914
Million a Minute—M...5-18-16
Million Bid—WA...6-12-27
Million Dollar Collar (PT & S)...WA...2-24-29
Million Dollar Dollies—M.1918
Million Dollar Handleup—PDC...12-14-26
Million Dollar Legs (AT)—PAR...7-9-32
Million Dollar Mystery—RA...5-25-27
Million Dollar Ransom (AT)—U...9-19-34
Million for Love—STE.8-19-28
Million for Mary—AMU.8-17-16
Million to Burn—U...11-4-23
Millionnaire—U...11-6-21
Millionaire (AT)—WA...4-12-31
Millionaire Cowboy—FOB...10-9-24
Millionaire Kid—VIT...4-20-16
Millionaire Pirate—BL...2-16-19
Millionaire Policeman—OE...7-18-26
Millionaire Vagrant—TRI...12-5-17
Millionaires—WA...11-14-26
Millionaire’s Double—M...5-10-17
Min and Bill (AT)—MG...11-23-30
Mindent a Noor t (AT)—DI...10-18-34
Mind Over Motor—PRI...1923
Mind Reader (AT)—FN...4-7-33
Mind the Paint Girl—FN...11-30-19
Mine to Keep—AH...8-12-23
SAM SAX

PRODUCTION MANAGER

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EASTERN VITAPHONE STUDIOS
PAUL MUNI

Management
M. C. LEVEE
Hollywood
ROBERT PRESNELL

Associate Producer

WARNER BROS.

1934
"SMARTY"
"MIDNIGHT ALIBI"
"HI, NELLIE"
"KENNEL MURDER CASE"

1935
"WANDERLUST"
"THE REAL McCoy"
"THIN AIR"
"WOMEN ARE BUM NEWSPAPERMen"
ARCHIE MAYO
WARNER BROS.

ROBERT FLOREY
Director

"THE FLORENTINE DAGGER"
"I AM A THIEF"
"REGISTERED NURSE"
"HOUSE ON 56th STREET"
"THE WOMAN IN RED"
"I SELL ANYTHING"
"SMARTY"
"BEDSIDE"
No Control—PDC........5-1-27
No Defense—VIT........1-29-22
No Defense (PT & S)—WA 7-14-29
No Dejes la Puerta Abierta (AT)—F........11-13-33
No Funny Business (AT)—..........1-10-34
No-Good Guy—INC.........4-27-16
No Greater Glory (AT)—COL 3-14-34
No Greater Love (AT)—COL........5-15-32
No Greater Love—SEL........1-6-16
No Gun Man—FBO...........1924
No Limit (AT)—F..............5-18-31
No Living Witness (AT)—MAF 9-13-32
No Marriage Ties (AT)—RKO 8-30-33
No Man of Her Own (AT)—PAR 12-31-32
No Man’s Gold—F..............8-1-26
No Man’s Land—M..............7-21-18
No Man’s Law—FBO............11-22-25
No Man’s Law—PAT.............5-1-27
No Man’s Woman—APH 2-6-21
No More Orchids (AT)—........COL 12-31-32
No More Women—APH...........2-3-24
No More Women (AT)—PAR 3-3-34
No Mother to Guide Her—F........3-2-24
No, No, Nanette (AT)—FN 1-12-30
No One Man (AT)—F............1-24-32
No Other Woman (AT)—RKO 1-13-33
No Other Woman—F.............6-24-28
No Place to Go—FN............12-25-27
No Trespassing—HOD...........4-23-22
No Woman Knows—U.............9-4-21
Noah’s Ark (PT & S)—S—WA 3-17-20
Nobody—FN.....................7-25-21
Nobody’s Bride—U..............3-25-21
Nobody’s Fool—U..............10-23-21
None, The—FID.................4-19-22
Nobody’s Kid—RC..............7-17-21
Nobody’s Money—PAR...........2-4-23
Nobody’s Widow—PDC...........1-23-27
Nobody’s Wife—U..............3-7-18
Noc Listopadova (AT)—PRX 5-1-33
Noise in Newhoro—M.............4-29-23
Noisy Neighbors (PT & S)—PAT 2-17-29
Nomads of the North—FN 10-12-20
Nomandie—SIN...............6-6-21-31
None But the Brave—F...........8-5-28
None So Blind—ARW............2-25-23
Non-Stop, Flight—FBO...........1926
None, The—FN—FED.............4-14-28
Norah O’Neale (AT)—DUW 10-25-34
North of Hudson Bay—F.........2-24-24
North of 36—PAR................12-7-24
North of ‘53—F.................1917
North of Nevada—FBO...........3-2-24
North of the Rio Grande—F......5-21-22
North Star—AE................2-7-26
North Wind’s Malice—G ...........7-26-26
Nosferatu, the Vampire—FGU 1929
Nothing But Lies—M............5-23-20
Nothing But the Truth (AT)—PAR 1-11-20
Nothing But the Truth (AT)—PAR 4-28-29
Nothing to Wear—COL...........12-28-27
Not a Drum Was Heard—F........2-3-24
Not Against the Flesh (AT)—GEP 8-14-34
Not Built for Runnin’—STE 10-5-24
Not Damaged (AT)—F...........6-8-30
Not Exactly Gentlemen (AT)—F (reviewed as “Three Rogues”) 4-5-31
Not for Publication—FBO 7-10-27
Not Guilty—EQ................12-7-16
Not Guilty—FN.................1-16-21
Not My Sister—INC...............5-11-16
Not One to Spare—PDC 4-6-24
(Reviewed as “Which Shall It Be?”)
Not Quite Decent (PT & S)—MGM 2-9-30
Not So Dumb (AT)—FN...........7-3-26
Not So Long Ago—PAR 8-9-25
Notoriety—WEB.................10-8-22
Notorious Affair, An (AT)—F........4-27-30
Notorious hut Nice (AT)—CHE 8-23-33
Notorious Gallagher or His Great Triumph—M........6-1-16
Notorious Lady—FN.............4-17-27
Notorious Miss Lisie—FN 8-22-20
Notorious Mrs. Sands—RC 1920
Notorious Sophie Lang (AT)—PAR 7-3-21-34
Now and Forever (AT)—PAR 10-13-34
Now I’ll Tell (AT)—F............5-26-34
Now Or Never—AE ................4-1-16
Now We’re in the Air—PAR 12-17-27
Nth Commandment—PAR...........4-22-23
Nugget Nell—PAR.............8-3-19
Nuisance, The (AT)—MGM 5-27-33
Number 17—F....................1-4-21
Number 99—HOD.................5-23-20
Numbered Men (AT)—FN 6-15-30
Nur Am Rhein (AT-German man)—FTP 10-11-31
Nurse Marjorie—REA............3-28-20
Nut—UA.........................3-19-21
Nut Cracker—AE.................4-16-21
Nymph of the Foothills—VIT 9-8-18
Nymph of the Woods—VIT 1918

O
O, Henry Stories—VIT 3-22-17 O’Malley of the Mounted—PAR 1-23-21
Oakdale Affair—WO 10-12-19
Oath—FN 4-17-21
Oathbound—F 7-30-22
Obed the Wanderer (AT)—PAA 5-22-34
Oberat Redl (AT-German)—CAP 1932
Obey the Law (AT)—COL 3-13-33
Obey Your Husband—AN 8-12-28
Object—Alimony—COL...........3-3-29
Obligin’ Buckaroo—PAT 10-2-27
Ocean Waif—INT..............11-16-16
Occasionally Yours—RC 10-17-20
Odyssey of the North—PAR 1914
Office Girl (AT)—RKO 3-13-32
Office Scandal (PT & S)—PAT 7-21-29
Office Wife (AT)—WA 9-28-30

14,573 TITLES

Officer 666—G.................11-7-20
Officer Jim—LBR.................1926
Officer 13 (AT)—RD.............1-27-33
Officer O’Brien (AT)—PAR......3-2-30
Offenders—CLA.................1922
Offshore Pirate—F..............11-13-21
Off the High Seas—PDC 1-6-25
Of Human Bondage (AT)—RKO 6-27-34
Oh, Baby—U.....................8-1-26
Oh, Boy—PAT.................15-1-19
Oh, Doctor—U.................11-23-24
Oh, For A Man (AT)—...........11-9-30
Oh, Jo—PAR.................1921
Oh, Johnny—I—G................1-19-19
Oh, Kay—FN.................9-2-28
Oh, Lad—LN..................12-26-20
Oh, Mabel Behave—AY...........1922
Oh, Mary Be Careful—P I 9-11-21
Oh, Sailor, Behave! (AT)—WA 2-15-31
Oh, What a Night—STE 12-6-26
Oh, What a Nurse—WA 3-6-26
Oh, Yeah! (AT)—PAT 1-5-30
Oh, You Tony—F..............9-21-24
Oh, You Women—PAR...........1919
Oil and Romance—AY............1926
Oil Miner (AT)—MAX...........1-13-34
Okay America (AT)—U........1932
Oklahoma Cyclone (AT)—TIF 9-14-30
Oklahoma Jim (AT)—FOO........12-27-31
Oklahoma Kid—SYN............12-15-29
Old Age Handicap—TRI 1-6-28
Old and New—AM................5-4-30
Old and Clothes—MG..........11-15-25
Old Code—AN.................11-18-28
Old Domestic (PT)—S—U 1932
Old Dark House, The (AT)—U 1932
Old English (AT)—WA 8-24-30
Old Fashioned Boy—PAT........11-7-20
Old-Fashioned Way (AT)—PAR 7-14-34
Old Fashioned Young Man—PAT 5-9-17
Old Folks at Home—FAT 10-12-16
Old Fool—PDC................12-23-23
Old Hartwell’s Cub—TRI 5-19-18
Old Heidelberg—PAT 10-7-15
Old Home Week—PAR 5-31-25
Old Homestead—PAR 12-23-15
Old Homestead—PAR 10-8-22
Old Ironsides—PAR.............12-19-26
Old Lady 31—M................4-3-20
Old Love for New—TRI........1918
Old Loves for New—F N........5-2-26
Old Maid’s Baby—PAT 2-9-19
Old Nest—G........................7-21
Old Oaken Bucket—FBO 10-23-21
Old San Francisco—WA 7-3-27
Old Shoes—HPI................1927
Old Soak—U........................9-29-26
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"London, Paris and New York" (Warner Bros.)
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"NOW I'LL TELL"—Fox
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- Striving for Fortune—EXP.1926.
- Stroke of Midnight—M.6-24-22.
- Strong Boy (S-SE)—F.4-27-29.
- Strong Man—FN.
- Strong Way—WO.
- Stronger Love—PAR...
- Stronger Passion—LB.
- Stronger Than Death—M.
- Stronger Vocal G—F.
- Stronger Vocal Scene—EX.
- Strongest—F.
- Strongest in the Strongest—F.
- Strongest—PAR...
- Strongest—(AT)—UA.
- Strongest Everlasting—PAR...
- Student Prince—M-G.M.10-2-27.
- Student See (AT—German)—PRX.
- Student See Wenn Die Veil—PRX.
- Student Tour (AT)—MGM.
- Su Ultima Caneckon (AT)—CIX.
- Submarine—COL...
- Submarine Eye—WIM.
- Substitute Wife—ARW.11-26-25.
- Subway Express (AT)—COL..
- Subway Sadies—FN.
- Success—M.
- Success at Any Price (AT)—RKO.
- Successful Adventure—M.
- Successful Calamity, A (AT—WA.8-24-32.
- Successful Failure—TRI.8-2-31.
- Successful Failure—TRI.1-12-19.
- Successful Failure—AT—MOP.
- Such a Little Pirate—PAR...
- Such a Little Queen—PAR...
- Such Men Are Dangerous (AT—F)—F.3-9-30.
- Such Women Are Dangerous (AT—F)—F.6-9-34.
- Sucker Money—AT.
- Sudden Gentleman—TRI.
- Sudden Jim—TRI.
- Sudden Riches—WO.
- Suda—UA.
- Sue of the South—U...
- Suicide Fleet (AT)—11-29-31.
- Sultana—PAT.
- Summer Bachelors—F.12-26-26.
- Summer Girl—WO.

### Additional Text
- **1339**
DAVID BUTLER

"HANDY ANDY"

"HAVE A HEART"

"BRIGHT EYES"

"THE LITTLE COLONEL"
Hamilton MacFADDEN

"HOLD THAT GIRL"

"STAND UP AND CHEER"
JOHN BLYSTONE
DIRECTOR
of
WILL ROGERS
in
"THE COUNTY CHAIRMAN"

RALPH HAMMERAS
Edward Butcher
Associate Producer

1934
“COUNTY CHAIRMAN”

1935
(In Preparation)
“HEAVEN’S GATE” starring Shirley Temple

“IT’S A SMALL WORLD” starring Spencer Tracy

“IN OLD KENTUCKY” starring Will Rogers

“THE SHINING ADVENTURE” starring Shirley Temple

JOHN STONE

1934-35
BABY TAKE A BOW
SHE LEARNED ABOUT SAILORS
CHARLIE CHAN’S COURAGE
CHARLIE CHAN IN LONDON
CHARLIE CHAN IN PARIS
MYSTERY WOMAN
DESIGN FOR MURDER (Tentative Title)

1935-36
RAMONA
HAWK OF THE DESERT
BEAUTY’S DAUGHTER
WILLIAM CONSELMAN
SCREEN PLAYS

For 1934
HANDY ANDY
BRIGHT EYES

LOVE TIME*
365 NIGHTS IN HOLLYWOOD*
SHE LEARNED ABOUT SAILORS*

For 1935
THE LITTLE COLONEL (Shirley Temple)
DOUBTING THOMAS (Will Rogers)

* In Collaboration with
HENRY JOHNSON
LOUIS KING
Director

"MURDER IN TRINIDAD"

"BACHELOR OF ARTS"
In Preparation

"WORK OF ART"
(By Sinclair Lewis)

GEORGE E. MARSHALL
Director

"LIFE BEGINS AT 40"

"$10 RAISE"

"SHE LEARNED ABOUT SAILORS"
Volga Volga (S.)—KIT...12-19-33
Voltaire (AT)—U...4-28-33
Volunteer—WO...1917
Vortex—GLO...1928
Vortex—TRI...1918
Vultures of Society—VLS...2-10-16

War and the Woman—PAT...9-13-17
War Brides—SEZ...11-16-16
War Bride’s Secret—F...10-12-16
War Correspondent (AT)—COL...8-13-32
War Horse—F...12-35-27
War is a Racketeer (AT)—EUK...12-10-34
War Nurse (AT)—MGW...10-26-30
War Paint—MGW...1926
War of the Range (AT)—FRE...11-22-33
War of the Tonga—RED...2-15-17
War’s End (AT)—Unknown...6-18-34
Ware Case—FN...3-17-29
Warfare of the Flesh—FBW...4-26-17
Warning—COL...1-8-28
Warning—EQ...12-16-16
Warning—Shadow—PGU...1928
Warning Signal—ELB...9-19-26
Warning Up—PAR...7-22-28
Warrens of Virginia—F...1924
Warrior’s Husband (AT)—F...5-12-33
Warrior—ITA...7-26-17
Warrior Gap—DAV...1925
Was He Guilty—PIZ...1928
Was It Bigamy—ST...9-27-25
Washington Masquerade (AT)—MGW...7-22-32
Washington Merry-Go-Around (AT)—COL...9-29-32
Wasp—PGW...4-11-13
Wasted Lives—SD...1923
Wasted Love—AP...1-5-30
Wasted Years—HMM...6-22-16
Watch Him Step—COL...5-7-22
Watch Your Step—G...5-21-22
Watch Your Wish—U...3-7-21
Watching Eyes—ARW...1922
Water Gypsy (AT)—SDC...11-7-32
Water Hole—PAR...9-28-32
Water Lily—TRI...1919
Water, Water Everywhere—G...8-2-60
Waterfront—FN...9-23-28
Waterfront Wolves—GER...3-16-24
Waterloo—GLO...1929
Waterloo Bridge (AT)—U...8-16-31
Wax Model—PAR...2-8-17
Way Back Home (AT)—RKO...1-17-22
Way Down East—UA...9-12-20
Way Down East (Reissue)—GGR...3-15-31
Way For a Sailor (AT)—MGW...12-14-30
Way Men Love—AH...11-4-23
Way of a Girl—MG...4-5-25
Way of All Men (AT)—FN...9-21-30
Way of a Maid—SE...11-13-21
Way of a Man—PAT...11-18-23
Way of a Man—LBR...1922
Way of a Man With a Maid—PAR...1-5-19
Way of a Woman—SE...8-3-19
Way of All Flesh—PAR...7-3-27
Way of the Strong—COL...8-12-28
Way of the Strong—M...1919
Way of the Transgressor—IND...1924
Way of the World—RED...6-29-16
Way Out—PO...4-11-18
Way Out West (AT)—MGW...8-17-30

14,573 TITLES

Way to Love (AT)—PAR...11-11-33
Way Women Love—LYR...4-13-21
Wayward (AT)—PAR...2-14-32
We Americans—U...10-28-25
We Can’t Have Everything—ART...7-7-18
We Live Again (AT)—U...2-9-34
We Moderns—FN...12-13-26
We Should Worry—F...6-30-18
Weaker West—LAT...6-8-19
Weakness of Man—BR...13-16
Weakness of Strength—M...8-24-16
Wealth—PAR...7-5-21
Weary River (PT & S)—FN...1-27-29
Weaver of Dreams—M...2-28-18
Weavers—Unknown...10-13-29
Weavers of Life—FBW...11-22-17
Web of Chance—F...12-21-19
Web of Deceit—PAT...4-1-40
Web of Desire—PBW...3-1-17
Web of Fate—PQ...1927
Web of the Law—SEZ...1923
Wedding Bells—FN...8-31-21
Wedding Bells—PAR...3-27-22
Wedding March—PAR...10-24-28
Wedding Rings (AT & S)—FN...1929
Wedding Rings (AT)—FN...9-11-30
Wedding Song—PDC...12-17-15
Wedlock—HOD...7-14-18
Wednesday’s Child—RKO...11-13-34
Week-End—PAT...1920
Week-End—Husbands—EQU...10-2-4
Week-End—Im Paradise (AT)—German)—CAP...10-30-26
Week-End Marriage (AT)—FN...6-5-32
Week Ends Only (AT)—RKO...6-18-32
Week-End—Wives—WW...7-7-29
Welcome Children—NF...1922
Welcome Danger (AT & S)—PAR...1929
Welcome Home—PAR...5-24-25
Welcome Stranger—PDC...10-19-24
Welcome to Our City—FS...1922
Welsh Singer—MT...12-24-16
Wenn Die Liebe Mode Macht (AT)—XX...10-30-33
Wenn Die Soldaten (AT)—German)—SCN...11-2-32
We’re in the Navy Now—PAR...11-14-26
We’re Not Dressing (AT)—PAR...4-26-34
We’re Rich Again (AT)—RKO...8-11-34
We’re All Gamblers—PAT...10-23-27
We’re West—U...11-28-20
West of Broadway—PDC...1926
West of Broadway (AT)—MGW...1-31-32
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West of Mojave—AY...1926
West of Santa Fe—SYN...6-30-29
West of Singapore (AT)—MOP...4-1-33
West of the Divide (AT)—MOP...1-13-34
West of the Law—RA...1926
West of the Focos—ST...1922

353
A good feature and a program of Educational's short comedies...there's showmanship...there's zip-and-go in a program that's good entertainment every minute. And there's extra box-office...for Educational Pictures bring you the most and the biggest star names in short subject history.
AL CHRISTIE

PRODUCING—DIRECTING

For

FOX EDUCATIONAL COMEDIES

E. W. HAMMONS, President

at

Eastern Service Studios

ASTORIA, L. I.    NEW YORK

Educational Pictures

"THE SPICE OF THE PROGRAM"
JOE COOK

WILLIAM WATSON

AL CHRISTIE
FOX EDUCATIONAL COMEDIES

EASTERN SERVICE STUDIO

35-11 35th Ave.

Astoria, L. I.
CHARLES WILLIAMS & MARCY KLAUBER
Writers — Dialogue — Music — Lyrics
SEASON 1934

SHORTS
Released by Fox-Educational
“RURAL ROMEOs”
“GIRL FROM PARADISE”
“GENTLEMEN OF THE BAR”
“MOON OVER MANHATTAN”
“AN EAr FOR MUSIC”
“A JOE COOK COMEDY”

FEATURES
“WOMAN IN THE DARK”
Produced by Select Productions
R.K.O. Release

“GIGOLETTE”
Produced by Select Productions
R.K.O. Release

EDUCATIONAL PICTURES
ASTORIA STUDIO
35-11—35TH AVE.
ASTORIA, N. Y.

PHILIP A. SCHEIB
Musical Director—Composer

Educational Pictures
"THE SPICE OF THE PROGRAM"
Names

...as important in short subjects as they are in features....you get the best when you play Educational Pictures....

Two-Reel Comedies
- Star Personality Comedies
- Musical Comedies
- Young Romance
- Marriage Wows
- Coronet Comedies
- Frolics of Youth

Presented by E. W. Hammons

Distributed in U.S.A. by FOX Film Corporation
The inauguration of THE FILM DAILY GOLF TOURNAMENTS took place at the Oak Ridge Country Club in Tuckahoe, N. Y. on September 27, 1921. We are now entering the fourteenth successful year of this popular social function of the industry. To the late Joseph Dannenberg, affectionately known to all as "Danny", goes the credit and honor of founding the Tournament. He expressed the object to be attained, in the phrase: "To establish a closer personal relationship within the motion picture industry."

So it was quite fitting that the following year found team play introduced in the Tournament with the Motion Picture Club entering a foursome. Opposing them was a Lambs Club team. The E. F. Albee Memorial Trophy was the coveted prize. So, since 1928, the Motion Picture Club foursome has met opposing teams of the Lambs, the Friars and the A.M.P.A. For the first time in 1932 the M. P. Club lost the trophy, the A.M.P.A.'s taking it away from them at the Fenimore Club. But the M. P. Club won it back in 1933 at the Rye Country Club. Thus the Film Daily Golf Tournament has taken its place as the most popular outdoor event of the entire motion picture industry, being eagerly awaited each recurring year by a host of golf enthusiasts. It has more than justified the dream of its founder, "Danny," to offer a medium for bringing film men together in a closer bond of comradeship and mutual understanding.

That underlying motive of the founder has been preserved and perpetrated through all these years. Since the inception back in 1921, the outdoor function has grown to tremendous proportions. Attendance is always at capacity, an increasing number of companies and individuals donate handsome prizes and trophies every year, and the guests look forward eagerly to this annual event of a day in the open when good fellowship reigns supreme and all film cares are temporarily forgotten.

The Motion Picture Club was a direct outgrowth of the Tournament, for it suggested to Al Lichtman at the 1927 event held at the Sound View Club in Great Neck, L. I., that the good fellowship and sportsmanship of these outdoor affairs should find permanent expression in a club to promote the social and athletic welfare of eastern members of the industry.

<table>
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<th>TEAM STANDINGS</th>
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<td>M. P. Club</td>
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BIG WEEKS
TO LOOK
FORWARD
TO
KATHARINE HEPBURN
A 1935 Heroine . . more stunning . . more electric than ever, in
"BREAK OF HEARTS"

"VILLAGE TALE"
From the new novel by Phil Stong, author of "State Fair"

The first Full Length Feature in NEW TECHNICOLOR

MIRIAM HOPKINS
"BECKY SHARP"
with a superb cast
PIONEER PICTURES PRODUCTION

Merian C. Cooper's Awe-Inspiring production of Bulwer Lytton's
"THE LAST DAYS OF POMPEII"

WILLIAM POWELL and GINGER ROGERS
in "STAR of MIDNIGHT"
John Ford's Production of Liam O'Flaherty's Powerful Story of Men in Rebellion

"THE INFORMER"

H. Rider Haggard's Astounding "SHE"
Produced by Merian C. Cooper

IRVING BERLIN'S Original Screen Musical "TOP HAT"
with FRED ASTAIRE - GINGER ROGERS

from the studios that gave you so far this season: ...

Ann Harding in "THE FOUNTAIN" ... Irene Dunne and John Boles in "THE AGE OF INNOCENCE" ...
Miriam Hopkins in "THE RICHEST GIRL IN THE WORLD" ... Fred Astaire and Ginger Rogers in "THE GAY DIVORCEE" ... "ANNE OF GREEN GABLES" (worthy successor to "Little Women") ... Hepburn in "THE LITTLE MINISTER" ... Irene Dunne, Fred Astaire and Ginger Rogers in "ROBERTA" ... and Gene Stratton-Porter's "LADDIE".

367
AS ALWAYS
FIRST
ON THE SCREEN

PATHE
NEWS
## COMPANY RELEASES

**DURING 1934**

### FEATURES RELEASED BY MAJOR COMPANIES SINCE 1927

All Figures From Film Daily Year Book Records, Calendar Year, January to December is Used.

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* Film Booking Offices taken over by RKO in 1929.
† W. B. & F. N. releases combined, in this tabulation, since 1932.
‡ Including 31 P. D. C. films.
§ Released through RKO Radio.

### AFFILIATED FILM DISTRIBUTORS

#### FEATURES

- **Othello, Doomed in Africa.**
- **SHORT SUBJECTS**
  - Series: 12 2 and 3-reelers

#### AMBASSADOR PICTURES

**FEATURE (•)**
- Fighting Trooper.

#### AMERANGLIO CORP.

**FEATURE (•)**
- Bride of the Lake.

#### AMKINO CORP.

**FEATURES**

#### AUTEN, HAROLD

**FEATURES (•)**

#### BAVARIA FILM A-G

**FEATURES**
- Der Meisterdetektiv, Die Blonde Christi, Die Mutter der Kompanieg, Der Feldherrnhugel, S. A. Mann Brand, Roman Einer Nacht, Mit Dir Durch Dick und Dünn, Bei der Blondin Kathrein, Eine Frau Wie Du.

An asterisk (*) indicates that the information was made up from Film Daily records. Other data was supplied by the distributors.

### BEACON

**FEATURES (•)**
- Cowboy Holiday, I Can't Escape, Thunder Over Texas, Ticket to a Crime.

### VALDEMAR D. BELL

**FEATURE (•)**
- Don Quixote.

### BRITISH AND DOMINIONS

**FEATURE (•)**
- For Love or Money.

### BRITISH INTERNATIONAL PICTURES

**FEATURES (•)**

### BLUE RIBBON PHOTOPLAYS

**FEATURE (•)**
- Ariane.

### AL BONDY

**FEATURE (•)**
- These Thirty Years.

### JOHN W. BOYLE

**FEATURE (•)**
- Sweden—Land of the Vikings.

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MARK SANDRICH
DIRECTOR

1934
GAY DIVORCEE

1935
TOP HAT

with

FRED ASTAIRE and GINGER ROGERS
CHESTERFIELD-INVINCIBLE
FEATURES
Sons of Steel, Word Accuses, Curtain Falls, Green Eyes, City Park, Stolen Sweets, The Quitter, Murder on the Campus, Rainbow Over Broadway, Ghost Walks, Port of Lost Dreams, One in a Million, Fugitive Road, Twin Husbands, In Love With Life, Cross Streets, In the Money.

CINEXPORT
FEATURES (*)
Chucuho El Roto, El Pasionero 13, Su Ultima Cancion.

COLUMBIA PICTURES CORP.
FEATURES

SHORT SUBJECTS
Spice of Life .................................. 13 1-reelers
Life's Last Laughs .............................. 13 1-reelers
Laughing With Medbury ....................... 13 1-reelers
World of Sport .................................. 13 1-reelers
Screen Snapshots ................................ 13 1-reelers
Color Rhapsodies ................................ 8 1-reelers
Krazy Kat Cartoons ............................. 13 1-reelers
Scrappy Cartoons ............................... 13 1-reelers
Comedies ......................................... 26 2-reelers

CRITERION FILMS
FEATURES
Oro Y Plata, El Escandalo.

DANUBIA PICTURES
FEATURES (*)
Das Blau vom Himmel, Mindent A Noerl!, Rakazi Indulo.

DuWORLD PICTURES
FEATURES
Beast of Borneo, The Blue Light, Crainquihile, L'Agonie Des Algies, Man Wh o Changed His Name, Romance in Budapest, Tell-Tale Heart, Girl in the Case, Shame of a Nation, Dawn to Dawn, Hollywood—City of Dreams, Kocha-Lubi-Szanuje, Spring Shower, Viennese Love Song, Woman in Revolt.

SHORT SUBJECTS
Quest of a Perfect Woman, Sword of the Arab, Frankie and Johnnie, Miro-Unga.

EDUCATIONAL PICTURES
(Distribution Through Fox)
SHORT SUBJECTS
Star Personality Series ......................... 12 2-reelers
Musical Comedies ................................ 13 2-reelers
Fools of Youth .................................. 6 2-reelers
Coronet Comedies ............................... 8 2-reelers
Marriage Wows .................................. 8 2-reelers
Young Romance .................................. 6 2-reelers
Paul Terry-Toon .................................. 10 1-reelers
Treasure Chest .................................... 10 1-reelers
Song Hit Stories ................................... 10 1-reelers

EUREKA PRODUCTIONS
FEATURE (*)
War is a Racket.

FIRST DIVISION
FEATURES
Jane Eyre, Girl of the Limberlost, Stolen Sweets, City Park, The Quitter, Green Eyes, Murder on the Campus, Twin Husbands, Fugitive Road, In Love With Life, Fifteen Wives, Cross Streets, Fighting to Live, Fecorious Pal, Oil Racer, The Race of His Life, Murder on the Campus, Rainbow Over Broadway, Ghost Walks, Port of Lost Dreams, One in a Million, Fugitive Road, Twin Husbands, In Love With Life, Cross Streets, In the Money.

FOX FILM CORP.
FEATURES

SHORT SUBJECTS
Adventures of a Newsreel ....................... 6 1-reelers
Magic Carpet Movietone ...................... 6 1-reelers
Fox Movietone News ......................... twice weekly

GARRISON FILM DISTRIBUTORS
FEATURES
Mother, Deserter.

GAUMONT-BRITISH
FEATURES
Chu Chin Chow, Power, Little Friend, Even-song, Man of Aran, Evergreen, Jack Ahoy.
GENERAL FOREIGN SALES CORP.
FEATURE (*)

Not Against the Flesh.

GENERAL PICTURES
FEATURE (*);

Back Page.

GOLDSMITH PRODUCTIONS
FEATURES (*)

I Hate Women, Woman Unafraid.

LEON GARGANOFF
FEATURE (*)
The Battle.

GUARANTEED PICTURES CO.
FEATURES

Dream of My People, Lost Comrade.

J. H. HOFFBERG CO.

SPANISH FEATURES

Adventura Hipica, Quien Mal Anda, Dos Noches, Rachiuelo, Dancing, El Alma De Bandeoneon, Monte Cristo, Virgencita De Pompeya, Galeria De Esperanzas.

SHORT SUBJECTS

Fatty Laymon Comedies 2-reelers
Tale of a Dog 1-reel

Good Guy Cartoon 1-reel
Things You’d Like to Know 1-reel

Travelogues 3 1-reelers

HOLLYWOOD FILM EXCHANGE
FEATURE (*)

House of Danger.

IDEAL PICTURES CORP.

FEATURES

Found Alive, Mad Age.

SHORT SUBJECTS

Ideal Novelties 12 1-reelers
Ideal Whatnots 13 1-reelers
Hold That Wild Beaver 2 reels
Broadway Nights 2 reels
River of Death 3 reels
Golden Ghost 3 reels

IMPERIAL DISTRIBUTING CORP.

FEATURES

Throne of the Gods, Woman Who Dared
Twisted Rails, Broken Coin, Paradise Valley,
Call of the Coyote, Voice of Syama.

SHORT SUBJECTS

Wally Wales Westerns 8 3-reelers
Flash, Wonder Dog 6 2-reelers
Special Features 2 3-reelers
Ports O’ Call 13 1-reelers
World in Color 12 1-reelers
Musical Revues 6 1-reelers
Spicy Silhouettes 6 1-reelers
Imperial Novelties 13 1-reelers

INTER-CONTINENT FILM CO.
FEATURE (*)

Oro Y Plata.

INTERNATIONAL STAGEPLAY PICTURES
FEATURE (*)

Drums O’Voodoo.

JEWEL PRODUCTIONS
FEATURE (*)

Hitler’s Reign of Terror.

M. J. KANDEL
FEATURE (*)

Are You a Mason?

WILLIS KENT
FEATURES (*)

Fighting Through, Man from Hell.

KINEMATRADE, INC.

FEATURES


LATIN ARTISTS PICTURES

FEATURE (*)

Romance Tropical.

LIBERTY PICTURES CORP.

FEATURES

Cheaters, When Strangers Meet, Take the Stand, No Ransom, Once to Every Bachelor, Two Heads on a Pillow.

LINCOLN PRODUCTIONS
FEATURE (*)

The Unknown Soldier Speaks.

MAJESTIC PICTURES

FEATURES

You Made Me Love You, Unknown Blonde, Scarlet Letter, Night Alarm, She Had to Choose, Perfect Clue.

MARCY PICTURES CORP.

FEATURES

Public Stenographer, Big Race, The Moth, Woman Condemned, Murder in the Museum, Rawhide, Mule, Cactus Kid, Lover’s End, Wolf Riders, Man from Hell, Fighting Through, Blazing Guns, Border Vengeance.

SHORT SUBJECTS

Bud ‘n Ben Westerns 8 3-reelers

MASCOT PICTURES CORP.

FEATURES

Young and Beautiful, Crimson Romance, In Old Sante Fe, The Marines Are Coming, Little Men.

SERIALS

The Lost Jungle, Burn ‘Em Up Barnes, Law of the Wild, Mystery Mountain.

MAYFAIR PRODUCTIONS, INC.

FEATURES

What’s Your Racket, Badge of Honor, Fighting Rookie, The Oil Raider.

MENTONE PRODUCTIONS

FEATURE (*)

World in Revolt.
MERIAN C. COOPER

STEPHEN ROBERTS
METRO-GOLDWYN-MAYER

FEATURES

Fugitive Lovers, Dinner at Eight, Eskimo, You Can’t Buy Everything, This Side of Heaven, Queen and the Voice of the Carolers, The Mystery of Mr. X, The Show-Off, Lazy River, Rip tide, Men in White, Laughing Boy, Tarzan and His Mate, Viva Villa, Manhattan Melodrama, Sadie McMullen, Made in Montana, Hollywood Party, Operator 13, Murder in the Private Car, Stamboul Quest, Girl from Missouri, Paris Interc- clude, Student Tour, Straight is the Way, Treasure Island, Hide-Out, Chained, Have a Heart, Death on the Diamond, Barrets of Wimpole Street, Outcast Lady, Student Tour, What Everyone Knows, The Merry Widow, Evelyn Prentice, Paint the King, Adel Wad in Toyland, A Wicked Woman, Gay Bride, Band Plays On, Forsaking All Others.

SHORT SUBJECTS

Irvin S. Cobb Comedies ................................ 7 2-reelers
Charley Chase Comedies ................................ 8 2-reelers
Todd-Kelly Comedies .................................. 8 2-reelers
Our Gang Comedies .................................... 6 2-reelers
Laurel-Hardy Comedies .................................. 6 2-reelers
M-G-M Musical Revues ................................. 6 2-reelers
Goody Movies ........................................... 6 1-reelers
M-G-M Oddities ......................................... 12 1-reelers
M-G-M Cartoons ......................................... 13 1-reelers
FitzPatrick Traveltalks ................................. 8 1-reelers

MONOGRAM PICTURES CORP.

FEATURES


MUNDUS PICTURES

FEATURES (*)

Over Night, The Blue Danube.

OLYMPIC PICTURES CORP.

FEATURES

Broken Melody, Bella Donna, Wandering Jew, Ghost Camera.

PARAMOUNT PICTURES

FEATURES

Eight Girls in a Boat, Miss Fane’s Baby is Stolen, His Double Life, All of Me, Four Frightened People, Last Round-Up, Search for Beauty, Six of a Kind, Good Dame, Bolero, No More Women, She Made Her Bed, Wharf Angel, Home of the Marines, Death Takes a Holiday, You’re Telling Me, Trumpet in the Melody in Spring, We’re Not Dressing, Witching Hour, Double Door, Private Scandal, Thirty Day Fiancees at Mac’s, Varieties, Little Miss Marker, Many Happy Returns, Great Flirtation, Here Comes the Groom, Shoot the Works, Kiss and Makeup, Old Fashioned Way, Notorious Sophie, Lively Ladies, and Elsie, Ladies Should Listen, She Loves Me Not, Crime With- out Passion, You Belong to Me, Now and Forever, Scarlet Empress, Wagon Wheels, Belle of the Deep, Look Out, Octopus Express, Ready for Love, Mrs. Wiggs of the Cabbage Patch, Menace, Limehouse Blues, Pursuit of Happiness, College Rhythm, It’s a Gift, Be- hold My Wife, One Hour Late, Home on the Range, Father Brown Detective, Here is My Heart.

SHORT SUBJECTS

Betty Boop Cartoons ................................... 12 1-reelers
Hollywood on Parade .................................. 8 1-reelers
Del Lord Cartoons ...................................... 4 2-reelers
Screen Songs ............................................ 7 1-reelers
Old Time Novelties (Screen Souvenirs) ............ 8 1-reelers
Popeye Cartoons ........................................ 12 1-reelers
Paramount Headliners .................................. 15 1-reelers
Bing Crosby .............................................. 2 2-reelers
Paramount Pictorials ................................... 12 1-reelers
Granite Rice Sportlights .............................. 13 1-reelers
Harry Langdon .......................................... 2 2-reelers
Leon Errol .................................................. 1 2-reeler
Pallette-Catlett ........................................... 3 1-reelers
Color Classics ............................................ 3 1-reelers
Paramount Varieties ................................... 11 1-reelers

PINNACLE PRODUCTIONS

FEATURES (*)

Hired Wife, White Heat.

PRINCIPAL DISTRIBUTING CORP.

FEATURES

Ferocious Pal, Fighting to Live, Return of Chandu, Little Damozel.

SHORT SUBJECTS

Glory of the Kill ........................................ 3 3-reelers
Death Day .................................................. 2 2-reelers
Return of Chandu ................................. Serial

PROGRESSIVE PICTURES

FEATURE (*)

Murder in the Museum.

PROTEX TRADING CORP.

FEATURES (*)

Le Serment, Dancing Man.

RKO RADIO PICTURES

FEATURES

Meanest Gal in Town, Long Lost Father, Two Alone, Hips Hips Hooray, Man of Two Worlds, Lost Patrol, Keep ‘Em Rolling, Suc- cess at Any Price, Spitfire, Wild Cargo, This Man Is Mine, Sing and Like It, Crime Doctor, Finishing School, Where Sinners Meet, Stinga- ree, She’s a Damsel, Dynamo, On the Blackboard, Life of Vergie Winters, Cockeyed Cava- liers, Let’s Try Again, We’re Rich Again, Of Human Bondage, Bachelor Bait, His Greatest Gamble, Their Big Moment, Adventure Girl, Hat Cost and Glove, Down to Their Last Yacht, The Fountain, Age of Innocence, Richest Girl in the World, Dangerous Corner, Gay Divorcee, Gridiron Flash, Wednesday’s Child, Kentucky Kernels, By Your Leave, Woman in the Dark, Anna of Green Gables, Red Morning, Silver Streak, West of the Pecos, Lightning Strikes Twice, Little Minister, Romance in Manhattan.

SHORT SUBJECTS

Chick Chandler Comedies ................................ 6 2-reelers
Edgar Kennedy Comedies ................................ 6 2-reelers
Blondes & Redheads Comedies ......................... 6 2-reelers
Four Star Comedies ..................................... 6 2-reelers
Headliner Comedies ..................................... 6 2-reelers
Radio Musical Comedies ................................ 4 2-reelers
Clark & McCullough Comedies ......................... 4 2-reelers
Ruth Etting Comedies .................................... 4 2-reelers
Dumb-Bell Letters ....................................... 26 1-reelers
Vagabond Adventures .................................... 7 1-reelers
Toullie Tales Cartoons ................................. 3 1-reelers
Rainbow Parade Cartoons .............................. 13 1-reelers
Pathe Topics .............................................. 7 1-reelers
Pathe News ............................................... twice weekly

RASPIN PRODUCTIONS

(FEATURE*)

Are We Civilized?
Kenneth Macgowan
Producer

Miriam Hopkins in "Becky Sharp"
(In Technicolor)

"Anne of Green Gables"

Katharine Hepburn in "Little Women"

"La Cucaracha"
(In Technicolor)

John Cromwell
R.K.O. Director

"THE FOUNTAIN"
"OF HUMAN BONDAGE"

Preparing
"VILLAGE TALE"
SCANDINAVIAN PICTURES

Feature (*)
Pettersson and Bendel.

SCREEN Attractions Corp.

SHORT SUBJECTS
Mutt and Jeff Cartoons........... 12 1-reelers
Poems .................................. 12 1-reelers
Songs .................................. 12 1-reelers
Musicals .................................. 12 1-reelers
Screen Interviews ................... 6 1-reelers

SHOWMEN'S PICTURES

FEATURES (*)
The Big Race, Beyond Bengal.

SPECTRUM Pictures

Feature (*)
Frontier Days.

STAGE AND SCREEN Productions

Feature (*)
Inside Information.

WILLIAM STEINER

FEATURES
Ridin' Thru, Tracy Rides, Mystery Ranch, Fighting Hero, Silver Bullet, Terror of the Plains, Unconquered Bandit, Rawhide Mail, Cactus Kid, Looser's End, Wolf Riders, Demon for Trouble, Brand of Hate, Tombstone Terror.

SYNDICATE EXCHANGE

Feature (*)
Guilty Parents.

JOHN S. TAPERNoux

FEATURE
Madame Bovary.

thomson, fred

Feature (*)
Racketeer Round-Up.

Topical Films

Feature (*)
Dealers in Death.

Tower Productions

FEATURES (*)
Beggar's Holiday, Big Time or Bust, Marrying Widows.

J. D. TROP

Feature (*)
Outlaws' Highways.

TRUE LIFE PHOTOPLAYS

Feature (*)
Road to Ruin.

UFa Film Corp.

FEATURES (*)

UNITED ARTISTS

FEATURES
Gallant Lady, Moulin Rouge, Palooka, Nana, Looking for Trouble, Born to be Bad, Last Gentleman, Transatlantic Merry-Go-Round, Private Life of Don Juan, Kid Millions, House of Rothschild, Sorrel and Son, Catherine the Great, Build the Bridge, Night of the Gun, Affairs of Cellini, Count of Monte Cristo, Our Daily Bread, We Live Again, Runaway Queen, Mighty Barnum.

SHORT SUBJECTS
Silly Symphonies .................... 9 1-reelers
Mickey Mouse ......................... 9 1-reelers

universal Pictures

FEATURES

SHORT SUBJECTS
Oswald Cartoons ..................... 16 1-reelers
Goofytone News ...................... 4 1-reelers
Strange As It Seems .................. 4 1-reelers
Going Places with Lowell Thomas ... 5 1-reelers
Stranger Than Fiction .............. 5 1-reelers
Cartoon Classics (in color) ........ 2 1-reelers
Comedies .............................. 20 2-reelers
Musicals ................................ 15 2-reelers
Universal News ....................... twice weekly

SERIALS
Pirate Treasure, Vanishing Shadow, Red Rider, Tailspin Tommy.

Warner Bros. - First National

FEATURES
Big Shakedown, Easy to Love, Massacre, Hi Nellie, Bedtime, Dark Hazard, Mandary, Fashions of 1934, I've Got Your Number, Heat Lightning, Journal of a Crime, Jimmy the Gent, Wonder Bar, Gambling Lady, Registered Nurse, Harold Tcm, As the Earth Turns, A Modern Hero, Upperworld, A Very Honorable Guy, Merry Wives of Reno, Smarty, 20 Million Sweetharts, Merry Drinks, Fog Over Frisco, The Key, He Was Her Man, Dr. Monica, Circus Clown, Personality Kid, Return of the Terror, Side Streets, Midnight Alibi, Here Comes the Navy, Friends of Mr. Sweeney, Man With Two Faces, Housewife, Dames, Dragon Murder Case, Kansas City Princess, British Agent, Desirable, Case of the Million Dollar, A Lost Lady, Big-Hearted Herbert, Madame Du Barry, 6-Day Bike Rider, I Sell Anything, Happiness Ahead, The Firebird, St. Louis Kid, Gentleman Are Born, I Am a Thief, Flirtation Walk, Babbitt, Murder in the Clouds, The Church Mouse, Secret Bride.

VITAPHONE SHORT SUBJECTS
Broadway Brevities ................... 32 1-reelers
Big "W" Comedies ..................... 20 2-reelers
See America First .................... 13 1-reelers
Pepper Pot ............................ 26 1-reelers
Melody Masters ....................... 12 1-reelers
Looney Tunes ......................... 13 1-reelers
Merrie Melodies ...................... 13 1-reelers
ZION MYERS
Production Associate

"THE GAY DIVORCEE"
"ROBERTA"

IRVING PICHEL
Director — Player

"SHE"

A MERIAN C. COOPER PRODUCTION

*IN COLLABORATION
ABEIL MIT DER MUNDHARMONIKA (German); Distributor, Ufa; Produced in Germany.

ADIEU LES BEAUX JOURS (French); Distributor, Unknown; Produced in France.

ALONG CAME SALLY (British); Distributor, Gaumont. Produced in England.

ALRAUNE (German); Distributor, Ufa; Produced in Germany.

ANNEMARIE, DIE BRAUTE DER KOMPANIE (German); Distributor, Unknown; Produced in Germany.

ARE YOU NOT A MASON? (British); Distributor, M. J. Kandel; Produced in England.

ARIANE; Distributor, Blue Ribbon; Produced in England.

AUTUMN; Distributor, Harold Auction; Produced in England.

BATTLE, THE (French); Distributor, Leon Garganoff; Produced in France.

BEI DER BLONDEN KATHREIN (German); Distributor, Bavaria Film; Produced in Germany.

BLACK SHIRTS; Distributor, Unknown; Produced in Italy.

BLOSSOM TIME; Distributor, B. I. P.; Produced in England.

BLUE DANUBE; Distributor, Mundus; Produced in England.

BLUE LIGHT, THE (German-Italian); Distributor, DuWorld; Produced in Italy.

BRIDE OF THE LAKE; Distributor, American Anglo Corp.; Produced in Ireland.

BROKEN MELODY; Distributor, Olympic Pictures; Produced in England.

BROKEN SHOES (Russian); Distributor, Amkino; Produced in Russia.

CATHERINE THE GREAT; Distributor, United Artists; Produced in England.

CHALUTZIM (Hebrew); Distributor, Arbeiter; Produced in Palestine.

CHANNEL CROSSING; Distributor, Gaumont-British; Produced in England.

CHU CHIN CHOW; Distributor, Gaumont-British; Produced in England.

CHUCO EL ROTO (Spanish); Distributor, Cineexport; Produced in Mexico.


CONSTANT NYMPH; Distributor, Fox; Produced in England.

CORAZONES EN DERROTA (Spanish); Distributor, Unknown; Produced in Mexico.

CRANINGVILLE (Russian); Distributor, DuWorld; Produced in France.

CRIME ON THE HILL; Distributor, B. I. P.; Produced in England.

CROWN OF THORNS (Synchroized); Distributor, Unknown; Produced in Germany.

CZAR WANTS TO SLEEP, THE (Russian); Distributor, Amkino; Produced in Russia.

DANCING (Spanish); Distributor, J. H. Hoffberg; Produced in Argentine.

DAS BLAUE VOM HIMMEL (German); Distributor, Danubia Picta; Produced in Germany.

DAS FREUNDIN EINES GROSSEN MANNES (German); Distributor, Ufa; Produced in Germany.

DER ADJUTANT SEINER HOHEIT (German); Distributor, Unknown; Produced in Germany.

DER FELDHERRNHUEGSEL (German); Distributor, Bavarian Films; Produced in Germany.

DER FREDLACH (German); Distributor, Ufa; Produced in Germany.

DER GLUECKSZYLINDER (German); Distributor, Unknown; Produced in Germany.

DER HOCHTOURIST (German); Distributor, Ufa; Produced in Germany.

DER MEISTERDEDETektiv (German); Distributor, Bavaria Film; Produced in Germany.

DER SCHLIMIHIL (German); Distributor, Unknown; Produced in Germany.

DER STERN VON VALENCIA (German); Distributor, Ufa; Produced in Germany.

DER TRAUMENDE MUND (German); Distributor, Ufa; Produced in Germany.

DESERTER (Russian); Distributor, Garrison Films; Produced in Russia.

DIE BLONDE CHRISTL (German); Distributor, Bavaria Film; Produced in Germany.

DIE MUTTER DER KOMPANIE (German); Distributor, Bavaria Film; Produced in Germany.

DIE TOCHTER DES REGIMENTS (German); Distributor, Unknown; Produced in Germany.

DON QUIXOTE (French); Distributor, Valdemar D. Bell; Produced in France.

DREAM OF MY PEOPLE; Distributor, Palestine-American Film; Produced in Palestine.

DU, ODER KEINE! (German); Distributor, Unknown; Produced in Germany.

EINE FRAU WIE DU (German); Distributor, Bavaria Film; Produced in Germany.

EIN GEWISSER HERR GRAN (German); Distributor, Ufa; Produced in Germany.

EIN MANN WILL NACH DEUTSCHLAND (German); Distributor, Ufa; Produced in Germany.

EIN STADT STEHT KOPF (German); Distributor, Elite; Produced in Germany.

EIN TOLLER EINFALL (German); Distributor, Ufa; Produced in Germany.

EINES PRINZEN JUNGE LIEBE (German); Distributor, Ufa; Produced in Germany.

EINMAL EINE GROSSE DAME SEIN (German); Distributor, Ufa; Produced in Germany.

EL ALMA DE BANDENEON (Spanish); Distributor, J. H. Hoffberg; Produced in Argentina.

EL ESCANDALO (Spanish); Distributor, Unknown; Produced in Mexico.

EL PRISONERO 13 (Spanish); Distributor, Cineexport; Produced in Mexico.

EL TIGRE DE SAUTEPAC (Spanish); Distributor, Unknown; Produced in Mexico.

END OF THE WORLD (French); Distributor, Harold Auten; Produced in France.

ENEMIES OF PROGRESS (Russian); Distributor, Unknown; Produced in Russia.

ENEMIGOS (Spanish); Distributor, Unknown; Produced in Mexico.

ES WAR EINMAL EIN WALER (German); Distributor, Unknown; Produced in Germany.

ES WIRD SCHON WIEDER BESER (German); Distributor, Ufa; Produced in Germany.

EVENSONG; Distributor, Gaumont-British; Produced in England.

EVERGREEN; Distributor, Gaumont-British; Produced in England.

379
FRED GUIOL
DIRECTOR-WRITER

Screen Play*—"KENTUCKY KERNELS"
Starring Wheeler and Woolsey

Screen Play*—"MURDER SONG"
(Working Title)
Starring Wheeler and Woolsey

*Collaboration
FANTOMAS (French); Distributor, DuWorld; Produced in France.

FLICKA (Swedish); Distributor, GAMLA STAN (Swedish); Distributed, Unknown; Produced in Sweden.

FLUCHTLINGE (German); Distributor, Ufa; Produced in Germany.

FOR LOVE OR MONEY; Distributor, British & Dominions; Produced in England.

FKALENBERG VÄLDE VERBUNDEN (German); Distributor, German-Italian; Produced in Germany.


FRÉUHT DES LEBENS (German); Distributor, Ufa; Produced in Germany.

FRIDAY THE 13TH; Distributor, Gaumont-British; Produced in England.

GALERIA DE ESPERANZA (Spanish); Distributor, J. H. Höftberg; Produced in Argentina.

GEHETZTE MENSCHEN (German); Distributor, Unknown; Produced in Germany.

GELD REGIERT DIE WELT (German); Distributor, Unknown; Produced in Germany.

GOLD (German); Distributor, Ufa; Produced in Germany.

GREAT DEFENDER, THE; Distributor, B. L. P.; Produced in England.

HALSINGAR (Swedish); Distributor, Unknown; Produced in Sweden.

HEART SONG; Distributor, Fox; Produced in England.

HEIDESCHULMEISTER UWE KARSTEN (German); Distributor, Ufa; Produced in Germany.

HEIMAT AM RHEIN (German); Distributor, Unknown; Produced in Germany.

HEROES OF THE ARCTIC (Synchronized); Distributed in Russia.

HOUSE OF GREED (Russian); Distributor, Amkino; Produced in Russia.

I WAS A SPY; Distributor, Fox; Produced in England.

IN THE LAND OF THE SOVIETS (Russian); Distributor, Amkino; Produced in Russia.

IN WIEN HAB ICH EINMAL EIN MAEDEL GELIEBT (German); Distributor, Unknown; Produced in Germany.

INGE UND DIE MILLIONEN (German); Distributor, Ufa; Produced in Germany.

IT'S A BOY; Distributor, Gaumont-British; Produced in England.

IZA NENI (Hungarian); Distributor, Unknown; Produced in Hungary.

JACK OF THE HOPE; Distributor, Gaumont-British; Produced in England.

JUAREZ Y MAXIMILIANO (Spanish); Distributor, Unknown; Produced in Mexico.

JUST SMITH; Distributor, Gaumont-British; Produced in England.

KARA SLAKTEN (Swedish); Distributor, Unknown; Produced in Sweden.

KOCHA, LUBI, SZANUJE (Polish); Distributor, Unknown; Produced in Poland.

L'ANGE GARDIEN (French); Distributor, John S. Tapernoux; Produced in France.

LAGONIE DES AIGLES (French); Distributor, DuWorld; Produced in France.

LA BATAILLE (French); Distributor, John S. Tapernoux; Produced in France.

LA FROCHET ET LES DEUX ORPHELINES (French); Distributor, Unknown; Produced in France.

LA FUSEE (French); Distributor, John S. Tapernoux; Produced in France.

LA MATERNEILLE (French); Distributor, John S. Tapernoux; Produced in France.

LA SOMBRA DE PANCHO VILLA (Spanish); Distributor, Columbia,Produced in Mexico.

LE SERMENT (French); Distributor, Protex; Produced in France.

LIEBE IN UNIFORM (German); Distributor, Unknown; Produced in Germany.

LITTLE FRIEND; Distributor, Gaumont-British; Produced in England.

LOST COMRADE, THE; Distributor, Guaranteed Picts.; Produced in Palestine.

LOYALITIES; Distributor, Harold Auten; Produced in England.

MADAME ROYARY (French); Distributor, John S. Tapernoux; Produced in France.

MAN OF AKAN; Distributor, Gaumont-Brith; Produced in England.

MAN WHO CHANGED HIS NAME; Distributor, DuWorld; Made in England.

MARION DAS GEHOERT SICH NICHT (German); Distributor, Unknown; Produced in Germany.

MARIONETTES (Russian); Distributor, Amkino; Produced in Russia.

MARY JK (English); Distributor, Unknown; Produced in Poland.

MASS STRUGGLE (Russian); Distributor, Kinematrade; Produced in Russia.

MELODIEN: VICELIEBE (German); Distributor, Unknown; Produced in Germany.

MINDENT A NOERT! (Hungarian); Distributor, Panabia Picts.; Produced in Hungary.

MIRACLES (Russian); Distributor, Amkino; Produced in Russia.

MIT DIR DURCH DICK UND DUENN (German); Distributor, Bavaria Film; Produced in Germany.

MONTE CRIOLO (Spanish); Distributor, J. H. Hoffberg; Produced in Argentina.

MOTHER (Silent); Distributor, Garrison Film; Produced in Russia.

MUTTER UND KIND (German); Distributor, Unknown; Produced in Germany.

MY WIFE THE MISSIONARY (Spanish); Distributor, Unknown; Produced in Hungary.

NELL GWYN; Distributor, United Artists; Produced in England.

NO FUNNY BUSINESS; Distributor, Principal; Produced in England.

NORAH O'NEALE; Distributor, DuWorld; Produced in Ireland.

NOT AGAINST THE FLESH; Distributor, General Foreign Sales; Produced in France.

OBEY THE WANDERER (Silent); Distributor, Palestine Film Co.; Produced in Palestine.

ON SECRET SERVICE; Distributor, B. I. P.; Produced in England.

ORDERS; Distributor, Gaumont-British; Produced in England.

OVER NIGHT; Distributor, Mundus; Produced in England.

PARLAMI D'AMORE MARIU (Italian); Distributor, Unknown; Produced in Italy.

PECADOS DE ARMOR (Spanish); Distributor, Unknown; Produced in Mexico.

PETRUS PARVIS (French); Distributor, Gaumont-British; Produced in England.

PETERSBURG NIGHTS (Russian); Distributor, Amkino; Produced in Russia.

PETTERSSON & BENDEL (Swedish); Distributor, Swedish Film, Produced in Sweden.

POWER; Distributor, Gaumont-British; Produced in England.

PRINCE OF WALES; Distributor, Gaumont-British; Produced in England.

PRIVATE LIFE OF DON JUAN; Distributor, United Artists; Produced in England.

PROBLEM OF FATIGUE, THE (Silent); Distributor, Amkino; Produced in Russia.

PROFANACION (Spanish); Distributor, Indo-American; Produced in Mexico.

PROKURATOR (Polish); Distributor, Unknown; Produced in Poland.

QUIEN MATO A EVA? (Spanish); Distributor, Unknown; Produced in Mexico.

RABBIT'S POWER (Silent); Distributor, Unknown; Produced in Russia.

RASKACZI INDULO (Hungarian); Distributor, Danubia; Produced in Hungary.

RIACHUELO (Spanish); Distributor, J. H. Hoffberg; Produced in Argentina.

ROMAN EINER NACHT (German); Distributor, Bavaria Film; Produced in Germany.

ROMANCE IN BUDAPEST (Hungarian); Distributor, unknown; Produced in Germany.

ROMANCE TROPICAL (Spanish); Distributor, Latin Artists Picts.; Produced in Puerto Rico.

RUNAWAY QUEEN; Distributor, United Artists; Produced in England.

S. A. MANN BRAND (German); Distributor, Bavaria Film; Produced in Germany.
MUTINY AHEAD
Majestic Pictures
A Stirring Drama of Sunken Gold

THE SILVER STREAK
Radio Pictures
The Industry's Greatest Exploitation Feature

BEN HOLMES
Director

RKO
SAGKARIO (Spanish); Distributor, Unknown; Produced in Mexico.

SCOTLAND YARD MYSTERY; Distributor, H. L. P.; Produced in England.

SCHUSS IM MORGENGRAUEN (German); Distributor, Ufa; Produced in Germany.

SIMPLE TAILOR, THE (Silent); Distributor, Amkino; Produced in Russia.

SPIEL MIT DEM FEUER (German); Distributor, Ufa; Produced in Germany.

SOKRELL AND SON; Distributor, United Artists; Produced in England.

SU ULTIMA CANCION (Spanish); Distributor, Cinexport; Produced in Mexico.

SWEDEN, THE LAND OF THE VIKINGS (Synchronized); Distributor, John W. Boyle; Produced in Sweden.

SZPIEG (Polish); Distributor, Majestic; Produced in Poland.

TANNENBERG (German); Distributor, Unknown; Produced in Germany.

TANTE GUSTI KOMMANDIERT (German); Distributor, Unknown; Produced in Germany.

TAUSEND FUER EINE NACHT (German); Distributor, Unknown; Produced in Germany.

TELL-TALE HEART; Distributor, DuWorld; Produced in England.

THREE SONGS ABOUT LENIN (Russian); Distributor, Amkino; Produced in Russia.

THUNDERSTORM (Russian); Distributor, Amkino; Produced in Russia.

TRENK (German); Distributor, Unknown; Produced in Germany.

TRES AMORES (Spanish); Distributor, Unknown; Produced in Mexico.

TU HIJO (Spanish); Distributor, Unknown; Produced in Mexico.

UND ES LEUCHTET DIE PUSZTA (German); Distributor, Ufa; Produced in Germany.

UNSERE FAHNE FLATTERT UNS VORAN (German); Distributor, Ufa; Produced in Germany.

VIRGENCITA DE POMPEYA (Spanish); Distributor, J. H. Hoffberg; Produced in Argentine.

WALTZ TIME IN VIENNA (German); Distributor, Ufa; Produced in Germany.

WANDERING JEW, THE; Distributor, M-G-M; Produced in England.

WENN HERR ZEICHEN FINDEN (German); Distributor, Unknown; Produced in Germany.

WIE MAN MAENNER FESSELT (German); Distributor, Unknown; Produced in Germany.

WIE SAG ICH'S MEINEM MANN (German); Distributor, Ufa; Produced in Germany.

WOMAN IN COMMAND; Distributor, Gaumont-British; Produced in England.

YOU MADE ME LOVE YOU; Distributor, Majestic; Produced in England.

Symbols following titles indicate: (AT)—All-talking; (PT)—Part-talking; (S-SE)—Synchronized and (S)—Silent.

ACE OF SCOTLAND YARD (PT & S)
Distributor—Universal
Star—Craford Kent
Director—Ray Taylor
Released—1929

ACE OF SPADES (S)
Distributor—Universal
Star—William Desmond
Director—Francis Ford
Released—1925

ACROSS THE WORLD WITH MR. & MRS. MARTIN JOHNSON
Distributor—Principal
Director—Martin Johnson
Released—1930

ADVENTURES OF RUTH (S)
Distributor—Pathe
Star—Ruth Roland
Director—Ruth Roland
Released—1919

ADVENTURES OF TARZAN (S)
Distributor—Artclass
Stars—Elmo Lincoln, Louise Lorraine
Director—Robert Hill
Released—1928

AILMAY MYSTERY (AT)
Distributor—Universal
Star—James Flavin
Director—Ray Taylor
Released—1932

AFTER THE FOG (S)
Distributor—Beacon
Star—George Tervilliger
Director—Arthur Statter
Released—1929

AROUND THE WORLD (S)
Distributor—Universal
Star—William Desmond
Director—Beverly Eason
Released—1923

AVENGING ARROW (S)
Distributor—Pathe
Star—Ruth Roland
Director—William Bowman
W. S. Van Dyke
Released—1921

BAR-C MYSTERY (S)
Distributor—Pathe
Stars—Dorothy Phillips, Wallace MacDonald
Director—Robert F. Hill
Released—1929

BATTING BREWSTER (S)
Distributor—Rayart
Stars—Franklyn Farnum, Helen Holmes
Director—Dell Henderson

BATTING WITH BUFFALO BILL (AT)
Distributor—Universal
Star—Allene Ray, Walter Miller
Director—Spencer Gordon Bennet, Tom Storey
Released—1929

BEASTS OF PARADISE (S)
Distributor—Universal
Star—William Desmond
Director—William Craft
Released—1923

BLACK BOOK (S)
Distributor—Pathe
Stars—Allene Ray, Walter Miller
Director—Spencer Gordon Bennet, Tom Storey
Released—1929

BLAULICHT VON SCOTLAND YARD (S)
Distributor—Universal
Star—Hayden Stevenson
Director—Robert Hill
Released—1927

BRIDE OF THE BEAST (S)
Distributor—Fox
Director—Richard Stanton
Released—1920

BURN'T EM UP BARNES (AT)
Distributor—Mascot

BEATLES (S)
Distributor—Universal
Star—William Desmond
Director—William Craft
Released—1923
JANE MURFIN

"SPITFIRE"—Screen Play*  
(Katharine Hepburn)

"THIS MAN IS MINE"—Screen Play  
(Irene Dunne)

"THE CRIME DOCTOR"—Screen Play  
(Otto Kruger)

"LIFE OF VIRGIE WINTERS"—Screen Play  
(Ann Harding and John Boles)

"ROMANCE IN MANHATTAN"—Screen Play*  
(Francis Lederer and Ginger Rogers)

"THE LITTLE MINISTER"—Screen Play*  
(Katharine Hepburn)

"ROBERTA"—Screen Play*  
(Irene Dunne—Fred Astaire—Ginger Rogers)

*In Collaboration

HELEN WESTLEY

"ANNE OF GREEN GABLES"  
"DEATH TAKES A HOLIDAY"  
"HOUSE OF ROTHSCHILD"  
"CAPTAIN HURRICANE"  
"AGE OF INNOCENCE"  
"MOULIN ROUGE"  
"ROBERTA"

Representatives:  
FRANK ORSATTI  
SIMON AGENCY
HALLOWEEN AFTER DARK (S) Distributor—Universal Stars—Tom Tyler, Jacqueline Wells Director—Ray Taylor Released—1931

DAREDEVIL JACK (S) Distributor—Pathé Star—Jack Dempsey Director—W. S. Van Dyke Released—1920

DAYS OF BUFFALO BILL (S) Distributor—Universal Star—Art Acord Director—Edward Laemmle Released—1922

DAYS OF DANIEL BOONE (S) Distributor—Universal Star—Jack Mower Director—Frank Mesinger Released—1923

DETECTIVE LLOYD (AT) Distributor—Universal Star—Jack Lloyd Director—Henry MacRae Released—1932

DEVIL HORSE, THE (AT) Distributor—Mascot Star—Harry Carey Director—Otto Brower Released—1932

DIAMOND MASTER (S) Distributor—Universal Star—Louise Lorraine, Hayden Stevenson Director—Jack Nelson Released—1928

DIAMOND QUEEN (S) Distributor—Universal Star—Eileen Sedgwick Director—Edward Kull Released—1921

DO OR DIE (S) Distributor—Universal Star—Eddie Polo Director—J. P. McGowan Released—1921

DOUBLE ADVENTURE (S) Distributor—Pathé Star—Charles Hutchinson Director—W. S. Van Dyke Released—1921

DRAGON'S NET (S) Distributor—Universal Star—Marie Walcamp Director—Henry MacRae Released—1920

EAGLE OF THE NIGHT (S) Distributor—Pathé Star—Frank Clarke Director—James Fulton Released—1928

EAGLE'S TALONS (S) Distributor—Universal Star—Elmo Lincoln Director—J. P. McGowan Released—1920

FANTOMAS (S) Distributor—Fox Director—Edward Sedgwick Released—1921

FAST EXPRESS (S) Distributor—Universal Star—William Duncan Director—William Duncan Released—1924

FATAL WARNING (S) Distributor—Mascot Star—Helene Costello, Ralph Graves Director—Richard Thorpe Released—1929

FIGHTING FOR FAME (S) Distributor—Pathé Star—Ben Alexander Director—Duke Worne Released—1927

FIGHTING MARINE (S) Distributor—Pathé Star—Gene Tunney Director—Spencer G. Bennet Released—1926

FIGHTING RANGER (S) Distributor—Universal Star—Jack Daugherty Director—Jay Marchant Released—1925

FIGHTING WITH BUFFALO BILL (S) Distributor—Universal Star—Wallace MacDonald Director—Ray Taylor Released—1926

GALLOPING WITH KIT CARSON (AT) Distributor—Mascot Star—John Mack Brown Directors—Armbrad Schaefer, Colbert Clark Released—1933

FINAL RECKONING (S) Distributor—Universal Star—Louise Lorraine Director—Jay Marchant Released—1928

FINGERPRINTS (AT) Distributor—Universal Star—Kenneth Harlan Director—Ray Taylor Released—1931

FIRE DETECTIVE (S) Distributor—Pathé

SERIAL REleases

Stars—Hugh Allan, Gladys McConnell Directors—Spencer Gordon Bennet, Tom Storey Released—1929

FIRE FIGHTERS (S) Distributor—Universal Star—Helen Ferguson Director—Jacques Jaccard Released—1927

FIVE CARDS (S) Distributor—Gibson Prod. Star—Evelyn Gibson

FLAME FIGHTER (S) Distributor—Rayart Star—Herbert Rawlinson Director—Duke Worne

FORTIETH DOOR (S) Distributor—Pathé Star—Allene Ray, Bruce Gordon Director—George B. Seitz Released—1924

GALLOPING GHOST (AT) Distributor—Mascot Pictures Star—Red Gates Director—Breezy Eason Released—1931

GALLOPING HOOFs (S) Distributor—Pathé Stars—Allene Ray, Johnny Walker Director—George B. Seitz Released—1924

GHOST CITY (S) Distributor—Universal Star—Pete Morrison Director—Jay Marchant Released—1923

GO GET 'EM HUTCH (S) Distributor—Pathé Star—Charles Hutchinson Director—George B. Seitz Released—1922

GORDON OF GHOST CITY (AT) Distributor—Universal Stars—Buck Jones, Walter Miller Director—Ray Taylor Released—1933

GREAT CIRCUS MYSTERY (S) Distributor—Universal Star—Joe Bonomo Director—Jay Marchant Released—1925

GREEN ARCHIER (S) Distributor—Pathé Stars—Allene Ray, Walter Miller Director—Spencer G. Bennet Released—1925

HUNTED ISLAND (S) Distributor—Universal Star—Jack Daugherty, Helen Foster Director—Robert Hill Released—1928

HAUNTED VALLEY (S) Distributor—Pathé Star—Ruth Roland Director—George Marshall Released—1923
FRANCIS EDWARDS FARAGOH

SCREEN PLAY

"BECKY SHARP"

A KENNETH MacGOWAN PRODUCTION
R.K.O.—PIONEER

GENE LOCKHART

From N. Y.'s
"AH, WILDERNESS"

to
"BY YOUR LEAVE"

"CAPTAIN HURRICANE"

"STAR AT MIDNIGHT"
UNDER CONTRACT
TO R. K. O.

Management—Edington & Vincent
JADE BOX
Distributor—Universal
Stars—Louise Lorraine, Jack Perrin
Director—Ray Taylor
Released—1930

JUNGLE MYSTERY (AT)
Distributor—Universal
Star—Tom Tyler
Director—Ray Taylor
Released—1932

KING OF THE CIRCUS (S)
Distributor—Universal
Star—Eddie Polo
Director—J. P. McGowan
Released—1920

KING OF THE KONGO (AT & S)
Distributor—Mascot
Stars—Jacqueline Logann, Walter Miller, Richard Tucker
Director—Richard Thorpe
Released—1929

KING OF THE JUNGLE (S)
Distributor—Rayart
Stars—Sally Long, Elmo Lincoln
Director—Webster Cullison
Released—1927

KING OF THE WILD
Distributor—Mascot Pictures
Released—1930

KING OF THE WILD (AT)
Distributor—Mascot Pictures
Stars—Boris Karloff, Walter Miller
Director—Breezy Eason
Released—1931

LAST FRONTIER, THE (AT)
Distributor—RKO
Director—Spencer G. Bennet
Released—1930

LEATHERSTOCKING (S)
Distributor—Pathe
Stars—Walter Miller, Edna Murphy
Director—George B. Seitz
Released—1934

LIGHTNING EXPRESS
Distributor—Universal
Star—Louis Lorraine
Director—Henry MacRae
Released—1930

LIGHTNING WARRIOR (AT)
Distributor—Mascot Pictures
Stars—Rin-Tin-Tin, Frankie Darro, George Brent
Directors—Armand Schaefer, Ben Kline
Released—1931

LONE DEFENDER (AT)
Distributor—Mascot Pictures
Stars—Rin-Tin-Tin, Walter Miller
Director—Richard Thorpe
Released—1930

MANSION OF MYSTERY (S)
Distributor—Pizor
Stars—Teddy Reaves, William Barrymore
Director—Robert Horner
Released—1927

MARK OF THE FROG (S)
Distributor—Pathe
Stars—Donald Reed, Margett Morris
Director—Arch Heath
Released—1928

MASKED MENACE (S)
Distributor—Pathe
Stars—Larry Kent, Jean Arthur
Director—Arch Heath
Released—1927

MELTING MILLIONS (S)
Distributor—Pathe
Stars—Allene Ray, Walter Miller
Director—Spencer Bennett
Released—1927

MISTERIOUS AIRMAN (S)
Distributor—Arclass
Stars—Walter Miller, Eugenia Gilbert
Director—Harry Revier
Released—1928

MYSTERY BOX (S)
Distributor—Davis
Released—1926

MYSTERY MOUNTAIN (AT)
Distributor—Mascot
Star—Ken Maynard
Directors—Otto Brower, Reeves Eason
Released—1920

MYSTERY PILOT (S)
Distributor—Rayart
Stars—Rex Lease, Katherine McGuire
Director—Harry Moody

MYSTERY RIDER (S)
Distributor—Universal
Stars—William Desmond, Derlys Perdue
Director—Jack Nelson
Released—1928

MYSTERY SQUADRON (AT)
Distributor—Mascot
Star—Bob Steele
Directors—Colbert Clark, David Howard
Released—1933
ARThUR SIRCOM
Associate Director
"DANGEROUS CORNER"

Stage Plays

"SPRINGTIME FOR HENRY"
"MONEY IN THE AIR"
"MEN MUST FIGHT"
"A GOOD WOMAN—POOR THING"
"GIVE US THIS DAY"
"SAILOR, BEWARE!"
"WHATEVER POSSESSED HER"
"ALL GOOD AMERICANS"

ERIC BLORE

GAY DIVORCEE
(RKO-Radio)

BEHOLD MY WIFE
(Paramount)

THE GOOD FAIRY
(Universal)

"FOLIES BERGERE"
(Twentieth Century-United Artists)

CASINO MURDER CASE
(M-G-M)

REDHEADS ON PARADE
(Lasky-Fox)

FLYING DOWN TO RIO
(RKO-Radio)
ON GUARD (S) Director—Pathe Star—Cullen Landis Released—1927
OREGON TRAIL (S) Director—Universal Star—Art Acord Director—Edward Laemmle Released—1923
PERILS OF THE JUNGLE (S) Director—Artclass Star—Eugenia Gilbert, Frank Merrill, Bobby Nelson Director—Jack Nelson Released—1927
PERILS OF PAULINE (AT) Director—Universal Star—Evalyn Knapp Director—Ray Taylor Released—1933
PERILS OF THE WILD (S) Director—Universal Star—William Desmond Director—Francis Ford Released—1925
PERILS OF THE YUKON (S) Director—Universal Star—William Desmond Director—Perry Vekoff Released—1922
PHANTOM FOE (S) Director—Pathe Star—Warner Oland, Juanita Hansen Director—Bertram Millhauser Released—1920
PHANTOM FORTUNE (S) Director—Universal Star—William Desmond Director—Robert Hill Released—1923
PHANTOM OF THE AIR (AT) Director—Universal Star—Tom Tyler Director—Ray Taylor Released—1933
PHANTOM POLICE (S) Director—Rayart Star—Herbert Rawlinson Director—Robert Dillon
PHANTOM OF THE WEST (AT) Director—Mascot Pictures Star—Tom Tyler Director—Ross Lederman Released—1931
PIRATE GOLD (S) Director—Pathe Star—June Caprice Director—George B. Seitz Released—1920
PIRATE OF PANAMA (S) Director—Universal Star—Buffalo Bill, Jr., Natalie Kingston Director—Ray Taylor Released—1929
PIRATE TREASURE (AT) Director—Universal Star—Richard Talmadge Director—Ray Taylor Released—1934
PIRATES OF THE PINES (S) Distributor—Goodart Star—George O'Hara
PLAY BALL (S) Distributor—Pathe Stars—Allene Ray, Walter Miller Director—Spencer G. Bennet Released—1925
PLUNDER (S) Distributor—Pathe Star—Pearl White Director—George B. Seitz Released—1923
POLICE REPORTER (S) Distributor—Artclass Star—Walter Miller, Eugenia Gilbert Director—Jack Nelson Released—1928
POWER GOD (S) Distributor—Davis Released—1926
QUEEN OF THE NORTH WOODS (S) Distributor—Pathe Star—Walter Miller, Ethylene Clair Director—Spencer G. Bennet Released—1929
RADIO DETECTIVE (S) Distributor—Universal Star—Jack Daugherty Director—William Crinley Released—1926
RADIO KING (S) Distributor—Universal Star—Roy Stewart Director—Robert Hill Released—1922
RED RIDER (AT) Distributor—Universal Star—Buck Jones, Walter Miller Director—Louis Friedlander Released—1934
RETURN OF CHANDU (AT) Distributor—Universal Star—Bela Lugosi Director—Ray Taylor Released—1934
RETURN OF THE RIDDLE RIDER (S) Distributor—Universal Star—William Desmond Director—Robert Hill Released—1927
RIDDLE RIDER (S) Distributor—Universal Star—William Desmond Director—William Craft Released—1924
ROBINSON CRUSOE (S) Distributor—Universal Star—Harry Myers Director—Robert Hill Released—1922
RUSTLERS OF RED DOG (AT) Distributor—Universal Star—Johnny Mack Brown, Walter Miller Director—Louis Friedlander Released—1935
RUTH OF THE RANGE (S) Distributor—Pathe Star—Ruth Roland Director—Ernest C. Warde Released—1923

SERIAL RELEASES

RUTH OF THE ROCKIES Distributor—Pathe Star—Ruth Roland Director—George Marshall Released—1920
SAILORS OF THE SEVEN SEAS Distributor—Trinity Director—Harry Revier
SCARLET ARROW (S) Distributor—Universal Star—Francis Bushman, Jr. Director—Ray Taylor Released—1928
SCARLET BRAND (S) Distributor—Artistic Star—Neal Hart Released—1928
SCARLET STREAK (S) Distributor—Universal Star—Jack Daugherty Director—Henry MacRae Released—1925
SCOTTY OF THE SCOUTS (S) Distributor—Rayart Star—Richard Holt, Ann Little Director—Duke Worne Released—1926
SECRET FOUR (S) Distributor—Universal Star—Edie Polo Director—Al Russell Released—1921
SECRET SERVICE SANDERS (S) Distributor—Rayart Star—Richard Holt, Ann Little Director—Duke Worne
SENTINEL LIGHT (S) Distributor—Beacon Star—George Terwilliger Director—Arthur Statter Released—1929
SHADOW OF THE EAGLE (AT) Director—Mascot Star—John Wayne Director—Ford Beebe Released—1932
SILENT FLYER (S) Distributor—Universal Star—Malcolm McGregor Director—William Craft Released—1927
SKY RANGE (S) Distributor—Pathe Star—June Caprice Director—George B. Seitz Released—1921
SNOWED IN (S) Distributor—Pathe Star—Allene Ray Director—Spencer G. Bennet Released—1926
SOCIAL BUCCANEER (S) Distributor—Universal Star—Jack Mulhall Director—Robert Hill Released—1923
SPEED (S) Distributor—Pathe

389
SERIAL RELEASES

Star—Charles Hutchinson
Director—George B. Seitz
Released—1922

SPELL OF THE CIRCUS (AT)
Distributor—Universal
Featured—Francis X. Bushman, Jr., Alberta Vaughn
Director—Robert Hill
Released—1931

STANLEY IN AFRICA (S)
Distributor—Universal
Stars—Eddie Polo, George Walsh
Director—Edward Kull
Released—1922

STEEL TRAIL (S)
Distributor—Universal
Star—William Duncan
Director—William Duncan
Released—1923

STRINGS OF STEEL (S)
Distributor—Universal
Star—William Desmond
Director—Henry MacRae
Released—1926

SUNKEN SILVER (S)
Distributor—Universal
Stars—Allene Ray, Walter Miller
Director—George B. Seitz
Released—1923

TAILSPIN TOMMY (AT)
Distributor—Universal
Stars—Maurice Murphy, Noah Beery, Jr., Walter Miller
Director—Louis Friedlander
Released—1934

TARZAN THE FEARLESS (AT)
Distributor—Principal
Star—Buster Crabbe
Director—Robert F. Hill
Released—1933

TARZAN THE MIGHTY (S)
Distributor—Universal
Star—Frank Merrill
Director—Jack Nelson
Released—1928

TARZAN THE TIGER
(S-SE & S)
Distributor—Universal
Star—Frank Merrill
Director—Henry MacRae
Released—1929

TEN SCARS MAKE A MAN (S)
Distributor—Pathe
Stars—Allene Ray, Jack Mower
Director—William Parke
Released—1924

TERRIBLE PEOPLE (S)
Distributor—Pathe
Stars—Allene Ray, Walter Miller
Director—Spencer G. Bennet
Released—1928

TERROR TRAIL (S)
Distributor—Universal
Star—Eileen Sedgwick
Director—Edward Kull
Released—1921

TERRY OF THE TIMES
Distributor—Universal
Star—Reed Howes

Director—Henry MacRae
Released—1930

THIRD EYE (S)
Distributor—Pathe
Stars—Warner Oland, Eileen Percy
Director—James W. Horne
Released—1920

THREE MUSKETEERS (AT)
Distributor—Mascot
Star—John Wayne
Directors—Armand Schaefer, Colbert Clark
Released—1913

TIGER’S SHADOW (S)
Distributor—Pathe
Stars—Glady’s McConnell, Hugh Allan
Director—Spencer G. Bennet
Released—1928

TIMBER QUEEN (S)
Distributor—Pathe
Star—Ruth Roland
Director—Fred Jackman
Released—1922

TRAIL OF THE TIGER (S)
Distributor—Universal
Stars—Francis Teague, Jack Daugherty
Director—Henry MacRae
Released—1927

TRAILED BY THREE (S)
Distributor—Pathe
Stars—Stuart Holmes, Frankie Mann
Director—Perry Vekroff
Released—1920

TROOPER 77 (S)
Distributor—Pathe
Star—Herbert Rawlinson
Director—Duke Worne
Released—1926

VANISHING DAGGER (S)
Distributor—Universal
Star—Eddie Polo
Director—Irvin S. Jaccard
Released—1920

VANISHING LEGION (AT)
Distributor—Mascot Pictures
Stars—Harry Carey, Edwina Booth
Director—Reevey Eason
Released—1931

VANISHING MILLIONS (S)
Distributor—Sierra
Stars—William Fairbanks, Vivian Rich
Director—Alvin J. Neizt
Released—1926

VANISHING RIDER (S)
Distributor—Universal
Star—William Desmond
Director—Ray Taylor
Released—1928

VANISHING SHADOW (AT)
Distributor—Universal
Stars—Oswald Stevens, Walter Miller
Director—Louis Friedlander
Released—1934

VANISHING WEST (S)
Distributor—Mascot
Star—Jack Perrin
Director—Richard Thorpe
Released—1928

VELVET PIPERS (S)
Distributor—Pathe
Stars—George Seitz, Marjorie Courtot
Director—George B. Seitz
Released—1920

VULTURES OF THE SEA (S)
Distributor—Mascot
Stars—Johnny Walker, Shirley Mason
Director—Richard Thorpe
Released—1927

WAY OF A MAN (S)
Distributor—Pathe
Stars—Allene Ray, Walter Miller
Director—George B. Seitz
Released—1924

WHISPERING SHADOW
(AT)
Distributor—Mascot
Star—Bela Lugosi
Directors—Alber Herman, Colbert Clark
Released—1933

WHISPERING SMITH RIDE
(S)
Distributor—Universal
Star—Wallace MacDonald
Director—Ray Taylor
Released—1927

WHITE EAGLE (S)
Distributor—Pathe
Star—Ruth Roland
Director—W. S. Van Dyke
Released—1922

WHITE HORSEMAN (S)
Distributor—Universal
Star—Eddie Polo
Director—J. P. McGowan
Released—1921

WHO’S GUILTY? (S)
Distributor—Sammon

WILD WEST (S)
Distributor—Pathe
Stars—Hein Ferguson, Jack Mulhall
Director—Robert Hill
Released—1925

WINKING IDOL (S)
Distributor—Universal
Star—William Desmond
Director—Francis Ford
Released—1926

WINNERS OF THE WEST
Distributor—Universal
Star—Art Acord
Director—Edward Laemmle
Released—1921

WOLF DOG (AT)
Distributor—Mascot
Stars—Rin T-Tin Jr., George Lewis, Frankie Darro

Directors—Colbert Clark, Harry Frazer
Released—1933

WOLVES OF THE NORTH
(S)
Distributor—Universal
Star—William Duncan
Director—William Duncan
Released—1924

YELLOW ARM (S)
Distributor—Pathe
Stars—Warner Oland, Juanita Hansen
Director—Bertram Millhauser
Released—1921

YELLOW CAMEO (S)
Distributor—Pathe
Stars—Allene Ray, Cyclone (Dog)
Director—Spencer G. Bennet
Released—1928

YOUNG EAGLES (AT)
Distributor—First Division
Released—1934
"IMITATION OF LIFE"

Started rolling up record grosses in December, 1934.

... Now watch these other big ones in 1935...

"NIGHT LIFE OF THE GODS"

"THE GOOD FAIRY"

"SHOW BOAT"

"SUTTER'S GOLD"

"THE GREAT ZIEGFELD"

Year after year it's hits upon hits from

UNIVERSAL PICTURES

CARL LAEMMLE, President
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UNIVERSAL PICTURES CORPORATION

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### ORIGINAL TITLES

**Names of books and plays made into motion pictures under titles different than the original are listed below. Data includes the original title, release title and author.**

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<td>AD MAN—No Marriage Ties (Arch A. Gaffney, Charles Curran).</td>
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<td>ADIOS — The Lash (Lanier Bartlett, Virginia Stivers Bartlett).</td>
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<td>ADIRANNE LECOUVREUR—Dream of Love (Eugene Scribe, Ernest Legouve).</td>
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<td>AGONY COLUMN, THE—Second Floor Mystery (Earl Derr Biggers).</td>
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<td>ALL GOOD AMERICANS—Paris Interlude (S. J. and Laura Perelman).</td>
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<td>ALL MUST MARRY—Woman Proof (Geo. Ade).</td>
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<td>ALL THE BROTHERS WERE VALIANT — Across to Singapore (Ben Ames Williams).</td>
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<td>ALL WOMEN ARE BAD —Don't Bet On Women (William Anthony McGuire).</td>
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<td>ALTAR ON THE HILL—Silent Watcher (Mary Roberts Rinehart).</td>
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<td>ALWAYS FAITHFUL—Flashlight Fags (Ewart Adamson).</td>
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<td>AMBASSADOR FROM THE UNITED STATES—Ambassador Bill (Guy Bolton).</td>
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<td>AMBUSH—The Reckless Hour (Arthur Richman).</td>
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<td>ANGEL PASSES—Blonde or Brunette (Jacques Bousquet &amp; Henri Fark).</td>
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<td>ANNA KARENINA — Love (Loyf N. Tolstoi).</td>
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<td>ANNE'S AN IDIOT—Dangerous Innocence (Pamela Wynne).</td>
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<td>ARABIAN NIGHTS—Thief of Bagdad (Unknown).</td>
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<td>AREN'T WE ALL—Kiss in the Dark (Frederick Lonsdale).</td>
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<td>A Go Back—I See of Empire Peter B. Kyne.</td>
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<td>AT YALE—Hold 'Em Yale (Owen Davis).</td>
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<td>AULD JEREMIAH—Bonnie Lassie (Henry C. Rowland).</td>
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<td>AXELLE—Surrender (Pierre Benoit).</td>
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<td>AZURE SHORE—Rush Hour (Frederick apd Fanny Hatton).</td>
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<td>BAB—Bab's Burglar (Mary Roberts Rinehart).</td>
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<td>BAB—Bab's Diary (Mary Roberts Rinehart).</td>
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<td>BAB—Bab's Matinee Idol (Mary Roberts Rinehart).</td>
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<td>BAB—Her Country First (Mary Roberts Rinehart).</td>
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<td>BABY IN THE ICEBOX—She Made Her Bed (James M. Cain).</td>
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<td>BACKFIELD—The Band Plays On (Byron Morgan, J. Robert Bren).</td>
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<td>BADGES—Ghost Talks (Max Marcin, Edward Hammond).</td>
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<td>BAD SAMARITAN—Desert Driven (Eugene M. Rhodes).</td>
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<td>BANCO—I Lost A Wife (Alfred Savoir).</td>
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<td>BARBARA WINSLOW, REBEL—Dangerous Maid (Elizabeth Ellis).</td>
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<td>BARBER JOHN'S BOY—To Man (Ben Ames Williams).</td>
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<td>BASQUERIE—Their Mad Moment (Eleanor Mercein).</td>
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<td>BAT, THE—Bat Whispers (Mary Roberts Rhinehart, Avery Hopwood).</td>
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<td>BEE HUNTER—Under the Tonto Rim (Zane Grey).</td>
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<td>BELONGING—In Every Woman's Life (Olive Wedsley).</td>
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JOHN M. STAHL
DIRECTOR
1934
"ONLY YESTERDAY"
"IMITATION OF LIFE"
For Universal

UNIVERSAL PICTURES
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<td>Robert S. Carr.</td>
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<td>Jazz Heaven (Pauline Forney, Dudley Murphy).</td>
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<td>Last Round Up (Zane Grey).</td>
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<td>Apache Raider (W. D. Hoffman).</td>
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<td>Body and Soul (Katherine Newlin Burt).</td>
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CESAR ROMERO

"THE DEVIL IS A WOMAN"
"CARDINAL RICHELIEU"
"HOLD 'EM YALE"
"THE GOOD FAIRY"
"CLIVE OF INDIA"
"BRITISH AGENT"
"THIN MAN"
"CHEATING CHEATERS"
"STRANGE WIVES"

HENRY ARMETTA

"IMITATION OF LIFE"
"NIGHT LIFE OF THE GODS"
"THE MAN WHO RECLAIMED HIS HEAD"
"WAKE UP AND DREAM"
"STRAIGHT FROM THE HEART"
"ROMANCE IN THE RAIN"
"VANESSA"
"MERRY WIDOW"
"POOR RICH"
"VIVA VILLA!"
"CROSS COUNTRY CRUISE"

UNDER CONTRACT TO UNIVERSAL
Represented by Small-Landau Co.
E. Y. HARBURG
Producer of Musicals

In Preparation

APRIL IN PARIS
(Universal)

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Lyric writer—You're A Builder Upper*, Brother Can You Spare A Dime, April In Paris, and etc.

*In collaboration with Ira Gershwin.

Eugen Frenke

Directed

"LIFE RETURNS"

UNIVERSAL PICTURES

398
GLENDON ALLVINE
Associate Producer

THE SILVER STREAK

WE'RE RICH AGAIN

MIDSHIPMAN JACK

DON HANCOCK
PRODUCTION SUPERVISOR

Van Beuren Corporation
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<td>HELIOTROPE — Forgotten Faces (Richard Washburn Child)</td>
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<td>HER CARDBOARD LOVER — The Passionate Plumber (Jacques Deval)</td>
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<td>HOLLYWOOD AND THE ONLY CHILD — Hollywood (Frank Condon)</td>
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<td>HOLLYWOOD GIRL — Show Girl in Hollywood (J. P. McEvo)</td>
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<td>HONEY — Jede Frau Hat Etwas (German) (A. E. Thomas, Alice Duer Miller)</td>
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<td>HORSE SENSE — Set Up (L. V. Jefferson)</td>
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AUFNAHME — BEARBEITUNG — WIEDERGABE

STOCKHOLM, DEN. SWEDEN

SCHRIFTLEITUNG: A. DRASZNA-KRAUSZ, BERLIN
VERLAG: WILHELM KNAPP, HALLE (SAALE)
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<td>PHANTOM FAME—Half Naked Truth (Ben Markson and H. N. Swanson)</td>
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<td>Rattler Rock — Rarin' to Go</td>
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<td>Right to Kill—Her Private Affair (Herman Bernstien)</td>
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<td>Sadie of the Desert—Subway Sue (Mildred Gram)</td>
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<td>Salaman—Enemy Sex (Owen Johnson)</td>
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SALVAGE—Wreckage (Isola Forrestor).

SCARECROW—Puritan Passions (Percy Mackaye).

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SCOURGE OF FATE—Flaming Fury (Ewart Adamson).

SEA WOMAN—Barriers Aflame (William Robertson).

SEANCE MYSTERY—Sinister Hands (Norton Parker).

SEARCH FOR THE SPRING—Once to Every Bachelor (Eleanor Gates).

SECOND CHANCE—Her Second Chance (Mrs. Wilson Woodrow).


SECOND LIFE—Three-Sinners (B. Oesterreicher).

SECOND MAN—He Knew Women (S. N. Behrman).

SEE NAPLES AND DIE—Oh! Sailor, Behave! (Elmer Rice).

SEE—Invisible Bond (Sophie Kerr).

SENOR JINGLE BELLS—Best Bad Man (Max Brand).

SENTIMENTALISTS, THE—Sal of Singapore (Dale Collins).

SENTIMENTALIST, THE—His Woman (Dale Collins).

SERVICE—Looking Forward (C. L. Anthony).

SERVICE FOR LADIES—Reserved for Ladies (Ernest Vajda).

SHEBA—Playing Around (Vina Delmar).


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SHULAMITE, THE—Under the Lash (Claude & Alice Askew).

SIDEWALKS OF NEW YORK—Swell Head (Unknown).

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SILENCE—La Conzone Dell’Amore (Lugi Pirandello).

SILENT CALL—Squaw Man’s Son (E. M. Royle).

SILENT THUNDER—Man Called Back (Andrew Soutar).

SILVER LANTERNS—Princess of Broadway (Ethel Donaher).

SIMSON TETLOW’S SHADOW—Ruler of the Road (Jennett Lee).

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SITRION—Black Cruise (Anonymous).

SIXTY-FOUR, NINETY-FOUR—Roses of Picardy (R. H. Mottam).

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SKY LIFE—Under Eighteen (Charles Kenyon, Maude Fulton).

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SNAKE’S WIFE—Upstream (Wallace Smith).

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SOUNDER, THE—Children of Pleasure (Cran Wilbur).

SOUNDINGS—Whirlwind of Youth (A. Hamilton Gibbs).

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SOUTHERNER—The Prodigal (Bess Meredith, Well Root).

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SPANISH SUNLIGHT—Girl from Montmartre (Anthony Fryde).


SPHINX HAS SPOKEN THE—Friends and Lovers (Maurice de Kobra).

SPICE OF LIFE—The Quitter (Dorothy Howell).

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SQUARE PEG—Denial (Lewis Beach).

SQUADRONs—Body and Soul (Elliott White Springs, A. E. Thomas).

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STAY HOME—I Can Explain (Edgar Franklin).

STEPCHILD OF THE MOON—Second Wife (Fulton Oursler).

STEPPING HIGH—Syncopation (Gene Markey).

STEEL HIGHWAY—Other Men’s Women (Maude Fulton).

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STRAIGHT SHOOTIN’—Border Sheriff (W. C. Tuttle).

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SUCCESS STORY—Success at Any Price (John Howard Lawson).

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SUNBURST VALLEY—When Dreams Come True (Victor Rousseau).

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SUPPER OF THE GAITEY—His Tiger Lady (Alfred Savor).

SURPRISE PARTY—Studio Murder Mystery (The Edginton)

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SYNDFOLEN—Sir Flood (Henning Berger).

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TALE OF TWO CITIES—Only Way (Charles Dickens).

TALE OF TRIONA—the Fool's Awakening (Wm. J. Locke).

TALISMAN, THE—Richard, the Lion-Hearted (Sir Walter Scott).

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TATTERLY—Off the Highway (Tom Gallon).

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TELL ENGLAND—Battle of Gallipoli (Ernest Raymond).

TEMPLE OF THE GIANTS—Not For Publication (Robt. Wells Ritchie).

TEMPTING OF TAVERN-AKE—Sisters of Eve (E. Phillips Oppenheim).

TENNESSEE'S PARTNER—Flaming Forties (Bret Harte).

TERIBLY INHUMAINE—This Mad World (Francisco de Curel).

TERWILLIGER—Children of Dust (Tristam Tupper).

TESCH—Woman in the Night (Irene Binyonska).

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THAT LASS O'LOWRIES—Plane of Life (Frances Hodgson Burnett).

THAT MAKES US EVEN—Main Event (Paul Allison).

THAT PIG OF A MORIN—Red Hot Papa (Guy De Maupassant).

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THERESE RAQUIN—Shadows of Fear (Emil Zola).

THOSE DAYS—Finishing School (David Hampstead).

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THEY'RE OFF—Bred in Old Kentucky (D. C. Lancaster).

THICKER THAN WATER—Other Kind of Loce (Bucleigh Fitz Oxford).

THIS IS NEW YORK—Two Kinds of Women (Robert E. Sherwood).

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THREE BEARS—Three Men and a Girl (Edward Childs Carpenter).

THREE CORNERED KINGDOM—If I Were Queen (Trene D. Rabe).

THREE GODFATHERS—Hell's Heroes (Peter B. Kyne).

THREE FLIGHTS UP—Dancing Sweeties (Harry Fried).

TIN PAN ALLEY—New York Nights (Hugh Stanislaus Stange).

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TRAGEDY OF THE CORSARSK—Desert Ship (Conan Doyle).

TRAILIN'—Holy Terror (Max Brand).

TRANSLATION OF A SAVAGE—Behold My Wife (Sir Gilbert Parker).

TRAVELING SALESMAN—Sporting Goods (James Forbes).


TRIGGER—Spitfire (Lulu Vollmer).

TRILBY—Svengali (George du Maurier).

TRIPLE CROSS FOR DANGER—Fighting Fur (Walter J. Coburn).

TRUTH GAME, THE—But the Flesh is Weak 'Ivar Novello).

TRIPLE TROUBLE—Adorable Deceiver (Harry O. Hoyt).

TUMBLE IN—Seven Days (Mary Roberts Rinehart and Avery Hopwood).

TU M'EPouserA—Get Your Man (Louis Verneuil).

TWENTY GRAND—Reckless Living (Eva K. Flint, Martha Madison).

TWO BENJAMINS—Little Comrade [Juliet Wilbur Tompkins).

TWO BLACK CROWS IN THE JUN MAN—Anybody's War (Charles E. Mack).

TWO BLOCKS AWAY—Cohens and Kellys (Aaron Hoffman).

TWO GATES—Shadow of the Saw (Henry Chapman Ford).

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TWO ORPHANS—Orphans of the Storm (Kate Claxton).

TWO TIME MARRIAGE—Divorce Among Friends (Jack Townley).

UNDERSTANDER, THE—Melody Lane (Jo Swerling).

UNDYING PAST—Flesh and the Devil (Hermann Sudermann).

UNFORBIDDEN FRUIT—Wild Party (Warner Fabian).

UNTAMED, THE—Fair Warning (Max Brand).

UNTAMED HEART—Hills of Kentucky (Dorothy Yost).

UNWANTED—The Deceiver (Bella Muni, Abem Finkel).

UP AND AT 'EM—Cowboy Muskeeter (Buckleigh Fitz Oxford).
UPSTAGE—Rouged Lips (Rita Weiman)

UPTOWN WOMAN—Uptown New York (Vina Delmar)

URIAH'S SON—Necessary Evil (Stephen Benet)

VALE OF PARADISE—North of the Rio Grande (Vinie E. Roe)

VALLEY OF CONTENT—

Pleasure Mad (Blanche Uhlig)

VALE OF THE UNCHASTENED—Sting of the Lash (Harvey Gates)

VALLEY OF THE WOLF—Hill Billy (John Fox)

VENER—Young Bride (Hugh Stanislaus Stange)

VENGEANCE OF JEFFERSON GAWNE—Riddle Gawne (Chas. Alden Siler)

VERGIE WINTERS—Life of Vergie Winters (Louis Bromfield)

VICISSITUDES OF EVANGELINE—Red Hair (Elinor Glynn)

VICTORY—Dangerous Paradise—Joseph Conrad

VIENNESE CHARMER—Street Girl (W. Carey Wonderly)

VIENNESE MEDLEY—Greater Glory (Edith O'Shaughnessy)

VILLAGE CUT-UP—Putting It Over (Geo. Weston)

VINEGAR TREE—Should Ladies Behave (Paul Osborne)

VIRGIN OF SAN BLAS—The Virgin (Julia Sabelo)

WALTZ DREAM, THE—Smiling Lieutenant (Leopold Jacobson, Felix Dormann, Hans Muller)

WALLINGFORD STORIES, THE—New Adventures of Get Rich Quick Wallingford (George Randolph Chester)

WANTED A BLEMISH—An Amateur Devil (Jesse E. Henson & Henry J. Buxton)

WAR IN THE DARK—Mystery Lady (Ludwig Wolff)

WASHINGTON AND HIS COLLEAGUES—Alexander Hamilton (Henry Jones Ford)

WASHINGTON AND HIS COMRADES IN ARMS—Yoktow (Geo. M. Wrong)

WAY, THE—When Strangers Meet (Zona Gale)

WEAK SISTERS—Dumbbells in Ermine (Lynn Starling)

WE ARE FRENCH—Love and Glory (P. P. Sheehan & R. H. Davis)

WE ARE FRENCH—Bugler of Algiers (R. H. Davis, P. P. Sheehan)

WE CAN'T BE AS BAD AS ALL THAT—Society Exile (Henry Arthur Jones)

WEEK END GIRL—Week Ends Only (Warner Fabian)

WEST OF THE GREAT DIVIDE—The Great Divide (William Vaughn Moody)

WHAT'S YOUR WIFE DOING?—Reckless Romance (Herbert B.)

WHEN THE CYCLONE BLOWS—Untamed Youth (G. Marion Burton)

WHEN THE DEVIL WAS SICK—Clear the Decks (E. J. Rath)

WHERE IS THE TROPIC OF CAPRICORN?—East of Broadway (Richard Connell)

WHERE THE PAVEMENT ENDS—The Sea God (John Russell)

WHICH SHALL IT BE—Not One to Spare (Mrs. E. L. Beers)

WHIP OF HELIOTROPE—Heliotrope (Richard Washburn Child)

WHIPPING, THE—Ready for Love (Roy Flannagan)

WHISPER MARKET—Lady Who Dared (Kenneth J. Sanders)

WHISPERING PINES—Wiltful Youth (Edith S. Tupper)

WHITE COLLARS—Idle Rich (Edith Ellis)

WHITE FRONTIER—Slander the Woman (Jeffrey Depend)

WHITE HANDS—Half a Bride (Arthur Stringer)

WHOLE TOWN'S TALKING—Ex-Bad Boy (Anita Loos, John Emerson)

WIFE OF STEPHEN TROM-HEA, Wonder Woman (Herman Sudermann)

WIFE OF THE PARTY—Gold Dust Gertie (Len D. Hollister)

WILD APPLES—Twenty-One (Gene Cook & A. MacGowan)

WILD BEAUTY—Wayward (Matee Howe Farnhan)

WILD BIRDS—Two Alone (Dan Totheroh)

WILD CAT—Tiger Love (Manuel Penella)

WILDCAT, THE—Eternal Woman (Wyclyn Tottman)

WILDFIRE—When Romance Rides (Zane Grey)

WILLIE THE WORM—Love Makes 'Em Wild (Florence Royerson)

WINDS OF DESTINY—Secret Orders (Martin Justice)

WINGS OF A SERP—Czar Ivan the Terrible (Unknown)

WINTER CITY FAVORITE—Romantic Adventures (Chas. Belmont Davis)

WISE GIRLS—Kempy (J. C. and Elliott Nugent)

WITHIN THE LAW—Paed (Bayard Veiller)

ORIGINAI TItLES

WIGNOR CONSENT—Stranger in Town (Carl Erickson)

WIVES—A Wife's Awakening (Jack Cunningham)

WOLF HUNTERS—Trail Beyond (James Oliver Curwood)

WOMAN DECIDES—Delightful Rogue (Wallace Smith)

WOMAN, THE—Secret Call (William C. DeMille)

WOMAN, THE—Telephone Girl (Wm. de Mille)

WOMAN IN PURPLE PAJAMAS—A Scarlet Weekend (Willis Kent)

WOMAN IN THE CASE—Law and the Woman (Clyde Fitch)

WOMAN OF THE KNOCK-ALOE—Barbed Wire (Hall Caine)

WOMAN ON THE JURY—Love Racket (Bernard K. Burns)

WOMAN WHO NEEDED KILLING—A Dangerous Woman (Margery H. Lawrence)

WOMAN WHO SQUANDERED MEN—Crossroad of Love (May Edginton)

WOMAN WITH THE MASK—Masked Dancer (Franz Molitor)

WOMAN WITH THE TIGER SKIN—Carnival of Crime (Ernest Klein)

WOMEN LIKE MEN—Mad Parade (Gertrude Orr, Doris Malloy)

WORLD AND HIS WIFE—Lovers (Charles Fred Nirdlinger)

WRECKAGE—Stormswept (H. H. Van Loan)

WRECKING BOSS—The Crash (Frank Packard)

WRONG COAT—Pleasures of the Rich (Harold MacGrath)

YACONNA LILLIES—Chickens (Herschel S. Hall)

YELLOW DOVE—Great Deception (George Gibbs)

YELLOW HANDKERCHIEF—Stormy Waters (Jack London)

YELLOW MAGIC—Buried Treasure (E. Britten Austin)

YELLOW SEAL—The Prairie Pirate (W. C. Tuttle)

YO N D E R G ROW THE DAISIES—Double Cross Roads (Walter Lipman)

YOU AND I—The Bargain (Philip Barry)

YOU CAN'T ALWAYS TELL—Womanpower (Harold MacGrath)

YOU CAN'T JUST WAIT—Hometown Girl (Oscar Grace)
SHORT SUBJECT PERSONALITIES

PLAYERS

Hollywood

Arnetta, Henry—Universal
Barnett, Vincent—Educational
Boyd, William—Krellberg
Beard, "Stymie"—Hal Roach
Beekett, Scott—Hal Roach
Carite, Walter—Columbia
Chandler, Chick—RKO Radio
Chase, Charles—Hal Roach
Coghlan Junior—Educational
Clark & McCullough—RKO
Clyde, Andy—Columbia
Dell, Claudia—Krellberg
Etling, Ruth—RKO Radio
Farley, Dot—RKO Radio
Fine, Larry—Columbia
Gilbert, Billy—Educational
Granger, Dorothy—RKO Radio
Hardy, Oliver—Hal Roach
Hannaford, Poodles—Educational
Howard, Moe—Columbia
Howard, Joe—Columbia
Howell, Kenneth—Educational
Holloway, Sterling—Universal
January, Lois—Columbia
Jones, Buck—Universal Serials
Keaton, Buster—Educational
Kelly, Paity—Hal Roach
Keene, Tom—Futter
Kennedy, Edgar—RKO Radio
Kennedy, Tom—RKO Radio
Kent, Dorothea—Educational
Lake, Florence—RKO Radio
Langdon, Harry—Columbia
Laurel, Stan—Hal Roach
McFarland, Spanky—Hal Roach
Messenger, Buddy—Educational
Mix, Tom—Mascot
Murray, Charlie—Columbia
Rice, Jack—RKO Radio
Roberts, Jeannie—RKO Radio
Sutton, Grady—RKO Radio
Todd, Thelma—Hal Roach
Thomas, "Buckwheat"—Hal Roach
Tevis, Carol—RKO Radio
Turpin, Ben—Mascot Serials
White, Gloria Ann—Educational

New York

Ates, Roscoe—Vitaphone
Blue, Ben—Vitaphone
Barton, James—Montone
Claire, Bernice—Vitaphone
Collins, Monty—Meyer Davis
Courtney, Iris—Vitaphone
Cook, Joe—Educational
Dr. Rockwell—Mentone
Dunn, Josephine—Educational
Easy Ace—Educational
Fros, Sylvia—Educational
Downey, Morton—Vitaphone
Hope, Bob—Vitaphone
Howard, Tom—Educational
LeRoy, Hal—Vitaphone
Lahr, Bert—Meyer Davis
Lacy, Jean—Educational
Niesen, Gertrude—Vitaphone
Penner, Joe—Vitaphone
Patricola, Tom—Vitaphone
Price, Georgie—Vitaphone
Reed, Janet—Vitaphone
Ritz Bros.—Educational
Roberts, Eddie—Educational
Robinson, Bill—Vitaphone
Roth, Lillian—Educational
Shelton, George—Educational
Spaeth, Dr. Sigmund—Vitaphone
Timmons, Lee—Educational
Truex, Ernest—Educational
Van, Vera—Vitaphone
Waters, Ethel—Vitaphone
Yorke & King—Educational

DIRECTORS

Hollywood

Bosberg, Al—RKO Radio
Chase, Charles—Hal Roach
Cummings, Jack—M-G-M
Cohen, Ben—Krellberg
Dillon, Robert—Krellberg
Eason, Reeves—Mascot Serials
Feiss, Felix F., Jr.—M-G-M
Friedlander, Louis—Universal
Guiol, Fred—RKO Radio
Goulding, Al—Educational
Holmes, Ben—RKO Radio
Horne, James—Universal;
Columbia
Jason, Leith—Educational; RKO
Lamont, Charles—Educational;
Columbia
McCollum, Hugh—Columbia
Meins, Gus—Hal Roach
Parrott, James—Hal Roach
Reyer, Harry—Krellberg
Ripley, Arthur—RKO Radio
Roger, Charles—Hal Roach
Staub, Ralph—Warner Bros.
White, Sam—RKO Radio
White, Jules—Columbia

New York

Christie, Al—Educational
French, Lloyd—Vitaphone
Henabery, Joseph—Vitaphone
Mack, Roy—Vitaphone
Schwarzwaldt, Milton—Mentone
Shores, Lynn—West Coast Service
Waller, Fred—Paramount
Watson, William—Educational
WRITERS

Hollywood

Adler, Felix—Columbia
Adamson, Ewart—RKO Radio
Black, Preston—Columbia
Boasberg, Al—RKO Radio
Butler, Frank—Hal Roach
Callahan, Charles—Hal Roach
Douglas, Gordon—Hal Roach
Fields, Joe—RKO Radio
Forrest, Hal—Universal
Goodwin, Leslie—RKO Radio
Grey, Johnnie—RKO; Columbia
Gueld, John—Hal Roach
Pagano, Ernest—Universal
Guil, Fred—RKO Radio
Hall, Norman—Universal
Harbaugh, Carl—Hal Roach
Holmes, Ben—RKO Radio
Jason, Leigh—RKO Radio
Lambert, Glen—Educational
Lawrence, Bert—Hal Roach
Meins, Gus—Hal Roach
Miller, Dave—M-G-M
Moore, Vin—Universal
Parrott, James—Hal Roach
Parsons, Harriet—Columbia
Ripley, Arthur—RKO Radio
Rose, R. J.—Universal
Roger, Charles—Hal Roach
Scott, W. W.—Hal Roach
Tobey, Robert—Columbia
Smith, Pete—M-G-M
Townley, Jack—RKO Radio
White, Jules—Columbia
Yates, Hal—Hal Roach

New York

Bennett, George J.—Vitaphone
Ennis, Bert—Paramount
Granet, Bert—Meyer Davis
Henley, Jack—Vitaphone
Herman, Justin—Paramount
Hocky, Milton—Paramount
Jarrett, Arthur, Sr.—Educational
Klauber, Marcy—Educational
MacDonald, Ballard—Mentone
McGowan, Robert—Vitaphone
Otvos, Dorian—Vitaphone
Rath, Fred—Paramount
Ruby, Herman—Vitaphone
Royal King Cole—Vitaphone
Singer, Dolph—Vitaphone
Watson, William—Educational
Williams, Charles—Educational
Wood, Cy—Vitaphone

SHORT SUBJECT SERIES

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SUPERVISORS AND ASSOCIATE PRODUCERS

Hollywood

Allwine, Glendon ..................................RKO Radio
Asher, E. M ..................................Universal
Bachman, J. G ..................................Columbia
Bergerman, M. Stanley .........................Universal
Berman, Pandro ................................RKO Radio
Bischoff, Sam ....................................Warner Bros.
Branke, Henry ....................................Warner Bros.
Briskin, Irving ..............................Metro-Goldwyn-Mayer
Brook, Louis ...............................Columbia
Brown, Harry J ................................Warner Bros.
Butcher, Edward W .....................................Fox
Charell, Erik ......................................................Fox
Chimento, Edward ..............................Warner Bros.
Considine, John, Jr ..............................Metro-Goldwyn-Mayer
Cowen, Lester ........................................Columbia
Cummings, Jack .....................................Metro-Goldwyn-Mayer
Decker, Harry ...........................................Columbia
Doane, Warren ......................................Universal (shorts)
Duffy, J. A ......................................Larry Darmour
Edelman, Lou ............................................Warner Bros.
Glazer, Benjamin ....................................Paramount
Granger, Edmund .....................................Universal
Henigson, Henry ....................................Universal
Hornblow, Arthur, Jr ............................Metro-Goldwyn-Mayer
Hubbard, Lucien .....................................Metro-Goldwyn-Mayer
Hurley, Harold .......................................Paramount
Hyman, Bernard ......................................Metro-Goldwyn-Mayer
Kane, Robert .............................................Fox
Katz, Sam ........................................Metro-Goldwyn-Mayer
Lackey, W. T .............................................Monogram
Lantz, Walter ...........................................Universal (cartoons)
Lasky, Jesse L .............................................Fox
LeBaron, William .....................................Paramount
Lewin, Albert .......................................Metro-Goldwyn-Mayer
Lewis, Albert T ........................................Paramount
Lighton, Louis D .......................................Paramount
Lord, Robert .......................................Warner Bros.
Macgowan, Kenneth ..........................RKO Radio
MacLean, Douglas .................................Metro-Goldwyn-Mayer
MacRae, Henry ......................................Universal (serials)
Mannix, E. J .......................................Metro-Goldwyn-Mayer
Marcus, Lee .............................................RKO Radio (shorts)

New York

Beute, Chris ...........................................Select
Godsone, Harold ......................................Hecht & MacArthur
Kline, Robert .........................................Eastman
Murray, Warren .......................................Eastern Service
Nadel, Joe .............................................Eastern Service
Roush, Leslie ..........................................Paramount
Sechel, Ira ..............................................Eastman
Snody, Robert .........................................Eastern Service
Timmons, Carl .........................................Paramount
Waller, Fred .............................................Paramount

ART DIRECTORS

Hollywood

Roland Anderson ......................................Paramount
Lionel Banks ........................................Columbia
Ralph Berger .......................................Universal
Howard Campbell ....................................Metro-Goldwyn-Mayer
Carroll Clark .........................................RKO Radio
John T. Coyle .........................................Mascot
William Darling .....................................Fox
Al D'Agostino .........................................Universal
Richard Day .........................................United Artists
Frank Reicher ........................................Paramount
Hans Dreier (head) ................................ Paramount
F. E. Durlauf .........................................Hal Roach
Robert Ellis ...........................................Sol Lesser
Ernest Fosette .........................................Paramount
Percy Ferguson ......................................RKO Radio
Stanley Fleischer .....................................Universal
Dave Garber ..........................................Paramount
Cedric Gibbons (supervisor) .................Metro-Goldwyn-Mayer
Arnold Gillespie .....................................Metro-Goldwyn-Mayer
Charles Goldthwaite .....................................Columbia
Alexander Golzian ..................................United Artists
John Goodman .........................................Paramount
Stephen Gooson (supervisor) .................Columbia
Anton Groth .............................................Warner Bros.
Roby, Robert ............................................Warner Bros.
Charles D. Hall .......................................Universal
Edras Hartley .........................................Warner Bros.
Earle Hedrick .........................................Paramount
Al Herman .............................................RKO Radio

New York

Sam Corso ...........................................Biograph
Walter Keller ........................................Eastern Service
Frank Namezy ........................................Vitaphone
Jack Mesereau .....................................1650 B'way, N. Y. C.
William Sauter ........................................Biograph

Myers, Zion .............................................RKO Radio
Nathan, Maxay .....................................Universal (Strange as it Seems)
North, Robert .......................................Universal
Fivar, Ben .............................................Columbia
Ostrow, Lou .............................................Universal
Pommer, Erich .......................................Metro-Goldwyn-Mayer
Rup, Harry ..............................................Metro-Goldwyn-Mayer
Reid, Cliff .............................................RKO Radio
Kevnes, Maurice .....................................Metro-Goldwyn-Mayer
Riskin, Everett ....................................Columbia
Kochett, A. .............................................Paramount
Rogell, Sid ..............................................Columbia
Rogers, Charles R ...................................Paramount
Schauer, Mel .........................................Paramount
Selznick, David O....................................Metro-Goldwyn-Mayer
Seymour, James ...................................Warner Bros.
Sheldon, El. Lloyd ....................................Paramount
Stone, John .............................................Fox
Spiegelgass, Leonard ................................Universal
Stromberg, Hunt .....................................Metro-Goldwyn-Mayer
Sullivan, C. Gardner ................................Columbia
Thalberg, Irving .....................................Metro-Goldwyn-Mayer
Thau, Ben .................................................Metro-Goldwyn-Mayer
Veiller, Bayard .......................................Paramount
Verscheiser, Ben ...................................Monogram
Weingarten, Lawrence ..........................Metro-Goldwyn-Mayer
Welch, Robert .......................................Metro-Goldwyn-Mayer
White, Jules ............................................Columbia (shorts)
Wurtzel, Sol M ...........................................Fox
Young, Felix .............................................RKO Radio
Zeidman, Benjamin F ................................Universal

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REGINALD OWEN

"CALL OF THE WILD"
"GOOD FAIRY"
"ENCHANTED APRIL"
"MUSIC IN THE AIR"
"OF HUMAN BONDAGE"
"DU BARRY"
"THE HUMAN SIDE"
"HOUSE OF ROTHSCHILD"
"WHERE SINNERS MEET"
"COUNTESS OF MONTE CRISTO"
"HERE IS MY HEART"
"NANA"
"FASHIONS OF 1934"
"QUEEN CHRISTINA"
"BIG BRAIN"
"VOLTAIRE"
"NARROW CORNER"
"DOUBLE HARNESS"
"STUDY IN SCARLET"

Represented by WILLIAM MORRIS AGENCY, INC.

EDWARD ARNOLD

1934
PRESIDENT VANISHES
BIOGRAPHY OF A BACHELOR GIRL
MILLION DOLLAR RANSOM
HIDE-OUT
WEDNESDAY'S CHILD
THIRTY DAY PRINCESS
SADIE McKEE

1935
DIAMOND JIM
(Starring Role)
CARDINAL RICHELIEU
(with George Arliss)
THE GLASS KEY
(with George Raft)

Management
LICHTIG AND ENGLANDER

Under Contract to
B. P. SCHULBERG
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<th>Name</th>
<th>Year(s)</th>
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<td>ABBOTT, RUTH</td>
<td>1934</td>
<td>One is Guilty</td>
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<tr>
<td>ABBOTT, RICHARD</td>
<td>1934</td>
<td>The Fountain</td>
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<tr>
<td>ACHI, KAMANANI</td>
<td>1934</td>
<td>White Heat</td>
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<tr>
<td>ADAIR, ALICE</td>
<td>1933</td>
<td>Pick Up</td>
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<tr>
<td>ADAIR, JEAN</td>
<td>1933</td>
<td>Advice to the Loveborn</td>
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<tr>
<td>ADAIR, ROBERT</td>
<td>1933</td>
<td>King of the Jungle; 1934</td>
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<tr>
<td>ADAMS, ERNIE</td>
<td>1933</td>
<td>West of Singapore, Breed of the Border, Secrets of Hollywood, Rangers' Code</td>
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<tr>
<td>ADAMS, STELLA</td>
<td>1933</td>
<td>Sister to Judas, The Vampire Bat, Sing Sinner Sing, The Whirlwind</td>
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<tr>
<td>ADAMS, WED</td>
<td>1933</td>
<td>Man of Action, The Savage Girl, War on the Range</td>
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<tr>
<td>ADAMSON, JAMES</td>
<td>1933</td>
<td>Lone Cowboy</td>
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<tr>
<td>ADLER, LARRY</td>
<td>1934</td>
<td>Many Happy Returns, Operator 13</td>
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<tr>
<td>AGATE, MAY</td>
<td>1934</td>
<td>I was a Spy</td>
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<tr>
<td>AGNEW, ROBERT</td>
<td>1933</td>
<td>Gold Diggers of 1933</td>
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<tr>
<td>AHERN, GLADYS</td>
<td>1933</td>
<td>One Year Later; 1934 Picture Brides</td>
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<tr>
<td>AHERN, WILL</td>
<td>1933</td>
<td>One Year Later; 1934 Picture Brides</td>
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<td>AINSLEY, NORMAN</td>
<td>1934</td>
<td>Notorious Sophie Lang</td>
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<tr>
<td>AKST, HARRY</td>
<td>1933</td>
<td>42nd Street</td>
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<td>ALBA, MARIA</td>
<td>1934</td>
<td>Return of Chandu</td>
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<tr>
<td>ALBERNI, LUIS</td>
<td>1934</td>
<td>Scarlet, Child of Manhattan, Men Must Fight, I Love That Man, Trick for Trick,</td>
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<tr>
<td>ALBRIGHT, HARDIE</td>
<td>1933</td>
<td>The Working Man, Songs of Songs, Three-Cornered Moon, House on 56th Street; 1934</td>
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<tr>
<td>ALBERT, FRANK</td>
<td>1933</td>
<td>Billion Dollar Scandal, Cohens and Kellys in Trouble, Ann Keeler's Profession,</td>
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<tr>
<td>ALBRIGHT, WALLY JR.</td>
<td>1933</td>
<td>End of the Trail, Zoo in Budapest, The Wrecker; 1934 The Earth Turns</td>
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<td>ALDEN, BETTY</td>
<td>1934</td>
<td>The Fountain</td>
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<tr>
<td>ALDEN, ERIC</td>
<td>1934</td>
<td>Empress</td>
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<tr>
<td>ALEXANDER, EVELING</td>
<td>1933</td>
<td>Haunted Gold; 1934 Fighting Code, Lazy River, Scarlet Empress, Dawn Trail</td>
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<td>ALEXANDER, BIEVIE</td>
<td>1934</td>
<td>The Star PACKER</td>
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<td>ALEXANDER, MARISKA</td>
<td>1934</td>
<td>Lady by Choice</td>
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<td>ALEXANDER, BEN</td>
<td>1933</td>
<td>What Price Innocence, This Day and Age, Stage Mother; 1934 Once to Every Woman,</td>
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<tr>
<td>ALEXANDER, DICK</td>
<td>1934</td>
<td>Fighting Code</td>
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<tr>
<td>ALEXANDER, KATHERINE</td>
<td>1933</td>
<td>Should Ladies Behave?; 1934 Death Takes a Holiday, Operator 13, Barretts of Wimpole St, Painted Veil</td>
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<td>ALEXANDER, LARRY</td>
<td>1933</td>
<td>Gambling Ship</td>
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<td>ALEXANDER, RICHARD</td>
<td>1933</td>
<td>Destination Unknown; 1934 Sixteen Fathoms Deep, Scarlet Empress, Kentucky Kernels, Cowboy Holiday</td>
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<td>ALEXANDER, ROSS</td>
<td>1934</td>
<td>Social Register, Gentlemen Are Born, Flirtation Walk</td>
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<td>ALEXANDER, TAD</td>
<td>1933</td>
<td>Stranger's Return, Broadway to Hollywood, Beulah, The Rook, Persons; 1934 You Can't Buy Everything,</td>
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<td>ALEXIS, DEMETRIUS</td>
<td>1934</td>
<td>Love Captive</td>
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<td>ALLEN, ELIZABETH</td>
<td>1933</td>
<td>Looking Forward, No Marriage Ties, Solitaire Man, Ace of Aces; 1934 Mystery of Mr. X, Men in White, Outcast Lady</td>
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<tr>
<td>ALLEN, GRACIE and GEORGE BURNS</td>
<td>1933</td>
<td>International House, College Humor; 1934 Six of a Kind, We're Not Dressing, Many Happy Returns</td>
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<tr>
<td>ALLEN, HARRY</td>
<td>1933</td>
<td>The Fourth Horseman; 1934 Bombay Mail</td>
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<tr>
<td>ALLEN, JEAN</td>
<td>1933</td>
<td>My Weakness</td>
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<td>ALLEN, JOSEPH</td>
<td>1934</td>
<td>Gambling</td>
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<td>ALLEN, JUDITH</td>
<td>1933</td>
<td>This Day and Age, Too Much Harmony, Hell and High Water; 1934 Thundering Herd,</td>
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<td>ALLEN, RICCIA</td>
<td>1933</td>
<td>Pursuit of Happiness</td>
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<td>ALLEN, ROBERT</td>
<td>1934</td>
<td>Menace, Jealousy</td>
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<td>ALLEN, SAM</td>
<td>1933</td>
<td>Cowboy Counselor</td>
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<tr>
<td>ALLEN, SHELLEY</td>
<td>1934</td>
<td>Last Round Up</td>
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PLAYERS' WORK

ALLEN, VERA
(1933) Doctor Bull.

ALLISTER, CLAUD
(1934) The Lady is Willing.

ALLWYN, ASTRID
(1933) The Iron Master, He Couldn't Take It; (1934) Mystery Liner, Beggars in Ermine, All of Me, Monte Carlo Nights, Servants' Entrance, The White Parade.

ALONSO, FRANCISCO
(1933) Flaming Signal.

ALVARADO, CARLOS
(1933) Sailor Be Good; (1934) Demon for Trouble.

ALVARADO, DON
(1933) Black Beauty, Morning Glory, Under Secret Orders; (1934) Once to Every Bachelor.

ALVAREZ, MIAMI
(1934) Wharf Angel, Good Dame.

AMENDT, RUDOLPH
(1933) When Strangers Marry; (1934) Stamboul Quest, The Fountain, Hell in the Heavens.

AMES, ADRIENNE
(1933) Death Kiss, Broadway Bad, From Hell to Heaven, A Bedtime Story, Disgraced, The Avenger; (1934) George White's Scandals, You're Telling Me.

AMES, ROSEMARY
(1934) I Believed in You, Such Women Are Dangerous, Wanted, Pursued.

ANDERS, GLENN
(1934) By Your Leave.

ANDERSON, AUGUSTA
(1934) Belle of the Nineties.

ANDERSON, BEAUDINE
(1934) No Greater Glory, The Band Plays On.

ANDERSON, JOHN
(1934) Treasure Island.

ANDERSON, JUDITH
(1933) Blood Money.

ANDRE, GWILL
(1933) No Other Woman.

ANDRE, LONA

ANTHONY, JOSEPH
(1934) Hat, Coat and Glove.

ANGEL, HEATHER
(1933) Pilgrimage, Charlie Chan's Most Secret Case, Berkeley Square; (1934) Orient Express, Murder in Trinidad, Springtime for Henry, Romance in the Rain.

APFEL, OSCAR

APPLEBY, DOROTHY
(1933) King of the Wild Horses, Trick for Trick; (1934) As the Earth Turns, I Give My Love, Two Heads on a Pillow, School for Girls.

ARDELL, FRANKLIN
(1934) Palooka, Looking for Trouble, Love Captive, She Loves Me Not, Ready for Love.

ARISTI, ALISA
(1934) Guilty Parents.

ARLEDGE, JOHN
(1934) Olsen's Big Moment, Flirtation Walk.

ARLEN, JUDITH
(1934) Kiss and Make Up.

ARLEN, RICHARD
(1933) Island of Lost Souls, Song of the Eagle, College Humor, Three-Cornered Moon, Hell and High Water, Golden Harvest, Alice in Wonderland; (1934) Come on Marines, She Made Her Bed, Ready for Love.

ARLEN, RICHARD, Jr.
(1934) She Made Her Bed.

ARLISS, FLORENCE
(1933) King's Vacation; (1934) House of Rothschild.

ARLISS, GEORGE
(1933) King's Vacation, Working Man, Voltaire; (1934) House of Rothschild, Last Gentleman.

ONCE A GENTLEMAN
(Columbia)

THE MIGHTY BARNUM
(20th Century)

THE PRESIDENT VANISHES
(Walter Wanger)

THE LAST GENTLEMAN
(20th Century)

GALLANT LADY
(20th Century)

"VILLAGE TALE"

Janet Beecher

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ARMIDA (1934) Marines Are Coming.

ARMITAGE, WALTER (1934) Bombay Mail, Manhattan Love Song. Great Expectations.

ARMSTRONG, MARGARET (1931) Three-Cornered Moon; (1934) She Loves Me Not.

ARMSTRONG, ROBERT (1933) Billion Dollar Scandal, King Kong, Fast Workers, I Love That Man, Blind Adventure, Son of Kong, Above the Clouds; (1934) Search for Beauty, Palooka, She Made Her Bed, Manhattan Love Song, Hell Cat, Kansas City Princess, Flirting with Danger.

ARNHEIM, GUS, ORCHESTRA (1934) Gift of Gab.


ARNOLD, JACK (1933) Enlighten Thy Daughter.

ARNOLD, JESSIE (1933) Bitter Tea of General Yen, Behind Jury Doors; (1934) White Lies.

ARNOLD, LESTER (1931) This Day and Age.

ARNOLD, WILLIAM (1934) Badge of Honor, In Love with Love.

ARNOLD, ROBBY (1933) Torch Singer, Wine Women and Song.


ARTHUR, GEORGE K. (1934) Oliver Twist, Looking Forward, Blind Adventure; (1934) Riptide.

ARTHUR, JEAN (1933) Past of Mary Holmes; (1934) Whirlpool, Most Precious Thing in Life, Defense Rests.

ARTHUR, JOHNNY (1933) Easy Millions; (1934) 20 Million Sweethearts, Many Happy Returns, Heil in the Heavens.

ASCHER, MAX (1934) Little Man What Now?

ASELIN, EDNA (1934) Racketeer Round Up.

ASH, SAM (1933) Girl Without a Room; (1934) Kiss and Make Up.

ASILLY, IRIS (1934) The Song You Gave Me.


ASTHER, NILS (1933) Bitter Tea of General Yen, Storm at Daybreak, If I Were Free, Right to Romance; (1934) Crime Doctor, Madame Spy, By Candlelight, Love Captive, Love Time.

ASTOR, GERTRUDE (1933) I Have Lived, Carnival Lady, Ways of Women and Song; (1934) Guilty Parents.

ASTOR, MARY (1933) Little Giant, Jennie Gerhardt, World Changes, Kennel Murder Case, Convention City; (1934) Easy to Love, Upper World, Man with Two Faces, Return of the Terror, Case of the Howling Dog, I Am a Thief.


ATKINSON, DORIS (1934) Diableble.

ATKINSON, FRANK (1933) Smoke Lightning, Sailor's Luck, Pleasure Cruise.

PLAYERS WORK

ATWILL, LIONEL (1933) Vampire Bat, Secret of Madame Blanche, Mystery of the Wax Museum, Murders in the Zoo, The Sphinx, Song of Solomon, Solitary Man, Secret of the Blue Room; (1934) Beggars in Ermine, Nana, Stamboul Quest, One More River, I See Innocence, The Firebird.

AUBREY, JIMMY (1934) Return of the Brides, Rawhide Mail, Demon for Trouble, Inside Information.

AVER, MISCHA (1933) Dangerously Yours, Western Code, Infernal Machine, Sucker Money, The Intruder, Flaming Signal, Corruption, Tarzan the Fearless, After To-night, Cradle Song, Girl Without a Room; (1934) Wharf Angel, Bulldog Drummond and the Woman Condemned, Stamboul Quest.


AUNT JEMIMA (1934) Stand Up and Cheer.

AUSTIN, GENE (1934) Gift of Gab.

AUSTIN, WILLIAM (1933) Alice in Wonderland; (1934) Thirty Day Princess, Once to a Bachelor.

AUTRY, GENE (1934) In Old Sante Fe.

AYLESWORTH, ARTHUR (1934) Baby Face, Midnight Alibi, Desirable Man with Two Faces, Dragon Murder Case, Dames, Six-Day Bike Rider, Case of the Howling Dog, St. Louis Kid, Gentlemen Are Born, I Am a Thief, Babbitt.

AYERS, LEW (1933) State Fair, Don't Bet On Love, My Weakness; (1934) Cross Country Cruise, Let's Be Happy, She Learned About Sailors, Servant's Entrance.

BABY JANE (1933) Invasion of Life.

BABY LEROY (1933) A Bedtime Story, Torch Singer, Tillie and Gus, Alice in Wonderland; (1934) Miss Fane's Baby Is Stolen, Old-Fashioned Way, Lemon Drop Kid, It's a Gift.

BABY MARILYN SPINNERT (1934) Riptide.

BABY ROSE MARIE (1933) International House.

BABY WOODS (1934) Inside Information.

BACLANOVA, OLGA (1933) Billion Dollar Scandal.

BACON, IRVING (1933) Hello Everybody!, He Learned About Women, Private Detective 62, Big Executive; (1934) Shadows of Sing Sing, Lone Cowboy, Miss Fane's Baby is Stolen, You Belong to Me, Hat, Coat and Gloves; He'll Pursue Happiness, Ready for Love, West of the Pecos,
BAER, MAX
(1933) Prizefighter and the Lady.

BAILEY, SHERWOOD
(1933) Mysterious Rider; (1934) Loud Speaker.

BAILEY, WILLIAM
(1933) Fighting for Justice, Lone Avenger.

BAINTER, MAX
(1934) This Side of Heaven.

BAKEWELL, SCOTT
(1933) Lucky Devils, Three-Cornered Moon, Man of Sentiment; (1934) You Can't Buy Everything, Straightaway, The Quitter, Speed Wings, Party's Over, Straight is the Way, Crimson Romance, Curtain Falls, Green Eyes.

BALL, FRANK
(1933) When a Man Rides Alone, Galloping Romeo.

BALLARD, ELMER
(1934) Green Eyes.

BOLLOU, MARION
(1934) Cradle Song.

BANCROFT, GEORGE
(1933) Blood Money; (1934) Eimer and Elsie.

BANKS, LESLIE
(1934) I Am Suzanne.

BANKY, VILMA
(1933) The Rebel.

BANNISTER, MONICA
(1933) Mystery of the Wax Museum.

BARBEE, RICHARD
(1934) Wednesday's Child.

BARRON, GEORGE
(1933) Hello Everybody!, A Lady's Profession, Under the Tonto Rim, Sunset Pass, Mama Loves Papa, This Day and Age, Turn Back the Clock, Love Honor and Oh Baby, Tillie and Gus; (1934) Miss Fane's Baby is Stolen, Journal of a Crime, Many Happy Returns, Merry Widow, Eimer and Elsie, She Loves Me Not, Cat's Paw, Ladies Should Listen, College Rhythm.

BARD, BEN
(1933) Meet the Baron; (1934) Hollywood Party.

BARDELL, MARION
(1933) Under the Tonto Rim.

BARKER, BONITA
(1934) Outlaw's Highway.

BARLOW, REGINALD
(1933) Grand Slam, Big Cage, His Private Secretary, Flying Down to Rio; (1934) You Can't Buy Everything, Half a Sinner, Cheating Cheater.

BARNES, Binnie
(1934) The Lady is Willing, Gift of Gab, There's Always Tomorrow, One Exciting Adventure.

BARNES, JANE
(1934) Such Women Are Dangerous.

BARNES, JEAN

BARNES, KAY LOU
(1934) Miss Fane's Baby is Stolen.

BARNES, ROY T.
(1934) Kansas City Princess, It's a Gift.

BARNETT, VINCE
(1933) The Death Kiss, Heritage of the Desert, Fast Workers, Made on Broadway, Sunset Pass, Big Cage, Girl in 419, Man of the Forest, Prizefighter and the Lady; (1934) The 9th Guest, Madame Spy, Affairs of Cellini, Thirty Dollar Princess, Now I'll Tell, She Loves Me Not, Take the Stand, Young and Beautiful, Kansas City Princess, Crimson Romance, Hell in the Heavens.

BARONDESS, BARBARA

BARRAT, ROBERT
(1933) King of the Jungle, Picture Snatcher, Ann Car-
ver's Profession, Lilly Turner, Baby Face, Mayor of Hell, Silk Express, Heroes for Sale, Captured, Secret of the Blue Room, I Loved a Woman, Kennel Murder Case, Wild Boys of the Road, From the Headquaters; (1934) Mas- sacre, Gambling Lady, Wonder Bar, A Very Honorable Guy, Hi Nelle, Dark Hazard, Fog Over Frisco, Upper World, Midnight Allibi, Return of the Terror, Housewife, Here Comes the Navy, Friends of Mr. Sweeney, Dragon Murder Case, Big-Hearted Herbert, St. Louis Kid, I Sell Anything, The Firebird, I Am a Thief.

BARRAUD, GEORGE
(1934) Singaree, Charlie Chan in London. Cheating Cheters.

BARRIE, JUDITH
(1933) Hidden Gold.

BARRIE, MONA
(1934) Sleepers East, Carolina, All Men Are Enemies. Such Women Are Dangerous, One Night of Love, Charlie Chan in London, I'll Fix It.

BARRINGTON, PHYLIS
(1933) Sucker Money, Under Secret Orders; (1934) Murder in the Museum.

BARRISCALE, BESSIE
(1933) Secrets, Above the Clouds.

BARRY, JEAN
(1933) Strictly Personal.

BARRY, PHYLIS

BARRY, WESLEY
(1933) Enlighten Thy Daughter; (1934) Life of Virgin Winters.

BARRYMORE, JOHN
(1933) Topaze, Reunion in Vienna, Dinner at Eight, Night Flight, Counsellor at Law; (1934) Long Lost Father, Twentieth Century.

BARRYMORE, LIONEL
(1933) Sweepings, Looking Forward, Dinner at Eight, Stranger's Return, Night Flight, One Man's Journey, Christopher Bean. Should Lovers Have; (1934) This Side of Heaven, Carolina, Treasure Island, Girl from Missouri.

BARTHMESS, RICHARD
(1934) Airport, Heroes for Sale; (1934) Massacre, A Modern Hero, Midnight Alibi.

BARTON, BETHY
(1933) Enlighten Thy Daughter.

BARTON, FINIS
(1933) Broken Dreams; (1934) Sensation Hunters, Lil- le Men.

BARTON, JOE
(1934) Lone Cowboy.

BARTY, BILLY
(1933) Out All Night, Alice in Wonderland.

BASTIN, CHARLES

BATES, GRANVILLE
(1934) Midnight, Women in the Dark.

BARRISTER, DICK
(1934) Fighting Hero.

BATTISTA, MIRIAM
(1933) Enlighten Thy Daughter.

BAUMATTRE, MARTHA
(1934) Bolero.

BAXTER, GEORGE
(1933) Dinner at Eight; (1934) Thirty Day Princess. Great Flirtation, Sing Sing Nights.

BAXTER, JANE
(1934) We Live Again.

BAXTER, LORD
(1934) Before Morning.

BAXTER, WARNER
(1933) Dangerously Yours, 42nd Street, I Loved You Wednesday, Paddy the Next Best Thing, Penthouse; (1934) As Husbands Go, Stand Up and Cheer, Such Women Are Dangerous, Grand Canyon, Broadway Bill, Hell in the Heavens.

BAY, DOROTHY
(1933) Disgraced; (1934) Old-Fashioned Way.

BANYARD, BECK
(1933) What Price Innocence.

BEARDS, JANE
(1934) Big Executive.

BEAL, FRANK
(1933) Phantom Thunderbolt, Sunset Pass.

BEAL, JOHN
(1933) Another Language; (1934) Hat, Coat and Glove, Little Minister.

BEARD, STYMIE
(1934) Kid Millions.

BEATTY, CLYDE
(1933) The Big Caec; (1934) Love Jungle.

BEATTY, MAY
(1933) Dinner at Eight, Love is Dangerous, Love Is Like Thunder, Rainbow Over Broadway.

BEAUCHAMP, CLEM
(1933) Terror Abroad, Story of Temple Drake.

BEAUFORD, DENIS
(1933) Woman Accused.

BEAUMONT, LUCY
(1934) His Double Life.

BEAVERS, LOUISE
(1933) She Done Him Wrong, Pick Up, Girl Missing, What Price Innocence, A Shriek in the Night, Her Bodyguard, Notorious But Nice, Bombshell, Her Splendid Folly; (1934) I've Got Your Number, In the Money, Bedside, Cheaters, Glamour, The Merry Franks, Imitation of Life, Woman of the People.

BECKER, SCOTT
(1934) Whom the Gods De- stroyed.

BEDFORD, BARBARA
(1933) The Death Kiss, Found Alive; (1934) Girl of the Lim- berlost.

BEELER, MARJORIE
(1933) One Year Later.

PLAYERS' WORK

BEECHER, JANET
(1933) Gallant Lady; (1934) Last Gentleman, The President Vanishes, The Mighty Barnum, Once a Gentleman.

BEEK, JACK
(1933) The Intruder.

BEERY, NOAH
(1933) She Done Him Wrong, Cornered, Sunset Pass, Flaming Signal, Woman I Stole, Man of the Forest, Laughing at Life, To the Last Man, Easy Millions; (1934) Mystery Liner, Madame Spy, David Harum, Thundering Herd, Cockeyed Flyers, Happy Landing, Trail Beyond, Caravan, Kentucky Kernels.

BEERY, NOAH, JR.
(1934) Roundup; (1934) Trail Beyond.

BEERY, WALLACE
(1933) Dinner at Eight, Tug-boat Answerer; (1934) Viva Villa!, Treasure Island, The Mighty Barnum.

BELILLY, BANGIE
(1934) Fugitive Road.

BEJARANO, JULIA
(1934) Cow Boy Holiday.

BELASCO, ARTHUR
(1933) Story of Temple Drake, Penthouse; (1934) Fighting Rookie.

BELASCO, JAY
(1933) The Woman Accused; (1934) Fighting Rookie.

BELL, HANK
(1933) Young Blood, Terror Trail.

BELL, JAMES

BELL, REX

BELLAMY, MARGE
(1934) Giggolets of Paris, Roit Squad; (1934) Charlie Chan in London.

BELLAMY, RALPH
(1933) Second Hand Wife, Parole Girl, Destination Unknown, Picture Snatchers, Below the Sea, Narrow Corner, Flying Devils, Headline Shooter, Ever In My Heart, Blind Adventure, Ace of Aces; (1934) Spitfire, This Man Is Mine, Once to Every Woman, Before Midnight, One is Guilty, Girl in Danger, Crime of Hen Stanley, Women in the Dark.

BELMARE, LIONEL
(1934) Vampire Bat, Malay Nights, Oliver Twist, Constant Woman, Warrior's Husband; (1934) Am Suzanne, Jane Every Coat of Monte Cristo, Caravan.

BENCHLEY, ROBERT
(1933) Dancing Lady; (1934) Rafter Romance, Social Regis- ter.
PLAYERS’ WORK

BENEDICT, BROOKS  
(1933) No Other Woman, Pick Up, Cheating Blondes, Don’t Bet On Love; (1934) Picture Brides.
BENGE, WILSON  
(1933) By Appointment Only, Big Executive; (1934) Glamour, Twin Husbands, City Park, Curtain Falls.
BENNETT, CHARLES  
(1934) Treasure Island.
BENNETT, CONSTANCE  
(1933) Our Betters, Bed of Roses, After Tonight; (1934) Moulin Rouge, Affairs of Cellini, Outcast Lady.
BENNETT, EVELYN  
(1934) Hired Wife.
BENNETT, JOAN  
(1933) Arizona to Broadway, Little Women; (1934) Pursuit of Happiness.
BENNETT, JUNE  
(1933) Women Won’t Tell.
BENNETT, LEILA  
(1933) No Other Woman, Terror Abroad, Sunset Pass; (1934) Once to Every Woman, Journal of a Crime, Unknown Blonde, Housewife, Dames, Strictly Dynamite, Wagon Wheels.
BENNETT, RICHARD  
(1933) Big Executive; (1934) Nana.
BENNY, JACK  
(1934) Transatlantic Merry-go-Round.
BENTLEY, IRENE  
(1933) My Weakness, Smoky; (1934) Frontier Marshal.
BENTON, DEAN  
(1934) Return of Chandu.
BERANGER, ANDRE  
(1933) Mama Loves Papa; (1934) Young and Beautiful.
BERANGER, GEORGE A.  
(1934) Kiss and Make Up.
BERBAS, EVANGELUS  
(1933) Island of Lost Souls.
BERESFORD, HARRY  
(1933) Murders in the Zoo, Mind Reader, Dinner at Eight, I Cover the Waterfront, Night Flight, Bureau of Missing Persons, Ever in My Heart, College Coach; (1934) Fashions of 1934, The Merry Frinks, Friends of Mr. Sweeney, Cleopatra, Little Minister.
BERESFORD, NADINE  
(1934) Scarlet Empress.
BERGNER, ELIZABETH  
(1934) Catherine the Great.
BERNARD, JOE  
(1933) No Other Woman.
BERNER, CHARLES  
(1933) Forbidden Trail; (1934) Inside Information.
BERNIE, BEN  
(1934) Shoot the Works.
BERQUIST, HAROLD  
(1934) Enter Madame.
BERRY, GIL  
(1934) Come on Marines.
BESSERER, EUGENIE  
(Deceased)
BEST, EDNA  
(1934) The Key.
BETZ, MATTHEW  
BEVAN, BILLY  
BICKFORD, CHARLES  
(1933) No Other Woman, Song of the Eagle, This Day and Age, White Woman; (1934) Little Miss Marker, A Wicked Woman.
BILBY, EDWARD  
(1934) Racketeer Round Up.
BILLER, IRENE  
(1933) Man Who Dared.
BILLINGS, GEORGE  
(1933) King for a Night; (1934) As the Earth Turns, Pursuit of Happiness, A Wicked Woman.
BING, HERMAN  
PLATRY'S WORK

BOURNE, WHITNEY
(1934) Crime Without Passion.

BOW, CLARA
(1933) Hoolapla.

BOYD, BETTY
(1933) Gun Law.

BOYD, BILL
(1933) Lucky Devils, Men of America, Emergency Call;
(1934) Flaming Gold, Cheaters.

BOYD, WILLIAM
(1933) Oliver Twist, Midnight Warning, Laughing at Life, The Chief, House on 56th St.;
(1934) Transatlantic Merry-go-Round.

BOYER, CHARLES
(1934) Caravan.

BOYER, HAL
(1934) Scarlet Empress.

BOYLE, JOHN
(1934) Lady by Choice.

BRADLEY, SIDNEY
(1933) The Intruder, Corruption, Broken Dreams;

BRADBURY, JAMES, JR.
(1933) Between Fighting Men.

BRADFORD, JOHN
(1934) 365 Nights in Hollywood.

BRADLEY, GRACE
(1933) Too Much Harmony, Way to Love, Girl Without a Room;
(1934) She Made Her Bed, Come on Marines, Six of a Kind, The Cat's Paw, Redhead.

BRADLEY, HARRY
(1933) Grand Slam, This Day and Age, Lone Cowboy, Convention City;
(1934) Heat Lightning, City Limits, Last Gentleman, Hell Bent for Love, Fifteen Wives, Two Merry Frinks, Beyond the Law, Among the Missing, Caravan.

BRADY, ALICE
(1933) When Ladies Meet, Broadway to Hollywood, Stage Mother, Beauty for Sale, Should Ladies Behave;
(1934) Miss Jane's Baby is Stolen, The Gay Divorcee.

BRADY, ED
(1933) Forbidden Trail, Lone Avenger, Rangers Code, Galloping Romeo, Son of Kong;
(1934) Texas Ranger, Their Big Moment, Redhead.

BRADY, EDWIN J.
(1933) Under Tonto Rim.

BRAND, MIKE
(1934) Texas Tornado.

BRATTON, MYRA
(1934) Wild Gold.

BREAKSTON, GEORGE
(1934) No Greater Glory, Mrs. Wiggs of the Cabbage Patch, Successful Failure, Great Expectations.

BRECHER, EGN
(1933) To the Last Man, Convention City;
(1934) As the Earth Turns, Black Cat, Many Happy Returns, Now and Forever.

BRESE, EDMUND
(1933) Women Won't Tell, Billion Dollar Scandal, International House, Laughing at Life, Man of Sentiment, Ladies Must Love, Duck Soup, Above the Clouds;
(1934) Come on Marines, Beloved, Treasure Island, Dancing Man, Lost in the Stratosphere.

BRENDEL, EL
(1933) Hot Pepper, Last Trail, My Lips Betray;
(1934) Olsen's Big Moment, Meanest Gal in Town.

BRENNAN, WALTER
(1933) Man of Action, Fighting for Justice, Sing Sinner Sing, Silent Men, One Year Later;
(1934) Good Dame, Half a Sinner.

BRENT, EVELYN
(1933) World Gone Mad.

BRENT, GEORGE
(1933) Luxury Liner, 42nd Street, The Keyhole, Lilly Turner, Baby Face, Female, From Headquarters;
(1934) Housewife, Desirable, Stamboul Quest, Painted Veil.

BRENT, LYNTON
(1933) The Intruder;
(1934) Guilty Parents.

BRENT, THOMAS
(1934) Our Daily Bread.

BRESTER, THOMAS
(1934) Fighting Rookie.

BREWSTER, JUNE
(1933) Melody Cruise, Flying Devils, Bombshell, Headline

"Half a Sinner" (Alias the Deacon)—Universal
"Friends of Mr. Sweeney"—Warners
"Dames"—Warners
"Bachelor Bait"—R. K. O.
"Rear Car"—M. G. M.
"Judge Priest"—Fox
"Kid Millions"—United Artists
"Menace"—Paramount
"Babbitt"—Warners
"Bachelor of Arts"—Fox
"County Chairman"—Fox
"Vagabond Lady"—Roach Feature
"King of the Ritz"—Warners
And Others

BERTON CHURCHILL

"Half a Sinner" (Alias the Deacon)—Universal
"Friends of Mr. Sweeney"—Warners
"Dames"—Warners
"Bachelor Bait"—R. K. O.
"Rear Car"—M. G. M.
"Judge Priest"—Fox
"Kid Millions"—United Artists
"Menace"—Paramount
"Babbitt"—Warners
"Bachelor of Arts"—Fox
"County Chairman"—Fox
"Vagabond Lady"—Roach Feature
"King of the Ritz"—Warners
And Others

Management
AL KINGSTON
Hollywood, Cal.
SIOUER; (1934) Private Scandal.

BRIAN, MARY

BRIEN, W. J.
(1934) Drum Taps, When a Man Rides Alone, Cowboy Counselor, Sucker Moneys, Sunset Pass, Black Beauty, Lone Avenger, Cheyenne Kid, Son of the Border, Fighting Texans; (1934) Public Stenographer, Thundering Herd.

BRIGGS, WATT
(1933) Advice to the Lovers; (1933) Hips Hips Hooraay, Born to Be Bad.

BRINLEY, CHARLES
(1933) Treason; (1934) Fighting Code, Wharf Angel, Dawn Trail.

BRISSON
(1933) Advice to the Lovers; (1934) Hips Hips Hooray, Born to Be Bad.

BROPHY, THERED
(1933) Prince of the Arcadia, Two Hearts in Waltz Time; (1934) Murder at the Vanities, All the King's Horses.

BRITTON, FLORENCE
(1933) King of the Jungle, Brief Moment, Silent Men.

BRISTOW, MOZELLE
(1934) Fighting Rangers.

BRIX, HERMAN
(1934) Student Tour.

BRODDY, BERT
(1933) High Gear, Blood Money; (1934) Money Means Nothing.

BROOK, BUSTER
(1933) Island of Lost Souls.

BROOK, CLIVE
(1933) Caucavaide, Midnight City, I Was Free, Gallant Lady; (1934) Where Sinners Meet, Let's Try Again.

BROOK, DORIS
(1934) Beast of Borneo.

BROOKE, TYLER
(1933) Halliehuh I'm a Bum, Child of Manhattan, Morning Glory; (1934) Blind Date, Belle of the Nineties.

BROOKS, PAULINE
(1934) Student Tour.

BROPHY, EDWARD

BROWER, TOM
(1933) Crossfire.

BROWN, CHARLES D.
(1931) Woman I Stole.

BROWN, CLARENCE
(1934) Fifteen Wives.

BROWN, ELMER
(1934) Federal Law at Law.

BROWN, EVERETT
(1933) Nagana.

BROWN, FLOYCE
(1934) Elmer and Elsie.

BROWN, JOE F.
(1933) Elmer the Great, Son of a Sailor; (1934) A Very Honorable Guy, Circus Clown, Soup Bowl Bike Rider.

BROWN, JOHN MACK
(1933) Midnight Nights, Saturday's Millions, Female, Son of Satan; (1934) Marrying Wives, Three on a Honey Moon, Belle of the Nineteens, Cross Streets, Against the Law.

BROWN, LUCILLE
(1933) Brand of Hate.

BROWN, RAYMOND
(1933) My Male Companion; (1934) Mystery Liner.

BROWN, REED, JR.
(1934) Woman in the Dark.

BROWN, T. M.
(1934) Moulin Rouge, Let's Talk It Over, Love Captive.

BROWN, TOM
(1933) Central Airport, Destination Unknown, Three-Cornered Moon; (1934) This Side of Heaven, Two Alone, Witching Hour, Judge Frest, Hat Coast and Glove, Anne of Green Gables, Bachelor of Arts.

BROWNIE, CHARLIE
(1934) The Singing Fool.

BROWNIE, IRENE
(1933) Caucavaide, Christopher Strong, Peg O'My Heart, Beverly Square, My Lips Betray.

BROWNLE, LUCILLE
(1933) Devil's Brother, Double Portrait of the Arena.

BROWNLE, W. GRAHAM
(1934) The Lady is Willing.

BROWNING, LYNN
(1934) Side Streets.

BROWNLIE, FRANK
(1933) Tombstone Canyon, Treasure Trails.

BRUCE, NIGEL
(1934) The Lady is Willing, I Was a Spy, Coming Out Party, Murder in Trinidad, Springtime for Henry, Stand Up and Cheer, Treasure Island.

BRUCE, VIRGINIA
(1934) Jane Eyre, The Mighty Barnum, Dangerous Corner.

BRUGGEMAN, GEORGE
(1933) I'm an Angel.

BRUKHE, JAMES
(1934) Ticket to a Crime.

BRUNS, MONA
(1934) Wednesday's Child.

BRYANT, GEOFFREY
(1933) Shadow Laughs.

BRYSON, BETTY
(1934) Kiss and Make Up.

BUCHANAN, ELSA
(1934) Charlie Chan in London.

BUCK, DONALD
(1934) Little Men.

BUCKLAND, VEDA
(1933) Doctor Bull.

BUFTON, JOHN
(1934) That's Gratitude.

BUCK, ROY
(1933) Young Blood.

BUFFALO BILL, JR.
(1933) Deadwood Pass.

BUNSTON, HERBERT
(1933) Three Cheers for Patrick, Dinner at Eight, Monkey's Paw; (1934) Long Lost Father, Dr. Monica, The Moonstone, Richest Girl in the World, Little Minister.

BUPP, TOMMY
(1934) Girl of the Limberlost, It's a Gift, Little Men.
PLAYERS' WORK

BURT, LAURA

BURT, WILLIAM
(1933) Trouble Busters, Her Splendid Folly.

BURTIS, JAMES
(1933) Trick for Trick, One Sunday Afternoon; (1934) Hips Hips Hooray, Twentieth Century, Here Comes the Groom, Young and Beautiful, Case of the Howling Dog, Ready for Love.

BURTON, FREDERICK
(1933) No Other Woman, Broadway Bad, Working Man; (1934) Love Birds, Belle of the Nineties, Flirtation Walk.

BURTON, GEORGE
(1933) Smoke Lightning; (1934) In Old Santa Fe.

BURTON, MARTIN
(1933) Hotel Variety, When Ladies Meet, Broken Dreams.

BUSCH, MAE

BUSH, JAMES
(1933) Wild Horse Mesa, Great Jasper, One Man's Journey; (1934) Eight Girls in a Boat, Beggar's in Ermine, The Merry Frinks, Young and Beautiful, Crimson Romance, House of Danger, Against the Law.

BUSHILL, ANTHONY
(1934) I Was a Spy.

BUSHMAN, FRANCIS, JR.
(1934) Viva Villa!

BUTLER, JIMMY
(1933) Only Yesterday; (1934) No Greater Glory, Manhattan Melodrama, Mrs. Wiggs of the Cabbage Patch, I'll Fix It, Romance in Manhattan.

BUTLER, ROSITA
(1933) Cradle Song.

BUTTERWORTH, CHARLES
(1933) The Nuisance, Penthouse, My Weakness; (1934) Cat and the Fiddle, Hollywood Party, Bulldog Drummond Strikes Back, Student Tour, Forsaking All Others.

BUTTS, BILLIE
(1933) Scarlet River.

BYINGTON, SPRING
(1933) Little Women.

BYRON, A. S.
(1933) One Sunday Afternoon; (1934) Wharf Angel, Countess of Monte Cristo, Menace.

BYRON, ARTHUR
(1933) 20,000 Years in Sing Sing, Tonight is Ours, Gabriel Over the White House, Silk Express, Mayor of Hell, Private Detective 62, College Coach; (1934) House of Rothschild, Two Alone, Fog Over Frisco, Man with Two Faces, Notorious Sophie Lang, That's Gratitude, Marie Gallante, The President Vanishes.

BYRON, JACK
(1934) Enter Madame.

BYRON, MARION
(1933) Breed of the Border; (1934) Gift of Gab.

BYRON, WALTER
(1933) Savage Girl, Grand Slam, What Price Decency, Charlie Chan's Greatest Case, East of Fifth Avenue; (1934) Big Time or Bust, Man of Two Worlds, Once to Every Woman, All Men Are Enemies, British Agent.

CABOT, BRUCE
(1933) Lucky Devils, Great Jasper, King Kong, Disgraced!, Flying Devils, Ann Vickers, Midshipman Jack; (1934) Shadows of Sing Sing, Finishing School, Murder on the Blackboard, His Greatest Gamble, Their Big Moment, Redhead, Night Alarm.

CAGNEY, JAMES
(1933) Hard to Handle, Picture Snatcher, Mayor of Hell, Footlight Parade, Lady Killer; (1934) Jimmy the Gent, He Was Her Man, Here Comes the Navy, St. Louis Kid.

CAGNEY, WILLIAM
(1933) Ace of Aces; (1934) Palooka, Flirting with Danger, Lost in the Stratosphere.
CAINE, GEORGIA  
(1933) Cradle Song; (1934) Once to Every Woman, Call It, Luck, Count of Monte Cristo, Street Scene.

CALBERT, VAN  
(1933) Rainbow Ranch.

CALWELL, BOBBY  
(1933) Siesta Time.

CALHERN, LOUIS  
(1933) Woman Accused, 20,000 Years in Sing Sing, Franco Rossi, Strictly Personal, World Gone Mad, Diplomaniacs, Duck Soup; (1934) Affair of Celini, Man With Two Faces, Count of Monte Cristo.

CALLIS, DAVID  

CALLOWAY, CANDY  
(1933) Benny Goodman Swingin' Session.

Horse Racing Comes and Goes.

CAMPBELL, CAMPBELL, CALVERT, CAMPBELL, CAREW, CANUTT, CANTOR, CAMPBELL, CALLIS, CANBY, CALLOWAY, CALBERT, CAMPBELL, CAREY, H/comment, Gerhardt, Monkey's Paw, Pilgrimage, This Day and Age, Beauty for Sale, East of Fifth Avenue, (1934) Beloved, You're Telling Me, Ready for Love.

CARTER, MONTIE  
(1934) Redhead.

CARUTH, BURR  

CARVER, LOUISE  
(1933) Hallelujah I'm a Bum.

CASS, LOU  
(1934) You Belong to Me.

CATTLET, WALTER  
(1933) Piraye Jones, Mama Loves Papa, Arizona to Broadway, Only Yesterday; (1934) Olsen's Big Moment, Unknown Blonde, Captain Hates the Sea.

CATTELL, IRENE  
(1933) Another Language.

CAVALIER, MARJORIE  
(1934) Eight Girls in a Boat.

CAYAVER, ALAN  
(1933) Officer 13, The Intruder; (1934) Badge of Honor.

CAVANAUGH, HOBART  

CARR, MADELEINE  
(1934) I Was a Spy, The World Moves On.

CARR, NANCY  
(1933) Woman Accused, Child of Manhattan, I Love That Man, Kiss Before the Mirror; (1934) Springtime for Henry, Transatlantic Merry-go-Round, Jealousy.

CARR, VANCE  
(1933) In the Information.

CARRINGTON, KATE  
(1933) Hello Everybody!; (1934) Glamour.

CARR, MARGUERITE  
(1933) Hello Everybody!; (1934) Glamour.

CARR, MRS. PATRICK  
(1934) Riptide, One More River, Outcast Lady.

CARR, PEGGY  
(1934) When a Man Sees Red.

CANDY AND COCO  
(1934) Gift of Gab.

CANE, GEORGIA  
(1934) I Am Suzanne.

CANDOR, EDDIE  
(1933) Roman Scandals; (1934) Kid Millions.

CANDUT, YAKIMA  

CARTO, VINCENZO  
(1934) Hell in the Heavens.

CARR, ARTHUR EDMUND  
(1933) Mystery of the Wax Museum.

CAREY, HARRY  
(1933) Sunset Pass, Man of the Forest; (1934) Thundering Herd.

CAREY, LEONARD  

CARLE, RICHARD  

CARRLETON, ROBERT  
(1934) Barretts of Wimpole St., Little Miss Marker.

CARR, ALEXANDRA  
(1934) Half a Sinner.

CARLISLE, BETTY  
(1934) Murder at the Vanities.

CARLISLE, KITTY  
(1934) She Loves Me Not; Here Is My Heart.

CARLISLE, MARY  
(1934) Men Must Fight, College Humor, Sweetheart of Sigma Chi, Saturday's Millions, East of Fifth Avenue, Ladies Must Love, Should Ladies Behave; (1934) Once to Every Woman, Polaoka, This Side of Heaven, Handy Andy, Mother in the Private Car, Million Dollars Ransom, That's Gratitude, Girl O'My Dreams, Kentucky Kernels.

CARLILE, KYLEEN  
(1934) Strangers Return.

CARLILE, RICHARD  
(1934) Midnight Club.

CARLILE, ETHEL  
(1934) Midnight Club; (1934) Lighthouse Blues, Menace.

CARMEN, JEAN  
(1934) Kiss and Make-Up.

CARMINATI, TULLIO  
(1934) Galiant Lady; (1934) Moulin Rouge, One Night of Love.

CARNERA, PRIMO  
(1934) Prizefighter and the Lady.

CAROL, SUE  
(1934) Secret Sinners; (1934) Straightaway.

CARR, ALEXANDER  
(1933) Death Kiss, Constant Woman, Out All Night, Her Splendid Folly; (1934) I Hate Women.

CARR, MARY  
(1934) Forbidden Trail, Gun Law, Police Call; (1934) Love Passes, Change of Heart, Loud Speaker.

CARR, NAT  
(1934) Rainbow Over Broadway; (1934) Big Time or Bust, I Can't Escape.

CARR, TOMMY  
(1934) Men Without Law.

CARR, BART  
(1934) Texas tornado, Outlaw's Highway.

CARRILLO, LEO  
(1933) Parachute Jumper, Deception, Obey the Law, Racehorses, Men are Such Fools, Moonlight and Pretzels, Before Morning; (1934) Viva Villa!, Four Frightened People, Manhattan melodrama, Barretts of Wimpole St., Band Plays On, The Gay Bride.

CARRINGTON, EVELYN C.  
(1934) After Tonight.

CARROLL, ALICE  
(1934) Riot Squad.

CARROLL, LEO  
(1934) Sadie McKee, Outcast Lady.
CAVANAGH, PAUL
(1933) Tonight is Ours, Tarzan and His Mate, Kennel Murder Case, Sin of Nora Moran; (1934) Curtain at Eight, Tarzan and His Mate, Uncertain Lady, Shoot the Works, Notorious Sophie Lang, Escape, Menace, One Exciting Adventure.

CAVANNA, ELISE
(1933) Infernal Machine.

CAVENS, FRED
(1933) Breed of the Border.

CAVIN, ALIN
(1934) Are We Civilized?

CAWTHORN, JOSEPH
(1933) Whistling in the Dark, Blondie Johnson, Grand Slam, Men Are Such Fools, Made on Broadway, Best of Enemies, Broken Dreams; (1934) Cat and the Fiddle, Lazy River, 20 Million Sweethearts, Glamour, Last Gentleman, Housewife, Young and Beautiful, Human Side, Music in the Air.

CECIL, NORA
(1933) Doctor Bull; (1934) Once to Every Woman, Search for Beauty, You're Telling Me, Old-Fashioned Way.

CEEDER, CY
(1933) Found Alive.

CHADWICK, CYRIL
(1933) Big Bluff; (1934) Sensation Hunters.

CHADWICK, HELEN
(1934) Good Dame, School for Girls.

CHALDECOTT, HOWARD
(1934) Rip tide.

CHALZEL, LEO
(1934) Men in White.

CHAMBERS, SHIRLEY
(1933) Melody Cruise; (1934) Melody Cruise.

CHANDLER, CHIC
(1933) Melody Cruise, Blood Money; (1934) Harold Teen, Party's Over.

CHANDLER, EDDIE
(1933) State Trooper; (1934) It Happened One Night, Name the Woman, Girl in Danger.

CHANDLER, GEORGE
(1933) Bureau of Missing Persons, Lady Killer; (1934) Hi Nellie, He Was Her Man, Fog Over Frisco.

CHANDLER, HELEN
(1932) Behind Jury Doors; Christopher Strong, Alimony Madness, Goodbye Again, Dance Hall Hostess, Worst Woman in Paris?; (1934) Long Lost Father, Midnight Alibi.

CHANDLER, JANET
(1934) House of Danger, Cow Boy Holiday.

CHANDLER, LANE
(1933) Devil's Brother, Via Pony Express, Corruption, Trouble Busters, War of the Range, Sagebrush Trail; (1934) Texas Tornado.

CHANEY, CREIGHTON
(1933) Lucky Devils, Scarlet River, Son of the Border; (1934) Sixteen Fathoms Deep, Life of Vergie Winters, Girl O'My Dreams.

CHANNING, RUTH
(1933) Broadway to Hollywood; (1934) Lazy River, The Merry Widow.

CHAPMAN, DON
(1933) State Trooper.

CHARTERS, SPENCER
(1933) 20,000 Years in Sing Sing, Broadway Bad, Gambling Ship, Kennel Murder Case, Female; (1934) Hips Hips Hooray, Fashions of 1934, Wonder Bar, Loud Speaker, Blind Date, Half a Sin, Pursuit of Happiness, Million Dollar Ransom, Wake Up and Dream, St. Louis Kid, The Firebird.

CHASE, ALDEN
(1933) Right to Romance; (1934) Carolina, Madame Spy, A Man's Game, Green Eyes.

CHASE, CHARLEY
(1934) Sons of the Desert.

CHATBURN, JEAN
(1934) Come on Marines.

CHATTERTON, RUTH

CHAUTARD, EMILE
(Deceased) (1933) California Trail, Devil's in Love; (1934) Man of Two Worlds.

PICTURES
PURSUIT OF HAPPINESS
PRESIDENT VANISHES
WHITE COCKATOO
MYSTERY OF EDWIN DROOD
NAUGHTY MARIETTA

STAGE PLAYS
Pursuit of Happiness
Criminal Code
Children of Darkness
Art and Mrs. Bottle
Criminal at Large
The Late Christopher Bean
The Command to Love

Management
WALTER MEYERS
CHURCHILL, MARGUERITE
(1933) Girl Without a Room.
CIANELLI, EDUARDO
(1933) Reunion in Vienna.
CICELY, MARY
(1934) Down to Their Last Yacht.
CLAIRE, BERNICE
(1933) Moonlight and Pretzels.
CLARK, DAVIDSON
CLARK, HARVEY
(1932) Strictly Personal, West of Singapore, I Love That Man, A Shriek in the Night, Alice in Wonderland; (1934) Countess of Monte Cristo, Picture Chairs, Peck’s Bad Boy, Charlie Chan’s Courage.
CLARK, JACK
(1933) Three-Cornered Moon.
CLARK, NEVILLE
(1934) Barretts of Wimpole St.
CLARK, RUDD
(1934) Lost in the Stratosphere.
CLAYTON, STEPHEN
(1933) Silent Men; (1934) Man Trailer.
CLARK, WALLIS
(1932) They Just Had to Get Married, Exuexic Line, Private Jones, Hidden Gold, Forbidden Trail, World Gone Mad, Working Man, Kiss Before the Mirror, Double Harness, Lady for a Day, Police Car 17, Bureau of Missing Persons, River in My Heart; (1934) I’ve Got Your Number, Massacre, A Woman’s Man, Crime Doctor, Beloved, Life of Vergie Winters, Name the Woman, She Had to Choose, Enter Madame, I’ll Fix It, Cheerful Cheaters.
CLARKE, ERNEST
(1934) Circus Clown.
CLARKE, MAE
(1933) Fast Workers, Parole Girl, Turn Back the Clock, As the Devil Commands, Petticoat, Lady Killer; (1934) Flaming Gold, This Side of Heaven, Nanny Let’s Talk It Over, Operator 13, Man with Two Faces.
CLAYTON, ARTHUR
(1934) White Heat, Crimson Romance, Green Eyes, Menace.
CLAYTON, EDDIE
(1932) Pick Up.
CLAYTON, ETHEL
(1933) Secrets, Private Jones.
CLAYTON, MARION
(1934) Barretts of Wimpole St.
CLAYTON, STEVE
(1933) King Kong.
CLEVELAND, GEORGE
(1934) Mystery Linner, City Limits, Blue Steel, Monte

PLAYERS’ WORK

Carlo Nights, Man from Utah, Star Packet School for Girls.

CLIFFORD, JACK
(1933) Tombstone Canyon, One Sunday Afternoon; (1934) Pride and Prejudice.

CLIFFORD, RUTH
(1933) Only Yesterday; (1934) Woman Unafraid, Elver and Esmeraude.

CLIVE, COLIN
(1933) Christopher Strong, Looking Forward; (1934) The Key, Jane Eyre, One More River.

CLIVE, E. E.
(1934) Invisible Man; (1934) Ride Fourth Bulldog Drummond Strikes Back, One More River.

CLIVE, HENRY
(1933) Obey the Law.

CLYDE, ANDY
(1934) Little Minister.

CLYDE, JUNE

CNANA, ZILOA
(1933) Her Bodyguard.

CADD, JOYCE
(1933) Captured; (1934) Woman Unafraid.

COBB, EDMUND
(1933) Horseman, Deadwood Pass, Rusty Rides Alone; (1934) Tracy Rides, Racketeer Round Up.

COCHLAN, PHYLLIS
(1934) Riptide.

CODY, BILL
(1934) Frontier Days.

CODY, LIZZIE (Deceased)
(1933) I Love That Man, By Appointment Only, Sitting Pretty, Wine, Women and Song; (1934) Private Scandal, Shoot the Works.

COGHLAN, JUNIOR
(1933) Drum Taps, Race-Track; (1934) In the Money.

COGHLAN, ROSE
(1933) Jennie Gerhardt.

COGLEY, NICK
(1933) Crossfire.

COHAN, GEORGE M.
(1934) Gambling.

COHAN, HELEN
(1933) Penal Code; (1934) Kiss and Make Up.

COHAN, MORTY
(1933) I’m No Angel; (1934) Belle of the Nineties.

COHEN, SAMMY
(1933) Sailor’s Luck, Arizona, to Broadway, Too Much Harmoney.

COBERT, CLAUDETTE
(1933) Tonight is Ours, I Cover the Waterfront, Three-Cornered Moon, Torch Singer; (1934) It Happened One Night, Four Frightened People, Cleopatra, Imitation of Life.
PLAYERS' WORK

COLCORD, MABEL
(1933) Little Women.

COLEMAN, CHARLES
(1933) Sailor Be Good, Midnight Club, As the Devil Commands, Gallant Lady; (1934) Born to be Bad, Shock, Housewife, The Merry Franks, Embarrassing Moments, Down to Their Last Yacht, Million Dollar Ransom.

COLEMAN, CLAUDIA
(1933) Warrior's Husband, 1 Cover the Waterfront, Son of the Border; (1934) Big Hearted Herbert.

COLIN, JIMMY
(1933) College Humor.

COLLIER, W.M., JR.
(1933) Speed Demon, Behind Jury Doors, Story of Temple Drake, Forgotten, Her Secret; (1934) Public Stenographer.

COLLIER, W.M., SR.
(1934) All of Me, Crosby Case, Cheaters, A Successful Failure.

COLLINS, CORA SUE

COLLINS, GEORGE PAT
(1933) Parachute Jumper, 20,000 Years in Sing Sing, Girl Missing, Picture Snatcher, Silk Express, Heroes for Sale; (1934) Big Shakedown, Fog, Crime Doctor, Keep 'Em Rolling, A Very Honorable Guy, He Was Her Man, Personality Kid, West of the Pecos.

COLLINS, HELEN
(1934) Down to Their Last Yacht.

COLLINS, TED
(1933) Hello Everybody!

COLLYER, JUNE
(1933) Revenge at Monte Carlo; (1934) Before Midnight, Cheaters, Lost in the Stratosphere.

COLMAN, RONALD
(1933) The Masquerader; (1934) Bulldog Drummond Strikes Back, Clive of India.

COLUMBO, RUSS (Deceased)
(1933) Broadway Thru a Keyhole; (1934) Moulin Rouge, Wake Up and Dream.

COLVIN, WILLIAM P.
(1933) Girl Without a Room.

COMONT, MATHILDE
(1933) Laughing at Life; (1934) All Men Are Enemies.

COMPILLO, ANITA
(1934) Man from Utah.

COMPSON, BETTY
(1933) West of Singapore, Destination Unknown, Notorious but Nice.

COMPTON, JOYCE

COMPTON, JULIETTE
(1933) Masquerader, Peg O'My Heart, Berkeley Square; (1934) Grand Canary, Count of Monte Cristo.

CONKLIN, CHESTER
(1933) Hallelujah I'm a Bum.

CONKLIN, HEINE
(1934) Riders of Destiny.

CONKLIN, PEGGY
(1934) The President Vanishes.

CONLON, JAMES
(1934) Cross Country Cruise, City Limits.

CONLON, TOM
(1933) Constant Woman, Only Yesterday.

CONLY, ONEST
(1933) This Day and Age.

CONNELLY, RANDOLPH
(1933) Secrets.

CONNER, EDGAR
(1933) Hallelujah I'm a Bum.

CONNOLLY, WALTER
(1933) Lady for a Day, East of Fifth Ave, Paddy the Next Best Thing, Master of Men, A Man's Castle; (1934) It Happened One Night, Once to Every Woman, Eight Girls in a Boat, Twentieth Century, Whom the Gods Destroy, Servant's Entrance, Lady by Choice, Broadway Bill, Captain Hates the Sea, White Lies.

ANDY CLYDE
Under Contract to COLUMBIA for a Series of Shorts

LITTLE MINISTER
RKO-Radio

McFADDEN'S FLATS
Paramount
Winters, What Every Woman Knows. Little Minister.

CROMWELL, HELEN
(1933) Silver Cord.

CROMWELL, RICHARD
(1933) This Day and Age, Hoopla, Above the Clouds;
(1934) Carolina, Most Precious Thing in Life, Among the Missing. Name the Woman, When Strangers Meet.

CROSBY, BING
(1933) College Humor. Too Much Harmony, Going Hollywood;
(1934) We're Not Dressing, She Loves Me Not, Here Is My Heart.

CROSBY, RONNIS
(1933) Ever in My Heart, Dance Hall Hostess;
(1934) Little Men.

CROSMAN, HENRIETTA
(1933) Pilgrimage;
(1934) Three on a Honeymoon, Carolina, Such Women Are Dangerous, Among the Missing, Curtain Falls, Menace, Elinor Norton.

CROSS, CARL, JR.
(1933) Man Hunt.

CROSS, EDWIN
(1933) Found Alive.

CUMMINGS, CONSTANCE
(1933) Billion Dollar Scandal, Mind Reader, Broadway Thru a Keyhole;
(1934) Looking for Trouble. This Man is Mine. Glamour.

CUNARD, GRACE
(1933) Ladies They Talk About.

CUNNING, PATRICK
(1933) His Private Secretary.

CUNNINGHAM, CECIL
(1933) From Hell to Heaven, Ladies They Talk About;
(1934) Manhattan Love Song, Life of Vergie Winters, Return of the Terror.

CUNNINGHAM, PATSY
(1933) Behind Jury Doors.

CURRIE, FINLAY
(1933) Criminal at Large.

CURRY, NATHAN
(1934) Tarzan and His Mate.

DAHL, ALICE

DAILEY, JOHN HAMMOND
(1933) Counsellor at Law.

DAKIN, PHILIP
(1934) Wake Up and Dream, Great Expectations.

DALE, ESTHER
(1934) Crime Without Passion.

DALE, MARGARET
(1934) Man With Two Faces.

DALLAS, JIMMY
(1934) Stand Up and Cheer.

DALLY, BLYTHE
(1934) That's Gratitude.

D'AMBRICOURT, ADRI-ENNE
(1933) Eagle and the Hawk, Disgraced! Gallant Lady;
(1934) Cat and the Fiddle.

DAMEREL, DONNA
(1934) Myrt and Marge.

DAMITA, LILY
(1933) Goldie Gets Along.

DANIELS, BEEBE
(1933) 42nd Street, Cocktail Hour, Counsellor at Law;
(1934) The Song You Gave Me, Registered Nurse.

DANIELS, MICKEY
(1933) This Day and Age.

D'ARCY, ANN
(1934) Man from Hell.

D'ARCY, ROY
(1933) Flying Down to Rio;
(1934) Orient Express.

DARE, DOROTHY
(1934) Happiness Ahead, St. Louis Kid.

DARIEN, FRANK
(1933) Hello Everybody!, Professional Sweetheart, Big Executive;

DARLING, ANNA
(1934) Human Side.

DARLING, JEAN
(1934) Jane Eyre, Babes in Toyland.

DARRO, FRANKIE
(1933) Tugboat Annie, Mayor of Hell, Laughing at Life, Wild Boys of the Road;

DARROW, JOHN
(1933) Strange People, Big Chance;
(1934) Big Race, I Like it That Way, Monte Carlo Nights, I Give My Love, Curtain Falls, Flirtation Walk.
DARWELL, JANE (1933) Air Hostess, Child of Manhattan, Women Won't Tell, Bondage, Jennie Gerhardt, One Sunday Afternoon, Before Dawn, Only Yesterday, He Couldn't Take It; (1934) Once to Every Woman, Heat Lightning, Change of Heart, Most Precious in Life, Scarlet Empress, Blind Date, Embarrassing Moments, The White Parade.

DAVRY, CARRIE (1934) Grand Canary.

DAVID, CLYDE (1934) Scarlet Empress.

DAVYPORT, DORIS (1934) Kid Millions.

DAVENPORT, MILLA (1934) In Love with Life.

DAVIDSON, JOHN (1933) Behind Jury Doors, Dinner at Eight, Mad Game; (1934) Bombay Mail, Hold That Girl, Murder in Trinidad, Hollywood Hoodlum.

DAVIDSON, MAX (1933) World Gone Mad.

DAVIDSON, WILLIAM (1933) Billion Dollar Scandal, Dangerously Yours, Hello Everybody!, The Intruder, Torch Singer, I'm No Angel, Meet the Baron, Lady Killer; (1934) Laughing Boy, Circus Clown, Fog Over Frisco, Friends of Mr. Sweeney, Dragon Murder Case, Lemon Drop Kid. St. Louis Kid.

DAVIES, MARION (1933) Peg O' My Heart, Going Hollywood; (1934) Operator 13.

DAVIS, BETTIE (1933) Parachute Jumper, 20,000 Years in Sing Sing, Working Man, Ex-Lady, Bureau of Missing Persons; (1934) Big Shakedown, Fashions of 1934, Jimmy the Gent, Fog Over Frisco, Housewife, Of Human Bondage.

DAVIS, EDWARDS (1933) Hello Everybody!; (1934) Racketeer Round Up.

DAVIS, GEORGE (1934) Black Cat, Scarlet Empress.

DAVIS, GUNNIS (1934) One More River.

DAVIS, TYRELL (1933) Dangerously Yours, Our Betters, Peg O' My Heart, Blind Adventure.

DAVYL, YOLA (1934) Glamour, Monte Carlo Nights.

DAWSON, DORIS (1934) Silver Streak.

DAWSON, FRANK (1934) Double Door.

DAWSON, HAL (1933) Another Language; (1934) The Firebird.

DAY, MARCELLE (1933) Telegraph Trail, Via Pony Express, Warning Signal, By Appointment Only, Fighting Parson.

DAY, SHANNON (1933) Hotel Variety.

DEAN, EDWARD (1934) Manhattan Love Song.

DEBRACI, JEAN (1933) Midnight Club.

DEBRULIER, NIGEL (1933) I'm No Angel, Life Begins.

DECORDOVA, LEANDER (1933) Penal Code.

DECruz, JOE (1934) Four Frightened People.


DECRA, SIDNEY (1934) Beggars in Ermine.

DEKUH, ARTHUR (1933) Baby Face.

DELA CRUZ, JOSE (1933) Law and Lawless.

DELA MONTE, CHARLES (1933) Riot Squad.

DELA MORTE, MARGUERITE (1934) A Woman's Man.

DELANEY, CHARLES (1933) Officer 13, Corruption, Improv. Witness; (1934) Big Time or Bust, Fighting Trooper.

DELCAMBRE, ALFRED (1934) Who's Angel, You're Telling Me, Wagon Wheels.

DELINSKY, ANNA (1934) Death Takes a Holiday.

DELL, CLAUDIA (1933) Midnight Warning, Big Bluff; (1934) Woman Condemned, Cleopatra, Woman Who Dared.

DELL, DOROTHY (Deceased) (1934) Wharf Angel, Little Miller Marker, Shoot the Works.

DEL RIO, DOLORES (1933) Flying Down to Rio; (1934) Wonder Bar, Madame DuBarry.


DEMAREST, WILLIAM (1934) Scarlet Clown, Fog Over Frisco, Many Happy Returns, White Lies, Fugitive Lady.

DEMILLE, KATHERINE (1934) The Trumpet Blows, Viva Villal, Belle of the Nineties.

DEMETRIOS, ANN (1933) Too Much Harmony.

DEMPSEY, JACK (1933) Prizefighter and the Lady.

DEMPSEY, TOM (1933) Elmer and Elsie.

DEN, GEREMINE (1934) Coming Out Party.

DENNETT, JILL (1933) Picture Snatcher, Sing Sinner Sing; (1934) Wharf Angel, Good Dame, All of Me, Shoot the Works.

DENNY, REGINALD (1934) Iron Master, The Barbarian, Big Bluff, Only Yesterday; (1933) Fog, Lost Patrol, We're Rich Again.

PLAYERS' WORK


DENOVITCH, ABE (1934) Lady by Choice.


DESMOND, FLORENCE (1933) Mr. Skitch.

DESMOND, WILLIAM (1934) Fargo Express, Laughing at Life, Rustlers' Roundup, Strawberry Roan, Frontier Days.

DeVALET, REGINA (1934) His Double Life.

DE VARNEY, E. J. (1934) Gambling.


DEVINE, JERRY (1933) Wise Game.

DEWEES, JACK (1933) Heat Secret.

DICKINSON, DICK (1933) Trailin' North, Rangers Code, Fugitive; (1934) West of the Divide, Glamour.

DETRICH, MARLENE (1933) Song of Songs; (1934) Scarlet Empress.


DILLAWAY, DONALD (1933) Men Must Fight, Mind Reader, Little Giant, Important Witness, Sing Sinner Sing, Notorious but Nice, One Year Later, Under Secret Orders, Marriage On Approval; (1934) Circus Clown.

DILLON, JOHN WEBB (1933) Trail of the Cato Trail; (1934) Cheaters.

DIME, JIMMY (1933) White Woman.

DINEHART, ALLAN (1933) Sweepings, Supernatural, Study in Scarlet, I Have Lived, No Marriage Ties, Her Bodyguard, Bureau of Missing Persons, As the Devil Commands, Dance, Girl Dance, The World Changes, Sin of
PLAYERS' WORK

Nora Moran; (1934) Cross Country Cruise, Fury of the Jungle, Jimmy the Gent, Crosby Case, A Very Honorable Guy, Love Captive, Cat's Paw, Baby Take a Bow.

DIVORSKA, JESSE (1933) Wine, Woman and Song.

DIX, DOROTHY (1933) Drum Taps; (1934) Wheels of Destiny.

DIX, RICHARD (1933) Great Jasper, No Marriage Ties, Day of Reckoning, Ace of Aces; (1934) Stingaree, His Greatest Gamble, West of the Pecos.

DIXON, JEAN (1913) Kiss Before the Mirror; (1934) Sadie McKee.


DODD, NEAL (1933) Employees' Entrance; (1934) You Belong to Me.

DOLAN, JAMES (1934) Student Tour.

DONAT, ROBERT (1934) Count of Monte Cristo.

DONLAN, JAMES (1933) Death Kiss, They Just Had to Get Married; College Humor, The Avenger; (1934) A Very Honorable Guy, Now I'll Tell, Belle of the Nineties.

DONLIN, MIKE (Deceased) (1933) Air Hostess, High Gear.

DONNELLY, RUTH (1933) Hard to Handle, Employees' Entrance, Ladies They Talk About, Lilly Turner, Private Detective 62, Sing Sinner Sing, Bureau of Missing Persons, Footlight Parade, Ever in My Heart, Female, Havana Widows, Convention City; (1934) Wonder Bar, Heat Lightning, Mandelay, Merry Wives of Reno, Housewife, Romance in the Rain, Happiness Ahead.

DONOVAN, JACK (1934) Outlaws' Highway.

DORAN, MARY (1933) Grand Slam, Saturday's Millions; (1934) Sing Sing Nights.

DORE, ADRIENNE (1933) Love Honor and Ob Baby.

DORE, NADINE (1933) Strange Adventure.

D'ORSAY, FIPI (1933) They Just Had to Get Married, Life of Jimmy Dolan, Going Hollywood; (1934) Wonder Bar.


DOUGLAS, DONALD (1933) He Couldn't Take It; (1934) Men in White, A Woman's Man.

DOUGLAS, MELVYN (1933) Nagana, The Vampire Bat, Counsellor-At-Law, Woman in the Dark, Dangerous Corner.

DOUGLAS, TOM (1933) West of Singapore.

DOWLING, DANNY (1934) Cheaters.

DOWLING, VERNON (1934) Barretts of Wimpole St.

DOWNEY, SISTERS (1934) Gift of Gab.

DOWNS, JOHNNY (1934) Babes in Toyland.

DOYLE, ADALYN (1933) Advice to the Lovers; (1934) Finishing School.

DOYLE, JAMES H. (1933) Little Giant.

DOYLE, JOHN T. (1934) Gambling.

DOYLE, MAXINE (1934) The Key, Student Tour, Six Day Bike Rider, Babbitt.

AVAILABLE FOR FEATURES OTHER THAN WESTERNS

John Wayne
DRAKE, DOROTHY  
(1934) Kiss and Make Up.

DRAKE, FRANCES  
(1934) Bolero, Trumpet Blows.  

DREER, LOUISE  
(1933) State Fair, Song of the Eagle, Doctor Bull, Cradle Song;  
(1934) David Harum.  

DUBERY, CLAIRE  
(1933) Gabriel Over the White House, Broadway to Hollywood,  
Sin of Nora Morcan;  
(1934) Shadows of Sing Song,  
Jane Eyre, Among the Missing.

DUBIN, AL  
(1934) A Very Honorable Guy.

DUDLEY, FLORENCE  
(1933) Pick Up, I Have Lived;  
(1934) Wharf Angel, Good Dame.

DUFFY, JACK  
(1933) Alice in Wonderland.

DUGAN, TOM  
(1933) Grand Slam, Trick for Trick, Skyway, Don't Bet on Love,  
Sweetheart of Sigma Chi;  
(1934) A Woman's Man.  
No More Women, Palooka,  
Circus Clown, Let's Talk It Over,  
Girl O' My Dreams, Pretenders.

DUGGAN, JAN  

DUMBRILLE, DOUGLAS  
(1933) King of the Jungle, Smoke Lightning, Elmer the Great,  
Baby Face, Silk Express, Heroes for Sale, Big Brain.  
Voltaire Man Who Dared, Rustlers Roundup,  
Way to Love, The World Changes, Fenyes Convent City, Lady Killer;  
(1934) Journal of a Crime, Harold Teen, Hi Nellie, Fog Over Frisco,  
Operator 13, Treasure Island.

DUMONT, MARGARET  
(1933) Duck Soup;  
(1934) Fifteen Wives, Gridiron Flash.

DUNA, STEFFI  
(1934) Man of Two Worlds.

DUNBAR, ALICE  
(1933) What No Beer?

DUNBAR, DAVID  
(1934) Shock.

DUNN, ANNA  
(1933) Dinner at Eight;  
(1934) Black Cat, Scarlet Empress.

DUNCAN, ARLETTA  
(1933) Gallant Fool;  
(1934) Unknown Blonde, Menace.

DUNCAN, MARIE  
(1934) Morning Glory.

DUNHAM, PHIL  
(1933) Fighting Parson, Fugitive, Rainbow Ranch;  
(1934) Search for Beauty, Down to Their Last Light.

DUNN, BOBBY  
(1933) Terror Abroad.

DUNN, EMMA  
(1933) Hard to Handle,  
Grand Slam, Private Jones, Elmer the Great, It's Great  
to be Alive, Man of Sentimen-
tals, (1934) The Quitter,  
Dark Hazard, Dr. Monica.

DUNN, FRANK G.  
(1934) Bolero, Enter Madame.

DUNN, JAMES  
(1933) Bad Boy, Sailor's Luck,  
Hello Sister, Hold Me Tight, Girl in 419, Arizona to Broadway,  
Take a Chance,  
Jimmy and Sally;  
(1934) Hold That Girl, Stand Up and Cheer, Change of Heart,  
Jesu in Hollywood, Bright Eyes.

DUNN, JOSEPHINE  
(1933) Between Fighting Men.

DUNN, WILLIAM  
(1933) Nagana.

DUNNE, IRENE  
(1933) Secret of Madame Blanche, No Other Woman,  
Silver Cord, Ann Vickers, If I Were Free;  
(1934) This Man is Mine, Stingaree, Age of Innocence.

DUNSTEAD, SHIRLEY  
(1933) Wild Boys of the Road.

DURAND, DOROTHY  
(1933) Great Jasper, Jennie Gerhardt, Life of Jimmy Du-
lan, Son of the Border, Cradle Song;  
(1934) As the Earth Turns, Viva Villa!, Wednes-
day's Child, Band Plays On,  
Little Men.

DURANT, HENRY  
(1933) What Price Decency.

DURANT, JAMES  
(1934) 365 Nights in Hollywood.

DURANT, V.  
(1933) What Price Decency.

DURANTE, JAMES  
(1933) Big Cage, Devil's Mate, Secret of the Blue Light-
ning, Uncertain Lady.

DURBIN, JOSEPHINE  
(1933) Man Hunt;  
(1934) Little Johnny Lee.

DURBIN, TRENT  
(1934) Big Hearted Herbert, Ready for Love.

DURBIN, VALE  
(1934) Beast of Borneo.

DUSTAN, CLIFFORD  
(1934) Woman in the Dark.

DVORAK, ANN  
(1933) The Way to Love;  
Colleen;  
(1934) Massacree, Heat Lightning, Side Streets,  
Friends of Mr. Sweeney, Midnight Alibi,  
Housewife, Gentlemen Are Born, I Sell Anything, Murder  
in the Clouds.

DVORAK, GERALDINE  
(1933) Moonlight and Pret-
zel.

FRIEDWIRE, EARL  
(1933) Galloping Romeo,  
Sagebrush Trail;  
(1934) Riders of Destiny, West of the Divide,  
Lucky Texan, Randy Rides Alone, The Star Packer,  
Trail Beyond.

DYER, BILL  
(1933) Sagebrush Trail;  
(1934) Gun Justice.

EAGLES, JAMES  
(1933) From Hell to Heaven,  
Penal Code, She Done Him Wrong, Story of Temple Drake, To the Last Man;  
(1934) Massacre, He Was Her Man.

EARLE, EDWARD  
(1933) Alimony Madness,  
Revenge at Monte Carlo;  
(1934) He Was Her Man, Ticket to a Crime.

EATON, CHARLES  
(1933) Enlighten Thy Daughter.

EATON, JAY  
(1933) Cocktail Hour;  
(1934) Affairs of Cellini.

EBERTS, JOHN  
(1933) Comfort and Company.

EBURNE, MAUDE  
(1933) Vampire Bat, Rob-
bers' Roost, Ladies They Talk About,  
Warrior's Husband, Shanghai Madness, Big Ex-
ecutive, My Lips Betray,  
Ladies Must Love, Havana Widows,  
of Fifth Avenue;  
(1934) Fog, Lazy River,  
Love Birds, Here Comes the Navy, Return of the Terror,  
When Strangers Meet.

EBY-ROCK, HAYLIA  
(1933) Ann Vickers;  
(1934) Crime of Helen Stanley.

EDDELS, BEE  
(1933) Riot Squad.

EDDY, HELEN JEROME  
(1933) Bitter Tea of General Yen,  
Frisco Jenny, Strictly Personal, Masquerader, Torch Singer,  
Broadway Thru a Keyhole;  
(1934) Riptide, Un-
known Blonde, Girl of the Limberlost.

EDDY, NELSON  
(1933) Broadway to Hollywood;  
(1934) Student Tour.

EDWARDS, AARON  
(1933) Are We Civilized?

EDWARDS, ALAN  
(1933) White Sister, Clear All Wires, Stage Mother, Life in the Raw;  
(1934) Frontier Marshal, Show-Off, Hold That Girl.

EDWARDS, CLIFF  
(1933) Flying Devils, Take a Chance;  
(1934) George White's Scandals.

EDWARDS, KAYE  
(1933) Trouble Busters.

EDWARDS, MARCELLE  
(1933) My Weakness.

EDWARDS, NEELY  
(1933) Love Honor and Oh Baby.

EILERS, SALLY  
(1933) State Fair, Bad Boy,  
Second Class Wife, Sailor's Luck, Made on Broadway,

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PLAYERS' WORK
Central Airport, Hold Me Tight, Walls of Gold; (1934) She Made Her Bed, Twice On a Honeymoon, Morning After.

EKEZIAN, HARRY (1933) Island of Lost Souls, Alice In Wonderland.

ELDREDGE, FLORENCE (1933) Dangerously Yours, Great Jasper, Story of Temple Drake; (1934) A Modern Hero.

ELDREDGE, JOHN (1934) Man With Two Faces, Flirtation Walk.

ELLINGTON, DUKE (1934) Murder at the Vanities.


ELLIS, FRANK (1933) Treason.

ELLIS, PATRICIA (1933) King's Vacation, Picture Snatcher, Elmer the Great, Narrow Corner, World Changes, Convention City; (1934) Easy To Love, Harold Teen, Let's Be Ritz, Circus Clown, Here Comes the Groom, Affairs of a Gentleman, Big-Hearted Herbert, St. Louis Kid.

ELLIS, PAUL (1933) Under Secret Orders.


ELLIS, JOHN (1933) Lucky Larrigan, Gallant Fool; (1934) Murder in the Museum, Green Eyes, Cowboy Holiday, Ticket to a Crime.

ELLIOTT, LILLIAN (1934) Trumpet Blows.

ELLIOTT, RICHARD (1934) Woman Unafraid.


EMMETT, FERN (1933) Vampire Bat, Hello Everybody!; (1934) City Limits, Terror of the Plains, Curtain Falls.

EMMETT, JAY (1933) Jungle Bride.

ENFIELD, HUGH (1934) I'll Tell the World, Love Birds.

ENGEL, BILL (1934) Our Daily Bread.

ENGELS, WERA (1933) The Great Jasper, Fugitive Road.


ENGELMANN, ANDREWS (1934) Morning After.

ENTWISTLE, HAROLD (1933) Our Butters.

ERICKSON, KNUTE (1933) Better Tea of General Yen.

ERNEST, GEORGE (1933) Speed Demon; (1934) The Human Side. Little Men.

ERNEST, ROLF (1934) No Greater Glory.

ERROL, LEON (1933) Alice in Wonderland; (1934) We're Not Dressing, The Notorious Sophie Lang, Captain Hates the Sea.

ERNEST, ROLF (1934) No Greater Glory.

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**JULIAN MADISON**

**IT'S A GIFT**
(Paramount)

**COME ON MARINES**
(Paramount)

**SEARCH FOR BEAUTY**
(Paramount)

**PRIVATE WORLDS**
(Walter Wanger)

**A SHOT IN THE DARK**
(Chesterfield)

Management

AL KINGSTON
Mitchel Gertz, Associate.

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PLAYERS’ WORK

FLETCHER, BRAMWELL
(1933) Monkey’s Paw, Only Yesterday.

FLINT, HELEN
(1934) The 9th Guest, Midnight, Manhattan Love Song, Handy Andy.

FLINT, SAM
(1933) Broken Dreams; (1934) Murder in the Museum, Mrs. Wiggs of the Cabbage Patch.

FLIPPEN, JAY C.
(1934) Marie Galante, Million Dollar Ransom.

FORAN, NICK
(1934) Stand Up and Cheer.

FORD, COL. STARRET
(1934) Lone Cowboy.

FORBES, FORD
(1933) Midnight Club.

FONG, WILLIAM
(1933) Self Defense, Cocktail Hour, Thrill Hunter.

FORAN, NICK
(1934) Stand Up and Cheer.

FOY, EDWARD
(1934) Scarlet Empress.

FOY, FLORENCE
(1933) Murder in the Museum, Mrs. Wiggs of the Cabbage Patch.

FOY, MARY
(1934) Scarlet Empress.

FORD, CELESTE
(1933) Midnight Club.

FORD, FRANCIS
(1933) Pilgrimage, Man from Monterey, Charlie Chan’s Greatest Case, Life in the Raw; (1934) Gun Justice, Murder in Trinidad, Cheaters, Judge Priest.

FORD, JULIA
(1934) Two Heads on a Pillow.

FORBES, NORMAN
(1933) State Fair, Professional Sweetheart, Pilgrimage, Walls of Gold; (1934) Orient Express, Rafter Romance, Strictly Dynamite, Elinor Norton.

FOSTER, PHOEBE
(1932) Our betters, Dinner at Eight.

FOSTER, PRESTON
(1933) Ladies They Talk About, Elmer the Great, Corruption, Man Who Dared, Devil’s Mate, Hoopla; (1934) Wharf Angel, Heat Lightning, Seduction Hunters, Sleepers East, The Band Plays On.

FOWLER, ALAMEDA
(1934) Fifteen Wives.

FOWLER, BRENDA

FOWLER, J. C.
(1934) Are We Civilized?

FOWLEY, DOUGLAS
(1934) Student Tour, I Hate Women, Woman Who Dared, Gift of Gab.

FOX, SIDNEY
(1934) Midnight, Down to Their Last Yacht, School for Girls.

FOX, EARLE
(1933) Blondie Johnson, Men Are Such Fools, A Bedtime Story, The Mind Reader, Arizona to Broadway; (1934) Bedside, Love Time.

FOY, EDDIE, JR.
(1933) Broadway Thru a Keyhole; (1934) Myrtle and Marge.

FOY, GLORIA
(1933) Dancing Lady.

FOY, MARY
(1933) Strange People, Love

RANDOLPH M. BOGGS

Publicity with Motion Pictures

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DANGEROUS, Love is Like That; (1934) Once to Every Woman, City Park, Two Heads on a Pillow, School for Girls, White Lies.

FRANCES, DIXIE (1934) No Weaknesses.

FRANCIS, ALEC B. (1933) Oliver Twist, Looking Forward, His Private Secretary, Alice in Wonderland; (1934) Mystery of Mr. X, I'll Tell the World, Outcast Lady.

FRANCIS, KAY (1933) Mic' Keyhole, Storm at Daybreak, Mary Stevens M.D., I Loved a Woman, House on 5th Street; (1934) Wonder Bar, Mandalay, Dr. Monica, British Agent.


FRANKLIN (1933) The Penal Code.

FRANCIS, TOM (1933) Secrets of Hollywood.

FRANKLIN, WILLIAM (1933) Renegades of the West, Somewhere in Sonora, War of the Ring; (1934) No More Women.

FRANK, CHRISTIAN (1933) Sunset Pass; (1934) Embarrassing Moments.

FRANKLIN, LILIANE (1933) Women in His Life; (1934) Lazy River, Change of Heart, A Very Honorable Guy, Sister Nurse, Strictly Dynamite, Down to Their Last Yacht, President Vanishes.

FRANKLIN, TOM (1934) Wednesday's Child.

FRANKLIN, WILLIAM (1934) Twin Husbands, Beggars' Holiday.

FRANZ, JOSEPH J. (1934) Good Dame.

FRASER, BOB (1934) Curtain Falls, Green Eyes.

FRASER, PHILLIS (1933) Lucky Devils; (1934) Bait.

FRALEY, WILLIAM (1933) Moonlight and Pretzels, Hell and High Water; (1934) Crime Doctor, Miss Jane's Baby is Stolen, Boler Witching Hour, Shoot the Works, Lemon Drop Kid, Here's My Heart.


FREDERICK, FREDDIE BURKE (1933) The Iron Master.

FREDERICK, PAULINE (1933) Self Defense; (1934) Social Register.

FREEMAN, HELEN (1933) Song of Songs, Doctor Bull, Right to Romance; (1934) Fog, Sadie McKee.

FRENCH, CHARLES K. (1933) Man of Action, Via Pony Express, War of the Range; (1934) Tracy Rides, Brand of Hate, When a Man Sees Red.

FREUD, RALPH (1933) Police Call, My Woman.

FREY ARNO (1933) Best of Enemies; (1934) Hell in the Heavens.

FREY, MARY (1933) Night of Terror.

FRICHER, FRANK (1933) Before Dawn.

FRIGANZA, TRIXIE (1934) Art of Marge.

FRITZIE, BARBARA (1934) Last Round Up, Murder in the Vanities, Murder of the Blind Yacht.

FROOS, SYLVIA (1934) Stand Up and Cheer.

FRYE, DWIGHT (1933) Strange Adventure, Western Code, Vampire Bat, Circus Queen Murder.

FULLER, DALE (1934) Twentieth Century.

FULLER, FRANCES (1933) One Sunday Afternoon; (1934) Elmer and Elsie.

FULTON, MAUDE (1933) Cohens and Kellys in Trouble.

FUNG, WILLIE (1933) A Narrow Corner; (1934) Crime Doctor, A Lost Lady, Sequoya.

FURBER, HANS (1933) Riddles for Sale.

FUREY, BARNEY (1933) When a Man Rides Alone, The Penal Code; (1934) Cal' in Town.


GABLE, CLARK (1933) White Sister, Hold Your Man, Night Flight, Dancing Lady; (1934) It Happened One Night, Men in White, Manhattan M'odrama, Chained, Forsaking All Others.

GABLE, JACK (1934) Mystery Ranch.

GABO, LOUISE (1934) Mystery Ranch.

GADD, RENEE (1934) Uncertain Lady, Love Captive.

GALE, JUNE (1934) Melody in Spring.
GAXTON, WILLIAM (1934) Their Big Moment.
GAY, ALDEN (1933) Big Bluff.
GAYE, GREGORY (1934) Handy Andy, Affairs of Gentlefolk.
GAYNOR, JANET (1933) State Fair, Adorable, Paddy the Next Best Thing; (1934) Carolina, Change of Heart, Servants' Entrance.
GILBERT, CLARENCE (1933) Jungle Bride, Telegraph Trail, Revenge at Monte Carlo, Dance Hall Hostess, Lucky Dog, Rusty Rides Alone, Marriage on Approval, Lone Adventure; (1934) In Love With Life, Man Trailer.
GEORGE, GLADYS (1934) Strait's in the Way.
GUHRUNG, JEAN (1934) Sixteen Fathoms Deep.
Gibson, John (1933) Island of Lost Souls, Trick for Trick.
GERAGHTY, CARMELITA (1933) Mahal Nights, Flaming Signal; (1934) Men Without Law, Texas Ranger.
GERALD, ARA (1933) Enlighten Thy Daughter.
GIRARDOT, ETIENNE (1933) Kennel Murder Case, Blood Money, Advice to the Lovelorn; (1934) Fashions of 1933, Mandalay, Twentieth Century, Little Man What Now, Double Murder Case, Return of the Terror, The Firebird.
GIRAUD, GEOFFREY (1933) High Gear, War of the Range; (1934) No Greater Glory.
GISH, LILLIAN (1934) His Double Life.
GITTLESON, JUNE (1934) Lost in the Stratosphere.
GLAZE, LOIS (1934) Racketeer Round Up.
GLEASON, JAMES (1933) Billion Dollar Scandal, Clear All Wires, Hoopla; (1934) Search for Beauty, Meanest Gal in Town, Murder on the Blackboard.
GLEASON, LUCILLE (1933) Don't Bet on Love, Solitary Man, Love Honor and Oh Baby; (1934) Beefed, I Like It That Way, Woman Unafraid, Successful Failure.
GLEASON, RUSSELL (1933) Private Jones; (1934) I Can't Cope.
GLECKLER, ROBERT (1933) Take a Chance; (1934) Now I'll Tell, Defense Rests, Personality Kid, Million Dollar Ransom.
GLENDON, J. FRANK (1933) Law and Lawless, Strange Guitar, Gun Her Splendid Folly; (1934) Texas Tornado.
GLOSC, ROSE MARY (1934) One Night of Love.
GODFREY, SAM (1933) 20,000 Years in Sing Sing, Employees Entrance, Frisco Jenny, Blondie Johnson, Parole, The-Cornered Moon, I Loved a Woman, After Tonight, Convention City; (1934) Beggars in Ermine, Love Captive.
GOLUBEFF, GREGORY (1933) Woman Accused; (1934) Bolo.
GOMBELE, MINNA (1933) Pleasure Cruise, Hello.
GILMAN, FRED (1933) Cowboy Counselor, Dude Bandit.
GILMORE, BILLIAN (1934) Rawhide Mail.
GOOD, JOE (1933) Handy Andy, Lemon Drop Kid.
GOODWIN, ALICE (1933) Rainbow Over Broadway.
GOODWIN, HAROLD (1933) Story of Temple Drake, Lone Cowboy, Strawberry Roan, Smoking Guns, She Was a Lady.
GORA, LISA (1934) Orient Express.
GORDON, BOBBY (1933) Counsellor - At - Law; (1934) Stud Horse.
GORDON, C. HENRY (1933) Whistling in the Dark, Secret of Madame Blancher, Clear All Wires, Gabriel Over the White House, Made on Broadway, Storm at Daybreak, Night Flight, Devil's in Love, Penny Arcade, Turn the Clock Back, Stage Mother, The Chief, Broadway thru a Keyhole, Advice to the Lovelorn, Women in His Life; (1934) Fugitive Lovers, Lazy River, Men in White, This Side of Heaven, Straight is the Way, Will, False Guest, Death on the Diamond, Hide-Out.
GORDON, GAVIN (1933) Bitter Tea of General Yen, Hard to Handle, Mystery of the Wax Museum, Black Beauty, Female; (1934) Lone Cowboy, Scarlet Empress, Happiness Ahead, Wake Up and Dream.
GORDON, HUNTELEY (1933) Sailor Be of Good, Secrets, Racetrack, Midnight Warning, World Gone Mad, Justice Takes a Holiday, Corruption; (1934) Boys of the West, Dancing Man, Their Big Moment, Embarrassing Moments.
GORDON, JAMES (1933) Behind Jury Doors, Neighbors' Wives.
GORDON, JULIA SWAYNE (1933) Hello Everybody!
GORDON, MACK (1933) Sitting Pretty.
GORDON, MARY (1934) Little Minister.
GORDON, MAUDE TURNER (1934) She Loves Me Not.
GORDON, MURIEL (1933) Lone Avenger.
GORDON, TAYLOR (1933) Emperor Jones.
GORDON, VERNE (1934) When Strangers Meet.
GORIN, HELMUTH (1933) Ace of Aces.
Diggers of 1933, Midnight Club, She Had to Say Yes, Berkeley Square, Ann Vickers, Female; (1934) Long Lost Father, Gambling Lady, Body, Bay Mall, Upper World, Madame DuBarry, Notorious Sophie Lang, King Kelly of the U. S. A., Sell Everything, I Am a Thief, Sing, Sing Nights, One Exciting Adventure.

GOULD, GRETTA (1934) Jane Eyre, School for Girls.

GOULD, RITA (1934) Fugitive Lady.

GOULD, WILLIAM (1933) Phantom Thunderbolt; (1934) Trail Drive, Gun Justice, Helen, Cheaters, Amy, Mexican Guns, Terror of the Plains.

GOVER, MILDRED (1934) Mrs. Wiggins of the Cabbage Patch.

GOWLAND, GIBSON (1933) S.O.S. Iceberg.

GRABLE, BETTY (1934) What Price Innocence; (1934) Student Tour.

GRACE, MEYER (1933) Alice in Wonderland.

GRACE, LUCINDA (1933) A Lady's Profession.

GRAHAM, BETTY JANE (1933) Humidity; (1934) The Band Plays On, A Wicked Woman.

GRAINGER, DOROTHY (1933) Love Honor and Oh Baby, Only Yesterday, Marriage on Approval; (1934) I'll Tell the World, Two Heads Pillow.

GRAN, ALBERT (1931) Employees' Entrance.

GRANDEE, GEORGE (1933) Dance Girl Dance; (1934) Beggars' Holiday.


GRANGER, DOROTHY (1933) He Learned About Women, He Couldn't Take It, Kevin for a Number.

GRANGER, WILLIAM (1933) Footlight Parade; (1934) Six Day Bike Rider.

GRAY, DOROTHY (1933) She Done Him Wrong, Woman Accused, Eagle and the Hawk, Gambling Ship, I'm No Angel; (1934) Born to Be Bad, Thirty Day Princess, Kiss and Make Up; Ladies Should Listen, Enter Madame.

GRANT, JACK (1933) The Penal Code.

GRANT, LAWRENCE (1933) Clear All Wires, Looking Forward, Queen Christina; (1934) By Candlelight, Nana, I'll Tell the World.

GRANVILLE, CHARLOTTE (1934) Now and Forever.

GRAPEWIN, CHARLOTTE (1933) Wild Horse Mesa, Hello Everybody!, Kiss Before the Terror, Lady of the Night, Midnight Mary, Pilgrimage, Heroes for Sale, Don't Bet on Love, Torch Song, Hell and High Water, Beauty for Sale, Wild Boys of the Road; (1934) The Quitter, She Made Her Bed, Two Alone, Loud Speaker, Return of the Terror, Judge Priest, Caravan, The President Vanishes, Anne of Green Gables.

GRAVES, RALPH (1934) Ticket to a Crime.

GRAY, ROBERT, JR. (1934) Sisters Under the Skin.

GRAY, ALEXANDER (1933) Moonlight and Pretzels.

GRAY, ARNOLD (1933) Phantom Broadcast; (1934) Peace in China.

GRAY, DOROTHY (1933) The Great Jasper; Symphony of Six Million, Vagabond Lover, One Man's Journey, Little Women, The Wrecker, Daddy Long Legs, Men in White, Beloved, Bedside, As the Earth Turns.

GRAY, GLORIA (1933) Hotel Variety.

GRAY, JENIFER (1934) Crimson Marques.

GRAY, LAWRENCE (1933) Golden Harvest; (1934) He Comes the Groom.

GRAY, NANCY (1934) The Firebird, Babitt.

GRAY, ROGER (1930) Combat Marques.

GREEN, HARRY (1933) This Day and Age, Too Much Harmony, Mr. Skitch; (1934) Coming Out Party, As a Woman's Man, Bottoms Up, Wild Gold, Born to be Bad, She Learned About Saloon, Love Time.

GREEN, MARIE (1934) Wharf Angel.

GREEN, MITZIE (1934) Transatlantic Merry-go-Round.

GREENE, HARRISON (1933) Vampire Bat, Riot Squad; (1934) Miss Fane's Baby is Stolen, Manhattan Love Song.

GREGORY, PAUL (1933) Wine, Women and Songs.

GREIG, ROBERT (1933) They Just Had to Get Married, Dangerously Yours, Roberts' Roast, Men Must Fight, Pleasure Cruise, Mind Reader, It's Great to be Alive; (1934) Easy to Love, Love Captive, Upper World, One More River, Cockeyed Cavaliers.

GREY, JACK (1933) Gambling Ship.


GREY VIRGINIA (1933) Secrets.

PLAYERS' WORK

GRIFFIN, EDDIE (1933) Hidden Gold; (1934) Search for Beauty, I Can't Escape.

GRIFFIN, HARRY (1931) Ladies They Talk About, Baby Face.

GRIEG, ROBERT (1933) Emma.

GRIFFIES, FETHIL (1933) Tonight is Ours, A Lady's Profession, Midnight Club, Torch Singer, White Woman; (1934) Wild Drummond Strikes Back, Jane Eyre, We Live Again.

GRIFFITH, HARRY (1934) Found Alive.

GRIFFITH, JULIE (1933) The Penal Code.

GRIMES, ROSE MARY (1933) Island of Lost Souls.

GROSS, STEPHEN (1934) Beggars in Ermine.

GUARD, ROBERT (1933) Corruption, Riot Squad, One Year Later, Carnival Lady.

GUILFORD, MUSTER (1933) Lone Cowboy.

GUHRUNG, JEAN (1934) Sixteen Fathoms Deep.

GUILBERT, NICK (1933) One Year Later.

GUINAN, TEXAS (Deceased) (1932) Broadway Thru a Keyhole.

GULIVER, DOROTHY (1933) Outlaw Justice, Revenge at Monte Carlo, Cheating Blondes.

GUNN, ROBERT (1934) I'll Fix It.

GUELOW, EDMUND (1934) I Was a Spy.

HACKATHORNE, GEORGE (1933) Self Defense, Flaming Guns.


HAEFLEY, JOCKEY (1933) Rainproof Ranch.

HAFFEN, GEORGE (1933) Way to Love.

HAGNEY, FRANK (1933) Terror Aboard.

HAIG, DOUGLAS (1933) High Gear.

HAINES, DONALD (1934) No Greater Glory.

HAINES, WILLIAM (1934) Young and Beautiful, Marines Coming.

HALE, ALAN (1933) What Price Decency, Eleventh Commandment, Destination Unknown; (1934) Lost Patrol, It Happened One Night, Miss Fanee's Baby is Stolen, Picture Brides, Fog Over Frisco, Little Man, Of Human Bondage, Scarlet Letter, There's Always Tomorrow, Imitation of Life, Babitt, Great Expectations, Little Minister.
HALL, JEROME: CLOTHING; (1933) Masqueraders; (1934) Sensation Hunters, What's Your Racket.
HALL, GRACE: (1934) Goodbye Love, Glamour.
HALL, LOUISE CLOSSER: (Deceased) Today We Live, White Sister, The Barbary Dinner at Eight, Storm at Daybreak, Another Language.
HAYLEY, JACK: (1933) Sitting Pretty; (1934) Here Comes the Groom.
HALL, BEN: (1933) Strictly Personal; (1934) Love Past Thirty, Sequoia.
HALL, ELLA: (1933) Bitter Tea of General Jett.
HALL, HENRY: (1933) Rainbow Ranch, Penal Code, Midnight Warning, Story of Temple Drake, Brush Trail; (1934) Our Daily Bread, Dude Ranger, Inside Information.
HALL, PORTER: (1934) The Thin Man, Murder in the Private Car.
HALL, RUTH: (1933) Between Fighting Men, Return of Casey Jones, Flaming Guns, Laughing at Life, Man from Monterey, Strawberries, (1934) Beloved.
HALL, SHERRY: (1933) Above the Clouds.
HALL, VIRGINIA: (1934) Eight Girls in a Boat.
HALL, WINTER: (1933) Monkey's Paw; (1934) Pursuit of Happiness.
HAMANS, ROBERT: (1934) Lemon Drop Kid.
HAMILTON, BETTY: (1933) Victims of Persecution.
HAMILTON, HALE: (1933) Employees' Entrance, Billion Dollar Scandal, Reform Girl, Parole Girl, Black Beauty, Strange People, One Man's Journey, Sitting Pretty; (1934) Curtain at Eight, The Quitter, Dr. Monica, Twin Husbands, City Park, Girl from Missouri, Big-Hearted Herbert, When Strange Meet, Marines Are Coming.
HAMILTON, MARGARET: (1933) Mother Language; (1934) Flat Coat and Glove, By Your Leave.
HAMILTON, MARJORIE: (1934) There's Always Tomorrow.
HAMILTON, NEIL: (1933) Terror Abroad, World Gone Mad, Silk Express, One Sunday Afternoon, As the Devil Commands, Ladies Must Love; (1934) Tarzan and His Mate, Here Comes the Groom, Blind Date, Once to Every Bachelor, Two Heads on a Pillow, One Exciting Adventure, By Your Leave, Fugitive Lady.
HAMMOND, KAY: (1933) Racetrack, Double Harness; (1934) Eight Girls in a Boat.
HAMMOND, VIRGINIA: (1933) Torch Singer, Chance at Heaven; (1934) Come on Marines, Search for Beauty, Dr. Monica, Desirable, Great Expectation.
HANCOCK, PETER: (1933) Terror Abroad.
HANLON, TOM: (1934) Gift of Gab, Night Alarm.
HANNEFORD, POODLES: (1934) Circus Clown.
HANSEN, HANS: (1914) Social Register.
HANSON, CARL ERIC: (1933) Ace of Aces.
HANSEN, JUANITA: (1914) Sensation Hunters.
HANSON, PAUL: (1914) The Memo.
HARBAUGH, CARL: (1933) Devil's Brother.
HARDIE, RUSSELL: (1933) Broadway to Hollywood, Stage Mother, Christopher Bean; (1934) Men in White, Murder in the Private Car, Sequoia, Curio, Band Played On, Hell in the Heavens.
HARDING, ANN: (1933) When Ladies Meet, Double harness, Right to Romance, Gallant Lady; (1934) Life of Verele Winters, The Fountain, Biography of a Bachelor Girl.
HARDY, MILDRED: (1933) Big Executive.
HARPER, GORDON: (1933) Criminal at Large.
HARLAN, ANNIE: (1933) Women Won't Tell, Telegraph Trail, Sin of Nora Moran, Marriage on Approval; (1934) Escape, Old-Fashioned Way, King Kelly of the U. S. A.
HARLING, JACK: (1934) Gift Gets Gab.
HARLOW, JEAN: (1933) Dinner at Eight, Hold Your Man, Bombshell; (1934) Girl from Anything.
HARMER, LILLIAN: (1933) Jennie Gerhardt, A Shrike in the Night, The Bowery; (1934) Lone Cowboy, Lady by Choice, Romance in Manhattan.
HARMON, PAT: (1933) Night of Terror; (1914) I Hate Women.
HAROLD, RALF: (1931) Billion Dollar Scandal, Her Resale Value, Cheating Blondes, Picture Snatcher, The Deluge, I'm No Angel; (1934) Tommy the Great, He Was Her Man, Witching Hour, Fifteen Wives, Baby Take a Bow, She Loves Me Not. Bachelor.
HARRIGAN, NED: (1934) I'll Fix It.
HARRIGAN, WILLIAM: (1933) Pick Up Girl in 419, Disgraced Invisible Man.
HARRIS, MARY: (1934) A Wicked Woman.
HARRIS, MARGARET: (1933) Victims of Persecution.
HARRIS, PHILE: (1934) Mechdy Cruise.
HARRIS, PERREA: (1933) Hold Your Man, Professional Sweetheart, Baby Face, Private Detective 62, Blood Money.
HARRON, JOHN: (1933) Sister to Judas, Midnight Warning; (1934) Stolen Sweetheart, City Park, Murder in the Private Car.
HART, ALBERT: (1933) Big Executive.
HART, NEAL: (1933) Dude Bandit.
HARVEY, FORREST: (1934) Man of Unknown, Eagle and the Hawk, Midnight Club, Invisible Man; (1934) Man of Two Worlds, Mystery of Mr. X, Tarzan and His Mate, Menace, Limehouse Blues, Painted Veil, Great Expectations.
HARVEY, GEORGETTE: (1934) Social Register.
HARVEY, LILIAN: (1933) My Lips Betray, My Weakness; (1934) I Am Suzanne.
HARVEY, PAUL: (1933) Advice to the Love-Lorn; (1934) Looking for Trouble, House of Rothschild, Affairs of Cellini, Born to Be Bad, Handy Andy, Charlie Chan's Cigarettes, She Was a Lady, Kid Millions, Wicked Woman, President Vanishes.
HATTON, RAYMOND

HAYDN, JULIE
(1933) Come on Danger, Lucky Devils, Song of the Eagle, Golden Harvest, Son of the Border; (1934) Their Big Moment, Age of Innocence, When Strangers Meet.

HAYES, BERNARDINE
(1934) The Human Side.

HAYES, GEORGE

HAYES, GRACE
(1933) Rainbow Over Broadway; (1934) Myrr and Marge.

HAYES, HAZEL
(1934) Kiss and Make Up.

HAYES, HELEN

HAYES, RICHARD
(1933) Carnival Lady.

HAYNES, DONALD
(1934) Little Man What Now?

HAYLE, GRACE
(1934) 20 Million Sweethearts.

HAYSEL, A.
(1934) Hell Cat.

HEALY, HAROLD
(1933) Ladies They Talk About; (1934) Gambling.

HEALY, PET
(1934) Texas Tornado.

HEALY, TED
(1933) Stage Mother, Bombshell, Meet the Baron, Dancing Lady, Gypsy Rose, Lazy River, Hollywood Party, Fugitive Lovers, Operator 13, Death on the Diamond, Paris Interlude, Bring on the Cowards.

HEARN, EDWARD
(1934) Texas Tornado, Fighting Hero, Young and Beautiful, Through.

HEDGE, RAY
(1934) Myrr and Marge.

HEGGIE, O. P.
(1933) King's Vacation, Zoo in Budapest; (1934) Midnight, Peck's Bad Boy, Count of Monte Cristo, Anne of Green Gables.

HEIDEN, EDDIE DALE
(1934) Little Men.

HEMINGWAY, RICHARD
(1934) Woman Condemned, Hell Cat.

HENDERSON, AL C.
(1934) Scarlet Letter.

HENDERSON, DEL
(1933) From Hell Heaven, I Have Lived, Big Brain, Too Much Harmony, Rainbow Over Broadway; (1934) Lone Cowboy, Bolero, Search for Beauty, Bottoms Up, You're Telling Me, Old-Fashioned Way, Notorious Sophie Lang, Lemon Drop Kid, Marines Are Coming.

HENDERSON, DICK, JR.
(1933) Cavalcade.

HENDRIAN, HUTCH
(1933) Air Hostess; (1934) Most Precious Thing in Life.

HENDRICKS, BEN, JR.
(1933) Reform Girl, After Tonight; (1934) Big Shakedown, We're Not Dressing, Blind Date, Green Eyes.

HENLEY, ALTHEA
(1933) Phantom Broadcast.

HENNA, HENRY
(1934) The Penal Code.

HERBERT, LILIAN
(1933) Man Hunt, Alice in Wonderland; (1934) Last Gentleman, The Human Side, West in Wildland.

HENRY, JAY
(1934) We're Not Dressing.

HENRY, LOUISE

HENRY, WILLIAM
(1934) The Thin Man, A Wicked Woman.

HEPBURN, KATHARINE
(1933) Christopher Strong, Morning Glory, Little Women; (1934) Spitfire, Little Minister.

HERBERT, HOLMES

HERBERT, HUGH
(1933) Strictly Personal, Diplomaniacs, She Had to Say Yes, Goodbye Again, Bureau of Missing Persons, Footlight Parade, College Coach, From Headquarters, O n e n e w t i o n C i t y; (1934) Wonder Bar, Harold Teen, Easy to Love, Fashions of 1934, Merrie Wives of Reno, Fog Over Frisco, Dames, The Merry Pranks, Kansas City Princess.

HERBERT, TOM
(1934) Belle of the Nineties.

HERRING, AOGGIE
(1933) She Done Him Wrong, Sin of Nora Moran; (1934) The Quitter, Stolen Sweets, Curtain Falls, Green Eyes.

HERSHOLT, JEAN
(1933) Crime of the Century, Dinner at Eight, Song of the Eagle, Christopher Bean; (1934) Going to meet the Fiddle, Men in White, The Fountain, The Painted Veil.
HINES, JOHNNY (1933) Whistling in the Dark, Girl in 419, Her Bodyguard.
HISLE, BETSY ANN (1933) Jennie Gerhardt.
HOBART, ROSE (1933) Shadow Laughs.
HOBBES, HALLIWELL (1933) The Masquerader, Looking Forward, Lady of the Night, Midnight Mary, Should Ladies Behave; (1934) I Am Susanne, Riptide, Manday All, Aller Enemies, Bulldog Drummond Strikes Back, Double Door, The Key, Madame DuBarry, Menace.
HOBBES, PETER (1934) Barretts of Wimpole St.
HODGINS, EARL (1934) Circus Clown.
HODGSON, LEYLAND (1933) Eagle and the Hawk; (1934) The Human Side.
HOLLY, DONNIS (1934) The Morning After.
HOFMANN, GEORGE (1933) Song of the Eagle.
HOFMANN, MAX, JR. (1933) Sailor Be Good.
HOFMANN, OTTO (1933) Iron Master, Haunted Gold, Cheyenne Kid, Man of Sentiment; (1934) Death Takes a Holiday, Murder at the Vanitie, Kid Millions.
HOGUE, ROLAND (1933) His Double Life.
HOLDEN, HARRY (1934) Shock.
HOLDEN, STERLING (1933) Hell Below, Blondie Johnson, Fast Workers, International House Professional Wrestlers, Elmer the Great, Gold Diggers of 1933, Wild Boys of the Road, Female Advice to the Lovelorn, Alice in Wonderland; (1934) Back Page, The Merry Widow, Strictly Dynamite, Down to Their Last Yacht, Gift of Gab. A Wicked Woman, Girl From My Dream, My Dream.
HOLMAN, HARRY (1933) Woman Accused, Oliver Twist, Phantom Thunderbolt, Circus Queen Murder, Devil's Mate, Lucky Dog, Solitaire Man, My Woman, One Year Later; (1934) Meantest Gal in Town, Lost Jungle; Our Daily Bread, Fugitive Road, I'll Fix It, Night Alarm.
HOLMES, GILBERT (1933) Robbers' Roost.
HOLMES, JACK M. (1934) Last Round Up.
HOLMES, MARY (1933) I Love That Man, Under Secret Orders; (1934) Guilty Parents.
HOLMES, MAYNARD (1933) Dancing Lady; (1934) Stolen Sweets, Madame DuBarry.
HOLMES, PEEWEE (1933) Firing Guns, Ruster's Roundup.
HOLMES, PHILLIPS R. (1933) Secret of Madame Blanche, Men Must Fight. Looking Forward, Dinner at Eight, Storm at Daybreak. Big Brain, Beauty for Sale, Penthouse, Stage Mother; (1934) Nana, Private Scandal, Caravan, Million Dollar Ransom, Great Expectations.
HOLMES, STUART (1934) Are We Civilized?, Be'le on No Nommies.
HOLMES, TAYLOR (1933) Before Morning.
HOLMES, W. J. (1933) Terror Trail.
HOLSBOER, DR. MAX (1933) S.O.S. Iceberg.
HOLT, DAVID (1934) Shock, You Belong to Me, Black Moon, Defense Rests.
HOLTEN, TENEN (1933) Whistling in the Dark, Big Executive; (1934) Holywood Hoodlum.
HOMANS, FREDERIC (1934) Thirty Day Princess.
HOMANS, ROBERT (1933) The Game of Him Wrong.
HOOVER, HYRAM (1934) Happy Landing, Ticket to a Crime.
HOPKINS, MIRIAM (1933) Story of Temple Drake, Strangers Return, Design for Living; (1934) All of Me, She Loves Me Not, Richest Girl in the World.
HOPPER, HEDDA (1933) Men Must Fight, The Barbarian Pilgrimage, Beauty for Sale; (1934) Bombay Mail, Let's Be Ritzy.
HOPTON, RUSSELL (1933) Destination Unknown, Little Giant, Secret of the Blue Room, Lady Killer; (1934) Good Dame, Curtain at Eight, Men in White, Born to Be Bad, He Was Her Man, Back Page, Half a Sinner, Desirable, Take the Stand. Successful Rescue, School for Girls, I Sell Anything.
HORSLEY, JOHN DAVID (1933) Flaming Signal.

HORTON, EDWARD EVERETT (1933) A Bedtime Story, The Way to Love, Design for Living, Alice in Wonderland; (1934) Easy to Love, Sing and Like It, Poor Rich, Smarty, Success at any Price, Uncertain Lady, Kiss and Make Up, Merry Widow, Ladies Should Listen, Biography of a Bachelor Girl, Gay Divorcee, Night Is Young, All the King's Horses, Caprice Espagnol, Caliente.

HOUSMAN, ARTHUR (1933) She Done Him Wrong, The Intruder, Her Bodyguard, Sing Sinners Sing, The Way to Love; (1934) Mrs. Wiggs of the Cabbage Patch. Here Is My Heart.
HOWARD, ANNE (1933) Return of Casey Jones, Fighting Texans; (1934) Jane Eyre, She Was a Lady.
HOWARD, ARTHUR (1934) Lady in Waiting.
HOWARD, BOOTH (1933) Hot Pepper, Trick for Trick, The Avenger, My Woman; (1934) Mystery Liner.
HOWARD, GERTRUDE (1933) Forbidden Trail, I'm No Angel; (1934) Fighting Code, Peck's Bad Boy.
HOWARD, JERRY (1933) Meet the Baron; (1934) Fugitive Lovers, Captain Hates the Sea.
HOWARD, MARY (1933) My Weakness.
HOWARD, MOE (1933) Meet the Baron; (1934) Fugitive Lovers, Captain Hates the Sea.
HOWARD, SYDNEY (1934) Transatlantic Merry-go-Round.
HOWELL, KENNETH (1933) Eagle and the Hawk; (1934) I Give My Love.
HOWELL, VIRGINIA (1933) They Just Had to Get Married, Our Betters, To-

HUMPHRIES, WILLIAM (1933) Cheating Blondes, Secret Sinners; (1934) Are We Civilized?

HUMPHREY, WILLIAM (1933) Strange Adventure, Cowboy Counsellor, Vampire Bat, Sing Sinner Sing, One Year Later.

HUNDLEY, JOHN (1934) Moonlight and Pretzels.

HUNT, ELEANOR (1934) Blue Steel, I Hate Women.

HUNT, MARTITA (1934) I Was a Spy.


HURSTLE, HUGH (1934) Whom the Gods Destroy.

HURST, BRANDON (1934) Lost Patrol, Bombay Mail, Crimson Romance, Sequoia.

HURST, PAUL (1933) Island of Lost Souls, Men Are Such Fools, Terror Abroad, Hold Your Man, Tugboat Annie, The Sphinx, Saturday's Millions, Day of Reckoning, Women in His Life; (1934) Big Race, The Lineup, Midnight Alibi, Among the Missing Women, The Stand.

HUSTON, WALTER (1933) Hell Below, Gabriel Over the White House, Storm at Daybreak, Ann Vickers, Firefighter and the Lady; (1934) Keep Em Rolling.

HUTCHINSON, JOSEPHINE (1934) Happiness Ahead.

HYAMS, JOHN (1934) Woman Won't Tell, Her Secret; (1934) The Mighty Barnum.

HYAMS, LEILA (1933) Island of Lost Souls, Constant Woman, Sing Sinner Sing, Saturday's Millions; (1934) The Poor Rich, Affairs of a Gentleman.

HYMER, WARREN (1933) 20,000 Years in Sing Sing, B'illion Dollar Scandal, Mysterious Rider, A Lady's Profession, I Love That Man, Lady of the Night, Midnight Mary, Her First Mate, My Woman; (1934) In the Money, Woman Unafraid, One is Guilty, Crosby Case, Little Miss Marker, The Cat's Paw, She Loves Me Not, Young and Beautiful, Belle of the Nineties, Kid Millions, King for a Night.


Loved

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Love

Her,

His

Age,

(1934)

Bodyguard,

Tonto

(1933)

Night

Speed

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(1934)

Hostess.

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Little

the

White

Blondie

(1933)

Charlie

Dangerous,

Duck

Woman,

Trinidad,

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Secretary.

Rouge,

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Secretary,

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Women,

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Scandal,

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Wife.

HARRY

FELIX

Story

MURIEL

London,

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1934)

KLEIN, AL

(1933)

One Year Later.

KLINE, DICK

(1934)

Enter Madame.

KLINE, MARVIN

(1933)

Counselor at Law.

KNAPP, EVALYN

(1933)

State Trooper, Air Hostess, Head Umpire, His Private Secretary, Police Car 17, Dance Girl Dance; (1934) Speed Wings, A Man's Game. Now at Saint Paul.

KNETTLES, ROBERT

(1933)

Hell and High Water.

KNIGHT, FUZZY

(1933)

She Done Him Wrong, Speed Demon, Under the Tonto Rim, Sunset Pass, Her Bodyguard, This Day, and Age. To the Last Man; (1934) Last Round Up, Moulin Rouge, Come on Marines. I Hate Women, Belle of the Nineties, She Had to Choose, Night Alarm, Music in the Air.

KNIGHT, FELIX

(1934)

Babes in Toyland.

KNIGHT, HARLAN E.

(1933)

Story of Temple Drake, To the Last Man; (1934) Laughing Boy.

KNIGHT, JUNE

(1933)

Take a Chance, Ladies Must Love; (1934) Cross Country Cruise, Gift of Gah, Wake Up and Dream.

KNOTT, LYDIA

(1934)

Man Without Law, Rocky Rhodes.

KNOWLES, MARYLIN

(1934)

As the Earth Turns, Imitation of Life.

KOHLER, FRED

(1933)


KOHLER, FRED, JR.

(1933)

Corruption.

KOHLMAR, LEE

(1933)

She Done Him Wrong, I Love That Man, Forgotten, Son of Kong; (1934) When Strangers Meet.

KOHLER, LEW

(1934)

Shoot the Works.

KOLKER, HENRY

(1933)

The Keyhole, A Bedtime Story, Narrow Corner, Baby Gigolettes of Paris, Power and the Glory, Notorious But Nice, Bureau of Missing Persons, I Loved a Woman, Love Honor and Oh Baby, Golden Harvest, Meet the Baron, Big Good Money; (1934) Journal of a Crime, Sisters Under the Skin, Success at any Price, Girl from Missouri, Hell Cat, Madame Dubarry, Now and Forever, Blind Date, I Was the Woman, She Loves Me Not, A Lost Lady, Love Time, Million Dollar Ransom, Lady by Choice, The Band Plays On, One Exciting Adventure, Sing, Sing Nights, Imitation of Life.

KOMAI, TETSU

(1933)

Secrets of Wu Sin, Island of Lost Souls; (1934) Four Frightened People, Now and Forever.

KORF, ARNOLD

(1934)

Black Moon.

KORNMANN, MARY

(1933)

Collects Humor, Neighbors' Wives; (1934) The Quitter, Picture Brides, Strictly Dynamite.

KORNSTEIN, MALKA

(1933)

Counselor at Law.

KORTMAN, ROBERT

(1933)

Terror Trail, Island of Lost Souls, Come on Danger, Phantom Thunderbolt, Sunset Pass, Running the Arenas, Just Fighting, Fugitive, Rainbow Ranch; (1934) Sixteen Fathoms Deep, Trail Drive, Fighting Code, Smoking Guns, A Man's Game, When a Man Sees Red.

KRUGER, OTTO

(1933)

Turn Back the Clock, Beauty as Sale, Ever in Heart, Prizefighter and the Lady, Gallant Lady, Women in His Life; (1934) Crime Doctor, Men in White, Springtime for Henry, Paris Interlude, Chained, Treasure Island.

KRUGER, PAUL

(1933)

Hello Everybody; (1934) Pursuit of Happiness.

KUTAL, ARI

(1933)

Clear All Wires, La Bessoniere, Erin

(1934)

Good Dame, In the Money, Woman Unafraid.

LACEY, ADELE

(1933)

When a Man Rides Alone.

LACKTEEN, FRANK

(1933)

Nagana, Treason, Tarzan the Fearless, Rustlers Round the Bend.

LACY, JEAN

(1934)

Guilty Parents.

LAIDLAW, ETHAN

(1933)

Speed Demon.

LAKE, LIZ

(1933)

Skyway; (1934) Wharf Angel, Glamour.

LAKE, ARTHUR

(1934)

Girl Of My Dreams, Silver Streak.

LAKE, FLORENCE

(1933)

Sweetheart of Sigma Chi, Midshipman Jack.

LALLY, HOWARD

(1933)

Doctor Bull, Mad Game; (1934) Sleepers East, Three on a Honeymoon.

LAMAI, ISABLE

(1934)

Guilty Parents.

LaMARR, LAURA

(1934)

All of Me.

LAMBERT, EDDIE

(1933)

High Gear.

LaMONT, HARRY

(1934)

Diamond Trail.

LANCASTER, IRIS

(1934)

Trail Beyond.

LANDAU, DAVID

(1933)

They Just Had to Get Married, Crime of the Century, She Done Him Wrong, Gabriel Over the White House, Heritage of the Desert, The Nuisance, No Marriage, Ties, One Man's Journey; (1934) Bedside, As the Earth Turns, Wharf Angel, Man With Two Faces, Judge Priest, Death on the Diamond.

LANDI, ELISSA

(1933)

The Los Angeles, Warrior's Husband, I Loved You Wednesday; (1934) By Candlelight, Man of Two Worlds, Sixteen Under the Skin, Great Flirtation, Count of Monte Cristo, Enter Madame.

LANE, LENITA

(1934)

By Your Leave.

LANE, LOLA

(1934)

Public Stenographer, Woman Condemned, Woman Who Dared, Ticket to a Crime.

LANE, NORA

(1933)

The Western Code; (1934) With the Gent.

LANE, NANCY

(1934)

Come on Marines.

LANG, HOWARD

(1933)

This Day and Age, Cradle Song; (1934) Born to be Bad, Witching Hour, House of Danger.

LANG, JUNE

(1934)

Music in the Air.

LANGDON, HARRY

(1933)

Hallelujah I'm a Bum, My Weakness.

LANGE, MARY

(1932)

Moonlight and Pretzels.

LANGSNER, CLARA

(1933)

Counselor at Law.

LARKIN, JOHN

(1933)

Black Beauty, Day of
PLAYERS’ WORK

MARY, Marines, Eight, General (1934) Reunion in Vienna.

LINDLEY, BERT (1934) Are We Civilized?

LINDLEY, MONA (1933) Her Secret.

LINDSAY, MARGARET (1933) Cavalcade, The Fourth Horseman, West of Singapore, Private Detective 62, Voltaire, Captured, Paddy the Next Best Thing, The World Changes, From Headquarters, House on 56th Street, Lady Killer; (1934) Fog Over Frisco, Merry Wives of Reno, Dragon Murder Case.

LINE, BRUCE (1933) Great Jasper; (1934) No Greater Glory.

LINGHAM, TOM (1934) The Star Packer.

LINOW, IVAN (1933) Wear a White Angel.

LISA, MONA (1933) Sucker Money.

LITTLEFIELD, LUCIEN (1933) Bitter Tea of General Yen, Sailor’s Luck, Sweepings, Professional Sweetheart, Big Brain, Skyway, East of Fifth Avenue, Alice in Wonderland, Rainbow to Broadway, Chance at Heaven; (1934) Sons of the Desert, Mandalay, Marrying Widows, Thirty Day Princess, Kiss and Makeup, Love Time, When Strangers Meet, Gridiron Flash.

LITTLEFIELD, ROBERT (1933) Infernal Machine; (1934) Witching Hour.

LIVINGSTON, MARGARET (1934) Social Register.


LLOYD, ALMA (1933) Jimmy and Sally.

LLOYD, DORIS (1933) Robbers’ Roost, Oliver Twist, Secrets, Peg O’ My Heart, Looking Forward, Study in Scarlet, Voltaire, Tarzan and His Mate; (1934) Sisters Under the Skin, Glamour, Madame Dubarry, Kiss and Make Up, She Was a Lady, One Exciting Adventure, Dangerous Corner.

Llewellyn, Doris (1934) Menace.

LLOYD, FREDERICK (1934) Knew You Gave Me.

LLOYD, HAROLD (1934) The Cat’s Paw.

LLOYD, JAY (1934) Operator 13.


LOBBELL, MARGARET (1934) Orient Express.

LOBLOV, BELA (1933) Reunion in Vienna.

LOCKHART, GENE (1934) By Your Leave, I’ve Been Around, Captain Hurricane, Star of Midnight.

LODGE, JOHN (1933) Woman Accused, Murders in the Zoo, Under the Tonto Rim, Little Women; (1934) Scarlet Empress, Menace.

LOFT, ARTHUR (1933) Behind Jury Doors.

LOGAN, GWENDOLIN (1933) Christopher Strong.

LOLLIER, GEORGE (1933) Ace of Aces.

Lombard, Carole (1933) From Hell to Heaven, Supernatural, Eagle and the Hawk, Brief Moment, White Woman; (1934) Bolero, Twentieth Century, We’re Not Dressing, Now and Forever, Lady by Choice, The Gay Bride.

Lombaro, Guy (1934) Many Happy Returns.


Long, Jack (1933) Police Car 17; (1934) Speed Wings.

Long, Lotus (1934) Sing Sing Nights.

Long, Victor (1933) King Kong.

LONG, WALTER (1933) Woman Won’t Tell.

LOO, RICHARD (1933) Secrets of Wu Sin, Bitter Tea of General Yen.

Loos, Mary (1934) Student Tour.

Lorraine, Robert (1934) Outcast Lady, Limehouse Blues.


Lord, Pauline (1934) Mrs. Wiggs of the Cabbage Patch.

Loring, David (1934) Ready for Love.

Lorraine, Robert (1934) Marie Galante.

Lorraine, Betty (1933) A Bedtime Story.

London, Tom (1934) Fighting Hero.

Louise, Anita (1933) Our Better; (1934) Most Precious Thing in Life, Are We Civilized?, I Give My Love, Cross Streets, Madame DuBarry, Judge Priest, The Firebird, Most Precious Thing in Life, Bachelor of Arts.

Love, Montague (1934) His Double Life, Menace, Limehouse Blues.

Low, Edmund (1933) Hot Pepper, I Love That Man, Dinner at Eight, Her Bodyguard; (1934) No More Women, Let’s Fall in Love, Bombay Mail, Gift of Gab.

Low, Ellen (1933) Christopher Bean.

Low, Harry, Jr. (1934) Sequoia.


Lowell, Joan (1934) Adventure Girl.

Lowry, Wirth, Ann (1934) Victims of Persecution.

Lowry, Emily (1934) As the Earth Turns.


Luddy, Barbara (1933) Her Secret.

Ludwig, Phyllis (1934) Return of Chandu.

Lugosi, Bela (1933) Island of Lost Souls, Death Kiss, Night of Terror, International House; (1934) The Black Cat, Gift of Gab, Return of Chandu.


Lund, Lucille (1933) Saturday’s Millions; (1934) Black Cat, Kiss and Make Up, Fighting Through.

Lupino, Ida (1934) Come on Marines, Search for Beauty, Ready for Love.

Luxford, Nola (1933) Desert Flower.

Lyde, Clinton (1934) Beggars in Ermine, Murder in the Museum.
LYMAN, ABE
(1933) Broadway Thru a Key-hole.
LYNCH, HELEN
(1934) The Emergency. Call; (1934) Elmer and Elsie.
LYND, HELEN
(1934) Melody in Spring.
LYNN, ELEANOR
(1934) As Husbands Go.
LYNN, SHARON
(1933) Big Executive; (1934) Enter Madame.
LYON, BEN
LYS, LYA
(1933) Clear All Wires, Big Brain, Jimmy and Sally.
LYTLE, MARJORIE
(1934) Finishing School, Party's Over.
MacANNAN, GEORGE B.
(1933) Supernatural.
MacDONALD, EDMUND
(1928) Enlighten Thy Daughter.
MacDONALD, J. FARRELL
(1934) Iron Master, Heritage of the Desert, Peg O' My Heart, Working Man, Laughing at Life, Power and the Glory, I Loved a Woman, Under Secret Orders; (1934) Crime Doctor, Myrt and Marge, Man of Two Worlds, Once to Every Woman, Crosby Case, Beggar's Holiday, Romance in Manhattan.
MacDONALD, JEANETTE
(1934) Cat and the Fiddle, The Merry Widow.
MacDONALD, WALLACE
(1933) Between Fighting Men, King of the Wild Horses.
MacGILL, SHEILA
(1930) Cavalcade.
MacGREGOR, FRED
(1934) King of the Arena.
MacKELLAR, HELEN
(1933) Past of Mary Holmes.
MacKENNA, KENNETH
(1934) Sensation Hunters.
MacLANE, BARTON
(1934) Man from the Forest, Big Executive, To the Last Man, Tillie and Gus, Hell and High Water, Thundering Herd; (1934) Last Round Up, Lone Cowboy.
MacLAREN, IAN
(1934) Cleopatra.
MacLAREN, MARY
(1934) Phantom Broadcast.
MacLEAN, LORRAINE
(1933) If I Were Free.
MacMAHON, ALINE
MacQUARIE, GEORGE
(1934) A Bedtime Story.
MacQUARIE, MURDOCK
(1933) Penal Code, Fighting for Justice, Crossfire, Fighting Hero, Terror of the Plains.
MacALLISTER, JESSIE
(1934) Glamour.
MacALLISTER, PETRA
(1934) Scarlet Empress.
McAVOY, CHARLES
(1933) Miss Fane's Baby is Stolen, Wharf Angel, Badge of Honor, Murder at the Vanities, Shoot the Works.
McCALL, WILLIAM
(1934) The Whirlwind.
MCCARROLL, RED
(1934) Fighting Through.
MCCARTHY, EARL
(1934) Sucker Money, Cheating Blondes.
MCCARTEE, MARY
(1933) Paddy the Next Best Thing.
MC Cormick, MERRILL
(1933) Deadwood Pass.
MC Cormick, WILIAM
(1933) Boy Counsellor.
MC Coy, KAY
(1934) Come on Marines.
MC Coy, TIM
MC CreA, JOEL
(1933) Silver Cord, Bed of Roses, One Man's Journey, Church at Heaven; (1934) Gambling Lady, Half a Singer, Richest Girl in the World.
MC CulloUGH, PHILO
(1934) Laughing at Life, Tarzan the Fearless; (1934) Riding Thru Wheels of Destiny, I Hate Women, Inside Information, Thunder Over Texas, Outlaws' Highway.
MC Cune, JEAN
(1934) Lemon Drop Kid.
MC Cune, BEE
(1934) Lemon Drop Kid.
MDANIELS, ETTA
(1934) Smoking Guns.
MDANIELS, HATTIE
(1933) Man of Temple Drake; (1934) Operator 13, Judge Priest, Lost in the Stratosphere, Little Men.
MDANIELS, SAM
(1934) Lemon Drop Kid.
MDonald, EARL
(1933) Carnival Lady.
MDonald, FRANCIS
(1934) Terror Trail, Broadway Bad; (1934) Straightaway, The Lineup, Trumpet Blows, Voice in the Night, Girl in Danger, Successful Failure.
MDowELL, CLAIRE
(1933) Cornered, Central Airport, Working Man, By Appointment Only, Paddy the Next Best Thing, Wild Boys of the Road, Two Heads on a Pillow.
MDowELL, NELSON
(1933) Come on Tarzan, Oliver Twist, Rustlers Roundup; (1934) Wheels of Destiny, Rawhide Mail, Fighting Hero, Texas Ranger, Terror of the Plains.
MiEVoY, CHARLES
(1934) Lemon Drop Kid.
MiFARLAND, GEORGE
(Spanky)
(1933) Day of Reckoning; (1934) Miss Fane's Baby is Stolen, Kentucky Kernels.
MiGLynn, FRANK, JR.
(1933) Face in the Sky, Man of the Forest, Charlie Chan's Greatest Case, Unknown Valley; (1934) Massacre, Kentucky Kernels.
MiGLynn, FRANK, SR.
(1933) Employees' Entrance, Frisco Jenny; (1934) Search for Beauty, Little Miss Marker, Are We Civilization?, Lost in the Stratosphere.
MiGowan, J. P.
MiGRAl, WALTER
(1933) State Trooper, Robber's Roost, Sing Sinner Sing, Paddy the Next Best Thing, The World Moves On, Demon for Trouble, Lemon Drop Kid.
MiGRATH, LARRY
(1934) Picture Brides.
MiGuire, MiCkey
(1934) Officer 4A.
MiGuire, Tom
(1934) She Done Him Wrong, Mama Loves Papa.
MiHugh, FRANK
(1933) Mystery of the Wax Museum, Parachute Jumper, Grand Slam, Private Jones, Telegraph Trail, Ex-Lady, Elmer the Great, Professional Sweetheart, Hold Me Tight, Lily Turner, Tomorrow at Seven, Footlight Parade, Havana Widows, Son of a Sailor, House on 56th St., Convention City; (1934) Fashions of 1934, Heat Lighting, Smarty, Let's Be Ritz, Merry Wives of Reno, Return of the Terror, Here Comes the Navy, Six Day Bike Rider, Happiness Ahead.
MiHugh, MATTHEW
(1935) Hard to Handle, Devil's Brother, Night of Terror, Man Who Dared, Last Trail, Mad Game; (1934) She Loves Me Not, Return Madame, Lost in the Stratosphere.
MiInTyre, LeLIA
(1933) Her Secret, Marriage on Approval.
MiINTOSH BURR
(1933) Sweetheart of Sigma Chi; (1934) Richest Girl in the World.
MiKAYE, FRED
(1934) Gun Justice, Wheels of Destiny.
MiKee, "LAFE"
(1934) Self Defense, Terror Trail, Young Blood, Tumb-
MALLORY, BOOTS (1933) Humanity, Hello Sister, Carnival Lady; (1934) Big Race, Sing Sing Nights.

MALTBY, H. B. (1934) Morning After.

MALYON, EILY (1934) His Greatest Gamble, Limehouse Blues, Romance in Manhattan, Great Expectations, Little Minister.

MANDELL, EVELYN (1934) Love Birds.

MANDY, JERRY (1933) Sailor's Luck, Strange People.

MANN, MANN (1933) Big Chance; (1934) Dawn Trail, Fugitive Road, Smoky.

MANN, HELEN (1933) Employees' Entrance, Ladies They Talk About.

MANN, MARGARET (1934) I Hate Women, Little Manners, David (1933) From Hell to Heaven, Warrior's Husband, Girl in 419, Devil's in Love, Torch Singer, Death Kiss, Roman Scandals; (1934) Black Cat, Great, Flirtation, The Moonstone.

MANNORS, SHEILA (1933) Cowboy Counsellor; (1934) That's Gratitude,

MANNING, ROBERT (1933) Eagle and the Hawk.

MANNING, T. H. (1933) Counsellor at Law.

MANFIELD, MARION (1934) Here Is My Heart.

MAPLE, AUDREY (1933) Enlighten Thy Daughter.

MARBURGH, BERTRAM (1933) They Just Had to Get Married.

MARCH, FREDRIC (1933) Tonight is Ours, Eagle and the Hawk, Design for Living; (1934) All of Me, Death Takes a Holiday, Good Dame, Affairs of Cellini, Barretts of Wimpole St., We Live Again.

MARCUS, JAMES A. (1933) Lone Avenger, King of the Arena, Strawberry Roan; (1934) Operator 13, Scarlet Empress, Wag on Wheels.

MARDEN, MABEL (1934) Madame Spy.

MARGO (1934) Crime Without Passion.

MARION, GEORGE (1933) Her First Mate.

MARION, RUTH (1934) Old-Fashioned Way, Servants' Entrance.

MARI, MONA (1933) Death Kiss, Secrets; (1934) White Heat, Kiss and Make Up.

MARITO, MIKE (1933) Girl Missing.

MARITZA, SARI (1933) A Lady's Profession, International House, Right to...
Boat. the Arts. Like Spring, Old Stole, Works, Heart, His a the Terror, Crime, Hell, Stolen, Night, Paris?, Nice, Room; Was Widow, MARQUIS,


MAYNARD, KEN (1933) Between Fighting Men, Tombstone Canyon, Drum Taps, Come on Tarzan, Fargo Express, Phantom Thunderbolt, Lone Avenger, King of the Arena, Strawberry Roan, Fiddlin' Buckaroos; (1934) Gun Justice, Trail Drive, Wheels of Destiny, Smoking Guns, In Old Santa Fe. Honor of the Range, Doomed to Die.

MAYNARD, KERMIT (1933) Drum Taps, Outlaw Justice; (1934) Fighting Trooper.

MAYO, GEORGE (1933) A Woman's Man.

MEEHAN, LOU (1934) Lost Jungle. MEEHAN, JOE (1934) Lost Jungle, Rawhide Mail.

MEEK, DONALD (1934) Love Honor and Oh Baby, College Coach; (1934) Hi Nelle, Bedside, Last Gentleman, Murder at the Vanities, Defense Rests, The Merry Widow, Mrs. Wiggs of the Cabbage Patch, Captain Hates the Sea.

MEKERS, GEORGE (1933) Pick Up, Sweepings, Night of Terror, Life of Jimmy Dolan, Double Harness, Only Yesterday, King

for a Night, Chance at Heaven; (1934) Ever Since Eve, Dark Hazard, Hips Hips Hooray, I Believed in You, Melody in Spring, Uncertain Lady, Life of That Cow?, Paris Interlude, Dragon Murder Case, Richest Girl in the World, Against the Law, Bachelor of Arts.

MEIGHAN, THOMAS (1934) Pock's Bad Boy.

MELLISH, ALEX (1933) Girl Without a Room; (1934) Crime Without Passion.

MELTON, FRANK (1933) State Fair, Ace of Aces; (1934) David Harum, Handy Andy, The World Moves On, Judge Priest, 365 Nights in Hollywood, Bachelor of Arts.


MERCER, BERYL (1933) Cavalcade, Supernatural, Bedazzled, Her Splendid Folly, Blind Adventure, Broken Dreams; (1934) Change of Heart, Jane Eyre, Richest Girl in the World, Little Minister.

MERCER, JANE (1934) Beloved.

MEREDITH, JANE (1931) Love Captive.

MEREDITH, LU ANN (1934) Kiss and Make Up.

MERRICK, ULA (1933) 42nd Street, Clear All Wires, Secret of Madame Blanche, Whistling in the Dark, Men Are Such Fools, Reunion in Vienna, Lady of the Night, Midnight Mary, Broadway to Hollywood, Her First Mate, Beauty for Sale, BombsHELL, Day of Reckoning, The Women in His Life; (1934) This Side of Heaven, Bulldog Drummond Strikes Back, Have a Heart, The Cat's Paw, The Merry Widow, Paris Interlude, Murder in the Private Car, Biography of a Bachelor Girl, Evelyn Prentice.

MERLO, TONY (1934) Shoot the Works, Enter Madame.

MERMAN, ETHEL (1934) We're Not Dressing, Kid Millions.


MERTON, IVY (1933) Gallant Lady.
MESSINGER, GERTRUDE
(1933) Woman Accused, He Learned About Women;
(1934) Love Past Thirty, Anne of Green Gables.

MEHTH, MAYO
(1933) Mind Reader, Lilly Turner, Counselor at Law;
(1934) Harold Teen, Goodbye Love, Jimmy the Gent, Side Streets.

MEYBERG, DOT
(1933) Officer 13.

MEYER, GRET A
(1933) The Nuisance, Jennie Gerhardt; (1934) Let's Fall in Love, The Lineup, Servants' Entrance, Biography of a Bachelor Girl, Forsaking All Others.

MEYER, TORBEN
(1933) Crime of the Century; (1934) Enter Madame, Pursued.

MEYERS, HARRY
(1933) Important Witness, Railroaded Over Broadway.

MICHAEL, GERTRUDE
(1933) Sailor Be Good, A Bedtime Story, Night of Terror, Ann Vickers, I'm No Angel, Cradle Song; (1934) Bolero, I Believed in You, Search for Beauty, Hold That Girl, Murder in the Vanities, Murder on the Blackboard, Cleopatra, Notorious Sophie Lang, Menace.

MICHAELS, DAN
(1933) Victims of Persecution.

MIDDLETON, CHARLES B.
(1933) Pick Up, Destination Unknown, Sunset Pass, Disgraced! Tomorrow at Seven, Big Executive, This Day and Age, White Woman; (1934) David Harum, Lone Cowboy, Massacre, Last Roundup, Murder in the Vanities, Mrs. Wiggly's Gadget Patch, When Strangers Meet.

MILKIR, ADOLPH
(1933) The Savage Girl; (1934) Bolero.

MILASH, BOB
(1933) Island of Lost Souls.

MILES, BOB
(1934) Last Round Up.

MILES, BUSTER
(1933) No Other Woman.

MILES, LILLIAN
(1933) Moonlight and Pretzels.

MILJAN, JOHN

MILLANDE, RAYMOND
(1934) Bolero, We're Not Dressing, Many Happy Returns, Charlie Chan in London, Menace.

MILLER, CARL
(1933) Renegades of the West, Phantom Broadcast; (1934) Embarrassing Mo-ments.

MILLER, FRED
(1934) Gambling.

MILLER, SIDNEY
(1933) Mayor of Hell; (1934) Rafter Romance, When Strangers Meet, The Band Plays On.

MILLER, SKINS
(1934) Gift of Gab.

MILLER, WALTER
(1933) Behind Jury Doors, Son of a Sailor; (1934) Gun Justice, Smoking Guns, Rocky Rhodes, Fighting Trooper.

MILLET, ARTHUR
(1933) Bitter Tea of General Yen.

MILLS, BROTHERS
(1934) 20 Million Sweethearts, Operator 13, Strictly Dynamite.

MILLS, JOE
(1934) Old-Fashioned Way.

MILTERN, JOHN
(1934) Social Register.

MINJR, HAROLD
(1933) King of the Vacation, Death Kiss; (1934) Sensation Hunters, Fog Over Frisco, Servants' Entrance, Oil Raider, Night Alarm.

MINOR, FRANK
(1934) Our Daily Bread.

MITCHELL & DURANT
(1934) Stand Up and Cheer.

MITCHELL, BELLE
(1933) I Love That Man.

MITCHELL, FRANK
(1934) She Learned About Sailors, 365 Nights in Hollywood.

MITCHELL, GENEVA
(1933) He Learned About Women, World Gone Mad, Morning Glory, Only Yesterday, Day of Sentiment, Above the Clouds; (1934) I Am Suzanne, Born to be Bad, Springtime for Henry, Blind Date, Captain Hatsie the Sea.

MITCHELL, GRANT
(1933) 20,000 Years in Sing Sing, Our Betters, He Learned About Women, Central Airport, I Love That Man, Dinner at Eight, Stranger's Return, Lilly Turner, Tomorrow at Seven, Heroes for Sale, Saturday's Millions, Dancing Lady, Wild Boys of the Road, Convention City, King For a Night; (1934) The Show Off, Shadows of Sing Sing, Poor Rich, 20 Million Sweethearts, We're Rich Again, The Cat's Paw, Case of the Howling Dog, 365 Nights in Hollywood, Gridiron Flash, One Exciting Adventure.

MITCHELL, NORMA
(1933) Woman Accused; (1934) Melody in Spring.

MITCHELL, RHEA
(1933) Big Bluff.

MIX, ART
(1934) Young Blood, King of the Wild Horses, Treason, Sagerbrush Trail.

MIX, TOM
(1933) Fourth Horseman, Terror Trail, Hidden Gold, Flaming Guns, Rustlers' Roundup.

MOLNAR, JULIUS
(1934) No Greater Glory.

MONG, WILLIAM V.
(1933) Strange Adventure, Women Won't Tell, Vampire Bat, Eleventh Commandment, Fighting for Justice, Narrow Corner, I Loved a Woman, Silent Men, Her Forgotten Past, Reckless, Mystery of Mr. X, Hide-Out, Biography of a Bachelor Girl, Forsaking All Others.

MONTENEGRO, CONCHITA
(1933) Laughing at Life; (1934) Handy Andy, Hell in the Heavens.

MONTGOMERY, DOUGLASS

MONTGOMERY, GOODEE
(1934) Stolen Sweeets.

MONTGOMERY, MARSHAL
(1933) Hotel Variety.

MONTGOMERY, PEGGY

MONTGOMERY, ROBERT
(1933) Hell Below, Made on Broadway, When Ladies Meet, Night Flight, Another Language; (1934) Fugitive Lovers, Riptide, Mystery of Mr. X, Hide-Out, Biography of a Bachelor Girl, Forsaking All Others.

MONTI, CARLOTTA
(1933) Deadwood Pass.

MOORE, CHARLES
(1934) I'll Fix It.

MOORE, CARLYLE
(1934) Transatlantic Merry-Go-Round.

MOORE, COLLEEN
(1933) Power and the Glory; (1934) Social Register, Success at any Price, Scarlet Letter.

MOORE, DICKIE
(1933) Deception, Obey the Law, Oliver Twist, Gabriel Over the White House, Cradle Song, Gallant Lady, A Man's Castle; (1934) This Side of Heaven, In Love with Life, Upper World, The Human Side, Little Men.

MOORE, EUNICE
(1934) Scarlet Empress.

MOORE, EVA
(1934) Song You Gave Me, I Was a Spy.

MOORE, YVONNE
(1934) One Night of Love.

MOORE, MARJORIE
(1933) Wine, Woman and Song.

MOORE, MATT
(1933) The Deluge; (1934) All Men Are Enemies, Such Women Are Dangerous.
MOORE, OWEN
(1933) She Done Him Wrong, Man of Sentiment.

MOORE, ROY
(1933) Hidden Gold.

MOORE, TOM
(1933) Men Are Such Fools, Neighbors' Wives; (1934) Bombay Mail.

MOORE, VICTOR
(1934) Romance in the Rain, Gift of Gaah.

MOORHEAD, NATALIE

MORAN, FRANK

MORAN, LEE
(1933) Sister to Judas, Death Kiss, Grand Slam, Racecarer High Gear, Eleventh Commandment, Goldie Gets Along; (1934) Circus Clown.

MORAN, POLLY
(1933) Alice in Wonderland; (1934) Hollywood Party.

MORDANT, EDWIN
(1934) I'll Tell the World.

MORENO, ROSITA
(1933) Walls of Gold; (1934) Ladies Should Listen, Lawless.

MORENS, HILDA
(1933) Law and Lawless.

MOREY, HARRY T.
(1933) Shadow Laughs.

MORGAN, DEL
(1934) Outlaw's Highway.

MORGAN, EDWARD
(1933) By Appointment Only.

MORGAN, FRANK

MORGAN, GENE
(1933) Song of the Eagle, Elmer the Great, Jennie Gerhardt.

MORGAN, HELEN
(1934) Marie Galante.

MORGAN, RALPH
(1933) Humanity, Trick for Trick, Shanghai Madness, Power and the Glory, Doctor Bull, Walls of Gold, Kennel Murder Case, Mad Game; (1934) Orient Express, No Greater Glory, Last Gentleman, Stand Up and Cheer, She Was a Lady, Their Big Moment, Girl of the Limberlost, He... in the Heavens, Transatlantic Merry-go-Round, Little Men.

MORI, TOSHIA
(1933) Secrets of Wu Sin, Better Tea of General Yen, Blondie Johnson; (1934) Fury of the Jungle.

MORITA, MIKE
(1934) Nana, Hell and High Water.

MORLEY, KAREN
(1933) Gabriel Over the White House, Dinner at Eight; (1934) Crime Doctor, Straight is the Way. Our Daily Bread, Wednesday's Child.

MORRIS, ADRIAN

MORRIS, CHARLES
(1934) We're Not Dressing, Cleopatra.

MORRIS, CHESTER

MORRIS, DAVID
(1934) Gambling.

MORRIS, MARY
(1934) Double Door.

MORRISON, JOHN
(1934) Old-Fashioned Way.

MORTON, CHARLES
(1933) Goldie Gets Along; (1934) Dawn Trail.

MORTON, JAMES C.
(1934) Devil's Brother.

MOTE, ENYA
(1933) Flying Down to Rio.

MOULTON, BUCK
(1934) Fighting Code.

MOULTON, ZITA
(1933) Employees' Entrance.

MOWRRAY, ALAN

MOWBRAY, HENRY
(1934) Pursuit of Happiness.

MOWER, JACK
(1933) Come on Tarzan, Law and Lawless, King of the Arena, Fiddlin' Buckaroo.

MUDIE, LEONARD
(1933) Voltaire; (1934) Mystery of Mr X. House of Rothschild, Cleopatra.

MUIR, ESTHER
(1933) Sailor's Luck, I Love That Man, So This is Africa, The Bowery, Hell and High Water, Wine, Women and Song; (1934) Public Stenographer, Her Private Picture, Brides, Unknown Blonde, Woman Who Dared.

MURO, TOSHIYA
(1933) Secrets of Wu Sin, Better Tea of General Yen, Blondie Johnson; (1934) Fury of the Jungle.

MURDIE, MIKE
(1934) Nana, Hell and High Water.

MURLAND, JACK
(1933) Secret Sinners; (1934) Curtain at Eight, Old-Fashioned Way, Note to Sophie Lang, The Human Side.

MULLER, JIM
(1934) Desirable.

MUNDIN, HERBERT
(1933) Dangerously Yours, Cavalcade, Pleasure Cruise, Adorable, It's Great to be Alive, Arizona to Broadway, Shanghai Madness, Devil's in Love, Hoopla; (1934) Ever since Eve, Orient Express, Bottoms Up, All Men Are E nemies; (1935) There's Time for Henry, Call It Luck, Such Women Are Dangerous, Love Time, Hell in the Heavens.

MUNI, PAUL
(1933) The World Changes; (1934) Hi! Nellie, Black Fury, Bordertown.

MUNIER, FERDINAND
(1933) Woman I Stole, The Bowery, Queen Christina; (1934) Barretts of Wimpole St., Count of Monte Cristo, Babes in Tobyland.

MURDOCK, PERRY
(1933) Young Blood, Breed of the Border, Gallant Fool; (1934) Demon for Trouble.

MURPHY, GEORGE
(1934) Kiki, Jealousy.

MURPHY, MAURICE
(1933) Pilgrimage, Found Alive; (1934) There's Always Tomorrow.

MURRAY, CHARLIE
(1933) Cohens and Kellys in Trouble.

MURRAY, JAMES
(1933) Air Hostess, Frisco Jenny, High Gear, Central Airport, Heroes for Sale.

MURRAY, JOHN T.
(1934) Embarrassing Moments, Cheating Ceaters.

MURRAY, KEN
(1933) Disgraced.

MUSE, CLARENCE
(1933) From Hell to Heaven, Mind Reader, That Wrecker; (1934) Master of the Jungle, Black Moon, Personality Kid, Count of Monte Cristo, Broadway Bill.

MYERS, CARMEI
(1934) Countess of Monte Cristo.

MYERS, Greta
(1934) Young and Beautiful.

MYERS, HARRY
(1933) Strange Adventure. The Savage Girl, Police Call.

PLAYERS' WORK
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MYLES, NORBERT (1933) Secrets of Hollywood.


NATIONAL, AGNES (1934) Massacre.


NAMARA, MERGERITE (1934) Thirty Day Princess.

NARDELLI, GEORGE (1933) Cocktail Hour.


NASH, MARY (1934) Uncertain Lady.

NATHEAUX, LOUIS (1933) Behind Jury Doors, Gambling Ship; (1934) Fighting Code, Miss Fane's Baby is Stolen.

NAUM, NAHALI (1934) White Heat.

NEAL, LLOYD (1933) Elmer the Great; (1934) Six Day Bike Rider.

NELSON, BOBBY (1933) Cowboy Counsellor, Oliver Twist, King of the Arena.

NESBITT, CATHEEN (1933) Criminal at Large.

NESTELL, WILLIAM (1933) Robbers' Roost, Deadwood Fable.

NEWELL, DAVID (1934) Hell Below, Made or Broadway; (1934) White Heat.


NICOLAS, NELLIE B. (1934) Two Heads on a Pillow.

NICHOLSON, PAUL (1934) Two Alone.

NILSSON, ANNA Q. (1933) The World Changes; (1934) School for Girls.

NISHIDA, MINORU (1934) Four Frightened People.

NISSON, GRETA (1933) Circus Queen Murder, Moodly Cruise, Best of Enemies, Life in the Raw; (1934) Hired Wife.

NIXON, MARIANT (1933) Face in the Sky, Best of Enemies, Pre-Raphaelite, Doctor Bull, Chance at Heaven; (1934) The Lineup, We're Rich Again, Strictly Dynamite, On the Eve, Bachelors and Embarrassing Moment, By Your Leave.

NOLAN, HERMAN (1933) Fourth Horseman.

NORMAN, GERTRUDE (1933) He Learned About Women, Cradle Song; (1934) The Trumpet Blows.

NORDSTROM, CLARENCE (1933) 42nd Street, Gold Diggers of 1933.

NORTH, JOE (1934) Ladies Should Listen.

NORTHO, JOHN (1934) Wbarf Angel.


NORTON, EDGAR (1933) Tight of Profession, Big Brain, Sing Sinner; (1934) Thirty Day Princess, Richest Girl in the World, Million Dollar Ransom.

NORTON, FLETCHER (1933) Sucker Money, The Bowery.

NORWORTH, NED (1933) Hotel Variety.

NOSSEN, BRAN (1933) Last Laugh.

NORTH, NED (1934) Racketeer Round Up.

NOVARO, RAMON (1933) The Barbarian; (1934) Laughing Boy, Cat and the Fiddle.

NOWELL, WEDGEWOOD (1934) Hell Bent for Love.

NUGENT, EDWARD (1933) 42nd Street, Men Are Such Fools, Past of Mary Holmes, Humor, This Day and Age, Dance Hall Hostess, Beauty for Sale, Dance Girl Dance; (1934) This Side of Heaven, She Loves Me Not, Girl of the Limberlost, Girl of My Dreams, Lost in the Stratosphere.

NUSSBAUM, MORRIS (1933) Reunion in Vienna.

OAKIE, MRS. EVELYN (1933) Too Much Harmony.

OAKIE, JACK (1933) From Hell to Heaven, Sillor, The Eagle and the Hawk, College Humor, Too Much Harmony, Sitting Pretty, Alice in Wonderland; (1934) Looking for Trouble, Murder and the Vanities, Shoot the Works, College Rhythm.

OAKLAND, VIVIAN (1933) They Just Had to Get Married, Neighbor's Wife; (1934) Money Means Nothing, Defense Rests.

OAKMAN, WHEELER (1933) Man of Action, Western Code, Speed Demon, End of the Trail, Solitudes of the Storm, Revenge at Monte Carlo, Sundown Rider, Rusty Rides Alone, Silent Men, Hold the Presses; (1934) One is Guilty, Lost Jungle, Frontier Days, In Old Sante Fe, Murder in the Clouds.

O'BRIEN, BILLY (1934) Power and the Glory; (1934) West of the Divide, Cheaters.

O'BRIEN, DAVID (1933) Jennie Gerhardt.

O'BRIEN, GEORGE (1933) Smoke Lightning, Robbers' Roost, Last Trail, Life in the Raw; (1934) Ever Since Eve, Frontier Marshal, Duds Ransome.

O'BRIEN, PAT (1933) Destination Unknown, World Gone Mad, Bureau of Missing Persons, Bombsbell, College Coach; (1934) Flaming Gold, Gambling Lady, I've Got Your Number, 20 Million Sweethearts, Here Comes the Navy, Personality Kid, Just Anything, Flirtation Walk.

O'BRIEN, PATRICIA (1933) Justice Takes a Holiday.

O'BRIEN, TOM (1933) Lucky Dog; (1934) Woman Condemned.

O'BRIEN-MOORE, ERIN (1934) Little Men. Dangerous Corner, His Greatest Gamble.

O'BYRNE, CAT (1933) Doctor Bull, Alice in Wonderland.

O'CONNELL, HUGH (1933) Broadway Thru a Keyhole; (1934) Gift of Gab.

O'CONNOR, FRANK (1934) As Husbands Go.

O'CONNOR, ROBERT E. (1933) Frisco Jenny, Great Jasper, Lady of the Night, Picture Snatcher, Midnight, Mary, Big Hair, Dancing on Love, Lady for a Day, Penthouse; (1934) Big Shakedown, Bottoms Up, Return of the Ten Little Lyes.

O'CONNOR, UNA (1933) Cavaleade, Pleasure Cruise, Mary Stevens M.D., Invisible Man; (1934) Orient Express, Poor Thad, All Men Are Enemies, Stingaree, Barretts of Wimpole St., Chained.

O'DAVERS, USAY (1933) Female.

O’DAY, MOLLY  
(1933) Gigolettes of Paris.  
(1934) Hired Wife, Life of Vergie Winters.

O’DAY, NELL  
(1913) Smoke Lightning;  
(1934) Road to Ruin, Woman in the Dark.

O’FARRELL, BRODERICK  
(1934) Badge of Honor, Minutes Are Coming.

O’FLYNN, PATSY  
(1934) Fighting Rangers.

O’HARA, RITA  
(1933) Jungle Bride, Soldiers of the Storm, Phantom Broadcast, Big Cage, I Have Lived.

O’HENRY, OLSEN  
(1934) Social Register.

O’LEARY, CHARLES  
(1933) Officer 13.

O’LEARY, PAT  
(1933) Frisco Jenny, Penal Code, Mystery of the Wax Museum.

O’NEIL, SALLY  
(1933) By Appointment Only, Ladies Must Love.

O’NEILL, HENRY  
(1933) I Loved a Woman, Kennel Murder Case.

O’REGAN, ARTHUR  
(1934) Randy Rides Alone, The Star Packer.

OBSORNE, BUD  
(1933) When a Man Rides Alone, Diamond Trail, Flaming Guns, Barwood Pass, Rustlers Roundup;  
(1934) Riding Thru.

OBSORNE, VIVIENNE  
(1933) Luxury Liner, Sailor He Good, Men Are Such Fools, Phantom Broadcast, Supernatural, Tomorrow at Seven, Devil in Love.

O’SULLIVAN, MAUREEN  
(1933) Robbers’ Roost, Cohens and Kellys in Trouble, Tugboat Annie, Stage Mother;  
(1934) Tarzan and His Mate, The Thin Man, Barretts of Wimpole St., Hide-Out.

OTTO, RACHELA  
(1933) She Done Him Wrong, Bondage, Ann Vickers, He Man;  
(1934) Mandaly, All Men Are Enemies, Last Gentleman, A Lost Lady, Great Expectations.

OTO, FRANK  
(1934) Woman in the Dark.

OVERMAN, LYNN  
(1934) Midnight, Little Miss Marker, Great Flirtation, She Loves Me Not, You Belong to Me, Enter Madame, Broadway Bill.

O’VEY, GEORGE  
(1933) Alice in Wonderland.

O’WEN, GARY  
(1933) Child of Manhattan, Hold Your Man, Havana Widows;  
(1934) Bombay Mail, Little Miss Marker.

O’WEN, MARY  
(1934) You Belong to Me.

oweN, reGilND  
(1933) Robbers’ Roost, Study in Scarlet, Double Harness, Voltaire, Big Brain, Queen Christina, Man in Possession, Woman Commanders, Lovers Courageous, Man Called Back, Bill of Divorcement, Sherlock Holmes, Narrow Corner;  

O’WEN, SEENA  
(1933) Officer 13.

O’WILSLEY, Monoge  
(1933) The Keyhole, Ex-Lady, Brief Moment;  

O’XFOxRD, PEARL  
(1934) Right Hand, Eddie McKe.

PADDEN, SARAH  
(1933) Women Won’t Tell, Face in the Sky, Important Witness, Power and the

PLAYERS’ WORK

Glory;  

PAGE, ADDISON  
(1934) Redhead.

PAGE, ANITA  
(1933) Jungle Bride, Soldiers of the Storm, Phantom Broadcast, Big Cage, I Have Lived.

PAGE, BRADLEY  
(1934) From Hell to Heaven, Goldie Gets Along, Sundown Rider, This Day and Age, Love is Dangerous, The Chief, Blood Money, Hold the Press, Love is Like That;  
(1934) Six of a Kind, Shadov of Sing Sing, Rush for Beauty, Good Dame, Before Midnight, Fighting Rangers, He Was Her Man, Hell Bent for Leather, Woman, I Hate Women, Crime of Helen Stanley, Take the Stand, Million Dollar Ransom, Gentlemen Are Born, Against the Law.

PAGE, PAUL  
(1934) Below the Sea;  
(1934) The Mob, Road to Ruin, Countess of Monte Cristo, Have a Heart, Kentucky Kernels.

PALANGE, INEZ  
(1933) Men of America.

PALETTE, EUGENE  
(1933) Hell Below, Made on Broadway, Storm at Daybreak, Shanghai Madness, Kennel Murder Case, From Headquarters, Mr. Skitch;  
(1934) I’ve Got Your Number, Cross County Cylce, Friends of Mr. Sweeney, Strictly Dynamite, Dragon Murder Case, Caravan, One Exciting Adventure.

PALMER, LESLIE  
(1934) All of Me, Miss Jane’s Baby is Stolen.

PALMER, SHIRLEY  
(1933) Somewhere in Sonora.

PALS, NANI  
(1934) White Heat.

PANGBORN, FRANKLIN  
(1913) International House, Professional Sweetheart, Important Witness, Oly, Yesterday, Design For Living, Flying Down to Rio;  
(1934) Manhattan Love Song, Unknown Blonde, Many Happy Returns, Strictly Dynamite, Young and Beautiful, King Kelly of the U. S. A., That’s Gratitude, College Rhythm.

PANZER, PAUL  
(1933) Bedtime Story;  
(1934) Boleh.

PARKER, CECILIA  
(1934) Tombstone Canyon, Unknown, Valley, Rainbow Ranch, The Fighting Sinners;  
(1934) Gun Justice, Rider of Destiny, Trail Drive, Lost Jungle, Man Trailer.


PARKER, EDWIN
(1933) Lucky Texan, The Star Packer, Trail Beyond.

PARKER, FRANKLIN
(1933) Behind Jury Doors, Fresiu, A Resale Value, Past of Mary Holmes, Sweetheart of Sigma Chi, Hell and High Water, He Couldn't Take It, Picture Bride Dress, When Strangers Meet.

PARKER, JEAN
(1933) Secret of Madame Blanche, Gabriel Over the White House, Made on Broadway, Storm at Daybreak, What Price Innocence, Lady for a Day, Little Women; (1934) You Can't Buy Everything, Lazy River, Two Alone, Operator 13, Sequoia, Caravan.

PEARCE, PEARL
(1933) Meet the Baron; (1934) Hollywood Party.

PEGG, VESTER
(1934) Dawn Trail.

PEIL, EDWARD
(1933) Tomstone Canyon; (1934) Blue Steel, Man from Utah, Texas Ranger, Pursuit of Happiness.

PENDLETON, MARY
(1933) Romance, the Unknown Valley, Life in the Raw; (1934) Love Past Thirty.

PENDLETON, NAT

PENNIE, JOE
(1934) College Rhythm.

PENNICK, JACK
(1933) Renegades of the West, Tugboat Annie, Strange People, Skyway, Man of Sentiment.

PENNY, BARBARA
(1934) Our Day's Head.

PERKINS, OSGOOD
(1934) Madame Du Barry, Kansas City Princess, The President Vanishes.

PERRY, LUCY
(1934) Rawhide Mail.

PERRY, BOB
(1933) The Chief.

PERRY, JACK
(1934) A Woman's Man.

PERRY, PASCAL
(1934) Gallant Fool.

PERRY, WILL
(1933) Midnight Club.

PETERS, JOHN S.
(1934) Beast of Borneco.

PETERS, MADISON
(1933) Billion Dollar Scandal, Reform Girl, Hold Me Tight, Mayor of Hell, Big Executive, No Angel; (1934) As the Earth Turns, Beloved, Uncertain Lady, Side Streets, Treasure Island.

PETERSON, PATRICK
(1934) Here Is My Heart.

PHELPS, BUSTER
(1933) Sailor's Luck, World Gone Mad, Laughing at Life, One Man's Journey, Broken Dreams, Servants' Entrance; (1934) Beggar in Erinna, The Human Side.

PHELPS, ELEANOR
(1934) Cleopatra, Count of Monte Cristo.

PHELPS, TEX
(1934) Randy Rides Again.

PHILLIPS, EDDIE
(1933) Strange Adventure, Crossfire, Police Call, Her Forgotten Past; (1934) Woman in Chains.

PHILLIPS, EDWIN
(1934) Wild Boys of the Road.

PHILLIPS, HELENA
(1933) King's Vacation, Vol.

PICKER, SYLVIA
(1933) Lucky Devils.

PICKFORD, MARY
(1933) Secrets.

PIEGE, THE LADY

PIEL, EDWARD, JR.
(1933) Big Cage.

PIERSON, ARTHUR
(1933) Air Hostess, Devil's Brother, Ann Carver's Profession, What's in a Name; (1934) Before Midnight, You Belong to Me, Murder in the Clouds.

PIGOTT, TEMPE
(1933) Fowcledale, Oliver Twist, Man of the Forest, Doctor Bull, If I Were Free; (1934) Long Lost Father, One More Lost, Lemon Drop Kid, Limehouse Blues.

PINE, VIRGINIA
(1934) Dr. Monica.

PINK, SIDNEY T.
(1934) Are We Civilized?

PITTS, ZASU
(1933) They Just Had to Get Married, Out All Night, Hello Sister, Pretty Sweetheart, Her First Mate, Aggie Appleby, Maker of Men, Meet the Baron, Mr. Scarf, and Oh Baby, Mr. Sketch; (1934) Meanest Gal in Town, Sing and Like It, Two Alone, Love Birds, Three on a Honeymoon, Private Scandal, Dames, Mrs. Wiggs of the Cabbage Patch, The Gay Bride, Their Big Moment.

PLATT, BILLY
(1933) Face in the Sky.

PLAYFAIR, SIR NIGEL
(1934) The Lady is Willing.

POGGI, GRACE
(1933) Roman Scandals.

POOLE, ALBERT
(1934) Black Cat.

POLLARD, BUD
(1933) Victims of Persecution.

POLLARD, SNUB
(1934) Eternity.

POLLETTE, ALEX
(1934) Fifteen Wives.

PORCAS, PAUL
(1933) They Are Such Fools, Terror Abroad, When Strangers Marry, Gigolettes of Paris, Devil's Mate.

POTTLE, TEDDY
(1934) Loved a Woman, Saturday's Millions.
PLAYERS’ WORK

RANKIN, ARTHUR (1933) Terror Trail, Trail ing North, Thrill Hunter; (1934) Straight Away, Crime of Helen Stanley.

RATCLIFFE, E. J. (1932) I’ll Be Your Woman.

RATOFF, GREGORY (1933) Sweepings, Professional Sweetheart, Headline Shooter, I’m No Angel, Broadway They Sing, Pretty, Girl Without A Room; (1934) George White’s Scandals, Let’s Fall in Love.

RAWLINSON, HERBERT (1933) Moonlight and Pretzels, Enlighten Thy Daughter.

RAY, BUD (1934) Our Daily Bread.

RAY, CHARLES (1934) Ladies Should Listen, School for Girls, Ticket to a Crime.

RAY, EMMA (1934) Old-Fashioned Way.

RAY, LEAH (1934) A Bedtime Story.

RAY, SONNY (1933) Oliver Twist.

RAY, TERRANCE (1934) Bella Stoker.

RAYFORD, ALMA (1933) Law and Lawless.

RAYMOND, CYRIL (1934) Criminal At Large.

RAYMOND, GENE (1933) Zoo in Budapest, Ex-Lady, Ann Carver’s Profession, Brief Moment, House on 92nd Street, Flying Down to Rio; (1934) I Am Susanne, Coming Out Party, Sadie McKee, Transatlantic Merry-Go-Round.

RAYMOND, JACK (1933) Coehns and Kelles in Trouble.

REED, DONALD (1933) Man from Monterey; (1934) Uncertain Lady, Happy Landers.

REED, EUNICE (1933) Enlighten Thy Daugh ters.

REED, FLORENCE (1934) Great Expectations.

REED, GEORGE (1933) Hold Your Man, Last Trail; (1934) Mrs. Wiggs of the Cabbage Patch.

REED, PHILIP (1933) College Coach; (1934) Bedside, Fashions of 1924, Gambling Lady, Journal of a Crime, Jimmy the Gent, Dr. Monica, Glamour, British Agent, Affairs of a Gentleman, A Lost Lady, Big-Hearted Herbert.

REGAN, PHIL (1934) The Key, Housewife, Dames, Student Tour.


REGIS, PEDRO (1934) Vica Villa. West of the Pecos.
<table>
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<tr>
<th>Name</th>
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<tr>
<td>Reicher, Frank</td>
<td>1933</td>
<td>Employees' Entrance, Topaze, King Kong, Jennie Gerhardt, Ever in My Heart,</td>
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<td>Song of the South (1934) Hi Nellie, Journal of a Crime, Countess of Monte</td>
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<td>Cristo, Little Man What Now?, Return of the Terror, Case of the Howling</td>
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<td>Dog, The Fountain, I Am a Thief.</td>
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<td>Reid, Mrs. Wallace</td>
<td>1933</td>
<td>Man Who Dared.</td>
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<td>Remley, Ralph</td>
<td>1933</td>
<td>Sitting Pretty.</td>
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<td>Reynolds, Julian</td>
<td>1934</td>
<td>Cowboy Holiday.</td>
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<td>Revere, Anne</td>
<td>1934</td>
<td>Double Door.</td>
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<td>Revier, Dorothy</td>
<td>1933</td>
<td>Secrets of Wu Sing, Love is Dangerous, Thrill Hunter, Love Is Like That,</td>
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<td>Above the Clouds; (1934) By Candlelight, Fighting Rangers, Unknown Blonde,</td>
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<td>Curtain Falls, Green Eyes, When a Man Is Red.</td>
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<td>Reynolds, Cecil</td>
<td>1933</td>
<td>Study in Scarlet.</td>
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<td>Reynolds, Eve</td>
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<td>Prints of the Masters.</td>
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<td>Reynolds, Vera</td>
<td>1934</td>
<td>Lone Rider.</td>
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<td>Rhodes, Eri</td>
<td>1934</td>
<td>The World Moves On.</td>
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<td>Rhodes, Georgette</td>
<td>1934</td>
<td>The World Moves On.</td>
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<td>Rice, Florence</td>
<td>1934</td>
<td>Passionate Lady.</td>
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<td>Rice, Frank</td>
<td>1933</td>
<td>Robbers' Roost, Forbidden Trail, Phantom Thunderbolt, Somewhere in Sonora,</td>
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<td>King of the Arena, Fiddlin' Buckaroo; (1934) Last Round Up, Wharf Angel,</td>
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<td>Fighting Rangers, Thundering Herd, Wheels of Destiny, Terror of the Plains.</td>
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<td>Rice, Hank</td>
<td>1934</td>
<td>Trail Drive.</td>
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<td>Rich, Frances</td>
<td>1933</td>
<td>Officer, 13, Zoo in Budapest, Diamond Trail, Pilgrimage of the Bowmen, Case</td>
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<td>of the Howling Dog, Gentlemen Are Born, St. Louis Kid, Babbitt.</td>
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<td>Richardson, Jack</td>
<td>1934</td>
<td>Gun Justice.</td>
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<td>Richardson, Albert</td>
<td>1933</td>
<td>Double Life, Biography of a Bachelor Girl, President Vanishes.</td>
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<tr>
<td>Richardson, Charles</td>
<td>1934</td>
<td>His Double Life, Biography of a Bachelor Girl, President Vanishes.</td>
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<td>RICHMOND, CHARLES (1933) Take a Chance.</td>
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<td>RICHERMONT, CHARLES</td>
<td>1933</td>
<td>King of the Jungle, Fast Workers, Corruption, Mama Loves Papa, This Day</td>
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<td>and Age, Police Hall, Life in the Raw; (1934) Lost Jungle, Happy Landing.</td>
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<td>Ricketts, Tom</td>
<td>1933</td>
<td>Women Won't Tell, He Learned About Women, Forgotten Men, Mama Loves Papa,</td>
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<td>In Love With Life, Little Man What Now?, Stolen Sweats, Curtain Falls,</td>
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<td>Foraking Others.</td>
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<td>Ricks, Archibald</td>
<td>1934</td>
<td>Brand of Hate.</td>
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<td>Ricker, Joe</td>
<td>1935</td>
<td>Fargo Express.</td>
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<td>Ridgeley, Stanley</td>
<td>1934</td>
<td>Crime Without Passion.</td>
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<td>Riedewell, Audrey</td>
<td>1934</td>
<td>His Double Life.</td>
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<td>Riefenstahl, Leni</td>
<td>1933</td>
<td>S.O.S. Iceberg.</td>
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<td>Rigas, George</td>
<td>1933</td>
<td>Destination Unknown, Way to Love.</td>
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<td>Rimi, Walter</td>
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<td>Ring, Cyril</td>
<td>1933</td>
<td>Emergency Call, Too Much Harmony, Neighbors' Wives; (1934) Hollywood</td>
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<td>Hoopla.</td>
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<td>Rist, Spp</td>
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<td>Rivero, Julian</td>
<td>1933</td>
<td>Man of Action, Lucky Larrigan, Lawless, Via Pony Express, Hold the Press.</td>
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<td>Roach, Bert</td>
<td>1933</td>
<td>Hallelujah I'm a Bum, Daring Daughters, Easy Millions, Secret Sinners;</td>
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<td>Marrying Widows, Half a Sinner, Pan Intulde.</td>
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<td>Robards, James</td>
<td>1933</td>
<td>The Way to Love.</td>
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<td>Robards, Jason</td>
<td>1934</td>
<td>Orange Adventure, Corruption, Dance Hall Hostess, Devil's Mate, Ship of</td>
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<td>Wanted Men, Carnival Lady; (1934) Of Me, Public Stenographer, Woman Unafraid,</td>
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<td>Woman Condemned, Take the Stand, Crimson Romance, President Vanishes, One</td>
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<td>Exciting Adventure.</td>
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<td>Robbins, Barbara</td>
<td>1934</td>
<td>Hat Coat and Glove.</td>
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<td>Robbins, Sethie</td>
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<td>Cowboy Counsellor, Dude Bandit, Fighting Parson.</td>
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<td>Robbins, Lyda</td>
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<td>Three-Cornered Moon, Torch Singer; (1934) College Rhythm.</td>
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<td>Roberts, Desmond</td>
<td>1933</td>
<td>King's Vacation, Christopher Strong, Tarzan and His Mate, Blind Adventure;</td>
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<td>Grand Canary, Jane Eyre, Of Human Bondage, The Fountain, Hell of Damocles,</td>
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<td>Limehouse Blues, Menace.</td>
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<td>Roberts, Florence</td>
<td>1933</td>
<td>Officer 13, Dangerously Yours, Daring Daughters, Melody Cruise, Torch</td>
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<td>Singer, Hoopla; (1934) Miss Fane's Baby Is Stolen, Babes in Toyland.</td>
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<td>Roberts, Jeanie</td>
<td>1934</td>
<td>Girl O' My Dreams.</td>
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<td>Robertson, Guy</td>
<td>1934</td>
<td>King Kelly of the U. S. A.</td>
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<td>Robertson, Willard</td>
<td>1933</td>
<td>Central Airport, Trick for Trick, Destination Unknown, Supernatural,</td>
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<td>Tugboat Annie, Another Language, Heroes for Sale, The World Changes, The</td>
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<td>Bold of the Road, Mad Game, East of Fifth Avenue, Lady Killer; (1934)</td>
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<td>Heat Lightning, Dark Hazard, Gambling Man, One is Guilty, Two Alone,</td>
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<td>Whirlpool, I'll Tell the World, Upper World, Murder in the Private Car,</td>
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<td>Death on the Diamond, Housewife, Here Comes the Navy, Have a Heart,</td>
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<td>Biography of a Bachelor Girl.</td>
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<td>Robeson, Paul</td>
<td>1933</td>
<td>Emperor Jones.</td>
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<td>Robinson, Dewey</td>
<td>1933</td>
<td>She Done Him Wrong, Women Won't Tell, A Lady's Profession, Soldiers of the</td>
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<td>Storm, Laughing at Life, Notorious but Nice, Her Forgotten Past; (1934)</td>
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<td>Shadows of Sing Sing, Big Shakedown, Countess of Monte Cristo.</td>
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<td>Robinson, Edward G</td>
<td>1933</td>
<td>Little Giant, I Loved A Woman; (1934) Dark Hazard, Man With Two Faces, The</td>
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<td>Whole Town's Talking.</td>
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<td>Robinson, Gus</td>
<td>1933</td>
<td>Tomorrow at Seven.</td>
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<td>Robinson, Halsey</td>
<td>1934</td>
<td>Mrs. Wiggs of the Cabbage Patch.</td>
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<td>Robinson, Roberta</td>
<td>1934</td>
<td>Register.</td>
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<td>Robson, May</td>
<td>1933</td>
<td>White Sister, Men Must Fight, Reunion in Vienna, Thunderbolt and Eight,</td>
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<td>Lady for a Day, Broadway to Hollywood, One Man's Journey, Beauty for Sale,</td>
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<td>Solitaire Man, Dancing Lady, Alice In Wonderland; (1934) You Can't Buy</td>
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<td>Everything, Straight is the Way, Lady by Choice.</td>
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<td>Robyns, William</td>
<td>1933</td>
<td>Phantom Thunderbolt; (1934) Lone Cowboy, You're Telling Me, Elmer and Blak.</td>
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ROCHE, JOHN
(1933) Beauty for Sale.
ROCKWAY, JACK
(1934) Outlaw Justice.
ROCKWELL, OSCAR
(1933) When a Man Rides Alone, Come on Tarzan.
Fargo Express, Lone Avenger, Knight of the Lena, Strawberry Roan, Fiddlin' Buckaroos; (1934) Trail Drive, Gun Justice, Wheels of Destiny, Smokin' Guns, When a Man Sees Red, 'Neath Arizona Skies.
ROGERS, BARBARA
(1934) Palm Beach Snatcher, Footlight Parade, Convention City; (1934) I Hate Women.
ROGERS, CHARLES
(1933) East of Enemies, Take a Chance.
ROGERS, GERALD
(1934) Grand Canary.
ROGERS, GINGER
(1933) 42nd Street, Broadway Bad, Gold Diggers of 1933, Professional Sweetheart, A Shining Hour in the Night, Don't Bet on Love, Sitting Pretty, Flying Down to Rio, Chance at Heaven; (1934) Rafter Rogers, Farm Bureau Finishing School, 20 Million Sweethearts, Change of Heart, Upper World, Gay Divorcee, Romance in Manhattan.
ROGERS, JOHN
ROGERS, WILL
(1933) State Fair, Doctor Bull, Mr. Skitch; (1934) David Harum, Handy Andy, Judge Priest.
ROLAND, ERIC
(1933) Criminal At Large.
ROLAND, GILBERT
(1933) She Done Him Wrong, Our Betters, Gigollettes of Paris, After Tonight; (1934) Elmir Norton.
ROMAINÉ, RUTH
(1934) Loud Speaker, Happy Landings.
ROIT COTTON, CONSTANTINE
(1933) Island of Lost Souls; (1934) Sixteen Fathoms Deep.

ROMERO, CESAR
(1934) The Thin Man, Cheating Cheaters, British Agent, Good Fairy, Strange Wives, Clive of India, The Devil is a Woman, Cardinal Richelieu, Hold 'Em Yale.

ROONEY, MICKY
ROOSEVELT, BUDDY
(1933) Fourth Horseman, Wild Horse Mesa.
ROQUEMORE, HENRY
(1933) Young Blood, Breed of the Border; (1934) City Limits, Inside Information.

ROSANOVA, ROSA
(1934) Fighting Hero.
ROSCE, ALLAN
(1933) Lucky Devils, Death Kiss, Strange Adventure, Cheyenne Kid.
ROSE, BLANCHE
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ROSE, ROBERT
(1933) Lucky Devils.
ROSENBLUM, MAXIE
(1933) King For A Night.
ROSENER, GEORGE
(1933) Circus Queen Murder.
ROSS, ROBERT
ROSLEY, ADRIAN
(1933) My Weakness, Girl Without A Room; (1934) Miss Jane's Baby Is Stolen, Viva Villa, Great Flirtation, Handy Andy, Enter Madame.
ROSS, BETSY KING
(1933) Smoke Lightning.
ROSS, CHURCHILL
(1933) College Humor.
ROSS, LANNY
(1934) Melody in Spring, College Rhythm.
Roth, Lillian
(1923) Ladies They Talk About, Tall Chance.
ROTH, SANDY
(1923) Lady of the Night, Midnight Mary.
ROUJEN, Raul
(1933) It's Great to be Alive, Flying Down to Rio; (1934) The World Moves On.
ROUVEROL, JEAN
(1924) It's a Gift.
ROVELLE, CAMILLE
(1924) Madame DuBarry.
ROY, GLORIA
(1933) Hot Pepper, Charlie Chan's Greatest Case, Jimmy and Sally; (1934) Wild Gold.
ROY, MARY
(1933) Love is Like That.
ROYCE, JULIAN
(1933) Criminal At Large.
RUB, CHRISTIAN
(1933) No Other Woman, Humanity, Mary Stevens M.D., Man of Sentiment; (1934) Man of Two Worlds, No More Women, No Greater Glory, Little Man What Now?, The Fountain, Romance in the Rain, Music in the Air.
RUBY, ELLALIE
(1934) Love Captive.
RUDOLPH, PET
(1933) This Day and Age.
RUGGLES, CHARLIE
(1933) Murders in the Zoo, Terror Abroad, Melody Cruise, Mama Loves Pana, Girl Without A Room, Alice In Wonderland; (1934) Six of a Kind, Goodbye Love, Melody From Spring, Murder in the Private Car, Pursuit of Happiness.
RUMANN, SIEGFRIED
(1934) The Trail, Move On, Servants' Entrance, Marie Galante.
RUNELL, RUTH
(1934) Racketeer Round Up.

PLAYERS' WORK

RUSH, DICK
(1933) Forbidden Trail; (1934) Last Round Up, Thunder from the Desert, Here and Beyond the Law.
RUSSELL, RED
(1934) Fighting Through, Man from Hell.
RUSSELL, MARY
(1934) Happiness Ahead.
RUSSELL, ROY
(1934) Young and Beautiful.
RUSSELL, ROSALIND
(1934) Every Precious, President Vanishes, Forsaking All Others.
RUTH, MARSHALL
(1934) Lemon Drop Kid.
RUTHERFORD, JACK
(1933) Cowboy Counsellor, Roman Scandals.
RUTHERFORD, JOHN
(1934) Affairs of Cellini, Cleopatra.
ST. JOHN, AL
(1933) His Private Secretary; (1934) Public Stenographer, Riders of Destiny.
ST. MAUR, ADELE
(1934) First Woman in Paris, Broken Dreams.
ST. MAUR, ELAINE
(1934) Scarlet Empress.
ST. POLIS, JOHN
(1933) Terror Trail, World Gone Mad, Sing Sinner Sing, Notorious but Nice, King of the Arenas; (1934) Guilty Parents.
SABIchi, KATHERINE
(1934) Scarlet Empress.
SABICh, MARIA
(1934) Scarlet Empress.
SABIN, CHARLES
(1934) Girl in Danger, That's Gratitude.
SALE, CHARLES "CHIC"
(1933) Men of America, Lucky Dog, The Chief; (1934) Treasure Island.
SALE, FRED, JR.
(1934) Wheels of Destiny.
SALE, VIVIAN
(1933) Iron Master, Smoke Lightning, Oliver Twist; (1934) Love Past Thirty, Smarty, Gentleman Nurse, Man With Two Faces, Madame DuBarry, Embarrassing Moments.
SAMUELS, HARRY
(1934) Our Daily Bread.
SANCHEZ, ELVIRO
(1933) Law and Lawless.
SANTLEY, FRED
(1933) Morning Glory, Three-Cornered Moon, Walls of Gold; (1934) Ready for Love, One in a Million.
SARGENT, JEAN
(1934) Transatlantic Merry-go-Round.
SARNO, HECTOR
(1934) Death Takes a Holiday.
SARGON, VICTOR
(1934) Men Without Law.
SAUERS, JOSEPH
(1933) Saturday's Millions, College Humor, Three-Cornered Moon, Ace of Aces, College Coach; (1934) Wharf Angel, Olsen's Big Moment. Looking for Trouble, Death.
Like Cleopatra. (1933) Derelict.

Saying, SID (1934) Justice Takes a Holiday, The Nuisance, Gambling Ship, Man of Sentiment; (1934) Lost Jungle, Men Without Law, Young and Beautiful, Dude Rancher, When a Man Sees Red.

SCHILDKRAUT, JOSEPH (1934) Sisters, Under the Skin, Viva Villa!, Cleopatra.

SCHOEBEL, JOSEPH (1934) Emergency Call, Ourselves Alone.

SCHILDKRAUT, JOSEPH (1934) Paris; Everybody!; The Girl from Mississippi.

SCHIAVONE, EDNA (1934) The Midnight Special.

SCHMANN, HEINZ, FREDERICH (1933) Gigolettes of Paris; (1934) World Moves On, Fugitive Reader.

SCHUMBERG, ALEX (1934) Our Daily Bread, The Deserter.

SCOTT, DOUGLAS (1933) Cavalcade, Eagle and the Hawk.

SCOTT, JESSE (1934) Madame DuBarry.

SCOTT, PRESTON (1934) Laughing Boy, Life With a Woman.

SCOTT, RANDOLPH (1933) Wild Horse Mesa, Hello Everybody, Murders in the Zoo, Heritage of the Desert, Supernatural, Sunset Pass, Cocktail Hour, Man of the Forest, To the Last Man, Broken Dreams; (1934) Last Round-Up, Thundering Herd, Wagon Wheels.

SCOTT, RUSSELL (1933) Eagle and the Hawk, The Wayward Son.

SCOTT, WILLIAM (1934) Come on Danger, The Horseman.

SEATY, W. GAY (1933) Strictly Personal; (1934) Uncertain Lady, Half a Sinner, Embarrassing Moments.

SEARL, JACKIE (1933) Topaze, Officer 13, High Gear, Return of Casey Jones, One Year Later, Alice In Wonderland; (1934) No Greater Glory, Murder on the Blackboard, Strictly Dynamite, Personal Trouble, She Was a Lady, A Wicked Woman, Great Expectations.

SEARLE, EDNA (1934) One Exciting Adventure, The Beloved.

Sears, ALLAN (1933) Secrets, The Miracle Man.

SEARS, ZELDA (1934) Sadie McKee, A Wicked Woman.

SEBASTIAN, DOROTHY (1933) The Clue of the White Peacock, Shin of Wanted Men.


SEEGAR, MIRIAM (1934) Donovan Trail.

SEELEY, BLOSSOM (1933) Broadway Thru A Keyhole.

SEGAAL, VIVIENNE (1934) Cat and the Fiddle.

SELBIE, EVELYN (1933) Gambling Ship.

SELLE, ANTONIA (1933) Employees' Entrance, Strictly Personal, Central Airport, As the Devil Commands; (1934) Come Scandal, Elmer and Elsie, It's a Gift, Ready for Love, Bright Eyes.

SELWYN, RUTH (1933) Must Fight; (1934) Fugitive Lovers.

SEMENTS, HARRY (1933) Drum Taps, Young Blood, King of the Wild Horse, The Hunter; (1934) Down to Their Last Yacht.


SHALZEL, LEO (1934) The Marines.

SHANDREW, CAROL (1934) Tracy Rides.

SHANNON, JIMMY (1933) Flaming Guns.

SHANNON, TONY (1933) Girl Missing, Devil's Mate, Turn Back the Clock, The Deluge; (1934) Fury of the Jungle, Back Page.

SHARLAND, REGINALD (1934) Long Lost Father, Shock.

SHAW AND LEE (1934) Young and Beautiful.

SHAW, ANNE (1934) Bolero, the Jungle.

SHAW, MONTAGUE (1933) Masquerader, Big Brain; (1934) Sisters Under the Skin, Shock.

SHAW, SANDRA (1933) Blood Money.

SHAW, WINN (1934) Three on a Honeymoon, Wild Gold, Gift of Gab, Million Dollar Kansan, Wake Up and Dream.

SHAWHAM, PAUL (1933) High Horseman.

SHAYNE, ROBERT (1934) Keep 'Em Rolling, Wednesday's Child.

SHIA, GLORIA (1923) Women Won't Tell, Eleventh Commandment, Dude Bandit, Strange People, Dance Girl, On Fleaing Buckaroos; (1934) Big Time or Bust, Bolero, I Like It That Way, Money Means Nothing, Smoking Talents, Deuceon Trouble, We've Got Rich Again, Successful Failure, The Oil Raider.

SHEAN, AL (1934) Music in the Air, Caesar.

SHEARER, NORMA (1934) Riptide, Barretts of Wimpole Street.

SHEEHAN, JOHN (1934) Hard to Handle, Warrior's Husband, Past of Mary Holmes, As the Devil Commands, Keep It In the Family; (1934) Countess of Monte Cristo, Little Miss Marker, Curtain Call, Such Women Are Dangerous, Back the Human Side, That's Gratitude.

SHEFFIELD, REGINALD (1934) Of Human Bondage.

SHELDON, RALPH (1934) Lucky Texan.

SHELDON, JOAN (1934) The Merry Frinks.

SHERIDAN, LOU (1934) Come on Marines, Ladies Should Listen.

SHERIDAN, FRANK (1933) Woman Accused, Speed Derringer Deception, Mama Loves Papa, Man Who Dared; (1934) Wharf Angel, Witching Hour, Cat's Paw.

SHERMAN, EVELYN (1933) California Trail.

SHERMAN, VINCENT (1934) Speed Wings, One is Guilty, Date with Danger, Girl in Danger, Crime of Helen Stanley, Midnight Alibi, Texas.

SHERWOOD, CLARENCE (1934) The Temple Drake; (1934) Lemon Drop Kid.

SHERWOOD, VORKE (1934) Eddy and the Hawk.

SHILLING, MARION (1934) Curtain at Eight, Inside Information, Thunder Over Texas.

SHIMADA, SID (1933) Midnight Club; (1934) Four Frightened People.

SHIPMAN, HELEN (1933) Christopher Bean; (1934) Double Door.

SHIM, ANNE (1934) Anne of Green Gables.

SHOEMAKER, ADELBERT (1933) Once At Heaven; (1934) Dr. Monica.

SHORT, GERTRUDE (1933) Girls in 419, Secret Sinners, Love Birds, The Key, St. Louis Kid.

SHORT, HARRY (1933) Shadow, Laughs.

SHUBERT, EDDIE (1934) Case of the Howling Dog, Murder in the Clouds, St. Louis Kid.

SHUBERT, NANCY (1933) Sagebrush Trail.

SHUMWAY, LEE (1934) Lemon Drop Kid, Girl O' My Dreams.

SHUMWAY, WALTER (1933) Outlaw Justice.

SUTAN, HARRY (1933) Infernal Machine, Gambling Ship.

SHUTT, JACK (1934) The Curtain Falls.

SHY, GUS (1934) Sell Anything.

SIDERMAN, CONRAD (1934) Are We Civilized?

SIDNEY, GEORGE (1933) Cohn and Kellys in Trouble; (1934) Rafter Romance, Manhattan Melodrama.
TEARLE, CONWAY  
(1933) Day of Reckoning, Should Ladies Behave; (1934) Stingaree, Fifteen Wives, Sing Sing Nights.

TEASDALE, VERREE  
(1933) Luxurious, They Just Had to Get Married, Terrence, Love of Honor and Oh Baby, Roman Scandals; (1934) Goodbye Love, Fashions of 1934, A Modern Hero, Dr. Monica, Desirable, Madame Dubarry, The Firebird.

TELL, OLIVE  
(1933) Strictly Personal; (1934) Private Scandal, Witching Hour, Scarlet Empress.

TEMPLE, MARY JANE  
(1933) The All Night.

TEMPLE, SHIRLEY  
(1934) Change of Heart, Little Miss Marker, Stand Up and Cheer, Now I'll Tell, Baby Take a Bow, Now and Forever, Bright Eyes.

TEMPLETON, FAY  
(1933) Broadway to Hollywood.

TENBROOK, HARRY  
(1933) Speed Demon, Terror of a Nation.

TERRY, PEGGY  
(1934) Cross Country Cruise.

TERRY, SHEILA  
(1934) Parachute Jumper, 20,000 Years in Sing Sing, Haunted Gold, Mayor of Hell, Silk Express, The Sphinx, Private Detective 62, House on 56th Street, Son of a Sailor, Convention City; (1934) Take the Stand, When Strangers Meet, Rocky Rhodes, North Arizona Skies.

THOMAS, FRANKIE  
(1934) Wednesday's Child.

THOMAS, JAMESON  
(1933) Self Defense, Brief Moment; (1934) Bombay Mail, Beggars in Ermine, It Happened One Night, A Woman's Man, Stolen Sweats, Now and Forever, Scarlet Empress, Jane Eyre, The Moonstone, The Case of Failure, A Lost Lady, Curtain Falls, Sing Sing Nights.

THOMPSON, CLIFFORD  
(1934) Twentieth Century, Murder in the Private Car.

THOMPSON, KENNETH  
(1933) Daring Daughters, Little Giant; (1934) Many Happy Returns, In Old Santa Fe.

THOMPSON, NICK  
(1933) Three-Cornered Moon.

THOMSON, KENNETH  
(1933) Jungle Bride, Hold Me Tight, Son of a Sailor; (1934) Change of Heart, Cross Streets.

THORNTON, CYRIL  
(1933) The Thin Man.

THORPE, JIM  
(1933) Wild Horse Mesa.

THURSTON, CHARLES  
(1933) The Mormon Valley.

TIDBURY, ELDRED  
(1934) Come on Marines, Wagon Wheels.

TILDSTONE, DAVID LEO  
(1933) They Just Had to Get Married.

TILSBURY, ZEFFIE  
(1934) Mystery Liner.

TOBIN, GENEVIEVE  
(1933) Infernal Machine, Perfect Understanding, Pleasure Cruise, The Wrecker, Goodbye, Again, I Loved a Woman, Golden Harvest; (1934) The 9th Guest, Easy to Love, Dark Hazard, Undesirable Lady, Success at Any Price, Kiss and Make Up, By Your Leave.

TOBIN, VIVIAN  
(1933) If I Were Free; (1934) This Man Is Mine.

TODD, HARRY  
(1933) Fighting for Justice, Gun Law, Trouble Busters, Thrill Hunter, Her Splendid Folly; (1934) One is Guilty, Texas Ranger.

TODD, THERMA  
(1933) Air Hostess, Deception, Devil's Brother, Cheating Blondes, Mary Stevens M.D., Counsellor at Law, Sitting Pretty, Son of a Sailor; (1934) Hips Hips Hooray, Pa, loo, Bottoms Up, The Poor Rich, Cockeyed Cavaliers, Take the Stand.

TOLER, SIDNEY  
(1934) Pink Dollar Scandal, King of the Jungle, He Learned About Women, Narrow Corner, Way to Love; (1934) Hands of Steel, Massacre, Spitfire, Trumpet Blows, Here Comes the Groom, Operator 13, Registered Nurse, Upper World.

TOLLAIRE, AUGUST  
(1933) Passionate Plumber.

TOMBS, ANDREW  
(1934) Moulin Rouge, Born to Be Bad.

TOMPSON, NICK  
(1933) Corruption.

TONE, FRANCHOT  
(1933) Today We Live, Gabriel Over the White House, Stranger's Return, Ladies in the Night, Midnight Mary, Stage Mother, Bombshell, Dashing Lady; (1934) Moulin Rouge, Sadie McKee, Straight is the Way, The World Moves On, Girl from Missouri, Gentlemen Are Born.

TONGE, PHILIP  
(1934) His Double Life.

TOOMEY, REGIS  
(1933) State Trooper, Penal Code, Strange Adventure, Soldiers of the Storm, Laughing at Life, She Had to Say Yes; (1934) Big Time or Bust, What's Your Racket, Picture Bride's, Murder on the Blackboard, Redhead, She Had to Choose.

TORRENCE, DAVID  
(1933) Voltaire, Berkeley Square, Queen Christina; (1934) Moonlight, Madame Spy, Jane Eyre, What Every Woman Knows, Charlie Chan in London.

TOWERS, ERNEST  
(Deceased)  
(1933) The Masquerader, I Cover the Waterfront.

TRENCH, RAOUEL  
(1933) So This is Africa, Woman I Stole, Duck Soup.

TORRILLO, JOE  
(1932) Alice In Wonderland.

TOTTENHAM, MERLE  
(1933) Cavalcade, Bondage, Paddy the Next Best Thing, Invisible Man.

TRACY, EMMERSON  
(1933) Neighbors' Wives.

TRACY, LEE  
(1933) Cigars All Wires, Private Jones, Dinner at Eight, The Nuisance, Turn Back the Clock, Bombshell, Advice to the Loverless; (1934) I'll Tell the World, You Belong to Me, Lemon Drop Kid.

TRACY, SPENCER  
(1933) 20,000 Years in Sing Sing, Face in the Sky, Shanghais, Power and the Glory, Mad Game, A Man's Castle; (1934) The Show Off, Looking for Trouble, Bottoms Up, Now I'll Tell, Marie Galante.

TRAINING, LEONARD  
(1933) Terror Trail.

TRAWS, HENRY  

TREACHER, ARTHUR  
(1934) Gambling Lady, Here Comes the Groom, The Key, Captain Hook to the Sea, Posing All Others.

TREADWELL, LAURA  
(1934) Women Unafraid.

TREE, DOROTHY  
(1933) East of Fifth Avenue; (1934) Side Streets, Madame Dubarry, Friends of Mr. Sweeney, Dragon Murder Case, Here Comes the Navy, The Firebird, Case of the Howling Dog.

TREEN, MARY LOUISE  
(1934) Happiness Ahead, Hah-bitt.

TRENHOLME, HELEN  

TRENKER, LUIS  
(1934) The Relel.

TRENT, JOHN  
(1933) Outlaw Justice; (1934) Badge of Honor.

TREVOR, CLAIRE  

TRUAX, MAUDE  
(1933) I Have Lived; (1934) Dancing Man.

TRUE, PAULINE  
(1934) Desirable.

TRUE, EVELYN  
(1933) Whistling in the Dark, Wife's Husband.

TUCKER, JERRY  
(1933) Everybody! Sitting Pretty.

TUCKER, HARLAN  
(1933) Phantom Broadcast, King for a Day.

TUCKER, RICHARD  
(1933) Iron Master, Daring Daughters, Her Resale Value, World Gone Mad, Saturday's
PLAZERS' WORK

WELDLEI, VGINIA (1934) Mrs. Wiggs of the Cabbage Patch.
WEIGEL, PAUL (1934) The Vampire Bat; (1934) Black Cat.
WEISSMULLER, JOHNNY (1934) Tarzan and His Mate.
WEIL, NILES (1934) Mysterious Rider, Cornered, Come on Tarzan, Lone Avenger, Sundown Rider; (1934) Let's Fall in Love, California Code, Cross Streets.
WELLS, JACQUELINE (1933) Tarzan the Fearless, Tullie and Gus, Alice in Wonderland; (1934) Black Cat, Loud Speaker, Kiss and Make Up, Happy Landing.
WELLS, MARIE (1924) Scarlet Empress, Elmer and Else.
WELSH, WILLIAM (1933) Gambling Ship.
WENGREN, DAVID (1933) Arizona to Broadway.
WESSELHOEFT, ELEANOR (1933) Cradle Song; (1934) Thirty Three Day Moon, Black Moon, Ready for Love.
WEST, BILLY (1933) Diamond Trail.
WEST, CHARLES (1933) Police Car 17; (1934) Man Trailer.
WEST, FORD (1934) King of the Wild Horses.
WEST, LILLIAN (1934) All of Me.

WEST, MAE (1933) She Done Him Wrong, I'm No Angel; (1934) Belle of Nineties.


WESTLEY, HELEN (1934) Death Takes a Holiday, House of Rothschild, Moulin Rouge, Age of Innocence, Anne of Green Gables, Roberta, Captain Hurricane.

WESTMAN, NYDIA (1933) King of the Jungle, From Hell to Heaven, Bon-

dage, Way to Love, Little Women, Cradle Song; (1934) Trumpet Blows To Alone, Manhattan Love Song, Success at any Price, Ladies Should Listen, One Night of Love.

WHEAT, LARRY (1934) Peck's Bad Boy.
WHEAT, LAWRENCE (1934) New Moon Over.
WHEATCROFT, STANHOPE (1934) Notorious Sophie Lang.
WHEELER, BERT (1933) Diplomaniacs, So This is Africa; (1934) Hips Hips Hooray, Cockeyed Cavaliers, Kentuckian, The Patsy.
WHEELER, JOAN (1934) Smarty, 20 Million Sweethearts, Desirable, Madame Dubarry, The Merry Drums.
WHITE, ALFRED (1933) Don't Bet on Love.
WHITE, ALICE (1933) Women's Entrance, Luxury Liner, Picture Snatcher, King for A Night; (1934) Cross Country Cruise, Jimmy the Gent, His Honorizable Guy, Gift of Gab.
WHITE, HUGH (1933) Female; (1934) Hell Cat, Million Dollar Ransom, Tealouise.
WHITE, IRENE (1933) The Wrecker.
WHITE, LEE (1933) Midnight Club.
WHITE, LEO (1934) Madame Dubarry.
WHITE, MARJORIE (1933) Diplomaniacs, Her Bodyguard.
WHITE, PUGGY (1934) Little Miss Marker.
WHITEFORD, BLACKIE (1933) Deadwood Pass; (1934) West of the Divide, Demon for Trouble.
WHITE, CLAIRE (1933) Enlighten Thy Daughter.
WHITE, RENE (1933) Picture Snatcher, Private Detective 62, Footlight Parade; (1934) Bedside, I've Got Your Number, Registered Nurse, Side Streets, Return of the Terror.
WHITTAKER, CHARLES (1933) Man from Monterey, Trouble Busters, War of The Range; (1934) Man from Hell, Terror of the Plains.
WHORF, RICHARD (1934) Midnight.

WIECK, DOROTHEA (1933) Cradle Song; (1934) Miss Sadie Buy is Stolen.
WIGAL, PAUL (1933) Neighbors' Wives.
WILBUR, CRANE (1934) Love, Woman.
WILCOXON, HENRY (1934) Cleopatra.
WILLIAM, WARREN (1933) Entrance, Mind Reader, Gold Diggers of 1933, Lady for a Day, Goodbye Again; (1934) Bedside, Dr. Monica, Upper World, Dragon Murder Case, Cleopatra, Case of the Howling Dog, Imitation of Life.
WILLIAMS, CHARLES (1933) Gambling Ship; (1934) Name the Woman, Hell Cat, Affairs of a Gentleman, Dragon Murder Case, Woman in the Dark, Murder in the Clouds, Here Is My Heart.
WILLIAMS, EMLYN (1933) Criminal At Large.
WILLIAMS, GUINN (1933) Heritage of the Desert, Phantom Broadcast, Man of the Forest, Laughing at Life, College Coach; (1934) Palooka, Rafter Romance, Cheaters, Half a Million Romance in the Rain, Thunder Over Texas, Flirtation Walk, Silver Creak, Cowboy Holiday, One in a Million.
WILLIAMS, HUGH (1934) All Men Are Enemies, Outcast of Elgin, Warton.
WILLIAMS, KATHLYN (1933) Blood Money.
WILLIAMS, KATHERINE (1934) Big Race, Where Sinners Meet, Kiss and Make Up.
WILLIAMS, LOTTIE (1934) Six Day Bike Rider.
WILLIAM, MARY (1933) Secrets, Eleventh Commandment, Supernatural; (1934) Glamour, The Angst.
WILLIAMS, TOLLIE (1933) Tallie and Gus; (1934) Lost Juncle.
WILLIAMS, ROGERS (1933) The Redhead.
WILLARDE, JOHN A. (1933) Victims of Persecution.
WILSEY, JAY (1933) Terror Trail.
WILSON, CHARLES (1933) Elmer the Great, Mary Stevens, M.D., Footlight Parade, Nurse, Murder Case, Female, College Coach, Havana Widows; (1934) Miss Jane's Bay is Stolen, Harold Teen, I've Got Your Number, Circus Queen, E or Frisco, Human Side, Lemon Drop Kid, St. Louis Kid.
WILSON, CLARENCE (1933) Mysterious Rider, Smoke Lightning, Terror Abroad, Pick Up Girl, in 419, Flaming Guns, A Shrike in the Night, Son of Kong, King for a Night; (1934) I Like It That Way, Love Birds, Unknown Blonde, Now I'll Tell Old-Fashioned Way, Bachelor Bait, Count of Monte
JAMES FLOOD

Director

"WINGS IN THE DARK"

"SUCH WOMEN ARE DANGEROUS"

EDWARD LUDWIG

Director

"THE MAN WHO RECLAIMED HIS HEAD"
"FRIENDS OF MR. SWEENEY"
"THEY JUST HAD TO GET MARRIED"
"LET'S BE RITZY"
Credits on pictures released prior to 1933 may be had from previous editions of the Year Book or from the Film Daily information service.

ADOLFI, JOHN G. 
(Deceased) 
(1933) King’s Vacation, Working Man, Voltaire. 
ALLEN, FRED 
(1933) Mysterious Rider. 
AMY, GEORGE 
(1933) She Had to Say Yes. 
ARCHAINBAUD, GEORGE 
(1933) Big Brain, After Tonight; (1934) Keep ‘Em Rolling, Murder on the Blackboard. 
ARZNER, DOROTHY 
(1933) Christopher Strong; (1934) Nana. 

ATKINS, TOMMY 
(1934) Silver Streak, Mutiny Ahead. 

AUER, JOHN H. 
(1934) Life for Another, The Pervert, Rest in Peace, His Last Song, Crime of Doctor Crespi. 

BACON, LLOYD 
(1933) 42nd Street, Picture Snatcher, Mary Stevens, M.D., Footlight Parade, Son of a Sailor; (1934) Wonder Bar, A Very Honorable Guy, He Was Her Man, Here Comes the Navy, Six Day Bike Rider, BADGER, CLARENCE 
(1933) When Strangers Marry, BARKER, REGINALD 
(1934) The Moonstone. 
BARTON, CHARLES 
(1934) Wagon Wheels. 
BEAUVINE, WILLIAM 
(1933) Crime of the Century, Her Bodyguard; (1934) Old Fashioned Way. 
BEAUMONT, HARRY 
(1933) Made on Broadway, When Ladies Meet, Should Ladies Behave?; (1934) Murder in the Private Car, Enchanted April. 
BEEBE, FORD 
(1933) Laughing at Life. 
BELL, MONTA 
(1933) Worst Woman in Paris? 
BENNETT, SPENCER G. 
(1933) Midnight Warning; (1934) Badge of Honor, Fighting Rookie, The Oil Raider, Night Alarm. 
BERKELEY, BUSBY 
(1933) She Had to Say Yes; (1934) Gold Diggers of 1935. 
BERNE, JOSEF 
(1934) Dawn to Dawn. 
BINNEY, JOSH 
(1933) My Gypsy Sweetheart, Across the Rio Grande, Where Cattle is King, Rangers at War. 
BIRDWELL, RUSSELL 
(1933) Flying Devils. 

BLYSTONE, JOHN G. 
(1933) Hot Pepper, Shanghai Madness, My Lips Betray; (1934) Coming Out Party, Change of Heart, Hell in the Heavens, County Chairman. 

BOASBERG, AL 
(1934) Myrt & Marge. 

BOLESAWSKI, RICHARD 
(1933) Storm at Daybreak, Beauty for Sale; (1934) Forgetful Lovers, Men in White, Operator 13, Painted Veil, Clive of India. 

BORZAGE, FRANK 
BRABIN, CHARLES 
(1933) Secret of Madame Blanche, Stage Mother, Day of Reckoning; (1934) A Wicked Woman. 
BRADLEY, ROBERT N. 
BRETHERTON, HOWARD 
(1933) Ladies They Talk About; (1934) Return of the Terror. 
BRICE, MONTE 
(1933) Take a Chance. 
BROWER, OTTO 
(1933) Fighting for Justice, Scarlet River, Crossfire, Headline Shooter; (1934) Speed Wings, Straightaway, I Can’t Escape. 
BROWN, CLARENCE 
(1933) Looking Forward, Night Flight; (1934) Sadie McKee, Chained. 

BROWN, HARRY JOE 
(1913) Billion Dollar Scandal, I Love That Man, Sitting Pretty. 

BROWN, MELVILLE 
(1934) Lost in the Stratosphere, Redhead. 
BROWN, ROWLAND 
(1933) Blood Money. 
BROWNING, TOD 
(1934) Fast Workers, BULGAKOV, LEO 
(1934) White Lies. 
BURKE, EDWIN 
(1934) Now I’ll Tell. 
BURTON, DAVID 
(1933) Brief Moment; (1934) Let’s Fall in Love, Sisters Under the Skin, Lady by Chance. 

BUTLER, DAVID 
(1933) Hold Me Tight, My Weakness; (1934) Bottoms Up, Handy Andy, Have a Heart, Bright Eyes. 

BUZZELL, EDDIE 
JOE MAY
DIRECTOR

A SONG FOR YOU
(Starring Jan Kiepura)
A Cine-Allianz—Joe May Production

MUSIC IN THE AIR
(FOX)

Author and screenplay*
A SONG FOR YOU

*In collaboration.

WILLIAM NIGH
Director

"THE MYSTERIOUS MR. WONG"
"HE COULDN'T TAKE IT"
"ONCE TO EVERY BACHELOR"
"TWO HEADS ON A PILLOW"
"WITHOUT CHILDREN"
"Sweepstake Annie"

CABANNE, WILLIAM C. (1934) When Strangers Meet.

CAHN, EDWARD (1933) Emergency Call.

CANNON, RAYMOND (1933) Hotel Variety; (1934) Two Brothers, The Treasure of Wong Low.

CAPRA, FRANK (1933) Bitter Tea of General Yen, Lady for a Day; (1934) It Happened One Night, Broadway Bill.

CAREWE, EDWIN (1934) Are We Civilized?

CEDER, RALPH (1934) She Had to Choose.

CHARLES, ROGERS (1933) Devils' Brother; (1934) Babes in Toyland.

CHARRELL, ERIK (1934) Caravan.

CHRISTY, HOWARD (1933) Sing Sing Sing.

CLINE, EDDIE (1933) Parole Girl, So This is Africa; (1934) Peck's Bad Boy, Dude Ranger.

COLEMAN, CHARLES C. (1934) Voice in the Night.

COLLINS, LEW (1933) Via Pony Express, Gun Law, Trouble Busters, Skyway, Ship of Wanted Men; (1934) Public Stenographer, Man from Hell, Sing Sing Nights, Brand of Hate, Ticket to a Crime.


COOPER, MERIAN C. (1933) King Kong.

CORMIGAN, LLOYD (1933) He Learned About Women; (1934) By Your Leave.

COWEN, WILLIAM (1933) Oliver Twist; (1934) Woman Unafraid.

CRAVEN, FRANK (1934) That's Gratitude.


CROSSTON, ALAN (1934) Massacre, Midnight Alibi, Personality Kid, Case of the Howling Dog, White Cockatoo.

CRUZE, JAMES (1933) Sailor Be Good, Racetrack, I Cover the Waterfront, Mr. Skitch; (1934) David Harum, Their Big Moment.

CUNK, GEORGE (1933) Our Betters, Dinner at Eight, Little Women; (1934) David Copperfield.


CURTIZ, MICHAEL (1933) 20,000 Years in Sing Sing, Mystery of the Wax Museum, The Keyhole, Private Detective 62, Goodbye Again, Kennel Murder Case, Female; (1934) Mandalay, Jimmy the Gent, The Key, British Agent.

D’ARRAST, HARRY (1933) Topaze.


DE Mille, CECIL B. (1933) This Day and Age; (1934) Four Frightened People, Cleopatra.

DE MILLE, WILLIAM C. (1934) His Double Life.

DENIS, ARMAND (1934) Wild Cargo.

DENNY, REGINALD (1933) Big Bluff.

DIETERLE, WILHELM (1933) Grand Slam, Adorable, Devil’s In Love, Female, From Headquarters; (1934) Fashions of 1934, Fog Over Frisco, Madame D’Barry, The Firebird.

DILLON, JOHN FRANCIS (Decesed) (1933) Humanity; (1934) Big Shakedown.

DRAKE, OLIVER (1934) Texas Tornado.

DIRECTORS’ WORK

DuPONT, E. A. (1933) Ladies Must Love.

Dwan, ALLAN (1934) Morning After.


EISENSTEIN, SERGEI (1933) Thunder Over Mexico. Eisenstein in Mexico.

ELLIOTT, CLYDE (1933) Bring 'Em Back Alive; (1934) Devil Tiger, China Roars.

ENRIGHT, RAY (1933) Blondie Johnson, Silk Express, Tomorrow at Seven, Havana Widows; (1934) I've Got Your Number, 20 Million Sweethearts, Circus Clown, Dames, St. Louis Kid.

ERSKIN, CHESTER. (1934) Midnight.

FARROW, JOHN (1934) Mad King, Don Quizote.

FEIST, FELIX, JR. (1934) The Deluge.

FIELDS, LEONARD (1934) Manhattan Love Song, King Kelly of the U. S. A.

FITZMAURICE, GEORGE (1934) All Men Are Enemies.

FLEMING, VICTOR (1934) White Sister, Bombshell; (1934) Treasure Island.

FLOOD, JAMES (1934) All of Me, Such Women Are Dangerous, Wings in the Dark.

FLOREY, ROBERT (1933) Girl Missing, Ex-Lady, House on 56th Street; (1934) Bedside, Smarty, Registered Nurse, I Am a Thief, I Sell Anything, Woman in Red, Florentine Dagger.

FORD, JOHN (1933) Pilgrimage, Doctor Bull; (1934) Lost Patrol, The World Moves On, Judge Priest, Whole Town’s Talking.
WILLIAM THIELE
DIRECTOR
"LOTTERY LOVER"
(Fox)
Pictures made in Germany, France and England, released in the United States
"THREE MEN AT THE GASOLINE STATION"
(Die Drei Von Der Tankstelle)
Starring Lilian Harvey and Willy Fritsch
"CHEMIN DU PARADIS" (French)
Starring Lilian Harvey
"PRIVATE SECRETARY"
(Die Privatsekretarin)
"TWO HEARTS IN ONE BEAT"
(Zwei Herzen Und Ein Schlag)
Starring Lilian Harvey
"THE BALL"
(Le Bal)
"MARRY ME" (English)
(Starring George Robey)
"THE GRAND DUCHESS ALEXANDRA"
Starring Maria Jeritza

CHARLES LAMONT
Director
"GIGOLETTE"
"THE CURTAIN FALLS"
"THE WORLD ACCUSED"
"SONS OF STEEL"
"A SHOT IN THE DARK"

Management
LICHTIG and ENGLANDER
FORD, WESLEY
(1933) Her Forgotten Past, Secret Sinners.

FORDE, EUGENE
(1933) Smoky; (1934) Charlie Chan in London.

FRANK, ERNST L.
(1933) Nagana; (1934) One Exciting Adventure.

FRANKLIN, CHESTER M.
(1923) Iron Master; (1934) Sequoia.

FRANKLIN, SIDNEY
(1933) Reunion in Vienna; (1934) Barrets of Wimpole Street.

FRASER, HARRY

FREELAND, THORNTON
(1923) Flying Down to Rio; (1934) George White's Scandals.

FRENKE, EUGEN
(1934) Girl in the Cage, Life Returns.

FREUND, KARL

GARNETT, TAY
(1933) Destination Unknown, S. O. S. Iceberg.

GARSON, HARRY
(1934) Beast of Borneo.

GASNER, LOUIS J.
(1933) Gambling Ship; (1934) Downhill, His Unofficial Fiancée.

GERIN, MARION
(1933) Pick Up, Jennie Gerhardt; (1934) Good Dame, Thirty Day Princess, Ready for Love.

GIBBONS, CEDRIC
(1934) Tarzan and His Mate.

GOLDSTONE, PHIL
(1933) Sin of Nora Moran.

GOULDING, EDMUND
(1934) Riptide.

GREEN, ALFRED E.
(1933) Parachute Jumper, Narrow Corner, Baby Face, I Loved a Woman; (1934) As the Earth Turns, Dark Hazard, Side Streets, Housewife, The Merry Pranks, A Lost Lady, Gentlemen Are Born.

GRIFFITH, E. H.
(1933) Another language, Animal Kingdom; (1934) Biography of a Bachelor Girl.

GUIOL, FRED
(1934) What's Your Racket.

HADDEN, GEORGE
(1934) Charlie Chan's Courage.

HALEY, EARL
(1933) King of the Wild Horses.

HALL, ALEXANDER
(1933) Girl in 419, Midnight Club, Torch Singer; (1934) Miss Fane's Baby Is Stolen, Little Miss Marker, Pursuit of Happiness, Lighthouse Blues.

HALLIBURTON, RICHARD
(1933) India Speaks.

HALPERIN, VICTOR H.
(1933) Supernatural.

HATHAWAY, HENRY
(1933) Wild Horse Mesa, Heritage of the Desert, Under the Tonto Rim, Sunset Pass, Man of the Forest, To the Last Man; (1934) Come on Marines, Last Round Up, Thundering Herd, Witching Hour, Now and Forever, Lives of a Bengal Lancer.

HAWKS, HOWARD
(1933) Today We Live; (1934) Twentieth Century.

HECHT, BEN
(1934) Crime Without Passion.

HENLEY, HOBART
(1934) Unknown Blonde.

HERMAN, ALBERT
(1933) Big Chance.

HERRICK, F. HERRICK
(1934) Obeyah.

HIGGIN. HOWARD
(1933) Carnival Lady, Marriage on Approval; (1934) The Lineup.

HILL, GEORGE W.
(Deceased) (1933) Clear All Wires.

DIRECTORS' WORK

HILL, ROBERT F.
(1933) Come on Danger, Cheyenne Kid, Tarzan the Fearless; (1934) Demon for Trouble, Inside Information, Outlaw's Highway, Frontier Days, Cowboy Holiday.

HILLYER, LAMBERT
(1933) Forbidden Trail, Sundown Rider, California Trail, Police Car 17, Unknown Valley, Master of Men; (1934) Fighting Code, Once to Every Woman, Before Midnight, Most Precious Thing in Life, One Is Guilty, Man Trailer, The Defense Rests, Against the Law.

HOEFL, ARTHUR
(1933) Shadow Laughs, Before Morning; (1934) Drums O'Voodoo.

HOPKINS, ARTHUR
(1934) Lightning Strikes Twice.

HOPPER, E. MASON
(1933) Sister to Judas, Malay Nights, One Year Later; (1934) Curtain at Eight.

HOWARD, DAVID
(1933) Smoke Lightning; (1934) Lost Jungle, Crimson Romance, In Old Sante Fe, Marines Are Coming.

HOWARD, WILLIAM K.
(1933) Power and the Glory; (1934) Cat and the Fiddle, This Side of Heaven, Evelyn Prentice, Vanessa.

HOYT, HARRY O.
(1933) Jungle Bride.

HOYT, ROBERT
(1934) Racketeer Round Up.

HUMBERSTONE, H. BRUCE
(1933) King of the Jungle; (1934) Goodbye Love, Merry Wives of Reno, Dragon Murder Case.

HUNTER, T. HAYES
(1933) Criminal at Large.

HUTCHINSON, CHARLES
(1933) Found Alive; (1934) House of Danger.

INCE, RALPH
(1933) Lucky Devils, Men of America; (1934) Flaming Gold.

JAMES, ALAN
(1933) Come on Tarzan, Tombstone Canyon, Fargo Express, Phantom Thunderbolt, Lone Avenger, King of the Arena, Strawberry Roan;
AUBREY SCOTTO

Director

"I HATE WOMEN"

"THREE LOVES"

ARTHUR LUBIN

Director

"A SUCCESSFUL FAILURE"

"GREAT GOD GOLD"
JAMES, RIAN
(1933) Best of Enemies.

JASON, LEIGH
(1933) High Gear.

JESKE, GEORGE
(1933) Flaming Signal.

JONES, GROVER
(1933) Hell and High Water.

KEIGHLEY, WILLIAM

KELLY, ALBERT
(1933) Jungle Bride.

KENTON, ERLE C.
(1933) Island of Lost Souls, From Hell to Heaven, Disgraced, Big Executive; (1934) Search for Beauty, You're Telling Me.

KING, HENRY
(1933) State Fair, I Loved You Wednesday; (1934) Carolina, Marie Galante, One More Spring.

KING, LOUIS
(1933) Robber’s Roost, Life in the Raw; (1934) Murder in Trinidad, Pursued, Bachelor of Arts.

KNOPF, EDWIN H.
(1933) The Rebel.

KORDA, ALEXANDER
(1933) Private Life of Henry VIII.

LA CAVA, GREGORY
(1933) Gabriel Over the White House, Bed of Roses, Gallant Lady; (1934) Affairs of Cellini, What Every Woman Knows.

LACHMAN, HARRY
(1933) Face in the Sky, Paddy the Next Best Thing; (1934) George White’s Scandals, I Like It That Way, Baby Take a Bow.

LAEMMLE, EDWARD
(1934) Embarrassing Moments.

LAMONT, CHARLES
(1934) Tomorrow’s Youth, The Curtain Falls, Gigolette, Woman Accuses, Sons of Steel.

LANFIELD, SIDNEY
(1933) Broadway Bad; (1934) Monte Rouge, Last Gentleman.

LANG, WALTER
(1933) Warrior’s Husband, Meet the Baron; (1934) Party’s Over, Whom the Gods Destroy, The Mighty Barnum, Carnival.

LEDERMAN, D. ROSS

LEE, NORMAN
(1933) Money Talks.

LEE, ROWLAND V.
(1933) Zoo in Budapest; (1934) I Am Suzanne, Count of Monte Cristo, Gambling.

LEISEN, MITCHELL
(1933) Cradle Song; (1934) Death Takes a Holiday, Murder at the Vanities, Behold My Wife.

LEONARD ROBERT Z.
(1933) Peg O’ My Heart, Dancing Lady; (1934) Outcast Lady, Adam Started It.

LE ROY, MERVYN
(1933) Hard to Handle, Steamboat Annie, Elmer the Great, Gold Diggers of 1933, World Changes; (1934) Heat Lightning, Hi Nellie, Happiness Ahead, Sweet Adeline, Oil for the Lamps of China.

LEVERING, JOSEPH
(1933) Cheating Blondes.

LLOYD, FRANK
(1933) Cavalcade, Berkeley Square, Hoolap; (1934) Servants’ Entrance.

LORENZE, ANTON
(1934) Back Page.

LUBIN, ARTHUR
(1934) Successful Failure, Great God Gold.

DIRECTORS’ WORK

LUBITSCH, ERNST
(1933) Design for Living; (1934) The Merry Widow.

LUDWIG, EDWARD
(1933) They Just Had to Get Married; (1934) A Woman’s Man, Let’s Be Ritzy, Friends of Mr. Sweeney, Man Who Reclaimed His Head.

MacARThUR, CHARLES
(1934) Crime Without Passion.

MacFADDEN, HAMILTON

MacRAE, HENRY
(1933) Rustlers’ Roundup.

McCAREY, LEO
(1933) Duck Soup; (1934) Six of a Kind, Belle of the Nineties, Ruggles of Red Gap.

McCAREY, RAY
(1934) Girl of My Dreams.

McCARTHY, JOHN P.
(1933) Western Code, Lucky Larrigan, Trailing North, Return of Casey Jones.

McDONALD, FRANK
Dialogue Director: (1934) The Key, I Am a Thief, British Agent, Black Fury, Smarty, I Sell Anything.

McCOWAN, J. P.
(1933) When a Man Rides Alone, Deadwood Pass, War of the Range.

McKENNA, KENNETH
(1933) Walls of Gold; (1934) Sleepers East.
Raymond Cannon
Director-Writer
NOW WITH UNIVERSAL

Directed
"HOTEL VARIETY"
"RENO NIGHT LIFE"
"LADIES MUST PLAY"
"CRADLE SNATCHERS"

SIDNEY M. GOLDIN
International Director
McLEOD, NORMAN
(1933) A Lady's Profession; Mama Loves Papa, Alice in Wonderland; (1934) Melody in Spring, Many Happy Returns; It's a Gift.

McNUTT, WILLIAM
SLAVENS
(1933) Hell and High Water.

MACK, RUSSELL

MACK, WILLARD (Deceased)

MAMOULIAN, ROUBEN
(1933) Song of Songs, Queen Christina; (1934) We Live Again.

MARCIN, MAX
(1933) King of the Jungle, Gambling Ship; (1934) Love Capture.

MARIN, EDWIN L.

MARKEY, ALEXANDER
(1934) Hei Tiki.

MARSHALL, GEORGE

MARTELL, ALPHONSE
(1933) Gigollettes of Paris.

MARTIN, FRANCIS
(1933) Titile and Gus.

MARTIN, PAUL
(1934) Orient Express.

MAY, JOE
(1933) A Song for You; (1934) Music in the Air.

MAYNARD, KEN
(1933) Fiddlin' Buckaroo.

MAYO, ARCHIE
(1933) Life of Jimmy Dolan, Mayor of Hell, Ever in My Heart, Convention City; (1934) Gambling Lady, Desirable, Man With Two Faces, Go Into Your Dance.

MEINS, GUS
(1934) Babes in Toyland.

MELFORD, GEORGE
(1933) Penal Code, Officer 13, Man of Action, Cowboy Counselor, Eleventh Commandment, Dude Bandit; (1934) Hired Wife.

MENDES, LOTHAR
(1932) Luxury Liner; (1934) Power.

MENZIES, WILLIAM C.
(1934) Wharf Angel.

MERRICK, GEORGE M.
(1933) Secrets of Hollywood.

MILESTONE, LEWIS
(1933) Hallelujah I'm a Bum; (1934) Captain Hates the Sea.

MILLAI, WARREN
(1933) Her Secret.

MILLER, GILBERT
(1934) Lady Is Willing.

MINDLIN, MICHAEL
(1934) Hitler's Reign of Terror.

MINER, WORTHINGTON
(1934) Hat, Coat and Clove, Let's Try Again.

MOELLER, PHILIP
(1934) Age of Innocence.

MOISE, NINA
(1933) Cradle Song.

MOORE, VIN
(1934) Love Past Thirty, Flirting With Danger.

MURPHY, DUDLEY
(1933) Emperor Jones; (1934) The Night Is Young.

MURPHY, RALPH
(1933) Strictly Personal, Song of the Eagle, Golden Harvest, Girl Without a Room; (1934) She Made Her Bed, Private Scandal, Great Flirtation, Notorious Sophie Lang, Menace.

MYERS, ZION
(1933) Lucky Dog.

NEILAN, MARSHALL
(1934) Social Register, Lemon Drop Kid.

NEILL, R. WILLIAM
(1913) Circus Queen Murder, As the Devil Commands, Above the Clouds; (1934) Fury of the Jungle, 9th Guest, Whirlpool, Bick Moon, Blind Date, Jealousy, I'll Fix It.

NEWFELD, SAM
(1933) Reform Girl, Important Witness, Under Secret Orders; (1934) Big Time or Bust, Marrying Widows, Beggars Holiday.

DIRECTORS' WORK

NEUMAN, KURT
(1933) Big Cage, Secret of the Blue Room, King for a Night; (1934) Let's Talk It Over, Half a Sinner.

NEWMEYER, FRED
(1933) Easy Millions; (1934) Big Race, The Moth.

NICHOLS, GEORGE, Jr.
(1934) Finishing School, Anne of Green Gables.

NIGH, WILLIAM
(1933) Men Are Such Fools, He Couldn't Take It; (1934) Mystery Liner, City Limits, Monte Carlo Nights, School for Girls, Two Heads on a Pillow, Once to Every Bachelor, Mysterious Mr. Wong, Without Children, Sweepstake Annie.

NOBEL, JACK
(1934) At the Sign.

NOSLER, LLOYD
(1931) Son of the Border.

NUGENT, ELLIOTT
(1933) Whistling in the Dark, Three-Cornered Moon, If I Were Free; (1934) Two Alone, Strictly Dynamite, She Loves Me Not, Enter Madame, O'CONNOR, WILLIAM
(1933) Her Splendid Folly.

PABST, G. W.
(1934) A Modern Hero.

PICH, IRVING
(1933) Before Dawn; (1934) She.

POLLMAN, BUD
(1933) Victims of Persecution.

POMEROY, ROY J.
(1934) Shock.

PRATT, GILBERT
(1934) Elmer and Elsie.

RABOCH, AL
(1934) Rocky Rhodes.

RAY, ALBERT
(1933) The Intruder, West of Broadway, A Shrike in the Night; (1934) Dancing Man.

RAY, BERNARD N.
(1934) Rawhide Mail, Mystery Ranch.

RAYMAKER, HERMAN
(1934) Adventure Girl.

REID, DOROTHY
(1933) Sucker Money.

REID, MRS. WALLACE
(1934) Road to Ruin, Woman Condemned.
DIRECTORS' WORK

REISNER, CHARLES F.  
(1933) The Chief; (1934) The Show-Off, You Can't Buy Everything, Student Tour.

ROACH, HAL  
(1933) Devil's Brother.

ROBERTS, C. EDWARD  
(1933) Flaming Signal, Corrup-
tion.

ROBERTS, STEPHEN  
(1933) Story of Temple Drake, One Sunday After-
noon; (1934) Trumpet Blows, Romance in Manhat-
tan.

ROBERTSON, JOHN S.  
(1933) One Man's Journey;  
(1934) Crime Doctor, His Greatest Gamble, Wednesday's Child.

ROBINSON, CASEY  
(1933) Renegades of the West.

ROGELL, ALBERT  
(1933) Air Hostess, Below the Sea, The Wrecker, East of Fifth Ave.; (1934) Fog, No More Women, Among the Missing, Hell Cat, Name the Woman, Fugitive Lady.

ROLAND, GEORGE  
(1933) Joseph in the Land of Egypt.

ROSEN, PHIL.  
(1933) Young Blood, Self Defense, Phantom Broadcast, Black Beauty, The Sphinx, Devil's Mate, Hold the Press; (1934) Beginners in Ermine, Shadows of Sing Sing, Cheats, Picture Brides, Take the Stand, West of the Pecos, Dangerous Corner, Woman in the Dark, Little Men.

ROSSON, ARTHUR  
(1933) Hidden Gold, Flaming Guns.

ROSSON, RICHARD  
(1933) Today We Live;  
(1934) West Point of the Air.

ROTH, MURRAY  
(1933) Don't Bet on Love;  
(1934) Harold Teen, Million Dollar Ransom.

RUBEN J. WALTER  
(1933) No Other Woman, Great Jasper, No Marriage Ties, Ace of Aces; (1934) Man of Two Worlds, Success at Any Price, Where Sinners Meet, Java Head.

RUGGLES, WESLEY  
(1933) College Humor, Monkey's Paw, I'm No Angel;  
(1934) Bolero, Shoot the Works, Gilded Lily.

ST. CLAIR, MALCOLM  
(1933) Goldie Gets Along;  
(1934) Olsen's Big Moment.

SANDRICH, MARK  
(1933) Melody Cruise, Aggie Appleby Maker of Men;  

SANTLEY, JOSEPH  
(1934) Loud Speaker, Young and Beautiful, Million Dollar Baby.

SANTSELL, ALFRED  
(1933) Bondage, Right to Romance; (1934) Life of Ver-
gie Winters.

SAVILLE, VICTOR  
(1934) I Was a Spy.

SCHAEFFER, ARMAND  
(1933) Terror Trail, Outlaw Justice, Law and Lawless, Fighting Texans, Sagebrush Trail; (1934) Sixteen Fath-
oms Deep, Lost Jungle.

SCHERTZINGER, VICTOR  
(1933) Constant Woman, Cocktail Hour, My Woman;  
(1934) Beloved, One Night of Love.

SCHOEDSACK, ERNEST B.  
(1933) King Kong, Blind Adventure, Son of Kong;  
(1934) Long Lost Father.

SCHWAB, LAURENCE  
(1933) Take a Chance.

SCOTT, EWING  
(1934) Renegade.

SCOTTO, AUBREY H.  
(1933) Divorce Racket, Uncle Moses;  
(1934) Three Loves, I Hate Women.

SEDGWICK, EDWARD  

SEILER, LEWIS  
(1933) Deception; (1934) Frontier Marshal.

SEITZ, GEORGE B.  
(1933) Treason, Thrill Hunter, The Women in His Life;  
(1934) Lazy River.

SELWYN, EDGAR  
(1933) Men Must Fight, Turn Back the Clock; (1934) Myst-
ery of Mr. X.

SHELDON, FORREST  
(1933) Between Fighting Men.

SHERMAN, LOWELL  
(Deceased).  
(1933) She Done Him Wrong, Morning Glory, Broadway Thru a Keyhole; (1934) Born to Be Bad.

SHYER, MELVILLE  
(1933) Sucker Money; (1934) Road to Ruin, Murder in the Museum.

SIRCOM, ARTHUR  
Associate Director:  
(1934) Dangerous Corners.

SLOANE, PAUL  
(1933) Woman Accused, Ter-
ror Abroad; (1934) Lone Cow-
boy, Straight is the Way, Down to Their Last Yacht.

SLOMAN, EDWARD  
(1934) There's Always To-
morrow.

SOMNES, GEORGE  
(1933) Girl in 419, Midnight Club, Torch Singer; (1934) Wharf Angel.

STAHL, JOHN M.  
(1933) Only Yesterday;  
(1934) Imitation of Life.

STEIN, PAUL  
(1934) The Song You Gave Me.

STEVENS, GEORGE  
(1933) Cohens and Kellys in Trouble; (1934) Bachelor Bait, Kentuckey Kernels, Lad-
die.
STOLOFF, BENJAMIN (1933) Obey the Law, Night of Terror; (1934) Palooka, Transatlantic Merry-go-Round.

STRAYER, FRANK (1933) Vampire Bat, By Appointment Only, Dance Girl Dance; (1934) In the Money, In Love with Life, Twin Husbands, Cross Streets, Fifteen Wives, Fugitive Road, One In a Million.

SUTHERLAND, EDWARD (1933) Murders in the Zoo, International House, Too Much Harmony.

TAUROG, NORMAN (1933) A Bedtime Story, Way to Love; (1934) We're Not Dressing, Mrs. Wiggs of the Cabbage Patch, College Rhythm.

TAYLOR, RAY (1934) Return of Chandu, Fighting Trooper.

TAYLOR, SAM (1934) Out All Night; (1934) The Cat's Paw, Vagabond Lad.

THIELE, WILLIAM (1934) The Ball, La Fille Le Garcon, Grand Duchess Alexandra; (1934) Lottery Lover.

THOMPSON, HARLAN (1933) Past of Mary Holmes; (1934) Kiss and Make Up.

THORPE, RICHARD (1933) Women Won't Tell, Secrets of Wu Sin, Forgotten, Strange People, I Have Lived, Love Is Dangerous, Notorious But Nice, Man of Sentiment, Love Is Like That, Rainbow over Broadway; (1934) The Quitter, Stolen Sweeties, City Park, Green Eyes, Cheating Cheaters.

TINLING, JAMES (1933) Arizona to Broadway, Last Trail, Jimmy and Sally; (1934) Three on a Honeymoon, Call it Luck, Love Time.

TODD, HOLBROOK (1933) Secrets of Hollywood.

TOWNLEY, JAMES (1934) Guilty Parents.

TRENKER, LUIS (1933) The Rebel.

TRYON, GLENN (1934) Gridiron Flash.

TUCHOCK, WANDA (1934) Finishing School.

TUTTLE, FRANK (1934) Dangerously Yours, Pleasure Cruise, Roman Scandals; (1934) Springtime for Henry, Ladies Should Listen, Here Is My Heart, Elmer and Elsie.

ULMER, EDGAR (1934) Black Cat.

VANDERBILT, WILLIAM K. (1933) Over the Seven Seas.

VAN DYKE, WILLIAM S. (1933) Penthouse, Eskimo, Prizefighter and the Lady; (1934) Laughing Boy, Manhattan Melodrama, The Thin Man, Hide-Out, Forsaking All Others.

VARLEY, JOHN (1933) Enlighten Thy Daughter.

VARNEL, MARCEL (1933) Infernal Machine.

VIDOR, CHARLES (1934) Sensation Hunters, Double Door.


VIERTEL, BERTHOLD (1934) Little Friend.

VIGNOLA, ROBERT (1933) Broken Dreams; (1934) Scarlet Letter.

VON STERNBERG, JOSEF (1934) Scarlet Empress.

VORKAPICH, SLAVKO (1933) Past of Mary Holmes.

WALKER, JOHNNIE (1933) Mr. Broadway.

WALKER, STUART (1933) Tonight Is Ours, Eagle and the Hawk, White Woman; (1934) Romance in the Rain, Great Expectations, Mystery of Edwin Drood.

WALLACE, RICHARD (1933) Masquerader; (1934) Eight Girls in a Boat, The Little Minister.

DIRECTORS' WORK

WALSH, RAOUl (1933) Bad Boy, Sailor's Luck, The Bowery, Going Hollywood.

WARNER, JOHN (1934) Thunder Over Texas.

WEBB, HARRY (1933) Riot Squad; (1934) Riding Thru, Tracy Rides, Fighting Hero.

WEBB, MILLARD (1934) Woman Who Dared.

WEBER, LOIS (1934) White Heat.

WELLMAN, WILLIAM (1933) Frisco Jenny, Central Airport, Lady of the Night, Lily Turner, Midnight Mary, Heroes for Sale, Wild Boys of the Road, College Coach; (1934) Looking for Trouble, Stingaree, President Vanishes, Call of the Wild.

WERKER, ALFRED L. (1933) It's Great to Be Alive, Advice to Lovelorn; (1934) House of Rothschild, You Belong to Me.

WHALE, JAMES (1933) Kiss Before the Mirror, Invisible Man; (1934) By Candlelight, One More River.

WHITE, GEORGE (1934) George White's Scandals.

WHITMAN, PHILIP H. (Deceased) (1933) Strange Adventure, His Private Secretary, Police Call.

WILBUR, CRANE (1934) Tomorrow's Children.

WILLET, PAUL B. (1933) Home on the Range, Western Skies.

WING, WARD (1933) Samarang.

WOOD, SAM (1933) The Barbarian, Hold Your Man; (1934) Stamboul Quest.

WRIGHT, MACK V. (1933) Haunted Gold, Somewhere in Sonora, Man from Monterey.

WRIGHT, TENNY (1933) Telegraph Trail.

WYLER, WILLIAM (1933) Her First Mate, Counselor at Law; (1934) Glamour.
JACK KIRKLAND

Originals

“ZOO IN BUDAPEST” *(FOX)

“NOW AND FOREVER” *(PARAMOUNT)

“MILLS OF THE GODS” *(COLUMBIA)

Screen Play

“WINGS IN THE DARK” *(PARAMOUNT)

For the Stage

“TOBACCO ROAD” (IN ITS SECOND YEAR)

SIDNEY BUCHMAN

SCREEN PLAYWRIGHT

Management
SCHULBERG-FELDMAN-JAFFE

Under Contract
COLUMBIA
ABOTT, ANTHONY
(1933) Circus Queen Murder; (1934) Straight Is the Way.

ABOTT, GEORGE
(1933) Lilly Turner; (1934) Heat Lightning.

ABRAMS, LEON
(1934) Heat Lightning.

ADAMS, EUSTACE
(1933) Under Street Orders; (1934) Sixteen Fathoms Deep.

ADAMS, SAMUEL HOPKINS
(1934) It Happened One Night.

ADDINGTON, RICHARD
(1934) All Men Are Enemies.

AHEARN, DANNY
(1933) Picture Snatcher, Wild Boys of the Road.

AKINS, ZOE
(1933) Morning Glory.

ALAN, AUSTIN
(1933) Pleasure Cruise.

ALCOTT, LOUISA MAY
(1933) Little Women; (1934) Little Men.

ALEXANDER, ELIZABETH
(1934) You Belong to Me.

AMES, CHRISTINE
(1934) The Human Side.

ANDERSON, DORIS
(1934) Uncertain Lady.

ANDERSON, FREDERICK L.
(1934) Notorious Sophie Lang.

ANTHONY, C. L.
(1933) Looking Forward.

ANTHONY, EDWARD
(1933) Big Cage; (1934) Wild Cargo.

ANTHONY, STUART
(1933) End of the Trail; (1934) Happy Landing.

ARCHIBALD, GILDA V.
(1934) Enter Madame.

ARLEN, MICHAEL
(1934) Outcast Lady.

ARMSTRONG, PAUL
(1934) Ever Since Eve.

ASBURY, HERBERT
(1934) Fugitive Lady

ASH, NATHAN
(1934) I Can't Escape.

ASHBROOK, HARRIETT
(1934) Green Eyes.

ATHERTON, GERTRUDE
(1933) Woman Accused.

ATLAS, LEOPOLD L.
(1934) Wednesday's Child.

AUER, JOHN
(1934) Life for Another, Rest in Peace, His Last Song.

AUSTER, ISLIN
(1933) Mayor of Hell.

AUSTIN, ANNE
(1934) A Wicked Woman.

AYRES, CAPT. JOHN H.
(1933) Bureau of Missing Persons.

BAINBRIDGE, BETTY
(1933) Secrets of Hollywood.

BAIRD, LEAH
(1933) Jungle Bride.

BAKER, GRAHAM
(1933) Billion Dollar Scandal, I Love That Man, Song of the Eagle; (1934) Personality Kid.

BAKER, MELVILLE
(1933) Zoo in Budapest; (1934) Nell and Forever, Gilded Lily, Mills of the Gods.

BALDERSTON, JOHN L.
(1933) Berkeley Square.

BALDWIN, EARL
(1933) Havana Widows; (1934) Six Day Bike Rider.

BALDWIN, FAITH
(1933) B l o n d i e Johnson, Beauty for Sale.

BANKS, POLAN
(1933) Woman Accused.

BANYARD, BEATRICE
(1934) Myrt and Marge.

BARA, LORI
(1933) Samarkand.

BARRIE, SIR JAMES
(1934) What Every Woman Knows; (1934) Little Minister.

BARROWS, NICHOLAS
(1934) Gridiron Flash.

BARTLETT, CY
(1933) Big Brain; (1934) Kansas City Princess.

BATTLE, GORDON
(1933) Treason.

BATTLE, NORMAN
(1933) Midnight Warning.

BAUM, VICKI
(1933) Woman Accused; (1934) I Give My Love.

BEACH, LEWIS
(1934) Handy Andy.

BEACH, REX
(1933) Past of Mary Holmes.

BEATTY, CLYDE
(1933) Big Cage.

BEAHAN, CHARLES
(1934) One Night of Love.

BEAUMONT, GERALD
(1933) Frisco Jenny.

BEEBE, FORD
(1933) Laughing at Life.

BEHMAN, S. N.
(1933) Brief Moment; (1934) Biography of a Bachelor Girl.

BEKEFFI, STEPHEN
(1934) Kiss and Make Up.

BELDEN, CHARLES
(1933) Mystery of the Wax Museum; (1934) Fifteen Wives.

BELL, MONTA
(1933) W o r s t Woman in Paris?
W. P. LIPSCOMB

CLIVE OF INDIA
Play and screenplay*
(U. A.—20th Century)

LES MISERABLES
Screenplay and dialogue
(U. A.—20th Century)

CARDINAL RICHELIEU
Dialogue
(U. A.—20th Century)

In Preparation
A TALE OF TWO CITIES
Screenplay and dialogue
(M-G-M)

*In Collaboration.

DWIGHT TAYLOR
Originals

THE GAY DIVORCEE
LADY BY CHOICE
PARIS IN SPRING

Address and Management
Edington-Vincent
BELLAH, JAMES WARNER
(1933) Dancing Lady.
BENNERT, ARNOLD
(1934) His Double Life.
BEREZEG, GEZA
(1934) Wonder Bar.
BERGER, HAL
(1933) King of the Arena.
BERKELEY, REGINALD
BESIER, RUDOLF
(1933) Secrets; (1934) Barretts of Wapping St.
BERTHOLON, GEORGE
(1934) King Kelly of the U. S. A., Flirting With Danger.
BIGGERS, EARL DERR
(1933) Charlie Chan's Greatest Case; (1934) Take the Stand.
BIRD, CAROL
(1933) Bureau of Missing Persons.
BLANEY, HARRY C.
(1934) Picture Brides.
BLANEY, CHARLES E.
(1934) Picture Brides.
BLOCH, ARTHUR
(1934) Student Tour.
BLOCHMAN, L. G.
(1934) Bombay Mail.

BLOCK, RALPH
(1934) Massacre, I am a Thief, Back Fire.

BLOECHER, WILLIAM
(1934) Hollywood Hoodlum.
BOGGERO, JAMES
(1934) White Heat.
BOEHM, DAVID
(1933) Employees Entry.
BOGLE, CHARLES
(1934) Old-Fashioned Way, It's a Gift.
BOLTON, GUY
(1934) The Lady Is Willing, Ladies Should Listen.
BOO, SIGRID
(1934) Servant's Entrance.
BOTTING, WILLIAM HUNTER
(1933) The Masquerader.
BOUK, RAY
(1933) King of the Arena.
BRADBURY, ROBERT N.
(1933) Calling Bomeo, Riders of Destiny; (1934) Lucky Texan, West of the Divide, Blue Steel, The Star Packer.
BRANCH, HOUSTON
(1933) Hard to Handle, West of Singapore, Silk Express; (1934) Flaming Gold.
BRANDIS, HELMUT
(1934) Eight Girls in a Boat.
BRANT, JOHANNES
(1934) Madame Spy.
BRANT, NEIL
(1933) International House.
BRENNAN, J. R.
BRENNAN, FREDERICK H.
(1933) Shanghai Madness, Man of Sentiment; (1934) St. Louis Kid.
BRENTANO, LOWELL
(1934) No Angel.
BRICE, MONTE
(1933) Moonlight and Pretzels, Take a Chance.

BRISTOW, GWEN
(1934) The 9th Guest.
BROCK, LOUIS
(1933) Flying Down to Rio; (1934) Down To Their Last Yacht.
BROMFIELD, LOUIS
(1934) A Modern Hero, Life of Vergie Winters.
BRONTE, CHARLOTTE
(1934) Jane Eyre.
BROWN, KARL
(1934) City Park, Curtain Falls, Stolen Sweets, One In A Million.
BROWN, LEW
(1934) Stand Up and Cheer.
BROWN, MARTIN
(1933) Secret of Madame Blanche.
BROWN, ROWLAND
(1933) Blood Money.
BROWN, VERA
(1934) Redhead.
BROWNE, PORTER EMERSON
(1934) The Trumpet Blows.
BUCHANAN, THOMPSON
(1934) Easy to Love.

BUCHANAN, SIDNEY
(1934) Georgianna.

BUCK, FRANK
(1934) Wild Cargo.
BUCKINGHAM, TOM
(Deceased)
(1933) Destination Unknown.

BUFFINGTON, ADELE
(1933) Haunted Gold; (1934) Marrying Widows, Hell Cat, Beggar's Holiday, They Didn't Want Love, Cheaters, When Strangers Meet.

BURKE, EDWIN
(1934) Bright Eyes.
BURBRIDGE, ELIZABETH
(1933) Between Fighting Men, Phantom Thunderbolt, Lone Avengor.
BURNET, DANA
(1934) Straight Is the Way.
BURNETT, W. R.
(1934) Dark Hazard.
BURROUGHS, EDGAR RICE
(1934) Tarzan the Fearless; (1934) Tarzan and His Mate.
BURTIS, THOMSON
(1933) Solders of the Storm.
BUSCH, NIVEN
(1934) College Coach.
BUTLER, DAVID
(1934) Bottoms Up, Have a Heart, Bright Eyes.

BUTLER, FRANK
(1934) White Woman.

CAESAR, ARTHUR
(1933) The Chief; (1934) Manhattan Melodrama.
CAIHL, JAMES M.
(1934) She Made Her Bed.
CAMERON, ANNE
(1933) Mr. Skitch.

AUTHORS' WORK

CAMERON, LADY MARY
(1934) Many Happy Returns.
CAMPBELL, ARGYL
(1934) Jealousy.
CANFIELD, DOROTHY
(1934) Two Heads on a Pillow.
CANFIELD, MARK
(1933) Baby Face.
CARPENTER, EDWARD CHILD
(1933) Whistling in the Dark.
CARROLL, EARL
(1934) Murder at the Vanities.
CARROLL, GLADYS H.
(1934) As the Earth Turns.
CARROLL, LEWIS
(1933) Alice in Wonderland.
CARROLL, RICHARD
(1934) Love Time.
CARY, LUCIAN
(1933) Saturday's Millions.
CASSELLA, ALBERTO
(1934) Death Takes a Holiday.
CASPARY, VERA
(1934) Private Scandal, Such Women Are Dangerous.
CASTLE, SHERLE
(1934) Thunder Over Texas.
CATHER, WILLA
(1934) A Lost Lady.
CAVETT, FRANK M.
(1934) Forsaking All Others.
CHAMBERS, ROBERT W.
(1934) Operator 13.
CHAMBERS, WHITMAN
(1934) Sensation Hunters.
CHANDLEE, HARRY E.
(1934) Back Page.

CHANSKOR, ROY
(1934) Hi Nellie, Murder in the Clouds, Oil.

CHAPIN, ANNE MORRISON
(1934) This Man Is Mine.
CHEDDON, C. C.
(1934) House of Danger.
CHODOROV, EDWARD
(1934) Madame DuBarry.
CHURCHILL, DOUGLAS W.
(1934) Back Page.
CLARK, COLBERT
(1934) Marines Are Coming.
CLARK, FRANK H.
(1934) Lone Rider.
CLARKE, DONALD HENDERSON
(1933) Female.

CLEMENTS, COLIN

CLUGSTOW, KATHERINE
(1934) Last Gentleman.
CLYMER, JOHN B.
(1933) Emergency Call.
COBB, ELIZABETH
(1934) She Was a Lady.
COBB, IRVIN S.
(1933) Woman Accused; (1934) Judge Priest.
PHILIP MacDONALD

NOVELIST
DRAMATIST
SCREENPLAY WRITER

GLADYS UNGER

1934

The MYSTERY of EDWIN DROOD
GREAT EXPECTATIONS
ALIAS MARY DOW
STRANGE WIVES
CHEATING CHEATERS
RENDEZVOUS AT MIDNIGHT
EMBARRASSING MOMENTS
ROMANCE IN THE RAIN
COUNTESS OF MONTE CRISTO
GLAMOUR
(Universal)

PRIVATE BEACH
(Fox)

Alone and in Collaboration.
CEDRIC WORTH

"THE PRESIDENT VANISHES"
(Screen Play)

"LADY IN WAITING"
(Working Title)
(Original Story and Screen Play)

*In Collaboration
Monte Bum, Last Over. The Pret

FREEMAN, FOSTER, GARDINER, FRANK, FRANKAU, FOX, FOSTER, FLEXNER, GARDNER, GAFNEY, FRANKLIN, FLOURNOY, FRAZER.

Cristo. (1933) Shoot

U933) Shoot

n934) Shoot

Claws.

ELEANOR

Beloved.

Broken

Rainbow

Mandalay.

Humanity.

Another

No

Way

She

When

One

Kiss

Had

Every

Bodyguard.

Before

Life

Returns.

Case

of

Virtue.

of

the

River.

in

the

Command-

It

Choose.

Dangerously

Fighting

to

Finish.

Man,

Woman

in

the

Dark.

HANLINE, MAURICE (1934) Lottery Lover.

HARBACH, OTTO (1934) Cat and the Fiddle.

HARDY, J. L. The Key.

HARRIS, ELMER (1934) Cross Country Cruise.

HARTMAN, DON (1934) Romance in Manhattan.

HAVEZ, EBBA (1934) Poor Rich.

HAWKEY, TOM (1934) Cowboy Holiday.

HAWTHORNE, NATHANIEL (1934) Scarlet Letter.

HAWARD, LILLIE (1933) Frisco Jenny; (1934) Housewife.

HAZARD, LAWRENCE (1933) From Hell to Heaven, Man's Castle.

HECHT, BEN 1933) Hallelujah I'm a Bum, Turn Back the Clock; (1934) Upper World, 20th Century, Shoot the Works, Crime Without Passion.

HEIFETZ, LOU (1933) International House, I Have Lived.

HELLINGER, MARK (1934) Broadway Bill.

HEMPSTEAD, DAVID, JR. (1934) Fishing School.

HENRY, J. K. (1934) Mystery Ranch.

HERBERT F. HUGH (1933) One Year Sister, Women in His Life; (1934) Smarty.

HERBERT, VICTOR (1934) Babes in Toyland.

HERGESHEIMER, JOSEPH (1933) Woman I Stole.

HERTS, B. RUSSELL (1933) Grand Slam.

HERVEY, HARRY (1933) Devil's in Love.

HERZIG, SIG (1933) Moonlight and Pretzels; (1934) Romance in the Rain, Lottery Lover.

HIGGINS, HOWARD (1934) King Kelly of the U. S. A.

HILL, ETHEL (1933) You Made a Bargain; (1934) A Woman in Her Thirties, Side Streets, I'll Fix It.

HILLYER, LAMBERT (1933) State Trooper, Police Car 17; (1934) Straightaway, Fighting Code, Man Trailer.

AUTHORS' WORK

HALPERIN, VICTOR (1934) Bachelor Baits.

HALPERIN, EDWARD (1934) Bachelor Baits.

HAMMETT, DASHIELL (1934) The Thin Man, Woman in the Dark.

GATZERT, NATE (1933) Strawberry Roan, Fiddlin' Buckaroo; (1934) Wheels of Destiny.

GEORGE, ROBERT (1934) Massacre.

GEYER, SIGFRIED (1934) By Candlelight.

GIBBS, GEORGE (1933) Violette.

GIBBS, SIR PHILIP (1933) Captured.

GILLEY, HELEN RIDAN (1933) World Changes.

GIBSON, TOM (1933) Ranch of Hall Hostess.

GLASMON, KUBEC (1934) Bolero.

GLAZER, BENJAMIN (1934) Way to Love; (1934) We're Not Dressing.

GOODHUE, W. MAXWELL (1931) Sin of Nora Moran.

GOODWIN, JOHN (1933) Midnight Club.

GORDON, HOMER KING (1934) The Fighting Rookie.

GORDON, LEON (1934) Transatlantic Merry-go-Round.

GORDON, ROSE (1934) Terror of the Plains.

GORE-BROWNE, R. THE KEY.

GORNEY, JAY (1934) Romance in the Rain.

GOULDING, EDMUND (1934) Riptide.

GRASHIN, MAURI (1933) Big Chance; (1934) Hide-Out.

GRAVES, RALPH (1934) Born to Be Bad.

GREEN, PAUL (1934) Carolina.

GREENE, GRAHAM (1934) Orient Express.

GREENWOOD, EDWIN (1934) Money Talks.

GREY, CLIFFORD (1934) Song You Gave Me.

GREY, SCHUYLER E. (1934) Search for Beauty.

GREENE, ZE (1933) Smoke Lightning, Wild Horse Mesa, Robbers' Roost, Mysterious Rider, Woman Accused, Heritage of the Desert, Under the Tonto Rim, Sunset Pass, Man of the Forest, To the Last Man, Last Trail, Life in the Raw; (1934) Thundering Herd, Last Roundup, Wagon Wheels, Dude Rancher, West of the Pecos.

GRIBBLE, HARRY WAGSTAFF (1933) Trick for Trick.

GROSS, LAURENCE (1933) Whistling in the Dark.


GUIDICE, KING (1934) Woman Who Dared.

HACKETT, WALTER (1933) White Sister; (1934) Their Big Moment.

HAIGEN, JAMIE (1933) One Sunday Afternoon.

HAIGHT, GEORGE (1931) Goodbye Again.

HALEY, EARL (1933) King of the Wild Horses.

AUGUSTUS, ROBERT (1934) Eleventh Commandment.

FLEXNER, ANNE C. (1934) Mrs. Wiggis of the Cabbage Patch.

FLOYD, HOMER A. (1933) No Marriage Ties.

GALE, ZONA (1934) When Strangers Meet.

GALSWORTHY, JOHN (1934) One More River.

GANGELIN, PAUL (1934) Beloved.

GARDINER, BECKY (1934) Coming Out Party.

FREEMAN, WALTER (1934) Case of the Howling Dog, Case of the Curious Bride, Case of the Velvet Claws.

FREEMAN, HALEY (1933) King of the Wild Horses.

FREEMAN, EUGEN (1934) Life Returns.
AUTHORS' WORK

HOERL, ARTHUR
(1933) Hotel Variety, Strange Adventure, Shadow Laughs.

HOLMES, BEN
(1933) Melody Cruise; (1934) Cock-Eyed Cavaliers.

HOLMES, BROWN
(1933) 20,000 Years in Sing Sing.

HOPE, EDWARD
(1934) She Loves Me Not.

HOPKINS, ROBERT E.

HOPWOOD, AVERY
(1933) Gold Diggers of 1933.

HORMAN, ARTHUR
(1934) Meanest Gal in Town.

HORNIMAN, ROY
(1933) A Bedtime Story.

HORWOOD, SIDNEY
(1933) Silver Cord, Christopher Bean.

HOWELL, DOROTHY
(1934) I'll Fix It.

HOYT, HARRY O.
(1933) Thrill Hunter.

HOYT, VANCE
(1934) Sequoia.

HUGHES, RUPERT
(1933) Woman Accused, Tillie and Gus; (1934) Miss Fane's Baby Is Stolen.

HUNYADY, SANDOR
(1933) Storm at Daybreak.

HURLBERT, GLADYS
(1934) By Your Leave.

HURLBUT, W. J.
(1933) Ladies Must Love.

HURST, FANNIE
(1933) Hello Everybody; (1934) Imitation of Life.

HURST, VIDA
(1934) Blind Date.

HUSTWICK, ALFRED
(1933) Beast of Borneo.

HYLAND, FRANCES
(1934) Half a Sinner.

HYMAN, JOHN B.
(1934) Most Precious Thing in Life.

IRWIN, THEODORE D.
(1934) Unknown Blonde.

JACOBS, W. W.
(1933) Monkey's Paw.

JAMES, ALAN
(1933) Come on Tarzan!; (1934) Trail Dust.

JAMES, GERTIE DES WENTWORTH
(1933) Cheating Blondes.

JAMES, RIAN
(1933) Parachute Jumper; (1934) The White Parade.

JAMES, WILL
(1934) Smoky; (1934) Lone Cowboy.

JARRETT, ARTHUR
(1933) Moonlight and Pretzels.

JARRETT, DAN
(1933) Her First Mate.

JASON, LEIGH
(1933) High Gear.

JOHNS, FLORENCE
(1934) Registered Nurse.

JOHNS, JOHN P.
(1933) Return of Casey Jones.

JOHNSON, AGNES
(1933) Headline Shooter.

JOHNSON, HENRY
(1933) Arizona to Broadway, Mad Game; (1934) 365 Nights in Hollywood.

JOHNSON, NUNNALLY
(1934) Moulin Rouge, Kid Millions.

JOHNSON, ROBERT LEE
(1934) Just Out of College, Gentlemen Are Born.

JONES, HARRY O.
(1933) Breed of the Border, Trailing North, Gallant Fool, Rainbow Ranch, The Fugitive.

JONES, PAUL M.
(1934) You're Telling Me.

JUDGE, JAMES J.
(1934) Baby Take a Bow.

KAHN, GORDON
(1914) Crosby Case.

KALMAR, BERT
(1933) Duck Soup; (1934) Hips Hips Hooray, Circus Clown, Kentucky Kernels.

KANDEL, ABEN
(1934) Sing and Like It.

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LAWRENCE HAZARD

Screen Playwright

Under Management of
M. C. LEVEE

490
Loved
Manhat-
Eight,
Mr.
Africa,
London,
You.
(1934)
Was
Spy.
P.
Paris.
Budapest;
Reckoning.
(1934)
Kind.
Gift.
Night;
KYNE,
KOBER,
KLEPAC,
KLEIN.
KING,
KESSELRING,
KELLAND.
KAUFMAN,
KING,
KERN,
KELLOGG,
KRIMS,
KAUS,
KINGSLEY,
KANE,
KARSNER.
Gilded
Big-Hearted
Two
Gods.
(1934)
(1934)
1934)
Gods.
(1934)
(1934)
(1934)
(1934)
20,000
Years in Sing
Sing.
LAKE,
LARKIN.
LIPSCOMB,
LIPMAN,
LIPMAN.
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AUTHORS’ WORK

MACKAYE, DOROTHY (1933) Ladies They Talk About.
MALLESON, MILES (1933) Perfect Understanding.
MALLOY, DORIS (1934) Gambling Lady, Shadows of Sing Sing, I Am a Thief.
MANKIEWICZ, HERMAN J. (1933) Meet the Baron.
MANKIEWICZ, JOSEPH L. (1933) Diplomaniacs, Emergency Call, Too Much Harmony.
MANNERS, J. HUNTLEY (1933) Peg O’ My Heart.
MANNING, BRUCE (1934) The 9th Guest, Private Scandal.
MARKEY, ALEXANDER (1934) Hei Tiki.
MARKEY, GENE (1934) The Merry Frinks.
MARKS, CLARENCE (1934) Love Birds.
MARKSON, BEN (1934) Here Comes the Navy.
MARLOW, BRIAN (1933) My Woman.
MARSHALL, ARMINA (1934) Pursuit of Happiness.
MARSHALL, GEORGE (1934) Olsen’s Big Moment, Call It Luck, She Learned About Sailors.
MARTEL, ALPHONSE (1933) Gigolettes of Paris.
MARTIN, AL (1934) Lost Junyle, Crimson Romance.
MARTIN, W. THORNTON (1934) The Band Plays On.
MARX, SAMUEL (1934) Student Tour.
MASON, LEONARD (1934) Keep ‘Em Rolling.
MASON, LESLEY (1933) Man from Monterey.
MAY, JOE (1934) A Song for You.
MAYER, EDWIN JUSTUS (1934) I Am Suzanne, Affairs of Cellini.
MAYNARD, KEN (1934) Smoking Guns.
MEEHAN, JOHN, JR. (1934) Wake Up and Dream.
MEREDITH, BESS (1934) The Mighty Barnum.
MERRILL, WALTER A. (1933) Justice Takes a Holiday.
MILES, CARLTON (1933) Ladies They Talk About.
MILHAUSER, BERTRAM (1933) Life of Jimmy Dolan, Ever in My Heart.
MILHOLLAND, CHARLES (1934) Twentieth Century.
MILLER, ALICE G. D. (1933) The Keyhole, Disgraced!, Big Executive.
MILLER, CHARLOTTE (1933) Bad Boy, Sailor’s Luck.
MILLER, FRANK (1933) Money Talks.
MILLER, MAX (1933) I Cover the waterfront, Hell and High Water.
MILLER, SETON I. (1933) Murders in the Zoo.
MILNE, PETER (1933) Convention City.
MILTON, PAUL R. (1934) Search for Beauty.
MINTZ, SAM (1933) Daring Daughters, Man Hunt, Best of Enemies.
MIRINSKI, LEO (1934) Stamboul Quest.
MITCHELL, HELEN (1933) Her Secret.

MAY, JOE (1934) A Song for You.
MAYER, EDWIN JUSTUS (1934) I Am Suzanne, Affairs of Cellini.

LAIRD DOYLE
Scenarist
Under Contract Warners-First National

ASSIGNMENTS:
THE KEY
THIN AIR
BRITISH AGENT
MARRY THE GIRL
OIL FOR THE LAMPS OF CHINA
WOMEN ARE BUM NEWSPAPERMEN
Oppenheim, E. Phillips (1933) Midnight Club; (1934) Monte Carlo Nights.

Orbok, Atilla (1933) My Lips Betray.

Osborn, Paul (1933) Should Ladies Behave.

Oursler, Fulton (1933) (great Jasper)

Page, Gertrude (1933) Paddy The Next Best Thing.

Page, Mann (1934) She Had to Choose.

Pagnol, Marcel (1934) Cross Sections.

Palmer, Stuart (1934) Murder on the Blackboard.

Parrott, Marjorie Bartholomew (1934) This Side of Heaven.

Parrot, Ursula (1931) Woman Accused; (1934) There's Always Tomorrow.

Parsons, Lindley (1933) Sagebrush Trail; (1934) Man from Utah, Randy Rides Alone.

Pascal, Ernest (1934) Ken's Vacation.

Patterson, John W. (1933) Deadwood Pass.

Pemberton,做好 (1933) Men of America.


Pendleton, Nat (1933) Deception.

Perelman, Laura (1934) Paris Interlude.


Perkins, Grace (1934) Torch Singer.

Perrin, Nat (1934) Kid Millions.

Pezet, A. W. (1934) Right Behind Bad.


Phillips, Erich (1934) Secret of the Blue Room.

Pierce, Frank R. (1934) Regent of the West.

Pinchon, Edgcumbe (1934) Viva Villa!

Poe, Edgar Allan (1934) The Black Cat.

Pomeroy, Roy J. (1934) Shock.

Porter, Gene Stratton (1934) Girl of the Limberlost.

Porter, Rose Albert (1934) All of Me.

Potel, Victor (1934) Inside Information.

Powell, Dawn (1933) Hello Sister.

Poynier, Beulah (1934) Love is Dangerous, Her Splendid Foxy, Love is Like That; (1934) Dancing Man.

Priestley, J. B. (1934) Dangerous Corner.


Putnam, Nina Wilcox (1934) Fourth Horseman. A Lady's Profession, Golden Hair, Sittoo, Pretty.

Quarberg, Lincoln (1934) I'll Tell the World.

Quigley, Robert (1934) Gun Justice, Before Midnight.

Raine, Norman Reilly (1933) Tugboat Annie, White Woman.

Raison, Milton (1933) Air Hostess.

Rankin, William (1934) I've Got Your Number.

Rathmell, John (1934) In Old Sante Fe, The Mariannes Coming.

Ratoff, Gregory (1934) Great Flirtation.


Read, J. Parker, Jr. (1934) Trumpet Blows.

Repp, E. E. (1934) Man from Hell.

Reyher, Ferdinand (1934) Fugitive Lovers.

Richard, Molly (1933) I Loved You Wednesday.

Rice, Alice H. (1934) Mrs. Wigs of the Cab-bage Patch.

Rice, Elmer (1934) Counselor at Law.

Richardson, Gladwell (1933) Fighting for Justice.

Rigdon, Gertrude (1933) Hold Me Tight.

Riley, Edna (1934) Before Morning.

Riley, Edward R. (1934) Before Morning.

Rinehart, Mary Roberts (1934) Elinor Norton.

Riley, Elmo (1934) Black Moon.

Risko, Robert (1934) Ex-Lady, Ann Carver's Revenge.

Rister, Claude (1934) Tombstone Canyon.

Rivkin, Allen (1933) Headline Shooter.

Roberts, C. Edward (1933) Corruption; (1934) Fighting Hero, Woman Who Dared, Young Ingalls.

Roberts, Marguerite (1933) Bad Boy, Jimmy and Sally; (1934) Sailor's Luck.

Robertson, E. Arnot (1934) Four Frightened People.

Robinson, Bertrand (1933) Love Honor and Oh Baby.

Robinson, Casey (1932) Lucky Devils.

Roch, Arthur (1933) Penthouse.

Rogac, George E. (1934) What's Your Racket?

Rogell, Albert (1933) The Wrecker.

Rogers, Howard Emmett (1933) The Nuisance, Don't Bet on Love; (1934) Whirlwind.

Rogers, Lela E. (1933) Women Won't Tell.

Rogers, Will (1934) Stand Up and Cheer.

Roor, William (1933) Racetrack.

Ropes, Bradford (1933) 42nd Street, Stage Mother.
AUTHORS' WORK

ROSE, BOB
(1933) Lucky Devils.
ROSE, EDWARD E.
(1934) Murder in the Private Car.
ROSS, ISHEBEL
(1934) Three on a Honey-moon.
ROSSMANN, HERMAN
(1934) Hell in the Heavens.
ROTH, MURRAY
(1933) Don't Bet on Love.
ROTHSTEIN, MRS. ARNOLD
(1934) Now I'll Tell.
RUBEN, J. WALTER
(1933) Racetrack.
RUBY, HARRY
(1933) Duck Soup; (1934)
Hips Hips Hooray, Circus
Clown, Kentucky Kernels.
RUNYON, DAMON
(1933) Lady for a Day;
(1934) Little Miss Marker, A
Very Honorable Guy, Midnight
Alibi, Million Dollar
Ransom, Lemon Drop Kid.
RURIC, PETER
(1933) Gambling Ship.
RUYERSON, FLORENCE
(1934) The Brave Live On,
Wild Oats, A Notorious Gen-
tleman.

SANTLEY, JOSEPH
(1933) House on 56th
Street, Young and Beautiful;
(1934) London, Paris and
New York, Murder in a
Chinese Theater, Million
Dollar Baby.

SCHARY, DORE
(1933) He Couldn’t Take
It; (1934) Let's Talk It
Over, Castles in the Air,
Murder in the Clouds.

SCHAYER, RICHARD
(1933) Private Jones.
SCHLICK, FREDERICK
(1934) Wharf Angel.
SCHOFIELD, PAUL
(1933) Jimmie and Sally.
SCHULTZ, FRANZ
(1934) One Exciting Adven-
ture.

SCWAB, LAURENCE
(1933) Take a Chance.
SCOLA, KATHERINE
(1934) Shadows of Sing Sing,
The Merry Frinks.

SEATON, GEORGE
(1934) Student Tour.
SEFF, MANUEL
(1933) Footlight Parade, Col-
lege Coach, Blessed Event;
(1934) Bedside, Pleasure Pier.

SEILER, LEW
(1934) Men Without Law.
SEITZ, GEORGE B.
(1933) Above the Clouds.

SEWELL, ANNA
(1933) Black Beauty.
SEYMOUR, JAMES
(1933) Footlight Parade.

BENNY RUBIN

Has Written

“TRAVELING SALESLADY”
Screen Play*

WARNER BROS.

“MOLLY AND ME”
Screen Play*

WARNER BROS.

*In Collaboration

FREE-LANCING
SHAFER, ROSALIND K. (1933) Lady Killer.
SHANDREW, CAROL (1934) Riding Thru.
SHANNON, ROBERT T. (1933) Strictly Personal; (1934) I Sell Anything.
SHEEKMANN, ARTHUR (1934) Kid Millions.
SHELDON, FRED (1933) Between Fighting Men. Phantom Thunderbolt, Lone Avenger; (1934) Dawn Trail, Texas Ranger.
SHERMAN, HAROLD (1934) Are We Civilized?
SHERWOOD, ROBERT E. (1933) Reunion in Vienna, Roman Scandal.
SHOE, VIOLA BROTHERS (1933) Sailor Be Good.
SIERRA, C. M. MARTINEZ (1933) Cradle song.
SIFTON, PAUL (1934) Midnight.
SIFTON, CLAIRE (1934) Midnight.
SILVERS, SID (1934) Bottoms Up.
SILVERSTEIN, DAVID (1933) Devil's Mate; (1934) Unknown Blonde.
SIMON, ROBERT A. (1934) Strictly Dynamite.
SIMMONS, MICHAEL L. (1933) The Bowery.
SIMS, DOROTHY RICE (1934) Fog.
SLOANE, PAUL (1934) Lone Cowboy.
SLOBODA, CARL (1933) Infernal Machine.
SMITH, FRANK LEON (1936) Melody in Spring.
SMITH, J. AUGUSTUS (1934) Drus O'Voodoo.
SMITH, PAUL GERRARD (1933) Son of a Sailor; (1934) Son of the Gob.
SMITH, VERNON (1934) Cohens and Kellys in Trouble.
SMITH, WALLACE (1934) Captain Hates the Sea.
SNELL, EARL (1933) Fargo Express; (1934) Gridiron Flash.
SOLOMON, BESSIE ROGLOW (1934) The Bowery.
SOLOW, EUGENE (1933) Master of Men; (1934) Return of the Terror, Lost Americans.
SPEARE, DOROTHY (1934) One Night of Love.
SPEARING, JAMES O. (1934) Devil Tiger.
SPEWACK, BELLA (1933) Clear All Wires, Solitaire Man.
SPEWACK, SAMUEL (1933) Clear All Wires, Solitaire Man.
SPYER, WILHELM (1934) Hat Coat and Glove.
SPRAGUE, CHANDLER (1913) The Naissance.
SPRINGER, NORMAN (1934) Frontier Days.
STAE, O. (1934) Viva Villal.
STANLEY, JACK (1934) Night Alarm.
STEIN, LEO (1934) The Merry Widow.
STERN, G. B. (1934) Long Lost Father.
STEVENS, LOUIS (1931) Flying Devils.
STEVENSON, ROBERT L. (1934) Treasure Island.
STONE, GRACE Z. (1933) Bitter Tea of General Yen.
STONEHAM, CHARLES T. (1933) King of the Jungle.
STONG, PHIL (1933) State Fair, Stranger's Return.
STORER, WILLIAM G. (1933) Flaming Signal.
STRONG, JOHN M. (1934) No More Women.
STURM, HARRY (1934) The Band Plays On.
STURGES, PRESTON (1933) Child of Manhattan, Power and the Glory.
SUDERMANN, HERMANN (1933) Song of Songs.
SULLIVAN, ED (1933) Mr. Broadway.
SWAIN, JOHN D. (1933) It's Great to be Alive.
SWEARINGTON, JO (1933) Below the Sea; (1934) The Defense Rests.
SZCZEPKOWSKA, MARJO (1934) Dr. Monica.
TARSHIS, HAROLD E. (1933) Carnival Lady.
TAYLOR, DWIGHT (1934) Gay Divorcee, Lady by Choice, Two on a Tower.
TAYLOR, GRANT (1933) Terror Trail.
TAYLOR, KATHARINE H. (1933) One Man's Journey.
TAYLOR, REX (1933) High Gear; (1934) The Oil Raider.
TERRANCE, ALBERT P. (1934) Whom the Gods Destroy.
TERRETT, COURTNEY (1933) Made on Broadway.
THAN, JOSPEH (1934) Madame Spy.
THEW, HARVEY (1934) Bedside.
THOMAS, AUGUSTUS (1934) Withdrawing Hour.
THOMPSON, FRED (1934) Morning After.
THOMPSON, KEENE (1933) Air Hostess. Mama Loves Papa. As the Devil

AUTHORS' WORK

Commands; (1934) Six of a Kind.
THOMPSON, JULIAN (1923) Vagabond Husband.
THURSTON, KATHERINE (1933) The Masquerader.
TOLSTOY, LEO (1914) W. Live Again.
TONKONOY, GERTRUDE (1933) Three-Cornered Moon.

TOTHEROH, DAN. (1934) Two Alone.

TOMET, WELLYN (1933) Young Blood, Lucky Larrigan, Son of the Border, Fighting Texans.
TOWNE, GENE (1933) Billion Dollar Scandal, I Love That Man, Song of the Eagle; (1934) Personality Kid.
TOWNLEY, JACK (1933) Strange People; (1934) Guilty Party.
TRENKER, LUIS (1933) The Rebel.
TROTTI, LAMAR (1933) Man Who Dared; (1934) You Can't Buy Everything, Hold That Girl, Wild Gold.

TUCHOCH, WANDA (1933) Bed of Roses; (1934) Grand Old Lady.

TUPPER, TRISTAM (1933) Phantom Broadcast; (1934) Lost in the Stratosphere.
TUTTLE, W. C. (1934) Cheveradene Kid; (1934) Rocky Rhodes.
ULLMAN, ELLWOOD (1934) Public Stenographer.

UNGER, GLADYS (1934) Coming Out Party, Private Beach.

VAN DINE, S. S. (1933) Kennel Murder Case; (1934) Dragon Murder Case.
VANDERCOOK, JOHN W. (1934) Murder in Trinidad.
VAN DRUTEN, JOHN (1934) If I Were Free.
VIDOR, K. (1934) Our Daily Bread.
VIERTEL, SARKA (1913) Our Christmas.
VOLLMER, LULU (1934) Spittfire.
WAGNER, GEORGE (1933) Members of Sigma Chi; (1934) City Limits, The Lineup, Among the Missing, Once to Every Bachelor, Girl of My Dreams.
AUTHORS’ WORK

WAGNER, FLORENCE (1934) Among the Missing.
WALD, JERRY (1934) 20 Million Sweethearts, Gift of Gab.
WALKER, H. M. (1933) They Just Had to Get Married.
WALACE, EDGAR (1933) King Kong, Before Dawn, Criminal at Large; (1934) Mystery Liner, Return of the Terror.
WALTER, EUGENE (1933) No Other Woman.
WANE, SHIRLEY (1933) Trick for Trick.
WATTS, MAURINE (1933) Professional Sweetheart.
WAYNE, PRISCILLA (1934) Marriage on Approval; (1934) Love Past Thirty.
WEAD, FRANK (1933) Midshipman Jack, All American; (1934) Fugitive Lovers, I’ll Tell the World.
WEBB, ROBERT (1934) Woman Who Dared.
WEBSTER, CAROL (1933) Rainbow Over Broadway.
WELLS, EMMA B. C. (1934) By Your Leave.
WELLS, JOHN (1934) Rafter Romance.
WELLS, H. G. (1934) When a Man Rides

WEST, MAE (1933) She Done Him Wrong, I’m No Angel; (1934) Belle of the Nineties.
WEST, NATHANIEL (1933) Advice to the Lovelorn.
WESTCOTT, EDWARD N. (1934) David Harum.
WESTON, EDWARD (1933) Fighting Parson.
WESTON, GARNETT (1933) Supernatural.
WHARTON, EDITH (1934) Age of Innocence.
WHATELY, ROGER (1934) Silver Streak.
WHELAN, TIM (1933) Out All Night.
WHITE, GEORGE (1934) George White’s Scandals.
WHITFIELD, RAUL (1933) Private Detective 62.
WILDER, BILLIE (1933) Adorable; (1934) What Women Dream, One Exciting Adventure.
WILLIAMS, VALENTINE (1934) Fog.
WILLIS, F. McGREW (1933) When a Man Rides

WELLS, H. G. (1934) When a Man Rides

WILLIAM, CAREY (1934) Bolero.
WINCHELL, WALTER (1933) Broadway Through a Keyhole.
WOLFF, EDMUND ALLAN (1933) Broadway to Hollywood.
WOOLCOTT, ALEXANDER (1934) Man with Two Faces.
WOOLRICH, CORNEL (1934) Manhattan Love Song.
WORTH, CEDRIC (1934) Lady in Waiting.
WRIGHT, S. FOWLER (1933) The Deluge.
WRIGHT, WATKINS E. (1933) Sister to Judas.
WYLIE, PHILIP (1933) Murders in the Zoo; (1934) Come on Marines.
YOUNG, WYLD, EMIL (1934) Men in White, Cleopatra.
ZANGWILL, ISRAEL (1934) Crime Doctor.
ZILAHY, LAJOS (1934) The Firebird.
ZOLA, EMILE (1934) Xana.
SCENE PLAY WRITERS
AND THEIR WORK IN 1933 AND 1934

Credits on pictures released prior to 1933 may be had from previous editions of the Year Book or from the Film Daily information service.

ADAMS, FRANK R. (1933) Peg O' My Heart; (1934) She Made Her Bed.

AHERN, WILL (1933) One Year Later.

AKINS, ZOE (1933) Christopher Strong; (1934) Outcast Lady.

ANDERSON, DORIS (1934) Glamour.

ANDERSON, DOROTHY (1934) I Give My Love.

ANDERSON, MAXWELL (1934) Death Takes a Holiday.

ANTHONY, EDWARD (1933) Big Cage.


ARMSTRONG, SAM (1934) Sequoia.

ASBURY, HERBERT (1934) Among the Missing, Name the Woman, Fugitive Lady.

ASHER, ROLAND (1933) Lucky Dog.

AUSTER, ISLEN (1933) Cheating Blondes.

AUSTRIN, AL. (1933) Cohens and Kellys in Trouble.

AVERY, STEPHEN MOREHOUSE (1934) Wharf Angel, Pursuit of Happiness.

BAINBRIDGE, BETTY (1933) Secrets of Hollywood.

BAKER, GRAHAM (1933) Billion Dollar Scandal, I Love That Man, Broadway Through a Keyhole.

BAKER, MELVILLE (1934) Wings in the Dark.

BALDERSTON, JOHN L. (1933) Berkeley Square.

BALDWIN, EARL (1933) Blondie Johnson, Wild Boys of the Road, Havana Widows; (1934) Wonder Bar, A Very Honorable Guy, Here Comes the Navy, Six Day Bike Rider.

BANYARD, BEATRICE (1933) Billion Dollar Scandal, Streetly Personal.

BARRINGER, BARRY (1933) Death Kiss, Daring Daughters; (1934) Sixteen Fathoms Deep, What's Your Racket, Return of Chandu, Down to Their Last Yacht.

BARTLETT, CY (1933) Big Brain; (1934) Kansas City Princess.

BATTLE, GORDON (1933) Treason.

BEHRMAN, S. N. (1933) My Lips Betray, Queen Christina, Hallelujah Bum; (1934) As Husbands Go.

Belden, Charles (1934) Fifteen Wives, Fugitive Road.

Bell, Monta (1933) Worst Woman in Paris.

BENNISON, ANDREW (1933) When Strangers Marry.

BERANGER, CLARA (1934) His Double Life, Social Register.


BERNER, CHARLES (1933) Corruption.


BIRINSKI, LEO (1933) Song of Songs.

BLOCH, BERTRAM (1933) Gabriel Over the White House.

BLOCK, RALPH (1933) Before Dawn; (1934) Dark Hazard, Gambling Lady, Massacre, I Am a Thief, The Right to Live, Back Fire.

BOASBERG, AL. (1934) Myrt and Marge, Murder in the Private Car.

BODERO, JAMES (1934) White Heat.

BOEHM, DAVID (1933) Grand Slam, Ex-Lady, Life of Jimmy Dolan, Gold Diggers of 1933; (1934) Search for Beauty, Personality Kid.

BOLTON, GUY (1933) Pleasure Cruise; (1934) The Lady is Willing.

BOYLAN, MALCOLM STUART (1933) A Lady's Profession; (1934) Flaming Gold.


BRACKETT, CHARLES (1934) Enter Madame.

BRANCH, HOUSTON (1933) Silk Express; (1934) She Had to Choose.

BRESLOW, LOU (1934) No More Women, Gift of Gab.

BRICE, MONTE (1933) Take a Chance.

BRIGHT, JOHN (1933) She Done Him Wrong.

BROWN, KARL (1933) Fast Workers; (1934) Stolen Sweets, City Park. One in a Million.
**SCREW PLAY WRITERS**

**BROWN, MARTIN**
(1933) Worst Woman in Paris; (1934) Uncertain Lady.

**BROWN, ROWLAND**
(1933) Blood Money.

**BUCHMAN, SIDNEY**
(1933) From Hell to Heaven, Right to Romance; (1934) All of Me, Whom the Gods Destroy, His Greatest Gamble.

**BUCKINGHAM, TOM**
(Deceased) (1933) Destination Unknown; (1934) He Was Her Man.

**BUFFINGTON, ADELE**
(1933) Iron Master, Haunted Gold, Eleventh Commandment, West of Singapore; (1934) Cheaters, Picture Brides, Beggars Holiday, The Moonstone, When Strangers Meet, Food of Love, Lady Tubbs, They Didn't Want Love, Hell Cat.

**BURBRIDGE, BETTY**
(1933) Between Fighting Men, Phantom Thunderbolt, Lone Avenger, Dance Hall Hostess; (1934) Rawhide Mail, Tracy Rides, Redhead.

**BURKE, EDWIN**
(1933) Paddy the Next Best Thing; (1934) Now I'll Tell.

**BUSCH, NIVEN**
(1933) College Coach; (1934) He Was Her Man; Man With Two Faces, Babbitt.

**BUSS, CARL A.**
(1934) Wagon Wheels.

**BUTLER, DAVID**
(1933) My Weakness.

**BUTLER, FRANK**
(1933) College Humor, Girl Without a Room, Way to Love; (1934) Ladies Should Listen, Babes In Toyland, Search for Beauty.

**BUZZELL, EDDIE**
(1933) Love Honor and Oh Baby.

**CAESAR, ARTHUR**
(1933) Obey the Law, No Marriage Ties, The Chief; (1934) Their Big Moment.

**CARVALHO, CLAIRE**
(1933) Racetrack.

**CHADWICK, LEE**
(1933) Strange Adventure.

**CHANSLOR, ROY**
(1934) Murder in the Clouds, Oil, Women are Bum Newspapermen, Green Cat.

**CHAPIN, ANN M.**
(1934) Dangerous Corners.

**CHAPLIN, PRESCOTT**
(1933) Private Jones, Laughing at Life.

**CHARTERIS, LESLIE**
(1933) Midnight Club.

**CHODOROV, EDWARD**
(1933) Mayor of Hell, Captured, World Changes; (1934) Madame DuBarry.

**CHURCHILL, EDWARD**
(1934) Rocky Rhodes.

**CLARK, COLBERT**
(1934) Young and Beautiful, In Old Sante Fe.

**CLARK, FRANK HOWARD**
(1933) Wild Horse Mesa, Rustlers' Roundup.

**CLUETT, JACK**
(1933) What! No Beer?

**CLYMER, JOHN**
(1933) Emergency Call.

**COFFEE, LENORE J.**
(1933) Torch Singer; (1934) Four Frightened People, All Men Are Enemies, Such Women Are Dangerous, Evelyn Prentice.

**COHEN, Lester**
(1933) Sweepings, One Man's

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**DORE SCHARY 1934**

**LET'S TALK IT OVER**
**UNIVERSAL**
Original Story®

**MISSISSIPPI**
**PARAMOUNT**
Adaptation®

**YOUNG AND BEAUTIFUL**
**MASCOT**
Screen Play

**BLUE MOON MURDER**
**WARNERS**
Adaptation and Screen Play *COLLABORATION

**MURDER IN THE CLOUDS**
**WARNERS**
Original Screen Play®

**OIL**
**WARNERS**
Original Screen Play®

**RED HOT TIRES**
**WARNERS**
Additional Dialogue

**CHINATOWN SQUAD**
Universal Screenplay—Dialogue
Journey; (1934) Of Human Bondage.

COHN, AL.
(1933) Son of a Sailor.

COLE, LESTER
(1934) Charlie Chan’s Greatest Case; (1934) Sleepers East, Wild Gold, Pursued.

COLLINS, PIERRE
(1934) British Agent, Man Against Death.

COLLINS, ARTHUR G.
(1933) The Keyhole.

COLLINS, LEW
(1934) Public Stenographer.

COLTON, JOHN
(1934) Laughing Boy

COMMENDINI, ADELE
(1933) Flying Down to Rio; (1934) Jane Eyre, Girl of the Lumberlost.

CONDON, CHARLES
(1933) Speed Demon, Soldiers of the Storm.

CONNELLY, MARC
(1933) Cradle Song.

CONNORS, BARRY (Decesed)
(1933) Pilgrimage, Hot Pepper.

CONSELMAN, WM.
(1933) Arizona to Broadway, Mad Game, Jimmy and Sally; (1934) Frontier Marshal, I Believed in You, Orient Express, Handy Andy, Love Time, 365 Nights in Hollywood, Bright Eyes, Little Colonel.

COOPER, COURTNEY
RYLEY
(1934) Wild Cargo.

CORMACK, BARTLETT
(1933) This Day and Age; (1934) Four Frightened People, Trumpet Blows, Cleopatra.

COWAN, SADA
(1934) Woman in the Dark.

CRAVEN, FRANK

CREELMAN, JAMES ASHMEADE
(1933) King Kong; (1934) Social Register.

CUMMINGS, HUGH
(1934) Big Race.

CUMMINGS, RUTH
(1934) By Candlelight.

CUNNINGHAM, ANN
(1934) Sequoia.

CUNNINGHAM, JACK

CUNNINGHAM, JOSEPH
(1934) Call It Luck.

DAVES, DELMAR
(1933) Clear All Wires; (1934) No More Women, Dames, Flirtation Walk.

DELLEON, WALTER
(1933) A Lady’s Profession, International House, Tillie and Gus; (1934) Six of a Kind, You Belong to Me, College Rhythm.

DEL RUTH, HAMPTON
(1934) Goodbye to Love.}

DE MOND, ALBERT
(1933) The Sphinx, Sweetheart of Sigma Chi, Skyway, Above the Clouds; (1934) Shadows of Sing Sing, Loud Speaker, Sensation Hunters, School for Girls, Take the Stand, Two Heads on a Pillow, Lost in the Stratosphere.

DE SYLVA, B. G.
(1933) Take a Chance.

DE WOLF, KAREN
(1934) By Candlelight, Countess of Monte Cristo, Love Captive.

DICKERSON, BASIL
(1933) Tarzan the Fearless, Secrets of Wu Sin.

DIETZ, HOWARD

DIX, MARION
(1933) Past of Mary Holmes, Worst Woman in Paris, Before Dawn; (1934) Sing and Like It, Their Big Moment, Down to Their Last Yacht.

DOHERTY, EDWARD J.
(1933) Past of Mary Holmes.

DOHERTY, ETHEL
(1933) Sailor Be Good, Men Are Such Fools.

DOTY, DOUGLAS
(1933) Racetrack, Important Witness.

DOYLE, LAIRD
(1933) Hell Below; (1934) Finishing School, Sing and Like It, The Key, British Agent, Oil for the Lamps of China.

DRAKE, OLIVER
(1933) When a Man Rides Alone, Law and Lawless, Via Pony Express, Deadwood Pass, Trouble Busters, Gun Law, Outlaw Justice, War of the Range.

DRAKE, WILLIAM A.
(1933) Goldie Gets Along.

DUFF, WARREN B.
(1933) Constant Woman, The Deluge; (1934) Crosby Case, Heat Lightning, I’ve Got Your Number, 20 Million Sweethearts, Midnight Alibi, Friends of Mr. Sweeney, St. Louis Kid.

DUGAN, THOMAS
(1933) Laughing at Life.

DUNHAM, PHIL.
(1932) Rainbow Ranch.

DUNN, WINIFRED
(1933) I Have Lived, Rainbow Over Broadway.

DUNNE, PHILIP
(1934) St. Valery Tour, Count of Monte Cristo.

D’USSEAU, LEON
(1933) Wine, Women and Song.

ELLIS, ROBERT
(1933) By Appointment Only, Dance Girl Dance, Man of Sentiment; (1934) In the Money, In Love with Life, Twin Husbands, Fugitive Road, One in a Million.

ERICKSON, CARL
(1933) Mystery of the Wax Museum, Girl Missing; (1934) Easy to Love, Fashions of 1934, Smarty.

ERSKINE, CHESTER
(1934) Midnight.

ESTABROOK, HOWARD

EVANS, DANIEL
(Decesed)
(1934) Uncertain Lady.

FARAGO, FRANCIS E.
(1934) Hat Coat and Glove, Becky Sharp.

FARROW, JOHN
(1933) Harbor Master, King Pausole, Don Quixote.

FERRIS, WALTER
(1934) Death Takes a Holiday.

FIELD, SALISBURY
(1933) Secrets; (1934) Witching Hour.

FIELDS, HERBERT
(1934) Let’s Fall in Love.

FIELDS, LEONARD
(1933) Devil’s Mate; (1934) Divorce Bed, Manhattan Love Song, Scarlet Letter, King Kelly of the U. S. A.

FINKEL, ABEN
(1934) Hi, Nellie, Black Fury, Different Worlds.

FITZGERALD, EDITH
(1933) Today We Live; (1934) Painted Veil.

FLANNERY, MARY
(1934) Thundering Herd.

FLOREY, ROBERT
(1933) Study in Scarlet.
FORT, GARRETT E.  
(1933) Before Dawn; (1934) Private Scandal.
FOSTER, LEWIS B.  
(1933) Cheating Blondes; (1934) Eight Girls in a Boat.
FOWLER, GENE  
(1933) The Way to Love; (1934) Mighty Barium.
FRANKEN, ROSE  
(1934) Elinor Norton.
FULTON, MAUDE  
(1933) Broadway Bad.
FURTHMAN, JULES  
(1933) Bombshell.
GANGELIN, PAUL  
(1934) Beloved.
GARDINER, BECKY  
(1934) Stingaree.
GARRETT, GRANT  
(1934) Cockeyed Cavaliers.
GARRETT, OLIVER H. P.  
GATES, HARVEY  
(1933) Mysterious Rider; (1934) Band Plays On.
GATZERT, NATE  
(1933) Fiddlin' Buckaroo; (1934) Smoking Guns.
GELSEY, ERWIN  
GERAGHTY, TOM J.  
(1933) Elmer the Great, Samarang.
GIBNEY, SHERIDAN  
(1933) House on 56th St.; (1934) Massacre.
GITTENS, WYNDHAM  
(1934) Lost Jungle.
GLASMON, KUBEC  
(1934) Handy Andy. Jealousy.
GLASS, GASTON  
(1933) Racetrack.
GLAZER, BENJAMIN  
(1933) A Bedtime Story, The Way to Love; (1934) She Loves Me Not.
GLEASON, JAMES  
(1933) The Bowery; (1934) Change of Heart.
GOLDBECK, WILLIS  
(1934) Murder on the Blackboard. Wednesday's Child.
GOLLOMB, JOSEPH  
(1934) Murder in the Vanities.
GOODRICH, FRANCES  
GOODRICH, JOHN  
(1933) The Deluge; (1934) Flaming Gold.
GORDON, EVE  
(1933) Day of Reckoning.
GORDON, LEON  
(1933) When Ladies Meet; (1934) Tarzan and His Mate.
GORDON, ROSE  
(1934) Riding Thru, Tracy Rides, Mystery Ranch, Rawhide Mail. Fighting Hero.
GOULDING, EDMUND  
(1934) Riptide.
GRAHAM, GARRETT  
(1934) Gambling.
GRANEMANN, EDDIE  
(1934) Thunder Over Texas.
GRASHIN, MAURI  
(1933) Big Chance.
GRAVES, RALPH  
(1934) Born to be Bad.
GREEN, HOWARD J.  
GREEN, PAUL  
GREENE, EVE  
**SCREEN PLAY WRITERS**

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<tr>
<th>Houston, Norman</th>
<th>(1933) India Speaks; (1934) Sixteen Fatimoms Deep, Monte Carlo Nights.</th>
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<td>Howey, Carl</td>
<td>(1934) Orient Express.</td>
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<td>Howard, David</td>
<td>(1934) Lost Jungle.</td>
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<td>Howell, Dorothy</td>
<td>(1934) Whirlpool, Man Without Law.</td>
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<td>Howell, Maude</td>
<td>(1933) King's Vacation, Working Man, Voltaire.</td>
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<td>Hoyt, Harry O.</td>
<td>(1933) Thrill Hunters.</td>
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<td>Hubbard, Lucien</td>
<td>(1934) Lazy River.</td>
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<td>Hughes, Thomas</td>
<td>(1933) Flaming Signal.</td>
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<td>Hume, Cyril</td>
<td>(1934) Affairs of a Gentleman, Linemouse Blues.</td>
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<tr>
<td>Hurlbut, William</td>
<td>(1933) Secret of the Blue Room, Of Yesterday; (1934) Madame Spy, There's Always Tomorrow, One Exciting Adventure, Imitation of Life.</td>
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<td>Ilfeld, Lester</td>
<td>(1933) Come on Danger.</td>
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<td>Jackson, Horace</td>
<td>(1933) Dangerously Yours, I Loved Wednesday; (1934) Bolero, We're Not Dressing, Biography of a Bachelor Girl.</td>
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<td>Jacobs, Harrison</td>
<td>(1934) Born to be Bad.</td>
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<td>Jacobs, William</td>
<td>(1933) Night of Terror.</td>
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<td>James, Alan</td>
<td>(1933) Come on Tarzan, King of the Arena; (1934) Trail Drive, When a Man Sees Red.</td>
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<td>James, Rian</td>
<td>(1933) 42nd Street, Best of Enemies, She Had to Say Yes, Private Detective 62, Central Airport, Mary Stevens M. D.; (1934) Bedside, Gift of Gab, The White Parade.</td>
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<tr>
<td>Jarrett, Dan</td>
<td>(1933) Her First Mate.</td>
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<td>Jason, Leigh</td>
<td>(1934) High Gear.</td>
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<td>Jevne, Jack</td>
<td>(1933) Easy Millions, I Cover the Waterfront; (1934) Fultonka.</td>
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<td>Jinnah, Raham</td>
<td>(1933) Monkey's Paw.</td>
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<td>Johnson, Adrian</td>
<td>(1933) Found Alive.</td>
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**HEEDMAN, VICTOR**

| (1933) Little Women; (1934) Age of Innocence, Little Minister. |

**HEEDMAN, SAM**

| (1934) Good Dame, Little Miss Marker, Thirty Day Princess, Search for Beauty, Murder at the Vanities. |

**HERBERT, F. Hugh**

| (1933) Penal Code, Daring Daughters, Constant Woman, One Year Later; (1934) By Candlelight, Fashions of 1934, Journal of a Crime, Smarty, Personality Kid, Dragon Murder Case, Friends of Mr. Sweeney. |

**HERVEY, HARRY**

| (1934) His Greatest Gamble, Ho for Shanghai. |

**HERZIG, SIG**

| (1933) Moonlight and Pretzels. |

**HILL, ELIZABETH**

| (1934) Our Daily Bread. |

**HILL, ETHEL**

| (1934) Fog, Fury of the Jungle, Whirlpool, Most Precious Thing In Life, Blind Date, I'll Fix It. |

**HILLYER, LAMBERT**

| (1934) Summit Rider, Unknown Valley, California Trail; (1934) Straightaway, Man Trailer. |

**HINTON, JANE**

| (1934) Kiss and Make Up. |

**HOERL, ARTHUR**

| (1933) Hotel Variety, Shadow Laughs, Enlighten Thy Daughter; (1934) Drums O'Voodoo. |

**HOFFE, MONCKTON**

| (1934) Mystery of Mr. X, What Every Woman Knows. |

**HOFFENSTEIN, SAMUEL**

| (1933) Song of Songs, White Woman; (1934) Wharf Angel, All Men Are Enemies, Change of Heart, The Fountain. |

**HOLMES, BEN**

| (1933) Melody Cruise; (1934) Cockeyed Cavaliers. |

**HOLMES, BROWN**


**HOLMES, DON**

| (1934) Merry Wives of Reno. |

**HOPKINS, ARTHUR**

| (1934) His Double Life. |

**HOPKINS, ROBERT**

| (1933) The Chief. |

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**Hazard, Lawrence**

| (1933) Hello Everybody; (1934) Maybe It's Love, Pickwick Papers. |

**Heath, Percy**

| (1933) From Hell to Heaven. |

**Hecht, Ben**

| (1933) Design for Living; (1934) Viva Villa!, Twentieth Century, Crime Without Passion. |

**Gribble, Harry Wagstaff**

| (1933) Our Better; (1934) Nana. |

**Grinde, Nick**

| (1934) Babes in Toyland. |

**Gruen, James**

| (1934) In Old Sante Fe. |

**Guiol, Fred**

| (1933) Cohens and Kellys in Trouble; (1934) Kentucky Kernels. |

**Hackett, Albert**

| (1933) Secret of Madame Blanche, Penthouse; (1934) Fugitive Lovers, Thin Man, Hide-Out. |

**Hall, Norman S.**

| (1934) Flirting With Danger. |

**Hanneman, H. W.**


**Hanlon, Bert**

| (1933) My Weakness. |

**Harris, Elmer**


**Harris, Ray**

| (1933) He Learned About Women, Three-Cornered Moon; (1934) Many Happy Returns, We're Rich Again, Let's Get Married. |

**Hart, Lorenz**

| (1933) Hallelujah I'm a Bum. |

**Hart, Moss**

| (1933) The Masquerader. |

**Hartley, Jean**

| (1933) Police Call. |

**Harvey, Jack**

| (1934) Strictly Dynamite, Bedside. |

**Harwood, H. M.**

| (1933) Looking Forward, Queen Christina. |

**Havez, Ebba**

| (1934) Poor Rich. |

**Hayward, Lillie**

| (1934) Bedside, Registered Nurse, Housewife, Big-Hearted Herbert. |

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**Hazard, Lawrence**

| (1933) Hello Everybody; (1934) Maybe It's Love, Pickwick Papers. |

**Heath, Percy**

| (1933) From Hell to Heaven. |

**Hecht, Ben**

| (1933) Design for Living; (1934) Viva Villa!, Twentieth Century, Crime Without Passion. |
JOHNSON, AGNES C. (1933) Lucky Devils.
JOHNSON, HENRY (1933) Arizona to Broadway, Mad Game; (1934) Ever Since Eve, Olsen’s Big Moment, Wild Gold, Handy Andy, She Learned About Sailors, Serenade, Love Time, 365 Nights in Hollywood.
JOHNSON, LAURENCE E. (Deceased) (1933) Christopher Bean.
JOHNSON, NUNALLY (1933) A Bedtime Story, Mama Loves Papa; (1934) House of Rothschild, Moulin Rouge, Bulldog Drummond Strikes Back.
JOHNSON, ROBERT LEE (1934) Just Out of College, Gentlemen Are Born.
JONES, GROVER (1933) One Sunday Afternoon, Hell and High Water; (1934) You Belong to Me, Limehouse Blues.
JOSEPHSON, JULIAN (1933) Chance at Heaven.
JUNGMEYER, JACK (1933) Men of America.
KAHN, GORDON (1933) Death Kiss; (1934) Crosby Case.
KALMAR, BERT (1934) Kentucky Kernels.
KAUFMAN, EDWARD (1933) Aggie Appleby Maker of Men; (1934) Cockeyed Cavaliers, Gay Divorcee, Romance in Manhattan.
KEENE, NORMAN (1933) Police Call.
KEIGHLEY, WILLIAM (1933) House on 56th Street.
KEMPLER, KURT (1934) Eleventh Commandment, Telegraph Trail.
KENYON, CURTIS (1934) Woman Who Dared.
KERR, SOPHIE (1934) Big-Hearted Herbert.
KING, BRADLEY (1933) Under the Tonto Rim, Hoopla.
KIRKLAND, JACK (1934) Wings in the Dark.
KLAUBER, MARCY (1934) Woman in the Dark, Gigolette.
KLEIN, PHILIP (1933) I Loved You Wednesday, Pilgrimage, Hot Pepper; (1934) Baby Take a Bow, Elinor Norton.
KNOPF, EDWIN H. (1933) S. O. S. Iceberg, The Rebel; (1934) Wings Over Africa.
KOBBER, ARTHUR (1933) Broadway Bad, Infernal Machine, Bondage, Mama Loves Papa, It’s Great to be Alive, Meet the Baron, Headline Shooter; (1934) Hollywood Party, Palooka.
KOMROFF, MANUEL (1934) Scarlet Empress.
KRATZ, HANS (1933) My Lips Betray; (1934) By Candlelight.
KRAMSKY, NORMAN (1933) Parole Girl, So This is Africa, Love Honor and Oh Baby; (1934) Richest Girl in the World.
KRIMS, MILTON (1934) Western Code; (1934)

ADELE BUFFINGTON

FOOD OF LOVE . . . Howard Hawks—Universal Prod. (Adaptation Zoe Akins’ Story)

LADY TUBBS . . . Universal (Adaptation, Continuity, Dialogue Homer Croy’s Novel)

THEY DIDN’T WANT LOVE . . . Universal (Original Story, Continuity, Dialogue)

HELL CAT . . . Columbia (Story and Screen Play) (In Collaboration)

KIRKLAND, JACK (1934) Wings in the Dark.
KLAUBER, MARCY (1934) Woman in the Dark, Gigolette.
KLEIN, PHILIP (1933) I Loved You Wednesday, Pilgrimage, Hot Pepper; (1934) Baby Take a Bow, Elinor Norton.
KNOPF, EDWIN H. (1933) S. O. S. Iceberg, The Rebel; (1934) Wings Over Africa.
KOBBER, ARTHUR (1933) Broadway Bad, Infernal Machine, Bondage, Mama Loves Papa, It’s Great to be Alive, Meet the Baron, Headline Shooter; (1934) Hollywood Party, Palooka.
KOMROFF, MANUEL (1934) Scarlet Empress.
KRATZ, HANS (1933) My Lips Betray; (1934) By Candlelight.
KRAMSKY, NORMAN (1933) Parole Girl, So This is Africa, Love Honor and Oh Baby; (1934) Richest Girl in the World.
KRIMS, MILTON (1934) Western Code; (1934)
I Give My Love, Crimson Romance, West of the Pecos.

KRUSADAD, CARL
(1934) Riding Thru, Mystery Ranch, Fighting Hero, Terror of the Plains.

LAIDLAW, BETTY
(1933) Enlighten Thy Daughter; (1934) Inside Information.

LANG, WALTER
(1933) Racetrack, Warrior's Husband.

LARKIN, JOHN FRANCIS
(1933) Parachute Jumper, Ladies Must Love.

LASKY, JESSE L.

LASKY, JESSE, Jr.

LAUREN, S. K.
(1933) Pick Up, Jennie Gerhardt, Three-Cornered Moon; (1934) Party's Over, One Night of Love.

LAURENCE, VINCENT
(1934) Good Dame, Cleopatra, Now and Forever.

LAWSON, JOHN HOWARD
(1934) Success; any Price.

LEAHY, AGNES BRAND
(1933) Pick Up, Hell and High Water; (1934) Lone Cowboy.

LEE, ROBERT N.
(1933) Mysterious Rider, Kennel Murder Case, From Headquarters; (1934) Fog Over Frisco, Dragon Murder Case, While the Patient Slept, Invitation to a Murder, Case of the Velvet Claws.

LEE, ROWLAND V.
(1933) Zoo in Budapest; (1934) Count of Monte Cristo.

LEHMAN, GLADYS
(1933) Hold Me Tight, White Woman; (1934) Death Takes a Holiday, Double Door. Little Miss Marker, Enter Madame.

LEHRMAN, HENRY
(1934) Moulin Rouge.

LEONARD, DAVID
(1933) Victims of Persecution.

LEVANT, OSCAR
(1934) Orient Express.

LEVIER, SONIA
(1933) State Fair, Cavalcade, Warrior's Husband, Berkeley Square, Mr. Skitch; (1934) As Husbands Go, Change of Heart, The White Parade.

LEVINO, ALBERT S.
(1933) Renegades of the West, After Tonight; (1934) Keep 'Em Rolling.

LEY, BENN W.
(1933) To a Paper; (1934) Melody in Spring.

LIGHT, JAMES
(1933) Blood Money.

LIPMAN, WILLIAM R.
(1934) Good Dame, Little Miss Marker, Million Dollar Ransom, Behold My Wife, Playing Around.

LIPSOMB, W. P.
(1934) I Was a Spy, Clive of India, Les Miserables, Cardinal Richelieu, Tale of Two Cities.

LIVELY, BOB
(1933) Enlighten Thy Daughter; (1934) Inside Information.

LOGUE, CHARLES A.
(1933) Black Beauty; (1934) Embarrassing Moments, Wagon Wheels, Sing Sing Nights, Ticket to a Crime.

LONG, HAL.
(1933) Blood Money.

LONG, LOUISE
(1933) Zoo in Budapest.

LOSHANIA
(1933) The Barbarian, Hold Your Man; (1934) Biography of a Bachelor Girl.

LORD, ROBERT T.
(1933) Frisco Jenny, 20,000 Years in Sing Sing, Hard to Handle, Mind Reader, Little Giant, Heroes for Sale, Convention City; (1934) Merry Wives of Reno.

LOVETT, JOSEPHINE
(1933) Jennie Gerhardt; (1934) Two Alone.

LOWE, EDWARD T., Jr.
(1933) The Vampire Bat, World Gone Mad, Sing Sinner Sing; (1934) Three on a Honeymoon.

LOWE, SHERMAN
(1933) Diamond Trail.

MacARTHUR, CHARLES
(1934) Twentieth Century, Crime Without Passion.

MacDONALD, PHILIP
(1934) Mystery of Mr. X, Charlie Chan in London, Mystery Woman.

MacFADDEN, HAMILTON
(1933) Second Hand Wife.

MacFHERSON, JEANNE
(1934) Devil's Brother.

McCALL, MARY, JR.
(1934) Desirable, Babbitt.

McCARTHY, HENRY
(1933) Right to Romance.

McCARTHY, J. P.
(1933) Return of Casey Jones.

McCARTHY, MARY
(1934) Woman Unafraid, I Hate Women.

Screen Play Writers

McCoy, Harry
(1934) Speed Wings, Call It Luck.

McCoy, Horace
(1933) Soldiers of the Storm.

McDermott, John
(1934) College Rhythm.

McEvoy, J. P.
(1934) You're Telling Me, Many Happy Returns, Pursuit of Happiness, Lemon Drop Kid, Ready for Love.

McGowan, Jack
(1933) Sitting Pretty.

McGrath, William
(1933) Secrets of Wu Sin, Ladies They Talk About.

McGuiness, James K.
(1933) With The Stranger, Marry, Tarzan and His Mate, Solitaire Man, Cocktail Hour.

McGuire, William A.
(1933) Out All Night, Kiss Before the Mirror, at Rotten Scandals; (1934) Little Man What Now?

McNamara, Tom
(1933) Crossfire.

McNutt, William Slavens
(1933) One Sunday Afternoon, Hell and High Water; (1934) You Belong to Me, Mrs. Wiggs of the Cabbage Patch, Ready for Love, Lives of a Bengal Lancer.

Mack, Russell

Mack, Willard

Mahin, John L.
(1933) Eskimo, Bombshell, Prizefighter and the Lady, Hell Below; (1934) Laughing Boy, Treasure Island, Chained.

Malleson, Miles
(1933) Perfect Understanding.

Malloy, Doris
(1933) Bondage, Dark Hazard; (1934) Gambling Lady, I Am a Thief.

Mankiewicz, Herman J.
(1933) Dinner at Eight, Another Language; (1934) The Show-Off, Stamboul Quest.

Mankiewicz, Joseph L.
(1933) Emergency Call, Alice in Wonderland; (1934) Manhattan Melodrama, Forsaking All Others.

March, Jos. Moncure
(1933) Jennie Gerhardt, Hoopla; (1934) Two Alone, Transatlantic Merry-go-Round, Jealousy.
SCREEN PLAY WRITERS

MARCIN, MAX
(1933) King of the Jungle, Gambling Lady.

MARION, FRANCES
(1933) Secrets, Peg O’My Heart, Dinner at Eight, Prizefighter and the Lady.

MARION, GEORGE, Jr.
(1933) We’re Not Dressing, Kiss and Make Up, The Gay Divorcee.

MARKEY, ALEXANDER
(1934) Hei Tiki.

MARKEY, GENE.
(1933) Luxury Liner, Lady of the Night, Lilly Turner, Midnight Mary, Baby Face; (1934) A Modern Hero, Fashions of 1934, The Merry Frinks, A Lost Lady.

MARKS, CLARENCE J.
(1933) They Just Had to Get Married, Big Cage, Her First Mate; (1934) Half a Sinner.

MARKSON, BEN
(1933) Lucky Devils, Silk Express, Goodbye Again, Lady Killer, Girl Missing; (1934) Gold Diggers of 1934, Upper World, Here Comes the Navy, Case of the Howling Dog, Big-Hearted Herbert.

MARLOW, BRIAN
(1933) Crime of the Century, Supernatural, Brief Moment, My Woman; (1934) Happiness Ahead.

MARTEL, ALPHONSE
(1933) Gigolettes of Paris.

MARTIN, AL.
(1934) Young and Beautiful.

MARTIN, FRANCIS
(1933) International House, Disgraced, Her Bodyguard, Tillie and Gus; (1934) We’re Not Dressing, College Rhythm.

MARTIN, PAUL
(1934) Orient Express.

MASON, LESLIE
(1933) Man from Monterey.

MASON, SARAH Y.
(1933) Little Women, Chance at Heaven; (1934) Age of Innocence, Little Minister.

MAY, JOE
(1933) A Song for You.

MAYER, EDWIN JUSTUS
(1933) Tonight is Ours; (1934) Thirty Day Princess, Here Is My Heart.

MAYER, LAURA WALKER
(1934) Dr. Monica.

MEEHAN, ELIZABETH
(1933) Oliver Twist, West of Singapore.

MEEHAN, JOHN
(1933) When Ladies Meet, Stage Mother, Prizefighter and the Lady, Hell Below; (1934) Sadie McKee, Let’s Talk It Over, Wake Up and Dream, What Every Woman Knows, Painted Veil.

MENZIES, WM. CAMERON
(1933) Alice in Wonderland.

MEREDYTH, Bess
(1933) Looking Forward; (1934) Affairs of Cellini.

MEYERS, HENRY
(1933) Diplomaniacs.

MILHAUSER, BERTRAM
(1933) I’m No Angel; (1934) Jimmy the Gent, Storm at Daybreak.

MILLER, ALICE D. G.
(1933) Disgraced.

MILLER, CHARLOTTE
(1933) Sailor’s Luck.

MILLER, SETON I.
(1933) Eagle and the Hawk, Gambling Ship, Midnight Club, Master of Men; (1934) Murder in Trinidad, Charlie Chan’s Courage, St. Louis Kid.

MILNE, PETER
(1933) Kennel Murder Case, From Headquarters; (1934) Registered Nurse.

MINOR, NORTHINGTON
(1934) Let’s Try Again.

MINTZ, SAM
(1933) Man Hunt, Best of Enemies, No Marriage Ties, Gallant Lady; (1934) Rafter
NUGENT, ELLIOT  
(1933) Whistling in the Dark.  
O’DONNELL, JOE  
(1934) Public Stenographer.  
O’NEIL, GEORGE  
(1933) Only Yesterday; (1934) Beloved.  
OPPFENHEIMER, GEORGE  
(1933) Roman Scandals.  
ORR, GERTRUDE  
(1934) Little Men.  
ORNITZ, SAMUEL  
(1933) Men of America, One Man’s Journey; (1934) One Exciting Adventure.  
ORTH, MARION  
(1933) Chloe Chan’s Greatest Case; (1934) A Successful Failure, Sing Sing Nights.  

OWEN, REGINALD  
(1933) Study in Scarlet.  

PAGANO, ERNEST  
(1933) Racertrack, Son of a Sailor.  
PARAMORE, EDWARD E.  
(1933) Bitter Tea of General Yamashita of Man; (1934) Baby Take a Bow.  
PARKER, AUSTIN  
(1933) Shanghai Madness, House on 56th St.; (1934) Mandavy.  
PARKER, LOUISE M.  
(1933) Monkey’s Paw.  
PARSONS, LINDSAY  
(1934) Sagebrush Trail; (1934) Randy Rides Alone, Man from Utah, Trail Beyond.  
PARSONS, TED  
(1934) Hell in the Heavens, PARTOS, FRANK  
(1933) Heritage of the Desert, Jennie Gerhardt, Her Bodyguard, Cradle Song; (1934) Good Dame, Wharf Angel, Thirty Day Princess.  
PASKIN, BENJAMIN  
(1933) King’s Vacation; (1934) As the Earth Turns, Grand Canary, The Human Side, That Little Parade.  
PEARSON, HUMPHREY  
(1933) Face in the Sky, Aggie Appleby Maker of Men; (1934) Great Flirtation, Elmer and Elsie.  
PEMBERG, SCOTT  
(1933) King for a Night.  
PERELMAN, S. J.  
(1933) Sitting Pretty.  
PEREZ, PAUL  
(1933) It’s Great to be Alive, Say Sis.  
PERKINS, GRACE  
(1934) Social Register.  
PERRIN, NAT.  
(1933) Duck Soup, Roman Scandals.  
PHILLIPS, ARTHUR  
(1934) Limehouse Blues.  
PLYMPTON, GEORGE  
(1933) Man Tarras the Fearless.  
POYNTER, BEAULAH  
(1934) Dancing Man.  
PASKINS, LEONARD  
(1934) Advice to the Lovelorn, Secrets; (1934) Looking for Trouble, Last Gentleman, Here Comes the Groom, We Live Again,
SCREW PLAY WRITERS

ROBSON, WILLIAM (1933) Private Jones.
RODGERS, RICHARD (1933) Hallelujah I'm a Bum.
ROGERS, BOGART (1933) Eagle and the Hawk.
ROGERS, HOWARD EMMETT (1933) Hold Your Man. Don't Bet on Love; (1934) Mystery of Mr. X, Tarzan and His Mate.
ROGERS, LEILA E. (1933) Women Won't Tell.
ROOT, WELLS (1933) I Cover the Waterfront; (1934) Black Moon, Paris Interlude.
ROPES, BRADFORD (1933) Stage Mother.
ROSE, RUTH (1933) King Kong, Her Forgotten Past, Son of Kong.
ROSENER, GEORGE (1933) Goodbye Love. Don't Bet on Love; (1934) Palooka.
RUBIN, BENNY (1934) Traveling Saleslady, Molly and Me.
RUBY, HARRY (1933) Duck Soup; (1934) Kentucky Kernels.
RUNELL, RUTH (1934) Racketeer Round Up.
RURIC, PETER (1934) Black Cat, Affairs of a Gentleman.
RUSKIN, HARRY (1933) Too Much Harmony; (1934) Six of a Kind.
RUTHVEN, MADELINE (1934) Shock, Dangerous Corner.
RYAN, BEN (1933) My Weakness; (1934) Palooka, Million Dollar Ransom.
RYAN, DON (1933) Nagana.
RYERSON, FLORENCE (1933) Crime of the Century; (1934) This Side of Heaven, Have a Heart, A Wicked Woman, Casino Murder Case.
ST. JOHN, ADELE ROGERS (1934) Miss Fane's Baby is Stolen.
SANDLIN, SALLY (1934) Love Time.
SANDRICH, MARK (1933) Melody Cruise.
SANTLEY, JOSEPH (1934) I Like It That Way, Million Dollar Baby.
SARECKY, BARNEY (1934) Lost Jungle.
SAUBER, HARRY (1933) Forgotten; (1934) 20 Million Sweethearts, Let's Be Rude, Happiness Ahead.
SAUNDERS, JOHN MONK (1933) Ace of Aces.
SAXTON, CHARLES (1933) High Gear.
SAYRE, GEORGE W. (1933) Reform Girl.
SAYRE, JOEL (1934) Come on Marines.
SCARBERRY, ALMA SIOUX (1934) Hired Wife.
SCHAEFER, ARMAND (1934) Lost Jungle.
SCHARY, DORE (1934) Fog, Fury of the Jungle, Most Precious Thing in Life, He Couldn't Take It, Mississippi, Straight is the Way, Young and Beautiful, Red Hot Tires, Oil Murder in the Clouds, Blue Moon Murder.
SCHOFIELD, PAUL (1933) Jimmie and Sally; (1934) Sensation Hunters.
SCHROCK, RAYMOND L. (1933) Hell Below.
SCHROEDER, DORIS (1934) Crimson Romance.

DAN TOTHEROH
Author and Scenarist

"THE COUNT OF MONTE CRISTO"
(Screenplay*)
Reliance—United Artists

Stage Plays
"MOTHER LODE"
"MOOR BORN"
"DISTANT DRUMS"
"WILD BIRDS"
(Produced by RKO-Radio as "TWO ALONE")

In Preparation
"LADY COMES TO TOWN"
(Screenplay)
In Collaboration M-G-M

In Collaboration
SMITH, HOWARD E.  
(1934) Man Who Broke the Bank at Monte Carlo, It Had to Happen.

SMITH, PAUL GERARD  
(1933) Son of a Sailor; (1934) Harold Teen, Son of the Gobs, Circus Clown, Eyes on Earl.

SMITH, WALLACE  
(1934) Trumpet Blows, Captain Hates the Sea.

SMITH, WILLIAM  
(1933) Fargo Express, Her First Mate; (1934) Love Past Thirty, Let’s Be Ritzey, Half a Sinner, Night Alarm.

SOLON, EUGENE  
(1934) Fog Over Frisco, Return of the Terror, Just Out of College, Lost American, Gentlemen Are Born.

SPARKS, ROBERT  
(1933) Cradle Song.

SPENCE, RALPH  
(1933) Warrior’s Husband, Tomorrow at Seven, Mr. Skitch; (1934) I’ll Tell the World, Cockeyed Cavaliers, Death on the Diamond, Strictly Dynamic, Student Tour, Murder in the Private Car, The Band Plays On, Her Bodyguard, Sailor’s Good, Stand Up and Cheer, Half a Sinner, Casino Murder Case, Winning Ticket, First to Fight.

SPIEWACK, BELLA  

SPIEWACK, SAMUEL  

SPIGELGASS, LEONARD  
(1933) Hello Sister; (1934) I’ll Fix It.

SPRAGUE, CHANDLER  
(1934) I Like It That Way, Menace.

STALLINGS, LAWRENCE  
(1932) Big Executive, Fast Workers.

STANDING, LYNN  
(1933) Torch Singer; (1934) Last Time, Brought to Their Last Yacht, The President Vanishes.

STEVENS, LOUIS  
(1933) Flying Devils.

STEWART, DONALD OGDEN  
(1933) White Sister, Going Hollywood, Another Language; (1934) Barretts of Wimpole Street, Dinner at Eight.

STEWART, WILLIAM  
(1933) All for Love.

STONG, PHIL  
(1933) Stranger’s Return.

STORM, JANE  
(1933) Adorable, My Lips Betray, Doctor Bull; (1934) Such Women Are Dangerous, Mrs. Wiggs of the Cabbage Patch.

STURGES, PRESTON  
(1933) Power and the Glory; (1934) Thirty Day Princess.

SULLIVAN, C. GARDNER  
(1933) Men Must Fight.

SULLIVAN, ED.  
(1933) Mr. Broadway.

SULLIVAN, WALLACE  
(1933) Walls of Gold.

SUTHERLAND, SIDNEY  
(1933) Ladies They Talk About, I Loved a Woman; (1934) Hello Nile, I’ve Got Your Number, Friends of Mr. Sweeney, I Sell Anything.

SWERLING, JO.  
(1933) Crime and Queen Murder, Below the Sea, Woman I Stole, As the Devil Commands, The Wrecker, East of Fifth Avenue, Man’s Castle; (1934) No Greater Glory, Once to Every Woman, Sisters Under the Skin, The Defense Rests, Lady by Choice.

TARSHIS, HAROLD  
(1933) Deception.

TASKE, ROBERT  
(1933) Great Jasper, Secrets of the French Police.

TATTLBAUM, MYRON  
(1934) Outlaw’s Highway.

TAYLOR, DWIGHT  
(1933) Today We Live, If I Were Free; (1934) Long Lost Father.

TAYLOR, REX  
(1933) High Gear

TAYLOR, SAM  
(1934) The Wolf’s Paw.

TERRET, COURTNEY  
(1933) Billion Dollar Scandal, Made on Broadway, 26th Year in Sing Sing.

THACKERY, EUGENE  
(1933) Bed of Roses.

THALBERG, SYLVIA  
(1933) Christina Bean; (1934) Now and Forever.

THEW, HARVEY  
(1933) She Done Him Wrong, Terror Abroad, Supernatural; (1934) Operator 13, Murder in the Private Car, Death on the Diamond.

THOMAS, FAITH  
(1934) I Can’t Escape.

THOMPSON, HAKLAN  
(1933) He Learned About Women, I’m No Angel; (1934) Kiss and Make Up, Melody in Spring, Here is My Heart.
<table>
<thead>
<tr>
<th>Screen Play Writers</th>
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<tbody>
<tr>
<td>Thompson, Keene (1933) Air Hostess, Cheyenne Kid; (1934) Springtime for Henry, Many Happy Returns.</td>
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<td>Todd, Ruth (1933) Cornered.</td>
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<td>Totheroh, Dan (1933) Zoo in Budapest; (1934) Count of Monte Cristo, Lady Comes to Town.</td>
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<td>Totman, Welwyn (1933) Young Blood, Lucky Larrigan, Son of the Border, Carnival Lady; (1934) Mystery Limer.</td>
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<td>Towne, Gene (1933) I Love That Man, Broadway Through a Keyhole.</td>
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<td>Townley, Jack (1933) Strange People.</td>
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<td>Trivers, Barry (1934) Romance in the Rain.</td>
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<td>Trotti, Lamar (1933) Man Who Dared; (1934) Hold That Girl, Call It Luck, Judge Priest, Bachelor of Arts.</td>
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<td>Tryon, Glenn (1934) Rafter Romance, Bachelor Bait, Gridiron Flash,</td>
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<td>Tuchock, Wanda (1933) No Other Woman, Bed of Roses; (1934) Finishing School, Oshaughnessy's Boy.</td>
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<td>Tuttle, Frank (1934) Springtime for Henry.</td>
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<td>Twiss, John (1934) West of the Pecos.</td>
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<td>Tynan, James (1934) Olsen's Big Moment.</td>
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<td>Vajda, Ernst (1933) Reunion in Vienna; (1934) The Merry Widow, Barretts of Wimpole Street.</td>
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<td>Van, Beatrice (1933) Night of Terror.</td>
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<td>Van Every, Dale (1933) Nangana, Saturday's Millions; (1934) Poor Rich, I'll Tell the World.</td>
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<td>Van Sickie, Raymond (1934) Three on a Honeymoon.</td>
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<td>Veiller, Anthony (1934) Notorious Sophie Lang, Menace.</td>
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<td>Veiller, Bayard (1933) Woman Accused; (1934) Witching Hour.</td>
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<td>Vernon, Bobby (1934) Lone Cowboy.</td>
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<td>Viertel, Salka (1933) Queen Christina; (1934) The Painted Veil.</td>
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<td>Vollmer, Lulu (1934) Spitfire.</td>
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<td>Wagner, George (1933) Sweetheart of Sigma Chi, He Couldn't Take It; (1934) The Lineup, City Limits, Once to Every Bachelor, Girl of My Dreams.</td>
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<td>Walker, H. M. (1933) Her First Mate, Son of a Sailor.</td>
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<td>Wallace, Edgar (1933) Criminal at Large.</td>
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<td>Walpole, Hugh (1934) David Copperfield, Watkins, Maurine (1933) Professional Sweetheart; (1934) Search for Beauty, Strictly Dynamite.</td>
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<tr>
<td>Weaver, John V. A. (1934) Romance in the Rain.</td>
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<td>Webster, Carol (1933) Notorious But Nice.</td>
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<tr>
<td>West, Claudine (1933) Reunion in Vienna; (1934) Barretts of Wimpole Street, Marie Antoinette.</td>
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<td>West, Mae (1933) I'm No Angel.</td>
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<td>Wharton, James (1934) Bedside.</td>
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<td>Whately, Roger (1934) Silver Streak.</td>
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<td>Wheelwright, Ralph (1933) Fast Workers.</td>
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<td>Wilbur, Crane (1934) Tomorrow's Children, High School Girl.</td>
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<tr>
<td>Wilder, Billie (1934) Music in the Air, Lottery Lover.</td>
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<tr>
<td>Williams, Charles (1934) Woman in the Dark, Gigolette.</td>
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<tr>
<td>Willis, F. McGrew (1933) Secret Sinners; (1934) Back Page.</td>
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<tr>
<td>Wilson, Carey (1933) What! No Bee?, Gabriel Over the White House; (1934) Murder in the Vanities, Sequoia, President Vanishes, Mutiny on the Bounty.</td>
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<tr>
<td>Wofson, P. J. (1933) Picture Snatcher, Girl in 419, Meet the Baron, Dancing Lady.</td>
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<td>Woff, Edgar Allan (1933) Broadway to Hollywood; (1934) This Side of Heaven, Murder in the Private Car, Have a Heart.</td>
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<td>Woon, Basil (1934) They're off.</td>
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<td>Worth, Cedric (1934) Lady in Waiting.</td>
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<td>Wroth, George (1934) Three on a Honeymoon.</td>
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<td>Wylie, Phillip (1933) Island of Lost Souls, King of the Jungle.</td>
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<tr>
<td>Yellen, Jack (1934) George White's Scandals, Hell in the Heavens.</td>
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<td>Yost, Dorothy (1933) Hello Everybody.</td>
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<tr>
<td>Young, Howard Irving (1934) Music in the Air.</td>
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</tr>
</tbody>
</table>
ADAMS, HENRY  
(1934) Racketeer Round Up.

AMY, GEORGE  
(1933) 20,000 Years in Sing Sing, Mystery of the Wax Museum, Gold Diggers of 1933, Footlight Parade, Lady Killer; (1934) Wonder Bar, He Was Her Man, Here Comes the Navy, Six Day Bike Race.

APPLEBAUM, L. A.  
(1934) Song You Gave Me.

ARNAUD, PIERRE  
(1933) Passion of St. Francis, Siroco.

ARSH, MARC  
(1934) Mr. Broadway.

AUSTIN, WILLIAM  
(1933) Deception; (1934) Demon for Trouble.

BAIN, FRED  

BALLINGER, TED  
(1934) Fighting Trooper.

BARSHE, LEON  
(1934) Fighting Marines.

BAUCHENS, ANNE  
(1933) This Day and Age, Cradle Song; (1934) Four Frightened People.

BENNETT, HUGH  
(1933) Secrets; (1934) Bolero, She Loves Me Not.

BERG, DAVID  
(1934) By Candlelight.

BIRNBAUM, IRVING  
(1933) Daring Daughters.

BOEMLER, GEORGE  

BOOTH, MARGARET  
(1933) White Sister, Peg O' My Heart, Storm at Daybreak, Dancing Lady, Bombshell; (1934) Riptide, Barretts of Wimpole St.

BRIGHTON, HOWARD  
(1933) Baby Face, Heroes for Sale; (1934) Heat Lightning.

BROWN, L. R.  
(1933) A Shriek in the Night.

BROWN, LEETE  
(1933) Officer 13.

BURTON, BERNARD  
(1933) Out All Night; (1934) The Cat's Paw.

CAHN, PHIL  
(1933) Flaming Guns, King For a Night; (1934) Cross Country Cruise, Imitation of Life.

CAHOON, RICHARD  
(1933) Circus Queen Murder, The Wrecker; (1934) Fog, Once to Every Woman, Whirlpool, Black Moon, I'll Fix It.

CALDWELL, DWIGHT  
(1934) Night Alarm.

CARLISLE, ROBERT  

CARRUTH, CLYDE  
(1933) Destination Unknown.

CARRUTH, MILTON  
(1933) Only Yesterday; (1934) I Like It That Way, Little Man What Now?

CARRUTH, NATHAN  
(1934) Let's Be Ritzy.

CHESSEMAN, TED  
(1934) King Kong, Son of Kong, Blind Adventure.

CLANCY, MARGARET V.  
(1933) Cavalcade; (1934) Change of Heart.

CLARK, AL  
(1933) Important Witness; (1934) Big Time or Bust.

CLEMENTS, WILLIAM  

COCHBERG, CHARLES  
(1934) Sequoia.

COHN, M. G.  
(1933) Her Secret.

COHN, PHILIP  
(1933) Secret of the Blue Room.

CRAIN, EARL  
(1934) Curtain at Eight.

CRANE, GEORGE  
(1934) Song and Like It, Flaming Gold, Strictly Dynamite, Richest Girl in the World, Gridiron Flash.

CURRIER, RICHARD  
(1933) I Brought Lovers Papa, Too Much Harmony; (1934) Melody in Spring, Many Happy Returns, Elmer and Elsie.

CURTIS, EDWARD  
(1933) Today We Live; (1934) Beloved, Uncertain Lady, I Give My Love, Great Expectations.

CURTIS, RAY  
(1933) Parachute Jumper, Mary Stevens, M. D.; (1934) Fury of the Jungle, Gift of Gab, Cheating Cheaters.

DAVEY, ETHEL  
(1934) Guilty Parents.

DAWSON, RALPH  
(1933) Girl Missing, Silk Express, She Had to Say Yes; (1934) The Firebird.

DAY, RICHARD  

DE GATENO, ALFRED  
(1934) I Believed in You.

DENNIS JACK  
(1933) Below the Sea, Cocktail Hour; (1934) Witching Hour.

DIETRICH, RALPH J.  
(1933) Devils in Love, Right to Romance; (1934) Hat Coat and Glove.

DROUGHT, DORIS  
(1934) Bombay Mail, Crimson Romance.

DYMTRYK, EDWARD  
(1934) College Rhythm.

ELLIS, ARTHUR  
(1933) His Double Life.

FAZAN, ADRIENNE  
(1933) Day of Reckoning.

FRITCH, EDWARD  
(1934) President Vanishes.

FRITCH, PETE  
(1934) Looking for Trouble.

GARRETT, OTIS  
(1933) Vampire Bat, World Gone Mad, Gigolettes de Paris, Sin of Nora Morán; (1934) Unknown Blonde.

GATZERT, NATE  
(1933) Fiddlin' Buckaroo.
GERAGHTY, TOM J. (1933) Samarang.

GIBBON, JAMES (1933) Employees' Entrance, Mind Reader, Bureau of Missing Persons, Son of a Sailor, Devil of the Night, Hero, Housewife, The Merry Frinks, Case of the Howling Dog.

GUY, WILLIAM S. (1933) Men Must Fight, Made on Broadway, Lady of the Night, Midnight Mary, Broadway to Hollywood, The Chief; (1934) Fugitive Lovers, The Show-Off, Straight is the Way, Murder in the Private Car, Biography of a Rancher (1931) Girl.

HAMILTON, WILLIAM (1933) No Other Woman, To-paze, Emergency Call, After Tonight; (1934) Keep 'Em Rolling, The Crime Doc- tor, His Greatest Gamble, Gay Divorcee, Their Big Moment, Little Minister.

HARRIS, CHARLES (1934) Wheels of Destiny Smoking Guns, She Had to Choose, Scarlet Letter.

HAVLICK, GENE (1933) When Strangers Marry, Woman I Stole, Brief Moment, Lady for a Day, Master of Men; (1934) It Happened One Night, Twentieth Century, Blind Date, Broadway, Bill.

HAYES, DON (1934) Peck's Bad Boy, Dude Others.

HEISLER, STUART (1933) The Masquerader, Roman Scandals; (1934) We're Not Dressing, Kid Millions.

HELD, TOM (1933) The Barbarian; (1934) Tarzan and His Mate, Girl from Missouri, Forsaking All Others.

HILTON, ARTHUR (1933) Night of Terror, What Price Innocence; (1934) That's Gratitude.

HIMM, CARL (1933) Tarzan the Fearless.


Hoagland, Edward (1933) Alice in Wonderland.


Holmes, William (1933) Hard to Handle, Capture in the Zone, World Changes; (1934) Hi, Nellie, A Very Honorable Guy, Man With Two Faces, Flirtation Walk.

Hull, Frank (1933) I Loved You Wednesday, Stage Mother; (1934) Cat and the Fiddle, This Side of Heaven, Dodger Tour, Evelyn Prentice.

Jacobson, Sam (1934) Wild Cargo, Adventure Girl.

Johnston, Mildred (1933) Cowboy Counsellor, Iron Master, Eleventh Commandment, Dude Bandit, Fighting Parson, One Year Later; (1934) Cheaters, School for Girls, Two Heads on a Pillow, When Strangers Meet, Once to Every Bachelor, Take the Stand.

Jordan, Bert (1933) Devil's Brother; (1934) Sons of the Desert.

Kane, Joseph (1933) Strictly Personal, Song of the Eagle; (1934) No More Women, Little Men.

Kent, Ted (1933) They Just Had to Get Married, Kiss Before the Mirror; (1934) Glamour.


Kern, Robert (1933) Penthouse, Prizefighter and the Lady; (1934) Viva Villa!, The Thin Man, Chained.

Killifer, Jack (1933) Grand Slam, Mayor of Hell, Female; (1934) Fashions of 1934, Smarty, Registered Nurse, Midnight Alibi, Big-Hearted Herbert, Babbitt.

Kimball, Charles (1933) Monkey's Paw.

Kitchin, Jack (1933) Lucky Devils, Our Betters, Melody Cruise, Little Women, Flying Down to Rio; (1934) Cockeyed Cavaliers.

Knudson, Frederick (1933) Scarlet River, Crossfire, Son of the Border, Headlight Suspect; (1934) I Can't Escape.

Kolster, Clarence (1933) King of the Wild Horses, Unknown Valley; (1934) Fighting Code, I've Got Your Number, 20 Million Sweethearts, Circus Clown.

Kurland, Gilbert (1934) Hello a Sinner.

Lawrence, Frank (1934) Nana.

Lawrence, Viola (1933) Sailor Be Good, A Man's Castle; (1934) No Greater Glory, Party's Over, Whom the Gods Destroy, Lady by Choice.

Le Vanway, William (1934) Hello a Sinner.

Levy, Bert (1933) Life of Jimmy Dolan, Narrow Corner, I Loved a Woman, (1934) As the Earth Turns, Dark Hazard, Side Streets, Madame DuBarry, Gentlemen Are Born.

Lewis, Ben (1933) Whistling in the Dark, Fast Workers, Dinner at Eight, Stranger's Return; (1934) You Can't Do Anything, Manhattan Melodrama, Have a Heart, A Wicked Woman.

Lord, Jane (1933) Her Bodyguard, White Woman; (1934) Good Dame, Thirty Day Princess.

Lovering, Otto (1933) I'm No Angel; (1934) All of Me, We're Telling Me.

Loewinger, Rose (1933) Death Kiss, Tomorrow at Seven, Big Brain, The Deluge, Racetrack, Constant Woman, Scarlet.

Luby, S. Roy (1933) Snicker Money, Her Splendid Folly; (1934) Road to Ruin, Big Race, The Moth, Texas Tornado, Woman Condemned, Murder in the Museum, Man from Hell, Fighting Through, Frontier Days, Brand.


McLarnin, Ed M. (1933) Kennel Murder Case.

McLean, Barbara (1934) House of Rothschild Affairs of Cellini.

McLean, Bobby (1934) Mighty Barnum.

McLernon, Hal (1933) Ex-Lady; (1934) Gambling Lady, Bedside, Fog Over Fragrance.


Mandel, Daniel (1933) Counsellor-At-Law; (1934) I'll Tell the World, Wake and Dream, Embarrassing Moments.

Marsh, Frances (1934) The Merry Widow, Design for Living.

Marks, George (1933) Little Giant.

Marks, Owen (1933) King's Vacation, Voltaire, Ever in My Heart, Convention City; (1934) Upper World, Return of the Terror, A Lost Lady.

Marshek, Archie (1934) Murder on the Blackboard, Dangerous Corner, West of the Pecos.

Marten, Andrew (1933) S.O.S. Iceberg.

Merrick, George (1934) Thunder Over Texas.

in Danger, A Man's Game, Against the Law. White Lies.

MILFORD, GENE
(1933) Thrill Hunter, Forbidden Trail; (1934) Let's Fall in Love, Sisters Under the Skin, The 9th Guest, One Night of Love, Texas Ranger, Captain Hates the Sea.

MILNER, DAN
(1934) Dancing Man, What's Your Racket?

MORGAN, WILLIAM
(1934) This Man Is Mine, Of Hunan Bondage, The Fountain.

MORLEY, JAMES
(1933) Frisco Jenny, Central Airport, Professional Sweetheart, Lily Turner, Chance at Heaven; (1934) Meanest Gal in Town, Raftier Romance, Stingaree, Bachelor Bait, Kentucky Kernels.

MORRA, IRENE
(1934) Bottoms Up.

MORSE, TERRY
(1934) Massacre, Personality Kind, Dragon Murder Case, I Am a Thief, Sell Anything.

MURRAY, J ACK
(1934) David Harum, Springtime for Henry.

MYERS, ZION
(1933) Lucky Dog.

NERVIG, CONRAD A.
(1933) Eskimo, Women in His Life; (1934) Paris Interlude.

NEWCOM, JAMES E.
(1933) Meet the Baron.

NICHOLS, GEORGE, JR.
(1933) Sweepings, Silver Cord, Morning Glory, Double Harness, Ann Vickers; (1934) Spitfire.

NOSLER, LLOYD
(1933) Bread Money; (1934) Moulin Rouge, Our Daily Bread.

OGILVIE, J ACK
(1934) City Limits, Successful Failure, Girl O' My Dreams.

PERSONS, TOM
(1934) Gigoloettes of Paris.

PIERSON, CARL F.

PRATT, THOMAS
(1933) 42nd Street, Elmer the Great, Goodbye Again, College Coach; (1934) Mandalay, Madame X, Wives of Reno, Desirable, Murder in the Clouds.

RAWLINS, JOHN
(1934) Above the Clouds; (1934) The Lineup, Shadows of Chinatown, Speed Wages, Voice in the Night, Name the Woman, Hell Cat, The Defense Rests, Among the Missing, Fugitive Lady.

RAY, BOBBY
(1933) His Private Secretary.

REED, ROLAND
(1934) In the Money, In Love with Life, Twin Husbands, Sweet Sweets, Fifteen Wives, Curtain Falls, One in a Million.

RICHARDS, TOMMY
(1934) Jimmy the Gent, British Agent.

ROBBINS, J. EDWIN
(1933) Sweetheart of Sigma Chi.

ROBERTS, ARTHUR
(1933) Great Jasper, Christopher Strong, Flying Devils, One Man's Journey, If I Were Free; (1934) Two Alone, Down to Their Last Dollar.

ROBINSON, BYRON
(1933) Sister to Judas, Malay Nights, Mid-Night Warning, Justice Takes a Holiday, Doctor Ball Hostess.

ROGAN, BARNEY
(1933) Hotel Variety.

ROONEY, PATRICIA
(1933) Enlighten Thy Daughter.

SACKIN, LOU H.
(1934) Reform Girl; (1934) I Can't Escape, I Hate Women, Return of Chandal.

SCHEFFER, EDWARD
(1933) Men of America.

SCHUCHTER, HAROLD
(1933) Dangerously Yours, Berkeley Square.

SCOTT, THOMAS
(1934) Young and Beautiful, Marines Are Coming.

SELDEN, MURRAY
(1934) Bronson Ransom, One Exciting Adventure, "Sweep, Blanche"

SEWELL, BLANCHE
(1933) Secret of Madame Blanche, Reunion in Vienna, Tugboat Annie, Beauty for Sale, Queen Christina; (1934) Laughing Boy, Treasure Island, What Every Woman Knows.

SHEA, WILLIAM
(1934) Murder at the Vanities, Little Miss Marker.

SILVERSTEIN, JOE
(1934) Drums O'Voodoo.

SMITH, JAMES
(1934) Come on Marines, Miss Fane's Baby Is Stolen, Search for Beauty, Double Door.

SMITH, ROSE
(1934) Police Call, Ship of Wanted Men, Found Alive.

SNODY, ROBERT
(1934) Social Register.

SNYDER, RAY
(1933) Laughing at Life; (1934) Men Without Law, Jealousy.

SPENCER, DOROTHY
(1934) As Husbands Go, She Was a Lady.

SPENCER, JEANNE

STONE, LE ROY
(1933) Duck Soup; (1934) Six of a Kind, Belle of the Nineties, College Rhythm.

SULLIVAN, FRANK

SWEENEY, JIMMY
(1934) Lone Rider, Dawn Trail.

TATE, TRUMAN
(1933) Devil Tiger.

TERHUNE, WILLIAM
(1933) Devil's Brother.

THOMSON, WALTER
(1933) Under Secret Orders.

THORPE, RICHARD
(1933) Secrets of WU Sin; (1934) City Park.

TODD, HOLBROOK
(1934) Cowboy Holiday.

TROFFEY, ALEX
(1934) Three on a Honey-moon, Call It Luck.

TURNER, EARL
(1934) Lost Jungle.

TURNER, HELEN
(1934) Hired Wife.

ULBACK, FINN
(1933) Corruption.

WARNER, EDA
(1933) Midnight Club; (1934) Lone Cowboy.

WEATHERWAX, PAUL
(1934) George White's Scandals, Long Lost Father, Lost Patrol.

WEEKS, GEORGE
(1933) Blonde Johnson.

WHYTECK, GRANT
(1933) I Cover the Waterfront; (1934) Palooka, Count of Monte Cristo, Transatlantic Showboat.

WRANGELL, BASIL

WRIGHT, MAURICE
(1933) Soldiers of the Storm, An Actor's Profession, Broadway Through Keyhole; (1934) Born to Be Bad, Last Gentleman.

WRIGHT, WHEELER
(1933) So This Is Africa.

WYNN, HUGH
(1934) Clear All Wires, Looking Forward, Language, Christopher Bean Should Ladies Behave?; (1934) Mystery of Mr. X, Sadie McKee, Stamboul Quest, Painted Veil.

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EDITORS' WORK

SPENCER, DOROTHY
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PEVERELL MARLEY
(ASC)
Chief Cinematographer
United Artists

"HOUSE OF ROTHSCHILD"
and
"COUNT OF MONTE CRISTO"
(Voted two of the ten best pictures of 1934 in the "Film Daily" nationwide poll of critics.)

"BULLDOG DRUMMOND STRIKES BACK"
"MIGHTY BARNUM"
"CLIVE OF INDIA"

JOSEPH WALKER
A.S.C.
CINEMATOGRAPHER

"ONE NIGHT OF LOVE"

"IT HAPPENED ONE NIGHT"
(Voted two of the ten best pictures of 1934 in the Film Daily poll of critics.)
ABEL, DAVID
(1933) Crime of the Century
(Fick Up, Ann Vickers; (1934) Hips Hips Hoorsy, Karter Romance, This Man Is Mine, Cockeyed Cavaliers, Bachelor Bait, Gay Divorcee.

AIKENS, JOSEPH
(1934) Change of Heart.

AKERS, IRVING
(1934) Love Past Thirty.

ANDERSON, M. A.

ANDRIOT, LUCIEN
(1933) Hallelujah I'm a Bum, Topaze, Bondage, Penthouse, Right to Romance; (1934) The Crime Doctor, Two Alone, Life of Vergie Winters, Straight is the Way, Anne of Green Gables.

ANGST, RICHARD
(1933) S.O.S. Iccherg.

ARLING, ARTHUR
(1934) Three on a Honey-moon.

ASH, JERRY
(1932) Out All Night, Flaming Guns, Lucky Dog; (1934) City Limits, I'll Tell the World, I Can't Escape, Successful Failure.

AUGUST, JOSEPH
(1931) Circus Queen Murder, Cocktail Hour, As the Devil Commands, Master of Men, A Man's Castle; (1934) No Greater Glory, Twentieth Century, Black Moon, The Defense Rests, Among the Missing, Captain Hates the Sea.

BAKER, BYRON
(1934) Frontier Days.

BARNES, GEORGE
(1933) Broadway Bad, Peg O' My Heart, Goodbye Again, Footlight Parade, Hanna a Widows; (1934) Gambling Lady, Massacre, Smarty, He Was Her Man, Dames, Kansas City Princess, Flirtation Walk.

BITZER, WILLIAM
(1933) Hotel Variety.

BLACK, JOSEPH
(1934) Sisters Under the Skin.

BLOUNEN, JAMES S., JR.
(1933) Big Bluff.

BOYLE, JOHN W.
(1933) Man of Action, Treson, Sundown Rider; (1934) The Purple Star.

BRODINE, NORBERT

BROTHERTON, JOE
(1933) Tarzan the Fearless.

BROWN, JAMES S., Sr.
(1933) She Had to Choose.

BROWN, JAMES, JR.

CALLIGAN, TOM
(1934) L'Infidèle at Life.

CAVALIERE, NICK
(1934) Wild Cargo.

CLARK, E. CHARLES
(1933) Second Hand Wife, Hot Peppers; (1934) Tarzan and His Mate, Cat and the Fiddle, Viva Villa!, Evelyn Prentice.

CLARK, DANIEL B.
(1934) Fourth, Horseman, Terror Trail, Hidden Gold, Rustlers' Roundup, Smoky; (1934) Straightaway.

CLARK, JOHN C.
(1933) Samaran.

CLINE, ROBERT
(1934) Corruption. West of Singapore; (1934) Woman Who Dared.

CONTNER, J. BURGI
(1934) Drums O' Voodoo.

CORBY, FRANCIS
(1934) Babes in Toyland.

CRONJAGER, EDWARD
(1934) No Other Woman, Sweepings, Diplomaniacs, No Marriage Ties, If I Were Free, Professional Sweetheart; (1934) Spitfire, Strictly Dynamite, Kentucky Kernels.

CROWNJAGER, HENRY
(1934) Gigolos of Paris, Ace of Aces; (1934) Down to Their Last Yacht.

CROWNJAGER, JULES
(Deceased)

DANIELS, WILLIAM
(1933) White Sister, Dinner at Eight, Stranger's Return, Broadway to Hollywood, Christopher Bean, Queen Christina; (1934) Barretts of Wimpole St., Painted Veil.

DEAN, FAXON
(1933) Diamond Trail, Breed of the Wreck, Trailing North, One Year Later.

DEPEW, HAP
(1933) Devil's Brother.

DE VINNA, CYLDE
(1933) Eskimo; (1934) Tarzan and His Mate, Treasure Island.

DIAMOND, JAMES
(1933) Her Splendid Folly, Road to Ruin, Masked Bandits; (1934) Texas Tornado, Woman Condemned, Murder in the Museum, Fighting Through, Guns for Hire, Lawless Valley.

DORAN, BOB
(1934) Guilty Parents.

DYER, ELMER
(1933) Night Flight.

EDESON, ARTHUR

FAULKNER, J. J.
(1934) Flying Down to Rio.

FISCHBECK, HARRY
(1933) Terror Afloat, Eagle and the Hawk, Big Executive, Her Bodyguard, White Woman; (1934) No More Women, Search for Beauty, Trumpet Blows, Double Door, Now and Forever, Limehouse Blues.
JAMES R. DIAMOND
A.S.C.

Cinematographer

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Hollywood, Calif.
FOLSEY, GEORGE  
(1933) Men Must Fight, Re-union in Vienna, Storm at Dayton, Stage Mother, Going Hollywood; (1934) Men in White, Operator 13, Chained, Forsaking All Others.

FORBES, HARRY  
(1933) Toledo, Meet Miss, Dancing Daughter, Important Witness; (1934) Big Time or Bust, Marrying Widows, Beggar's Holiday, Thunder Over Texas.

FREULICH, HENRY  
(1934) That's Gratitude.

FREUND, KARL  
(1933) Kiss Before the Mirror.

FRIESE-GRENE, CLAUDE  
(1934) Song You Gave Me.

FRITCH, H.T.  
(1934) Transatlantic Merry-go-Round.

GALLIGAN, TOM  
(1933) Officer 13, Cowboy Counsellor, Iron Master, The Intruder, The Undercover Bandit, A Shrike on the Night, One Year Later; (1934) Cheaters, When Strangers Meet, Take the Long Way Home.

GANO, GLEN  
(1934) Outlaw's Highway.

GARMS, LEE  

GAUDIO, GAETANO  
(1933) Blondie Johnson, Ex-Lady, Narrow Corner, Silk Express, Voltaire, Private Detective 62, World Changes, Love is a Man's Love, Lady Killer; (1934) Mandalay, Fog Over Frisco, Upper World, Man With Two Faces, Dragon Murderer Case, Happiness Ahead.

GERARD, HENRY  
(Deceased)  
(1933) Blind Adventure, Little Women; (1934) Man of Two Worlds, Success at Any Price, Of Human Bondage, The Fountain, Little Minister.

GERSTAD, MERRITT  
(1933) Secret of Madame Blanched, Goldie Gets Along, Only Yesterday; (1934) Beloved, Social Register, Imitation of Life.

GILKS, ALFRED  
(1933) Hell and High Water, Midshipman Jack; (1934) Miss Jane's Baby Is Stolen, You're Telling Me, Little Miss Marker, Notorious Sophie Lang.

GLENNON, BERT  
(1933) Christopher Strong, Gabriel Over the White House, Melody Cruise, Morning Glory, Alice in Wonderland.

HALLER, ERNEST  

HARVEY, WALTER  
(1933) Money Talks.

HASKIN, BYRON  
(1933) As the Earth Turns, Side Streets.

HICKOX, SIDNEY  

HICKSON, JOHN  
(1934) Return of Chandu.

HILBURN, PERCY  
(1933) Clear All Wires.

HOWE, JAMES WONG  

HULL, EDWARD  
(1933) Carnival Lady.

HUNT, J. A.  
(1933) Lucky Devils, Oliver Twist, Men of America, Emergency Call, Double Harness, Addie Appleby Maker of Ten; (1934) Finishing School, Meanest Gal in Town, Hat Coat and Glove, Silver Screen,302, Corner.

JACKSON, HARRY  
(1933) Jungle Bride; (1934) She Learned About Sailors, 363 Nights in Hollywood.

JUNE, RAY  
(1933) Secrets, When Ladies Meet, I Cover the Waterfront, A Poor Language, Women In His Life; (1934) Riptide, Girl from Missouri, Hide-Out, Treasure Island, Kid Million, The Gay Bride.

KLINE, BEN  

KOEPP, SPARKY B.  
(1934) Peck's Bad Boy, Dude Rancher.

LAUGHLIN, BARNEY  

KRUSE, HENRY J.  
(1934) Riding Thru, Trucy Rides, Mystery Ranch, Rawhide Mail, Fighting Hero, Terror of the Plains.

KULL, EDWARD  
(1933) Penal Code, Savage Girl, When a Man Rides Alone, High Gear, Deadwood Pass, War of the Range, Marriage on Approval.

LARD, CHARLES  
(1934) She Done Him Wrong, He Learned About Women, A Bedtime Story, Gambling Ship, The Way to Love, Cradle Song; (1934) Death Takes a Holiday, We're Not Dressing, She Loves Me Not, Mrs. Wiggs of the Cabbage Patch.

LEPICARD, MARCEL  
(1933) Hotel Variety.

LINDEN, EDWARD  
(1933) King Kong, Son of Kong.

LOYD, ART  
(1933) Devils' Brother; (1934) Babes in Toyland.

LUBY, S. RAY  
(1933) Trouble Busters.

Lynch, Warren  
(1934) Six Day Bike Rider, Murder in the Clouds.

LYONS, CHESTER  
(1933) Deception, Chessboard; (1934) Sequoia.

LYONS, SYNNIE  
(1934) Fighting Troopers.

McCord, Ted  
(1933) Telegraph Trail, Somewhere in Sonora, Man From Monterey, King of the Air, Strawberry Roan, Fiddlin' Buckaroo; (1934) Gun Justice, Trail Drive, Wheels of Destiny, Men Without Law, Lone Rider, Smoking Guns, Dawn Trail, Fugitive Road, Rocky Rhodes, When a Man Sees Red.

McGILL, BARNEY  
(1933) 20,000 Years in Sing Sing, Employees' Entrance, Hard to Handle, A Keyhole, Mayor of Hell, Captured, Bureau of Missing Persons, The Bowery, Broadway thru A Keyhole; (1934) I Believed in You, Murdered in Trinidad, Born to Be Bad, The Last Gentleman, The President Vanishes.

MACKENZIE, GEORGE  
(1933) He Couldn't Take It.

MACKENZIE, JACK  
(1933) One Man's Journey; (1934) The Cat's Paw, Gambling.
CAMERAMEN'S WORK

MALKAMES, DON (1933) Shadow Laughs, Victims of Persecution.

MARLEY, PEVERELL (1933) Fast Workers, This Day and Age, Her Secret, Gallant Lady; (1934) House of Rothschild, Bulldog Drummond Strikes Back, Count of Monte Cristo, The Mighty Barnum, Clive of India.

MALKAMES, DON (1934) Shadow Laughs, Victims of Persecution.

MARLEY, PEVERELL (1934) Fast Workers, This Day and Age, Her Secret, Gallant Lady; (1934) House of Rothschild, Bulldog Drummond Strikes Back, Count of Monte Cristo, The Mighty Barnum, Clive of India.

MARSH, OLIVER T. (1933) Today We Live, Looking Forward, Night Flight, Dancing Lady; (1934) Mystery of Mr. X, Sadie McKee, The Merry Widow.

MARTINELLI, ARTHUR (1933) Night Flight.

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MEEHAN, GEORGE (1933) Ship of Wanted Men; (1934) Big Race, The Moth, Inside Information.

MILLER, WILLIAM (1934) Elmer and Elsie, Wagon Wheels.

MESCALL, JOHN (1933) Return of Casey Jones; (1934) By Candlelight, Poor Rich, Black Cat, Affairs of a Gentleman, One More River.

METTY, RUSSELL (1934) West of the Pecos.


MILLER, ERNEST (1933) Behind Jury Doors, Her Resale Value, Alimony Madness, Night of Terror, Fighting for Justice, Laughing at Life; (1934) I Hate Women, Hollywood Hoodlum, Crimson Romance, In Old Santa Fe, Marines Are Coming, Little Men.

MILLER, WILLIAM (1933) Moonlight and Pretzels, Enlighten Thy Daughter.

MILNER, VICTOR (1933) Luxury Liner, Song of Songs, One Sunday Afternoon, Design for Living; (1934) All of Me, Wharf Angel, Cleopatra.

MOHR, HAL (1933) State Fair, Warrior's Husband, I Loved You Wednesday, Devil's in Love, Worst Woman in Paris?; (1934) As Husbands Go, Carolina, David Harum, Charlie Chan's Courage, Servant's Entrance.

MORGAN, IRA H. (1933) Vampire Bat, World Gone Mad, Sing Sinner Sing, Son of a Sailor, Sin of Nora Moran; (1934) Curtain at Eight, Jimmy the Gent, A Very Honorable Guy, Unknown Blonde, Friends of Mr. Sweeney, Redhead, Girl of the Limberlost, Girl O' My Dreams.

MUSURACA, NICHOLAS (1933) Haunted Gold, Come on Danger, Scarlet River, Crossfire, Son of the Border, Cheyenne Kid, Flying Devils, Headline Shooter, Chance at Heaven; (1934) Long Lost Father, Sing and Like It, Where Sinner Meet, Murder on the Blackboard, We're Rich Again, Richest Girl in the World, Romance in Manhattan, By Your Leave.


NOLES, WILLIAM (1933) Outlaw Justice; (1934) Lost Jungle, Man from Hell, In Old Santa Fe, Marines Are Coming.

NOLE, GEORGE (1933) Eskimo.

O'CONNELL, L. WILLIAM (1933) Humanity, Forbidden Trail, Trick for Trick, Best of Enemies; (1934) Olsen's Big Night, The Masqueraders, Stand Up and Cheer, Charlie Chan in London, Pursued, Bachelor of Arts.

OVERBAUGH, ROY (1933) Riot Squad, Solitary Man.

PALMER, ERNEST G. (1933) Cavalcade, Pleasure Cruise, Charlie Chan's Greatest Case, Berkeley Square, Hoopla; (1934) Super's East, Stand Up and Cheer, Now I'll Tell, Caravan, Music in the Air.

PAUL, EDWARD (1933) The Chief.

PEACH, KENNETH (1934) Sons of the Desert.


POLITO, SOL (1933) 42nd Street, Mind Reader, Let's Get Away, Snatcher, Gold Diggers of 1933; (1934) Hi, Nellie, Dark Hazard, Wonder Bar, Dr. Monica, Madame Du Barry, Flirtation Walk.

POOLE, LEONARD (1934) Racketeer Round Up.

POWERS, LEN (1933) Coens and Kelly's in Trouble.

RANAHAN, RAY (1933) Mystery of the Wax Museum.

REES, WILLIAM (1933) Kennel Murder Case, From Headquarters, Convention City; (1934) A Modern Hero, Fashions of 1934, Personality Kid, Housewife, Midnight, Alibi, Case of the Howling Dog.

REYNOLDS, BEN (1933) Man of the Forest, To the Last Man, Tillie and Gus; (1934) Come on Marines, Thundering Herd, Witching Hour, The Old-Fashioned Way, Menace.

ROBERTS, JOSIAH (1933) Eskimo.

ROBINSON, GEORGE (1933) Nagana, Big Cage, Her Hero, My Love, Honor and Oh Baby; (1934) Cross Country Cruise, Glamour, I Give My Love, Half a Sinner, Gift of Gab, Million Dollar Ransom.

ROGALLI, NICHOLAS J. (1933) Shadow Laughs, Enlighten Thy Daughter, Convention Girl, Harlem After Midnight.

ROSE JACKSON (1933) Don't Bet on Love.

ROSEN, SAM (1934) Hitler's Reign of Terror.

ROSER, CHARLES (1933) Our Betters, Past of Mary Holmes, Silver Cord, Bed of Roses, After Tonight; (1934) Flaming Gold, Moulin Rouge, Affairs of Cellini, What Every Woman Knows, Outcast Lady, After Office Hours, Call of the Wild.

ROSSON, HAROLD (1933) Hell Below, The Barbarian, Hold Your Man, Turn Back the Clock, Penthouse, Bombshell; (1934) Cat and the Fiddle, This Side of Heavens, Treasure Island.

RUTTENBERG, JOSEPH (1934) Woman in the Dark.

SCHNEEBERGER, HANS (1933) S.O.S. Iceberg.

SCHNEIDERMAN, GEORGE (1934) Robbers' Roost, Infernal Machine, Pilgrimage, Arizona to Broadway, Doctor Bull, Walls of Gold; (1934)

Schoenbaum, Charles (1933) Racketrace, Men Are Such Fools, Tomorrow at Seven, Goodbye Love, Sailor Be Good.

Schopp, Herman (1933) Gigolettes of Paris.

Schultz, Abe (1933) His Private Secretary. Police Call.

Seigler, Al (1933) Renegades of the West; (1934) Crime of Helen Stanley, Blind Date, Beyond the Law, A Man's Game, Against the Law.

Seitz, John (1933) Dangerously Yours, Ladies They Talk About. Adorable. Paddy the Next Best Thing, Mr. Skitch; (1934) Coming Out Party, All Men Are Enemies, Springtime; Here, Marie Galante.

Shamroy, Leon (1933) Jennie Gerhardt, Her Bodyguard; Three-Cornered Moon; (1934) Good Dane, Thirty Day Princess, Strange Adventure, Kiss and Make-Up, Ready for Love.

Sharpe, Henry (1933) From Hell to Heaven, Song of the Eagle, Duck Soup, Alice in Wonderland; (1934) Melody in Spring, Six of One, Come the Groom, Many Happy Returns, Ladies Should Listen, Lemon Drop Kid, It's a Gift.

Siegel, Allen (1933) The Whirlwind, Unknown Valley, Rusty Rides Alone, Meet the Baron; (1934) Fighting Code, Speed, Twentieth Century, Wagon Lady.

Smith, Leonard (1933) So This Is Africa; (1934) You Can't Buy Everything, Murder in the Private Car, The Band Plays On.

Snyder, Edward (1933) They Just Had to Get Married, Destination Unknown; (1934) The Oil Raider.

Sparkuhl, Theodor (1933) Too Much Harmony, Midnight Club; (1934) Lone Cowboy, No More Women, Search for Beauty, Caravan, Enter Madame.

Squire, Harry (1934) Adventure Girl.

Steiner, William (1933) Hotel Variety, Take a Chance.

Stengler, Mack (1934) Hired Wife.


Strege, Walter (1934) Drums O'Voodoo.

Struss, Karl (1933) Tonight Is Ours, Island of Lost Souls, Woman Accused, Story of Temple Drake, Girl in 419, Disgraced!, Torch Singer; (1934) Four Frightened People, Pursuit of Happiness, Belle of the Nineties, Here Is My Heart.


Stumar, John (1933) Cornered, Above the Clouds; (1934) Before Midnight, Fury of the Jungle, One Is Guilty, Once to Every Woman, Most Precious Thing in Life, Name the Woman, Stunning, Beautiful Jealousy.

Taylor, J. O. (1933) Son of Kong.

Tetzlaff, Ted (1913) Child of Manhattan, Soldiers of the Storm, Ann Carver's Profession, Brief Moment, Thrill Hunter, Day of Reckoning, Should Ladies Have; (1934) Fugitive Lovers, His Greatest Gamble, Lady by Chance, Texas Ranger, College Rhythm.

Thompson, William (1933) Found Alive; (1934) Demon for Trouble, Brand of Hate.

Tisse, William (1933) Eisenstein In Mexico.

Titus, Frank (1934) White Heat.

Todd, Arthur (1929) Wild Horse Mesa, Girl Missing, Elmer the Great, She Had to Say Yes, Ever in My Heart, College Coach; (1934) Harold Teen, I've Got Your Number, Return of the Terror, Big-Hearted Herbert, Bahbitt.

Toland, Gregg (1933) The Masquerader, Tugboat Annie's Nuisance, Roman Scandals; (1934) Lazy River, Nana, We Live Again, Forsaking All Others.

Tover, Leo (1932) Girl with Jasper, College Humor, Monkey's Paw, I'm No Angel, Girl Without a Room; (1934) Bolero, Murder at the Vanities, You Belong to Me, Shiny the Works, College Rhythm.


Van Enger, C. (1934) I Was a Spy.


Wagner, Sidney (1933) Smoke Lightning; (1934) Fighting Rangers, Hide-Out.

Walker, Joseph (1933) Bitter Tea of General Yen, Air Harpoon, Below the Sea, Lady for a Day; (1934) It Happened One Night, The Lady Is Willing, One Night of Love, Broadway Bill.

Walker, Vernon (1933) Son of Kong.


White, Lester (1933) Prizefighter and the Lady; (1934) Laughing Boy, A Wicked Woman.

Williams, William B. (1933) The Deluge.

Wyckoff, Alvin (1933) Wine, Woman and Song; (1934) Lost Jungle.

Zuker, Frank (1933) Mr. Broadway, Before Morning.
ADAMSON, HAROLD—"Dancing Lady"—Everything I Have is Yours, Heigh Ho, The Gang's All Here; Let's Go Bavarian; "Coming Out Party"—I Think You're Wonderful; "Bottoms Up"—Turn on the Moon, Throw-in' My Love Away, Little Did I Dream; "Strictly Dynamite"—Swing It Sister, Oh Me! Oh My! Oh You!; "Palooka"—Like Me a Little Bit Less; "Kid Millions"—Your Head on My Shoulder, I Want to be a Minstrel Man; "Long Lost Father"—It Isn't So Much That I Wouldn't; "Georgiana"—Georgiana, I'll Be Yours—You'll Be Mine, Sing High—Sing Low, You're Just My Cup of Tea; "Fool's Breeches"—You Took Up Words Right Out of My Mouth; "The Band Plays On"—Roll Up the Score; "Reckless"—Hear What My Heart Is Saying, Trocadero; "Shadow of a Doubt"—Beyond a Shadow of a Doubt.

AKST, HARRY—"Chance of Heart"—So What; "Marie Galante"—Te T'Adore, On a Little Side Street; "Pursued"—Wanted—Someone; "Broadway Bad"—Forget the Past, Forbidden Melody, The Islands Are Calling Me, Till the End of Time, Derelic Song; "Stand Up and Cheer"—Now I'll Tell, Feeling With Other Women, Change of Heart, So—What; "Let's Talk It Over"—Heaven on Earth.

ALTER, LOUIS—"Dizzy Dames"—Love Is the Thing, The Martinique, I Was Taken By Storm.

ARLEN, HAROLD—"Take a Chance"—It's Only a Paper Moon.


BROOKS, HARVEY—"I'm No Angel"—No One Loves Me Like That Dallas Man, They Call me Sister Honky Tonk, I Want You, I Need You, I've Found a New Way to Go To Town, I'm No Angel.

BROWN, JEW—"Carolina"—Carolina; "Stand Up and Cheer"—This Is Our Last Night Together, I'm Laughing, Baby Take a Bow, Broadway Gone Hill Billy, Fooling With Other Women, Now I'll Tell, She's Way Up Thar.

BROWN, NICOL HERB—"The Barbarian"—Love Songs of the Nile; "Going Hollywood"—After Sundown, Going Hollywood, Cinderella's Fella, Our Big Love Scene, Temperature, We'll Make Hay While the Sun Shines; "Peg O' My Heart"—Sweetheart Darlin', I Remember Only You; "Riptide"—We're Together Again; Hold Your Man; "Stage Mother"—Beautiful Girl, I'm Dancing on a Rainbow; "Sadie McKee"—All I Do Is Dream of You, Please Make Me Care, I Looked in Your Eyes, New York Blues; "Student Tour"—A New Moon Is Over My Shoulder, The Carlo, Susie Dance, Taj Mahal, From Now On; "Hollywood Party"—Hot Chocolate Soldiers; "Hide Out"—The Dream Was So Beautiful.

BROWNING, ROBERT—"As Husbands Go"—Ah Love But a Day.

BURKHARDT, ROBERT—"Worst Woman in Fakis"—Love Passes Me By.

BURNET, VAL—"Girl Without a Room"—You Alone, Roof-top Serenade, The Whistle Has a Blow; "Best of Enemies"—All American Girl, Hans and Gretchen; "Four Peppers"—I Gotta Ring No More; "Pleasure Cruise"—Is This a Souvenir, Robber's Roost, Ye to Adore; "Sailor's Luck"—A Sailor's Luck; "State Fair"—Romantic; "Warrior's Husband"—Amazon Blues; "Cockeyed Cavaliers"—And the Big Bad Wolf Was Dead, Dilly Dally; "Down to Their Last Yacht"—Tiny Little Finger on Your Hand; "Best of Enemies"—We Belong to Alma, All American Girls, Hans & Gretchen; "Man Who Dared"—Bohemian Drinking Song; "Pleasure Cruise"—Is This a Souvenir.

CEASER, IRVING—"George White's Scandals"—Oh, You Nasty Man, So Nice, My Dog Loves Your Dog, Hold My Hand, Sweet and Simple, Following in Mother's Footsteps, Everyday is Father's Day With Baby, Six Women.

CLARE, SIDNEY—"Jimmy and Sally"—It's the Irish in Me, Eat Marlowe's Meat, You're My Thrill; "Call It Luck"—A Man, A Cheeio, Drinking Song; "Wild Gold"—I've Got You on Top of My List, Cute Little Rhumba, "Transatlantic Merry-Go-Round"—Sweet of You, Rock and Roll, Ohi Leo.

CHERNIS, J—"Sign of the Cross"—A Roman Jazz; "Song of the Eagle"—Music Central Park; "Mating Time"—A Song of You, The King Was Doing the Rhumba, Little Pussy Cat Score With Riesenberg.

CLIFFORD, GORDON—"Let's Talk It Over"—Whore Will I Find the One.


COSLOW, SAM—"Hello Everybody"—Moon Song, The Great Open Spaces, Queen of Lullaby Land, Twenty Million People, Pickannies Heaven; "College Humor"—Play Ball, Learn to Croon, Down the Old Dixie Road, Moonstruck; "Disgraces"—Any Place is Paradise; "Her Body Guard"—Where Have I Heard That Melody; "Too Much Harmony"—Thanks, The Day You Came Along, Boo Boo Boo, Black Moonlight, Buckin' The Wind; "Eight Girls in a Boat"—This Little Piggy Went To Market, A Day Without You; "Murder at the Vani.
TIES"—Cocktails for Two, Lovely One, Where do They Come From?; Marahua, Eddy Rhapsody In Blue, BILLY THE MARINER, GLAD OF THE NINETIES"—My Old Flame, Troubled Waters, My American Beauty; "MANY HAPPY RETURNS"—The Boogie Man:"YOU BELONG TO ME"—When He Comes Home to Me; "LIMEHOUSE BLUES"—Limehouse Nights; "ONE HOUR LATE"—A Little Angel Told me So.

Cowan, Lynn—LET'S TALK IT OVER—Someone to Love.

Cutler, Sid—LET'S TALK IT OVER—What Will I Find the One.

De Francesco, L. E.— "STATE FAIR"—Romantic; "WARRIOR'S HUSBAND"—Focus Re- cites; "PADDY NEXT BEST THING"—Paddy; "AS HUSBANDS GO"—Ah Love But a Dane AL MAN AM GUZIANE—Love For Mari- onettes, Dreaming—Dream of You, Teatro dei Piccoli; "MR. SKITCH"—Prologue Comique, Vue Enchante; "CAROLINA"—Meaning, Put On Your Workin' Shoes; "ALL MEN ARE ENEMIES"—Heart My Heart, Piegidotta, Po- sillipo, Core Mio; "SPRINGTIME FOR HENRY"—Devant le Miroir, Black Black Sheep; "CHANGE OR CHARGE"—Romantic Burlesque, Sympathy, Ritorno Alla Gioia; "GRAND CANNARY"—Befogged, Dreary Moments, Melody Gentile, Elivira, Castilian Beauties, In Seville; "THE TUES ON"—She Desire Me Not; "CARAVAN"—Rhapsodic Prelude; "THE WHITE PARADE"—The White Parades March, Moment Pathetic; "HELL IN THE HOLLANDERS"—La Puisseance, Voli Paris.

De Sylva, B. G. — "MY WEAKNESS"—You Can Be Had Be Careful, Gather Lip Rouge While You May, How Do I Look; "TAKE A CHANCE"—Eddie Was a Lady, Should I Be Sweet.

Dixon, Mort — "HAPPINESS AHEAD"—Pop Goes Your Heart, Happiness Ahead, All on Account of the Merry Sundae; "DAMES"—Try To See It My Way; "FLIRTATION WALK"—Mr. and Mrs. Is The Name. Flirtation Walk, No Horse, No Wife, No Moustache; "WEIGHTY MUSIC"—Bye. We'll Say; "ANNEBELLE"—I See Two Lovers, The Snake- Charmer Song; "THE KEY"—A Cottage in Kil- lanary; "HOUSEWIFE"—Cosmetics by Duprey.

Donaldson Walter — "PRIZE FIGHT- ER AND THE LADY"—You've Got Everything, But I Want To Lose You. MILLION DOLLAR RANSOM"—You'll Never Know: "REPEAL."—Mississippi Honeymoon; "KID MILLIONS"—When My Ship Is Built of Marble, Oke- Toots, The Ice Cream Fantasy; "RECKLESS"—Cyclone.

Dougherty, Dan — "EAST RIVER"—East River, Fickle Flo. It's the Irish in You, I'll Go to Flannigan, A Man of Your Own.

Dubin, Al — "42nd STREET"—Shuffle off to Buffalo, You're Getting to be a Habit With Me, 42nd Street, Young and Healthy; "MOULIN ROUGE"—Boulevard of Broken Hearts. Song of Surrender. Coffee in the Morning and Kisses in the Evening. SCANDALS"—Keep Young and Beautiful, Build a Little Home. No More Love, Rome Wasn't Built in a Day; "WON'T GO Home Again"—As Good As a Mule, Why Do I Dream Those Dreams. Don't Say Goodnight. Viva La France. At the Wonder Bar, Tango Del Rio; TWENTY MILLION SWEETHEARTS"—Strung Along Along With You, Out for No Good, Fair and Warmer, What Are Your Intentions; "DAMES"—I Only Have Eyes for You, Dames. The Girl at the Ironing Board; "THE MILLION DOLLAR PARADE"—Shanghai Lil, Honeymoon Hotel; "GOLD DIGGERS OF 1933"—Shadow Waltz, We're in the Money, Pettin' in the Park, Remember My Forgotten Man. Of the Million Diggars; "GOLD DIGGERS OF 1935"—Lullaby of Broadway.

Coney Island, The Words Are in My Heart. I'm Going Shopping With You; "GO INTO YOUR DAY"—Living From Manhattan, This Evening About a Quarter to Nine, The Little Things You Use to Do, Go Into Your Dance, Even de Paree, An Old Fashioned Cocktail With An Old Fashioned Gal, Manny, I'll Sing About You.

DuBois, Gladys — "I'M NO ANGEL"—I'm No Angel, No One Loves Me Like That Dallas Man. They Call Me Sister Honky Tonk, I've Found a New Way to Go To Town.

Elliscu, Edward — STINGAREE—I Wish I Were a Fisherman, Once You're Mine.

Ellison, Ben — "I'M NO ANGEL"—I'm No Angel. No One Loves Me Like That Dallas Man. They Call Me Sister Honky Tonk. I've Found a New Way to Go To Town, I Want You, I Need You.

Fain, Sammy — "FOOTLIGHT PARADE"—By a Waterfall, The Moon is Here. Sittin' On a Back Yard Fence; "THE CROONER"—Three's a Crowd, I'm No Liar, I Remember Only You; "MOONLIGHT AND PRETZELS"—Ah But Is It Love, There's a Little Bit of You in Every Love Song; "EASY TO LOVE"—Easy to Love; "LETS NOT TALK ABOUT ME OR MY CLOTHES; "FASHION FOLLIES OF 1934"—Spin a Little Web of Dreams; "HAROLD TEEN"—How Do I Know It's Sunday, Simple and Sweet, My Love, A Little Sugar, Collegiate Wedding; "MANDALAY"—When Tomorrow Comes; "HERE COMES THE NAVY"—Hey Sailor; "HAPPINESS AHEAD"—Beauty Must Be Loved; "DAMES"—When You Were a Smile on Your Mother's Lips; "SWEET MUSIC"—Every Day, Don't Go on a Diet, Good Green Acres of Home; Seizer Theme Song, Winter Over-Night. Technicolor. Shorts Songs and Stories; "TIS SPRING"—The Road is Open Again; Business Is a Pretty Thing. There's No Man; "DESIRABLE"—Desirable. Sweet Music. There's a Different You in Your Heart. Winter Over Night.

Freed, Arthur — "THE BARBARIAN"—Love Songs of the Nile; "PEG O'MY HEART"—Sweetheart, I Remember Only You; "GOING HOLLYWOOD"—After Sundown, Cinderella's Fella, Going Hollywood. Our Big Love Scene, Temptation. We'll Make Hay While the Sun Is Shining; Hold Your Man; "STAGE MOTHER"—Beautiful Girl. I'm Dancing on a Rainbow; "SADIE Mc KEE"—All I Do Is Dream of You. Please Make Me Care, As Wedded in Your Yorke Blues; "STUDENT TOUR"—A New Moon is Over My Shoulder, The Carlo, Snake Dance. Tai Misha, From Now On; "HOLLYWOOD PARTY"—Hot Chocolate Soldier; "HIDE- OUT"—The Dream Was So Beautiful.

Friedhofer, Hugo — FRONTIER MAR- SHALL—Some Day.

Friend, Cliff — DOWN TO THEIR LAST YACHT?—There's Nothing Else to Do in Ma-La-Ka-Mo-Ka-Lu but Love.

Gensler, Lewis — "MELODY IN SPRING" Melody In Spring, The Open Road. It's Psychological. Ending With A Kiss; "HERE IS MY HEART"—Love Is Just Around the Cor- ner; "ONE HOUR LATE"—I Can't Imagine Me Without You; "HERE'S WHERE I WANT TO BE"—Love Is Just Around the Corner, June In January, I Think of You With Every Breath I Take.

Gordon, Mack — "WHITE WOMAN"—Yes, My Dear, He's A Cute Brute (A Gentleman and a Scholar); "SITTING PRETTY"—Good Morning, Glory, Did You Ever See a Dream Walk- ing? I Wanna Meander With Miranda, You're Such a Comfort to Me, Many Moon Ago, Bal- lad of the Seeds; We're Not Doing Much; Once in A Blue Moon, May I? Love Thy
Neighbor, It's The Animal in Me, Goodnight, Lovely Little Lady, It's Just a New Spanish Custom; "SHE LOVES ME NOT"—I'm Hum- 
lin' I'm Whistlin', I'm Singin'; Straight From the Heart Rhythm In Little Things You Do; "SHOOT THE WORKS"—In The Old Good Winter Time, Were Your Ears Burning Baby? With Eyes Wide Open I'm Dreaming; "THE OLD FASHIONED WAY"—Rolling In Love, A Little Bit of Heaven Known as Mother; "HERE COMES THE GROOM"—I'll Blame It On You Little Thing—Fontainelet; "MARRY, MARRY"—College Rhythm, Goo Goo, Let's Give Three Cheers for Love, Stay As Sweet As You Are, Take A Number From One to Ten; "GAY DEEP DEEP"—Don't Let It Bother You, Let's Knock Knees; "BROADWAY THRU A KEYHOLE"—Doing the Uptown Lowdown, I Love You Prince Fizzicato, You're My Past, Present and Future. When you see a Girl on a Scooter and I Was a Boy on a Bike; "DE- 
SIGN FOR LIVING"—My Design for Living.

GORENY, JAY—"MOONLIGHT AND PRET- 
ZELS"—Moonlight and Pretzels; "JIMMY 
AND SALLY"—It's the Irish In Me, Eat 
Marlowe's Meat, You're My Thrill; "CARO- 
LINA"—Carolina; "STAND UP AND 
CHEER"—This Is Our Night Together, I'm 
Laughing, Baby Take a Bow, Broadway Gone 
Hill Billie For Moments—Forbidden Lips; "ROMANCE IN THE 
RAIN"—Love At Last, F'instance Take Me; 
"REDHEADS ON PARADE"—Redheads On 
Parade, Goodnight Kiss, I Like Myself For 
Living, You're My Thrill; "WILD RED 
HEADS"—Red Heads on Parade, Goodnight 
Kiss, I Like Myself For Loving You; "MARIE 
GALANTE"—It's Home, Let's Have Another, 
Song of a Dreamer.

GOTTLER, ARchie—"I LIKE IT THAT 
WAY"—Let's Put Two and Two Together, I 
Like It That Way.

GRAY, ALLEN—"COUNTESS OF MONTE 
CRISTO"—No One Worries, No One Cares. 

GREEN, BUD—"BABY TAKE A BOW"— 
One Account of I Love You.

HAMILTON, GRACE—"WAKE UP AND 
DREAM"—Let's Pretend There's a Moon.

HAIOS, KARL—"THE CRADLE SONG"—Lon- 
ely Little Senorita.

HARBURG, E. Y. 
"MOONLIGHT AND PRETZELS"—Moonlight and 
Pretzels, Ah But Is It Love?, "TAKE A CHANCE" —It's Only a Paper Moon.

HARGREE, FRANK—"STINGAREE" The 
Shepherd, Tomato Is Mine.

HART, LARRY—"DANCING LADY"— 
Rhythm of the Day.

HARTMAN, DON—"SPRINGTIME FOR 
HENRY"—Forbidden Lips; "ROMANCE IN 
THE RAIN"—Love At Last, F'instance Take Me; "REDHEADS ON PARADE"—Redheads On 
Parade, Goodnight Kiss, I Like You Beautiful 
Thing Tinsel Town; "LOTTERY LOVER"— 
There's A Bit of Paree In You, Ting-a-ling-a-ling, Close Your Eyes and See, All For You; "BETTY MARIE GALANTE"—The Song of a Dreamer.

HENDERSON, RAY—"GEORGE WHITE'S 
SCANDALS"—Oh, You Nasty Man. So Nice, 
My Dog Loves Your Dog, Hold My Hand. 
Sweet and Simple, Following in Mother's Foot- 
steps, Everyday Is Father's Day With Baby, 
Six Women.

HEYMAN, EDWARD—Composer of "My 
Darling and I" and "You Ought To Be In Paris" & "DIZZIE DAMES" I Was Taken By Storm.

HEYMANN, WERNER R.—"CARAVAN"— 
Wine Song, Ha-Cha-Cha, Happy, I Am Happy.

HOLLANDER, FREDERICK—I "AM SU- 
ZANNE"—Just a Little Garrett, Oh How I've 
Sinned, One Word, Rainy Day, St. Moritz, 
Waltz, Wooden Woman, Esk-o-Lay Li-O-Mo; "HOLLYWOOD PAN- 
DANCE"—CARO- 
LINA, Bright New Mo'min'.

HOLDEN, TALLY—"EVER SINCE EVE"— 
Horsey.

HUFFELD, HERMAN—"MOONLIGHT AND 
PRETZELS"—I Gotta Get Up and Go To 
Work, Ah But Is It Love, There's a Little 
Bit of You in Every Love Song, Honey Are 
You Making Any Money; "TAKE A 
CHANCE"—Night Owl.

JACKSON, HOWARD—"DIZZY DAMES"— 
Love Is The Thing.

JASON, WILL—"GIRL WITHOUT A ROOM"— 
You Alone, Roof-top Serenade, The Whistle Has 
"BEST OF ENEMIES"—American Girls, Harry and Bessee, "HOT 
PEPPER"—Ain't It Gonna Ring No More; "PLEASURE CRUISE"—Is This a Souvenir, 
Robber's Naughty, "HOLDING OUT FOR A 
LUCK"—A Sailor's Luck; "STATE FAIR"— 
Romance; "WARRIOR'S HUSBAND"—Amazon 
Blues; "COCKEYED CAVALIERS"—The 
Big Bad Wolf Was In the Back Yard, "DOW- 
TO THEIR LAST YACHT"—Tiny Little Finger 
On Your Hand.

JOHNSON, ARTHUR—"HELLO EVERY- 
BODY"—Moon Song, The Great Open Space, 
Queen of Lullaby Land, Twenty Million People. 
Pecan's Heaven, "COLLEGE HUMOR"— 
Play Ball, Learn to Croon, Down the Old Ox 
Road, Moonstruck, Alma Mater, Colleen of Kil- 
larney, Classroom Number. I'm a Bachelor of 
The Art of Ha Cha Cha, "HER BODY GUARD" —Where Have I Heard That Melody; "TOO 
MUCH HARMONY"—Thanks, The Day You 
Came Along, Boo Boo Boo, Black Moonlight, 
Buckin' The Wind; "MURDER AT THE VAN- 
ITIES"—Cocktails for Two, Lovely One, Where 
Do They Come From?, Marahusha. Live and 
Love Tonight; "BELLE OF THE NINETIES"— 
Trouble Old Water, "MANY HAPPY RETURNS"—The Boogie 
Man; "THE WAY TO LOVE"—The Way To Love; "TOO 
MUCH HARMONY"—Guess I Had To Be 
That Way, The Two Arising At The Cradle Song, "MANY HAPPY RETURNS"—F'ree Th' 
Way; "MURDER AT THE VANITIES"— 
Evelyn Randolph; "BELLE OF THE NINE- 
TIES"—My American Beauty, When a St. 
Louis Woman Comes Down to New Orleans.

KAHAL, IRVING—"FOOTLIGHT PARADE"— 
By A Waterfall, The Moon is Here, Sittin' On 
A Back-Yard Fence; "THE CROONER"— 
Three's A Crowd; "COLLEGE CROON"— 
Lonely Lane; "MOONLIGHT AND PRET- 
ZELS"—Ah But Is It Love, There's A Little 
Bit of You In Every Love Song, Honey Are 
You Making Any Money; "STRICKLY DYN- 
AMITE"—Money In My Clothes; "FASHION 
POLLIES OF 1934"—Spin a Little Web Of 
Dreams; "HAROLD TERRY"—How Do I Know 
It's Sandal, Simple and Sweet Two Little 
Flies on a Lump of Sugar, Collegiate Wedding; "MANDALAY"—When Tomorrow Comes; "HERE COMES THE SUN"— "HAPPINESS AHEAD"—Beauty Must Be 
Loved; "DAMES"—When You Were A Smile 
On Your Mother's Lips; "SWIFT MUSIC"— 
Every Day Don't Go On, A Diet, Good 
Acres Of Home, Selzer Theme Song, Winter 
Over-Night; Technicolor shorts—Song and Stories
"TIS SPRING"; "THE ROAD IS OPEN AGAIN"; "BUSINESS IS A PLEASURE"; "NAPOLEON"; "WHAT NO MAN"; "DESI RABLE"—Desirable; "SWEET MUSIC"—There's a Different You in Your Heart, Sweet Music.

KAHN, GUS—"PEG O'MY HEART"—Sweetheart Darlin'; "PRIZEFIGHTER AND THE LADY"—You've Got Everything, Downtown Drier; "BOTTOMS UP"—Walking at the Gate for Kate; "FLYING DOWN TO RIO"—Carioca, Orchids in the Moonlight, Music Makes Me, Flying Down to Rio; "STING AREE"—"RIP TIDE"—"Rip Tide"—"HOLLYWOOD PARTY"—I've Had My Moments; "OPERATOR 13"—Sleepy Head, Once in a Life Time; "ONE NIGHT" Of Rightful Love; "KARA VAN"—The Sweetest Things in Life, Hot Cha cha, Happy; "LAUGHING BOY"—Call of Love; "STINGAREE"—The Shepherd; "REPEAL"—Mississippi Hon eymoon; "KID MILLIONS"—When My Ship Comes In, An Earful of Music, Okay Feet, The Ice Cream Fantasy; "RECKLESS"—Cyclone.

KALMAR, BERT—"HAPPINESS AHEAD" —The Window Cleaners.

KAYLIN, SAMUEL

KEARNELL, WILLIAM—"IT'S GREAT TO BE ALIVE"—Goodbye Ladies. I'll Build a Nest, Women I'll Create It to Be the Only Man Alive; "MY LIPS BETRAY"—His Majesty's Car, To Romance, Why Am I Happy, The Band Is Gayly Playing; "FRONTIER MAR SHALL"—I'll Believe In You—Out of the Blue Sky; "THREE ON A HONEYMOON"—Desert Nights; "MAS QUERADE"—(Spanish), Prod.] On Again, Ladies Who Come From Spain, Napoleon Bonaparte, Babette, Men Were Born to Rule the World, Austrian Marching Song.

KLATZKIN, DAVID—"LET'S TALK IT OVER"—Someone to Love.

KORNBLUM, I. B.—"I LOVED YOU WEDNESDAY"—I Found You I Lost You Again.

LANE, BURTON
"DANCING LADY"—Everything I Have Is Yours, Heigh Ho, The Gang's All Here, Let's Go Bavarian; "COMING OUT PARTY"—I Think You're Wonderful; "BOTTOMS UP"—Turn On The Moon, Throw In My Love Away, Little Did I Dream; "STRICTLY DYNAMITE"—Swing It Sister, Oh Me! Oh My! Oh Your Eyes They Glisten Like The Stars Above; "KID MILLIONS"—Your Head On My Shoulder, I Want To Be A Minstrel Man; "LONG LOST FATHER"—It Isn't So Much That I Wouldn't; "GEORGIANA"—Mine, Sing High-Song Low, You're Just My Cup Of Tea; "FOLIES BERGERE"—You Took The Words Right Out Of My Mouth; "THE BAND PLAYS ON"—Roll Out The Red Carpet, Where What My Heart Is Saying, Tocadero; "SHADOW OF A DOUBT"—Beyond a Shadow of a Doubt.

LANGE, ARTHUR—"PLEASURE CRUISE" —Is This A Souvenir; "WARRIOR'S HUSBAND"—Amazon Blues; "WORST WOMAN IN PARIS"—Love Passes Me By; "MARIE GALANTE"—Un Petit Beaucoup, Celles De Chez Nous.

LERNER, SAM—"EMBARRASSING MOMENTS"—I Won't Think About Tomorrow.

LEWIS, HAROLD—"EIGHT GIRLS IN A BOAT"—A Day Without You, This Little Piggie Went To Market; "IN OLD SANTA FE"—In Old Santa Fe.

MCHUGH, JIMMY—"DANCING LADY"—My Dancing Lady; "PRIZEFIGHTER AND THE LADY"—I'll Meet The BARON"—Clean As A Whistle.

McPHerson, HARRY—"GIFT OF GAB"—Walking on Air.

MAGIDSON, HERB—"GAY DIVORCEE"—The Continental, A Needle in a Haystack; "GIFT OF GAB"—Talkin' To Myself, Blue Sky Avenue, I Ain't Gonna Sin No More; "GEORGE WHITING"—1935 EDITION" According to the Moonlight, I Like It With Music, The Pied Piper of Harlem, Scandalero.

MALLOTTE, ALBERT RAY—"WE'RE RICH AGAIN"—Senorita.

MARION, GEORGE—"ADORABLE"—First Love to Last, Adorable, My Heart's Desire.

MENCHEN, HARRY—"GIFT OF GAB"—Tomorrow Who Cares.

MENDOZA, DAVID—"DANCING DAUGHTER"—I Loved You Then As I Love You Now; "WHITE SHADOWS"—Flowers of Love.

MESKILL, JACK—"GIFT OF GAB"—Walkin' On Air, Don't Let This Waltz Mean Goodbye; "FOLIES BERGERE"—I Was Lucky, Singing A Song, As Revealing An Omen Of The Rain; "I'VE BEEN AROUND"—I've Been Around.

MITCHELL, SIDNEY B.—"BROADWAY BAD"—Forget The Past; "DOWN TO THEIR LAST YACHT"—There's Nothing Else To Do In Ma-La-Ka-Ko-La, But Love "LIKE IT THAT WAY"—Let's Put Two and Two Together, I Like It That Way.

MOCKRIDGE, CYRIL J.—"MARIE GALANTE"—El Amor Es Una Flor (Eng. and Span.); "JUDGE PRIEST"—Massa Jesus Wrote Me A Note, Aunt Dパーティ's Song.

PASTERNACKI, STEPHEN—"DISGRACED"—Any Play Is Paradise.

PIEDRA, ERNESTO—"INSURE YOUR WIFE"—Radiante.

PORTER, COLE—"GAY DIVORCEE"—Night and Day.

RAINGER, RALPH—"BEDTIME STORY"—Monseigneur Baby, Look What I've Got, In a Park in Paree, Home Made Heaven; "INTERNATIONAL HOUSE"—Thank Heaven for You, My Bluebird's Singing The Blues; "TORCH SINGER"—Don't Be A Cry Baby, Give Me Liberty or Give Me Love, It's A Long Dark Night, Torch Singer; "THE WAY TO LOVE"—I'm A Lover Of Paree, In a One Room Flat, It's Oh Its Ah Its Wonderful, There's A Lucky Guy; "CRADLE SONG"—Cradle Song, Longing For The Nightclub.

RAMIREZ, ROMAN—"THE THREE CORNERED MOON"—Three-Cornered Moon; "LITTLE MISS MARKER"—I'm A Black Sheep Who Is Blue; Laughs You Somewhere In The Down Lullaby; "TRUMPET BLOWS"—The Red Cape, This Night, My Heart Does The Rhumba, Pancho; "COME ON MARINES"—Tequila; "HOOTS"—Walking From The Lark, Do I Love You!; "KISS AND MAKE-UP"—Love Divided By Two, Corned.
Beef and Cabbage, I Love You. The Mirror Song; “SHE LOVES ME NOT”—Love in Bloom; “HERE IS MY HEART”—June in January, With Every Breath I Take, Love is Just Around the Corner.

REVEL HARRY—“BROADWAY THRU A KEYHOLE”—Do the Up-Town Low-Down, I Love You Prince Pizzicato, You're My Past, Present and Future, When You Were a Girl on a Hot Tin Roof, I'm a Boy on a Bike; “WHITE WOMAN”—Yes, My Dear; He's a Cute Brute (A Gentleman and a Scholar); “SITTING PRETTY”—Good Morning, Glory; Did You See My Dream Walking?, I Wanna Meander With Miranda, You're Such a Com fort to Me, Many Moons Ago, Ballad of the South; “WE'RE NOT DRESSING”—Once in a Blue Moon Over Yonder, Neighbor, It's the Animal in Me, Goodnight, Lovely Little Lady; It's Just a New Spanish Custom; “SHE LOVES ME NOW”—I'm Hummin', I'm Whistlin', I'm Singin'; Straight from the Shoulder, Put A Little Rhythm in Every Little Thing You Do; “SHOOT THE WORKS”—In the Good Old Winter Time, Were Your Ears Burning, Baby; With My Eyes Wide Open I'm Dreaming; “THE OLD FASHIONED WAY”—Rolling in Love, A Little Bit of Heaven Known To Me, “HERE IS MY HEART”—I'll Blame the Waltz; “COLLEGE RHYTHM”—College Rhythm, Goo Goo; Let's Give Three Cheers for Love, Stay as Sweet as You Are, A Number From One to Ten; “GAY DIVORCEE”—Don't Let It Bother You, Let's Knock Knees; “DESIGN FOR LIVING”—My Design for Living.

ROBIN, LEO—“A BEDTIME STORY”—In a Park in Paree, Look What I've Got, Monstre Baby, Homemade Heaven, “INTERNATIONAL HOUSE”—Thank Heaven for You, My Blue bird's Singin' The Blues; “THE WAY TO LOVE”—I'm a Lover of Paree, There's A Lucky Guy, Oh, It's Ah, It's Wonderful, In a One Room Flat and a Two Pants Suit; “TORCH SINGER”—Don't Be A Cry Baby, It's A Long Dark Night, Give Me Liberty or Give Me Love; “THREE CORNERED GROOM”—I'll Blame the Waltz; “COLLEGE RHYTHM”—College Rhythm, Goo Goo; Let's Give Three Cheers for Love, Stay as Sweet as You Are, A Number From One to Ten; “GAY DIVORCEE”—Don't Let It Bother You, Let's Knock Knees; “DESIGN FOR LIVING”—My Design for Living.

RODGER'S, RICHARD—“DANCING LADY”—Rhythm of the Day.

RONNELL, ANN—“THREE LITTLE PIGS”—Who's Afraid of the Big Bad Wolf; “DOWN TO THE BAYOU”—Search America, Bolero, Queen March Beach Boy Song, Funny Little World.

ROSE, BILLY—“TAKE A CHANCE”—It's Only a Paper Moon.

RUBY, HARRY—“HAPPINESS AHEAD”—The Window Cleaners.

RUBY, HERMAN—“WHITE SHADOWS”—Flower of Love.

RYAN, BEN—“SAILOR LUCK”—A Sailor's Luck; “MILLION DOLLAR RANSOM”—Have a Good Time.

SANDERS, TROY—“CROSS AND THE SWORD”—Jozt No. 3, Sing Song of the Children, Song of the Grapes, Tavern Song, Song of the Miller; “COSSACKS”—El Boyardo, Po linka Se Casa, Preguntaseo a Elias; “LOVE FLIGHTS”—Te Quiero Dar Mi Vida, Recuer das.

SCHERTZINGER, VICTOR—“BELOVED”—Beloved, “ONE NIGHT OF LOVE”—One Night of Love.

SEABER, BLANCHE EBERT—“COSSACKS”—Moon Dreams.

SIEGEL, AL—“MOONLIGHT AND PRETZ ELS”—Ah But Is It Love, There's A Little Bit of Heaven in Every Love Song, Honey Are You Making Any Money?

SNELL, DAVE—“PRIZEFIGHTER AND THE LADY”—Downstream Drifter.

STEINER, MAX—“LONELY PATROL”—Entire Musical Score; “STINGAREE”—Wish Were a Fisherman, Once Upon A Time; “THE LIFE OF VERGIE WINTERS”—Entire Musical Score; “OF HUMAN BONDAGE”—Entire Musical Score; “THEIR LAST YACHT”—Beach Boy Bolero.

STERN, JACK—“WAKE UP AND DREAM” Too Beautiful for Words, Let's Pretend There's a Moon, When You're in Love; “FOLIES BERGERE”—I Was Lucky, Singing a Song, Aukerlove, A Young and Beautiful, I've Been Around”—I've Been Around.

STEPT, SAM—“BABY TAKE A BOW”—On Account of I Love You.

STOTHART, HERBERT—“PEG O' MY HEART” Sweetheart Darlin'.

THOMAN, HARLAN—“MELODY IN SPRING”—Melody in Spring, The Open Road, It's Psychologcal, Ending With a Kiss.

TIOMKIN, DMITRI—“ALICE IN WONDERLAND”—Alice In Wonderland.

TOBIAS, CHARLES—“GIFT OF GAB”—To-morrow Who Cares.

TOBIAS, HARRY—“COUNTESS OF MONTE CRISTO”—No One Worries, No One Cares.

VESCAL, D. J.—“KING OF THE GYPSIES”—Love Calls, Carnival Song, Song of the Romany Gypsy Women, Love in a Palace of Dreams, Fortune Teller Song, Serenade; “TRIP TO NO-WHERE”—Spend an Evening At Home, It's Our Anniversary Day, Sing a Song, Cupid in the Moonlight.

VIOLINSKY, SLY—“MILLION DOLLAR RANSOM”—Have a Good Time.

VON TILZER, ALBERT—“GIFT OF GAB”—Walking On Air, Don't Let This Waltz Mean Good-Bye, Somebody Looks Good.

WAGNER, GEORGE—“EMBARRASSING MOMENTS”—What a Fool Am I; “DIZZY DAMES”—Love Is The Thing, The Martinique.

WARD, EDWARD—“EMBARRASSING MOMENTS”—What a Fool Am I.

WARREN, HARRY—“42ND STREET”—Shuffle off to Buffalo, You're Getting to be a Habit With Me, 42nd Street, Young and Beautiful; “MOULIN ROUGE”—Boulevard of Broken Hearts, Song of Surrender, Coffee in the Morning and Kisses in the Night; “ROMAN SCANDAL”—Keep Young and Beautiful, Build a Little Home, No More Love, Rome Wasn't Built In a Day; “WONDER BAR”—I'm Going to Heaven on a Mule, Why do I Dream Those Dreams, Don't Say Good-bye Viva La France, At the Wonder Bar, Tango Del Rio; “TWENTY MILLION SWEETHEARTS”—I'll String Along With You, Out for No Good, Fair and Warmer, What Are Your Intentions; “DAMES”—I Only Have Eyes for You, Dames, The Girl At the Ironing Board; “FOOTLIGHT PARADE”—Shanghai Lido, Honeymoon Hotel; “GOLD Diggers of 1933”—Shadow Waltz, We're in the Money, Pettin' in the Dark, Remember My Forgotten Man, I've Got to Sing a Torch Song; “GOLDFIGHERS OF 1935”—Lullabies of Broadway, Coney Island, The Words Are In my Heart, I'm Going Shopping With You; “GO INTO YOUR DANCE”—Latin
WHITING, GEORGE—"GIFT OF GAB"—

WHITING, RICHARD A.—"ADORABLE"—Adorable, My First Love to Last, My Heart's Desire; "I LOVED YOU WEDNESDAY"—It's All for the Best; "MY WEAKNESS"—You Can Be Had Be Careful, Gather Lip Rouge While You May, How Do I Look; "TAKE A CHANCE"—Eddie Was a Lady, Should I Be Sweet; "HOLD THAT GIRL"—It's All For the Best; "BOTTOMS UP"—Waiting at the Gate for Katie: "CALL IT LUCK"—I'll Bet on You; "HANDY ANDY"—Roses in the Rain; "TRANSATLANTIC MERRY-GO-ROUND"—Sweet of You, Rock and Roll, Oh! Leo.

WOLFE, L. GILBERT—"I LOVED YOU WEDNESDAY"—I Found You I Lost You I Found You Again; "KING OF THE GYPSIES"—Love Calls, Carnival Song, Song of the Romany Band, Without Love in a Place of Dreams, Fortune Telling Song, Serenade, Forbidden Melody, The Islands Are Calling Me, Till the End of Time, Derelict Song; "TRIP TO NOWHERE"—Spend an Evening at Home, It's Our Anniversary Day, Sing a Song of Sin, Cupid in the Moonlight.

WRUEL, ALLIE—"HAPPINESS AHEAD"—Pop Goes Your Heart, Happiness Ahead, All On Account of a Strawberry Sunday; "DAMES"—Try to See It My Way; "FLIRTATION WALK"—Mr. and Mrs. is The Name, Flirtation Walk, No Horse, No Wife, No Moustache; "SWEET MUSIC"—Fare Thee Well; "ANNABELLE"—I See Two Lovers, The Snake-Charmer Song; "THE KEY"—A Cottage in Killarney; "HOUSEWIFE"—Cosmetics by Duprey.

YELLEN, JACK—"GEORGE WHITE'S SCANDALS"—Oh, You Nasty Man, So Nice, My Dog Loves Your Dog, Hold My Hand, Sweet and Simple. Following in Mother's Footsteps, Everyday Is Father's Day With Baby, Six Women.

YOUmans, Vincent—"TAKE A CHANCE"—Should I Be Sweet.

From Manhattan, This Evening About a Quarter to Nine, The Little Things You Used to Do, Go Into Your Dance, Casino de Paree, An Old Fashioned Cocktail with An Old Fashioned Gal, Mammy I'll Sing About You.

WEBB, ROY—"COCKEYED CAVALIERS"—The Coquette; "WE'RE RICH AGAIN"—Arabelia.

DANCE DIRECTORS
AND THEIR RECENT WORK


BOYLE, Johnny—"Sweet Music.


CUNNINGHAM, George—"So This Is Harris," "Going Hollywood," "Sadie McKee," "Cockeyed Cavaliers.


FELIX, SEYMOUR—"Prizefighter and the Lady," "Kid Millions.


HASKELL, Jack—"Broadway Thru a Keyhole," "Myrt and Marge.


MARKERT, Russell—"Moulin Rouge.

NIJINSKA, Bronislava—"A Midsummer Night's Dream.

Pan, Hermes—"Roberta.


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## PLAYERS AND THEIR AGENTS’ TELEPHONE NUMBERS

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<td>AUBERT, JEANNE</td>
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Goodwin, Harold .......... Crestview 4128
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Gordon, C. Henry .......... Hollywood 2722
Gordon, Eva .......... Hollywood 1405
Gordon, Ge........... Granite 3058
Gordon, Gavin .......... Granite 2194
Gordon, Grant .......... Crestview 3797
Gordon, Huntley .......... Granite 2188

GORDON, KING

Hollywood 3517

Gordon, Leon ............ Hollywood 2722
Gordon, Jane ........ Crestview 2722

GORDON, REED

Hollywood 3517

Gordon, Ruth ........... OXford 3131
Gordon, Vera .......... Crestview 11330
Gorin, Helmut .......... Hollywood 1405
Gottschalk, Ferdinant ....... Hillside 4128
Goud, Greta .......... Gladstone 3088
Gould, Paul E............. Crestview 11330
Gould, William Howard Sr. .... Granite 1366
Gould, Robert .......... Granite 3139
Govern, Mildred .......... Granite 8157
Grant, John ............. Granite 8157
Grant, Carlton .......... OXford 7873
Grant, Lawrence ........ Crestview 0194
Gowing, Gene ........ Crestview 4128
Grant, Helena .......... Hollywood 1405
Granger, Dorothy .......... Hillside 5162
Granville, Charlotte .......... Granite 6111
Grapewin, Charley .......... Hillside 2125
Graves, Ralph .......... Crestview 4197
Graves, Robert .......... Crestview 6161
Gray, Andy .......... Crestview 9320
Gray, Eleanor .......... Crestview 1101
Gray, Flip .......... Crestview 9320
Gray, Jane .......... Gladstone 3797
Gray, Gilda ........ Hollywood 1648
Gray, Gregory .......... Crestview 9320
Green, Beatrice Chenier .......... Hollywood 1405
Green, Ceriene .......... Crestview 0194
Green, Hettie .......... HEmpstead 4305
Green, Harry .......... Hillside 5162
Green, Kay .......... Crestview 9904
Green, Jeane .......... Gladstone 3161
Green, Harrison .......... Granite 0711
Green, Mittzi .......... Hollywood 2722
Greenway, Ann .......... OXford 3131
Greenwood, Helen .......... Gladstone 8157
Greig, Robert .......... Crestview 6111
Greigory, Paul .......... Granite 8157
Greene, Harri .......... Crestview 9320
Grey, Shirley .......... Hollywood 2722
Grey, Clifford .......... Gladstone 3161
Gribbin, Eddie .......... Crestview 6161
Griffith, Helen (H. H.) ........... Crestview 4728
Griffith, Gordon .......... Crestview 4728
Griffiths, Ethel .......... Hillside 2125
Grippon, Eva .......... Hollywood 1405

GROSS, STEPHEN

Hollywood 3517

Grossmith, Geroge .......... Crestview 6161
Grunn, Gena .......... OXford 4308
Gude, Hulia .......... Crestview 11123
Guhl, George .......... Crestview 11135
Hackett, Charles .......... Hillside 3101
Hackett, Raymond ......... Oxford 4542
Hackett, Joe ............ Granite 3457
Hadley, Charles .......... Oxford 4542
Hadden, Sara ............. Glendale 6103
Hagen, Eric .......... Granite 6103
Hager, Betty ............ Oxford 4473
Haines, Donald .......... Crestview 6161
Haines, William .......... Hollywood 2722
Hainey, Betty Jean ........ Crestview 6128
Hajar, Mitzi ............ Granite 7011
Hale, Alan .............. Glendale 6134
Hale, Creighton .......... Granite 4347
Hale, John .............. Crestview 11123
Hale, Georgia ........... Oxford 7873
Haley, Jack .......... Oxford 2194
Hall, Bertha ............ Crestview 6188
Hall, Bettina .......... Granite 7566
Hall, Elizabeth .......... Glendale 6134
Hall, Henry ............. Crestview 9320
Hall, Josephine .......... Hillside 3101
Hall, Natalie .......... Crestview 6188
Hall, Patience ........... Glendale 7011
Hall, Ruth .............. Crestview 6161
Hall, Sherry ............ Oxford 7107
Hallett, Richard .......... Glendale 3161
Halliday, John .......... Hollywood 2723
Hamilton, Medora ......... Crestview 6146
Harrington, Cosmo .......... Glendale 6151
Hamilton, Dorothy ....... Glendale 6134
Hamilton, Lloyd .......... Hillside 5162
Hamilton, Mark .......... Crestview 6161
Hammond, Charles ........ Granite 8157
Hammond, Kay .......... Crestview 11123
Hammond, Virginia ....... Crestview 6161
Hampten, Walter .......... Oxford 4542
Hampden, Emeweee ....... Granite 0711
Handley, Alan ........... Hillside 3101
Hanlon, Bert ........... Crestview 11355
Hannaford, Poodles ....... Oxford 3131
Hansen, Earle .......... Creswey 6101
Hansen, Juanita .......... Glendale 4156
Hanson, Paul ............ Hillside 4151
Hardie, Russell .......... Hillside 3188
Harding, Ann ............ Gardine 4151
Hardy, Sam ............. Hillside 2125
Hardwick, Ethelme ......... Crestview 11355
Hardwick, Ceddie ......... Hillside 4151
Hare, Lynden .......... Hollywood 3275
Harlan, Kenneth .......... Oxford 3101
Harlan, Otis .......... Hollywood 2722
Harling, Jack ........... Crestview 4182
Harlow, Enea .......... Hollywood 2722
Harner, Lillian .......... Hillside 2125
Harmon, John .......... Crestview 9406
Harold, Rolf .......... Oxford 4066
Harold, Patti .......... Oxford 4542
Harrigan, Nedda .......... Granite 2194
Harris, Duncan .......... Hollywood 3591
Harris, John .......... Crestview 4218
Harrington, Ann ........ Oregon 1167
Harron, John .......... Crestview 6161
Harrower, Eve .......... Hollywood 3591
Harry, Hay .............. Crestview 4128
Hart, Jeanne .......... Oxford 7107
Hart, Deedee .......... Oxford 7107
Hart, Rachel .......... Hillside 6131
Harvey, Harvey .......... Granite 0711
Harvey, Harry .......... Oxford 8019
Harvey, Lillian .......... Glendale 6134

HARVEY, PAUL ............ Hollywood 3517
Harrow, Russell .......... Hollywood 6173
Haskell, Jack .......... Glendale 3101

Hassell, George .......... Crestview 11135
Hathorn, Raymond ....... Oxford 1008

HAYAKOWA, SESSUE .... Hollywood 3517
Haydon, Julie .......... Hillside 2125
Hayes, Hazel ............ Hillside 4151
Hayes, Bernard .......... Crestview 3101
Hayes, Catherine ...... Crestview 9320
Hayes, Lind ............. Hollywood 1945
Hayes, Sam ............ Granite 2194
Hayes, William .......... Granite 6103
Hayle, Grace ............ Granite 0711
Healy, Betty ............ Hillside 3101
Healy, Peggy ........... Hillside 3101
Healy, T. .............. Oxford 2194
Hearn, Sam .............. Oxford 6169
Hearde, Harry .......... Granite 0711
Hecht, Thelma .......... Crestview 6131
Hegardus, Rosalie ...... Oxford 4473
Heddle, P. O. .......... Crestview 5171
Heining, Richard ......... Crestview 11135
Henning, Violet .......... L Angeles 3713
Henderson, Delf .......... Crestview 6161
Hendricks, Ben F. ........ Creedview 6161
Henry, Charlotte ........ Oxford 7873
Henry, Chay ............. Granite 4347
Hepburn, Katharines .... Crestview 5171
Hetert, Evelyn .......... Hillside 3101
Hetert, Helen .......... Oxford 7873
Hetvert, Hugh .......... Hollywood 1945
Herelofd, Kathenry ....... Hillside 4151
Hermet, Alice .......... Crestview 11123
Herman, Al .......... Granite 8157
Hermon, Katheryn ......... Granite 2188
Hersholt, Allan .......... Hillside 5162
Hersholt, Walter ......... Hillside 6134
Herry, Irene ............. Crestview 6161
Herzig, Marillet ......... L Angeles 3797
Hesse, Alfred A. ........ Granite 2188
Heyburn, Leldon ........... L Angeles 3161
Heyes, Herbert ........ Granite 0711
Heydt, Louis Jean ......... L Angeles 6134
Heywood, Herbert ......... Hollywood 1405

Hiet, Ruth .............. Crestview 6161

HICKS, RUSSELL .......... Hollywood 3517
Higby, Mary Jane .......... Crestview 9320
Hickman, Howard C. ....... Hollywood 3591
Hill, Shirley .......... Crestview 6111
Hill, Doris ........ Oxford 7873
Hill, Billy ............. L Angeles 3161
Hill, Ramay ........ Crestview 6161
Hillard, Harriet ........ L Angeles 3161
Hillie, Verna S. .... Crestview 6188
Hinds, Samuel .......... Oxford 7107
Hines, Johnny .......... Hillside 2125
Hipple, Hulda .......... Crestview 1101
Hise, Betsy Ann .......... Crestview 0194
Hobart, Rose .......... Oxford 1152

HOBBES, HALLIWELL ...... Hollywood 3517
Hobbs, Peter .......... Granite 5101
Hobson, Virginia .......... Orange 3101
Hodgins, Earl .......... Crestview 9230
Hoffman, Jack .......... Granite 7566
Hoffman, Gertrude ....... Oxford 7107

HOGARTH, LEONA ......... Hollywood 3517
Holden, Edmund .......... Hollywood 2722
Holden, Ruth .......... L Angeles 6134

HOHL, ARTHUR .......... Hollywood 3517
Holm, Berta .......... Hollywood 1405
Holm, Eleonora .......... Hollywood 1405

HOLM, CECIL .......... Hollywood 3517
Holloway, Sterling .......... Hollywood 1945
Holmes, Maynard .......... L Angeles 4156
Holman, Harry .......... Granite 2194
Holmes, Florence .......... Orange 3101
Holmes, Stuart .......... Crestview 9408
Holmes, Taylor .......... Crestview 11135
Holt, David .......... Oxford 1128
Holt, Jack .......... Crestview 2171
Holtz, Tenen .......... Hillside 5162
Holett, Louis ............ Hillside 4151
Hollman, R. ........ Crestview 9320
Hoopie, Sol and Ills Hawaiians .......... Oxford 7873
Hooser, Hirram .......... Hollywood 1648
Hope, Bob .......... Crestview 6188
Hoykins, Myrtle .......... Crestview 9171
Hopper, R. Mason .......... Hillside 1101
Hopper, Hedda ........................................... Hillside 1121
Horton, Russell .............................................. Granite 0711
Horn, Camilla ................................................... Hillside 4151
Horn, James ..................................................... CRestview 6188
Horsley, John .................................................... Hillside 5162

HORTON, EDWARD EVERETT ........................................ Gladstone 3141
Hoskins, Alain (Farina) ....................................... Hillside 5162
Houck, Curt ..................................................... GLadstone 4156
House, Billy ..................................................... OXford 4542
Housman, Arthur ............................................... Granite 3139
Houston, Josephine ............................................ OXford 1152
Hovey, Ann ...................................................... Hillside 4151
Howard, Ann ..................................................... CRestview 4128
Howard, Boothie ............................................... CRestview 11123
Howard, David ................................................... Hillside 1101
Howard, Esther ................................................... CRestview 11135
Howard, Leslie ................................................... GLadstone 3117
Howard, Jean ..................................................... GLadstone 6134
Howard, Harold .................................................. Granite 7566
Howard, Kathleen ................................................. GLadstone 3134

HOWARD, MARY .................................................. Hollywood 3517
Howard, Tom ..................................................... CRestview 6188
Howard, Virginia ............................................... Granite 7566
Howard, Shemp .................................................. GLadstone 3161
Howell, Kenneth ............................................... Hillside 3108
Howell, Virginia ............................................... GLadstone 3797
Howes, Reed ....................................................... CRestview 9408
Howland, Olin .................................................... GLadstone 3161
Hoyt, Jack ......................................................... Hollywood 1405
Hoyos, Rodolfo, Jr. ............................................. Hollywood 1405
Hoyos, Rodolfo, Sr. ............................................. Hollywood 1405
Hoyt, Arthur ....................................................... OXford 7107
Hubbell, Robert .................................................. Kenmore 3797
Huber, Harold ...................................................... Granite 2194
Hudson, Roselle .................................................. Hollywood 2222
Hughes, J. Anthony .............................................. Hollywood 2222
Hughes, Billy ..................................................... Hillside 3101
Hughes, Jackie ................................................... ORegon 6869
Hughes, Lloyd .................................................... CRestview 11123
Hughes, Kay ......................................................... Hillside 1101
Hughson, Ronald ................................................ CRestview 9408
Hull, Henry ........................................................ GLadstone 3164
Humphrey, George ............................................... Granite 2194
Humpe, Benita ................................................... CRestview 3171
Humphrey, Margaretta ........................................... Granite 7566
Hunt, Eleanor Louise ............................................ CRestview 11123
Huntley, G. P. Jr. .................................................. OXford 1008
Hurley, Lorette ................................................... GLadstone 3797
Hurlrick, Philip (Lucky) ......................................... CRestview 4128
Hurne, Arthur ..................................................... Hollywood 1405
Hurst, Brandon .................................................... Hillside 2191
Hurst, Paul ........................................................ Hillside 2188
Huston, Walter ..................................................... OXford 3131
Hutchinson, Josephine ............................................ CRestview 5711
Hutton, Florence .................................................. CRestview 0140
Hyams, Leila ....................................................... OXford 3131
Hymer, Warren ................................................... CRestview 11135
Hyttten, Olaf ...................................................... Hollywood 3591

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Iuce, Ada ........................................................... Hillside 5162
Ingraham, Anna ................................................... OXford 7107
Ingram, Dale ...................................................... GLadstone 3797
Irene, Lilyan ...................................................... Granite 7566
Irwin, Hollywood .................................................. Hollywood 1405
Irving, George ..................................................... CRestview 0146
Irwin, Charles ..................................................... CRestview 6111
Ito, Michio .......................................................... Hillside 5162
Ivins, Perry ....................................................... CRestview 4128
Irving, Paul ......................................................... OXford 7873

—J—

Jackie, William .................................................. CRestview 4128
Jackson, Bobby .................................................... OXford 3101
Jackson, Elinore .................................................. OXford 7873
Jackson, Ethel ..................................................... GLadstone 3797
Jackson, Thomas E ................................................ Granite 7564
Jackson, Warren ................................................... Granite 7561
Jacobs, Angela .................................................... Hollywood 2222

PLAYERS’ AGENTS

Jaffee, Sam ....................................................... Gladstone 6134
Jagger, Dean ....................................................... Gladstone 3134
James, Alfred P. ................................................ CRestview 4128
James, Stewart L ................................................ OXford 4473
James, William .................................................. Hillside 2125
Janis, Elsie ......................................................... Hillside 4151
Jannings, Emil ..................................................... Hollywood 7566
Janssen, Harry ..................................................... GLadstone 3160
January, Lois ....................................................... Hollywood 1648
Jarrett, Arthur, Sr. .............................................. GLadstone 3161
Jarrett, Arthur ...................................................... Granite 4347
Jarvis, Sidney ..................................................... CRestview 9320
Jay, Doris ......................................................... ORegon 1167
Jayniss, Martha .................................................... Hillside 1101
Jennings, DeWitt C .............................................. Hillside 3162
Jensen, Eulalie .................................................... CRestview 9320

JENKINS, ALLAN .................................................. Hollywood 3517
Jeritza, Maria ..................................................... OXford 3101
Jessel, George ..................................................... Hillside 5162
Jewell, Isabel ...................................................... OXford 1321
Jiminez, Soledad .................................................. Hollywood 6173
Johann, Zita ......................................................... OXford 3131
Johnson, Millie ..................................................... Hollywood 2194
Johnson, Kay ....................................................... CRestview 4197
Johnson, Noble ..................................................... CRestview 0194
Johnston, Eleanor ................................................ Granite 4347
Johnston, W ......................................................... Gladstone 3161
Johnston, Moffat ................................................... Gladstone 3161
Jolson, Al ........................................................... OXford 7873

JONES, ALAN ...................................................... Hollywood 3517
JONES, BUCK ..................................................... Gladstone 6134
Jones, Colm ...................................................... Hollywood 1945
Jones, Dickie ...................................................... Granite 4347
Jones, Jane ......................................................... GLadstone 3134
Joplin, Gareth ..................................................... Granite 0711
Jordan, Dorothy .................................................... OXford 1008
Jordan, Miriam ..................................................... Hollywood 2722
Jordan, Mary ...................................................... Gladstone 3134
Jory, Victor ......................................................... Gladstone 3161
Joy, Aline ........................................................... OXford 3162
Joy, Nicholas ....................................................... Gladstone 6134
Joyce, Angela ....................................................... Granite 4347
Joyce, Diane ....................................................... Hollywood 3591
Joyce, Erin ........................................................... Hollywood 3591
Joyzelle ........................................................... Gladstone 4156
Judge, Naomi ....................................................... Hollywood 3797
Judels, Charles ................................................... Hollywood 1648
Judge, Arline ....................................................... Hillside 1121

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KaDell, Carlton ................................................... OXford 8019
Kaley, Charles ..................................................... Granite 7566
Kaliz, Armand ....................................................... CRestview 6161
Kami, Virginia ...................................................... Granite 7566
Kane, Eddie ......................................................... Granite 2194
Kane, Whitford ..................................................... Hollywood 2722
Karloff, Boris ....................................................... CRestview 5171
Karns, Roscoe ...................................................... CRestview 3171
Karns, Virginia .................................................... OXford 4542
Kavin, Arthur ....................................................... ORegon 6869
Kay, Kathleen ..................................................... Granite 3139
Kaye, Luci ......................................................... CRestview 9408
Keane, Edward ..................................................... Hillside 1101
Kears, Allen ......................................................... Granite 8157
Keating, John ....................................................... Oxford 1152
Keaton, Buster ..................................................... GLadstone 3161
Keaton, Ruby ....................................................... OXford 4473
Keck, Raymond ..................................................... OXford 3131
Keefe, G .......................................................... Hillside 1122
Keeler, Ruby ......................................................... OXford 7873
Keene, Tom ......................................................... Hillside 5162
Keith, Jane ......................................................... Hollywood 2722
Keith, Linda ......................................................... Hollywood 2722

KEITH-JOHNSTON, COLIN ........................................ Hollywood 3517
Kelly, Coleen ..................................................... Granite 8157
Kelly, Kitty ......................................................... CRestview 0531
La Colose, Pierré ........................................ Hollywood 1405
La Follette, Marion ........................................ Crestview 11330
Lahr, Bert .................................................. Crestview 6188
Laker, Arthur ............................................... Granite 5766
Lackteen, Frank ............................................ Crestview 4128
Lally, Howard .............................................. Gladstone 3161
La Marr, Olga ............................................... Hillside 1101
La Mar, J. ................................................... Hillside 1101
Lambert, Edward J. ....................................... Hollywood 1945
Lancaster, Richard ......................................... Crestview 4128
Lanphere, Lasa .............................................. Crestview 5171
Landau, David ............................................... Oxford 11322
Lamal, Isabelle ........................................... Crestview 11311
Landi, Elissa ............................................... Hillside 4151
Landis, George ........................................... Rocklin 3101
Landsknecht, Ralph ....................................... Granite 3797
Lane, Francis ............................................... Granite 0711
Lane, Lenita ............................................... Hollywood 1648
Lane, Louise ............................................... Hollywood 1155
Lane, Nora .................................................. Granite 0711
Lane, Yancey ............................................... Oxford 3522
Lang, Howard ............................................... Granite 3797
Lang, Gerard ............................................... Crestview 11311
Lang, Jeannie ............................................... Crestview 5108
Langdon, Harry ............................................. Hillside 2125
Langford, Frances ......................................... Crestview 5108
Langsner, Clare ........................................... Hollywood 2722
Langston, Hazel ........................................... Oxford 7107
Langston, Charlotte ....................................... Oxford 7873
LaPantera, Maria .......................................... Crestview 4108
Larabee, Louise ............................................ Oxford 8030
Larimer, Freddy ........................................... Crestview 6161
LaRocque, Rene ............................................ Gladstone 6134
Larrimore, Earl ............................................ Gladstone 6134
LaRoux, Carmen ........................................... Hollywood 1405
La Rue, Jack ............................................... Gladstone 3134
La Rue, Frank ............................................... Oxford 7107
La Rue, Frank H ............................................... Oxford 4128
Latimer, Louise ........................................... Oxford 1008
Layton, Charles ............................................ Crestview 5108
LaVerne, Grace ............................................ Granite 8157
LaVerne, Lucielle ......................................... Granite 0711
LaViole, Lois ............................................... Crestview 4128
LaViole, Gerald ............................................ Crestview 4128
Law, Robert ............................................... Crestview 1213
Lawrence, Charles ........................................ Gladstone 1008
Lawrence, Raymond ....................................... Gladstone 3018
Lawler, John ............................................... Oxford 7107
Lawford, Betty ............................................ Crestview 5171
Lawton, Frank ............................................... Crestview 5171
Laye, Evelyn ............................................... Crestview 5171
Lawton, Cynthia ........................................... Gladstone 5171
Lawler, Mary ............................................... Oxford 3131
Layton, Frank ............................................... Gladstone 3797
Lazaroff, Elias ............................................. Hollywood 1405
Lebesque, Christian ....................................... Hollywood 1405
Lebedeff, Ivan ............................................. Crestview 5108
LeDuc, Jean ............................................... Oxford 1405
LeDoux, Doris ............................................... Oxford 7107
Lee, Jocelyn ............................................... Oxford 4606
Lee, Jane ................................................... Hollywood 1945
Lee, Gwen ................................................... Hillside 1101
Lee, Linda .................................................. Granite 2188
Lee, Linda .................................................. Crestview 1123
Lee, Lois .................................................... Granite 4347
Lee, Sammy ............................................... Oxford 3107
Leigh, Frank ............................................... Hillside 5162
Leighton, Lillian .......................................... Gladstone 4156
Lehigh, Helen ............................................... Granite 3434
Lehman, Beatrice ......................................... Granite 3434
Leisik, Billy ............................................... Crestview 4128
LeMaire, Charles .......................................... Hillside 4151
LeMarr, Harriet ........................................... Crestview 9320
Leonard, Barbara .......................................... Crestview 9320
Leonstreich, Eugene ....................................... Hillside 4151
Levall, Emilia ............................................... Granite 7566
LeRoy, Charles ............................................. Oxford 4606
LeSaint, Edward ........................................... Oxford 4606
Lessing, Madge ............................................. Hillside 1101
Letter, Jack ................................................ Crestview 5108
Lester, Ward ............................................... Oxford 7107
Levion, Charles ............................................ Granite 2194
Levi, Ralph .................................................. Michigan 3881
Lewis, Dick ................................................ Crestview 4128
Lewis, Flo .................................................. Granite 8157
Lewis, Gene ............................................... Hillside 1101
Lewis, George ............................................. Crestview 5108
Lewis, Mary ................................................ Granite 8157
Lewis, Maxine ............................................. Oxford 4542
Lewis, Vera ................................................ Crestview 4156
Leyton, Dick ............................................... Oxford 3106
Lihaire, Dorothy ......................................... Empstead 4303
Lieh, Betty ................................................ Oxford 3131
LOCKHART, GENE
GLADSTONE 6134
Loder, John
Hillside 4151
Lodge, John
Hillside 4151
Lodi, Theodore
Crestview 11135
Loebel, Walter
Hillside 4151
Loft, Arthur
Crestview 11161
Logan, Gwendolyn
Crestview 11161
Lohr, Bert
GRanite 8157
Lomond, Carol
Hollywood 1648
Loomin, Maxine
Crestview 11168
Lopez, Robert
Hollywood 1722
Long, Lotus
Crestview 11123
Lor, David
OXford 8019
Lord, Pauline
GLadstone 6134
Lord, Leonard
GRanite 8157
Lorraine, Leota
Crestview 9008
Louisian, John
Hillside 4151
Louise, Jane
Crestview 11128
Love, Elizabeth
GLadstone 6134
Love, Montague
Hillside 2125
Lowe, Aine & Wensley
Hollywood 1945
Lowe, Helen
Hollywood 2722
Lowe, K. Eimo
Hillside 4151
Lowry, Ed
Hollywood 1945
Loy, Myrna
Crestview 11121
Lozano, Ada
Hillside 5162
Lubin, Lou
GLadstone 3797
Lucas, Francis
Crestview 6161
Luce, Grace
Crestview 6161
Ludden, Jack
Hollywood 3588
Ludwig, Phyllis
GRanite 2194
Lugosi, Bela
GRanite 2194
LUIGET, ANDRE
Hollywood 3517
Lukas, Donald
Hollywood 3517
Lukas, Nick
Hillside 5162
Luke, Keye
Crestview 6188
Lund, Lucille
OXford 7107
Lupino, Ida
Crestview 5171
Lurlford, Nola
OXford 7873
Lyman, J. Frank
Crestview 9320
Lyn, Helen
Crestview 6188
Lyn, Jackie
Crestview 6188
LYNEN, ROBERT
Hollywood 3517
Lynn, Basil
Crestview 9320
Lynn, J. Ashton
Hillside 3101
Lynn, Marian
OXford 7107
Lynne, Laurie
GLadstone 3797
Lynne, Sharon
Crestview 6121
Lyon, Ben
Crestview 5108
LYS, LYA
Crestview 4128
LYTLE, BERT
OXford 4111
LYTLE, MARJORIE
Hollywood 3517
— Mc —
McAvoy, May
GLadstone 6237
MacAman, George Burr
Crestview 9320
MacBane, Ralph
Hollywood 2722

PLAYERS’ AGENTS

MacCloy, June
Hollywood 2722
MacDonald, J. Farrell
Crestview 6161
MacGowan, William
Crestview 4128
MacKenna, Kate
Crestview 11330
MacKenna, Kathie
Crestview 11330
MacLaren, Ivan
OXford 7873
MacLaren, Pauline
GRanite 6711
MacLean, Douglas
Crestview 11330
MacMahan, Robert
Crestview 4128
MacMillan, Muriel
GLadstone 3797
MacMurray, Fred
Crestview 6188
MacQuarrie, Wanda
Crestview 3139
McArthur, Hugh
GLadstone 3134
McCabe, Leo
Crestview 6161
McCary, Raymond
Hillside 4151
McCarthy, Johnny
Crestview 11330
McCauley, Joe
GRanite 8157
McChesney, Ernest
Hillside 3101
McCollough, Philo
GRanite 4347
McConnell, Louis
OXford 4142
McConnell, Margaret
OXford 7107
McCord, Nancy
OXford 4342
McCormick, Frank
Hollywood 2722
McCoy, L. Harlan
Hollywood 1405
McCoy, Harry
OXford 4606
McCoy, Kay
Crestview 9320
McCoy, Mike
OXford 2722
McCoy, Tim
Hollywood 2722
McCrea, Joel
GLadstone 6134
McDonald, Barbara
Hollywood 1945
McDonald, Muriel
Crestview 11330
McDonald, Earl
Crestview 11135
McDowell, Claire
Hillside 5162
McFarland, George (Spanky)
Hillside 2125
McGowan, Billy
Crestview 9320
McGraill, Walter
OXford 4606
McGuire, John H.
GLadstone 3797
McGlynn, Frank Segal
GRanite 8157
McGlynn, Gylan, Frank J.
Crestview 6161
McHugh, Jack
GRanite 6711
McHugh, Kathyn (Kitty)
Crestview 9320
McHugh, Martha
Hollywood 3588
McKean, Archie D. Jr.
Crestview 4128
McKee, Scott
Crestview 4128
McKenzie, Eva
Hollywood 3588
McKenzie, Fay
Hollywood 4391
McKinney, Florene
Hollywood 1945
McKinney, Mira
Crestview 9320
MCKINNEY, NINA MAE
Hollywood 3517
McLaglen, Cyril
Crestview 11123
McLaglen, Charles
Hollywood 3517
McLallen, Jack
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McLeannan, Rodney
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542
## BIRTHDAYS and BIRTHPLACES of PROMINENT FILM FOLK

### - A -

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Haskin, Byron—1899—Portland, Oregon.
Hatch, Stanley W.—March 29, 1886—Exeter, N. H.
Hathaway, Henry—1898—Sacramento, California.
Hatton, Raymond—July 7, 1892—Red Oak, Iowa.
Haver, Phyllis—May 9, 1882—Kansas.
Hayakawa, Susse—June 10, 1889—Tokyo, Japan.
Hayes, Helen—Oct. 10, 1891—Washington, D. C.
Hayes, Maude—Feb. 28, 1882—Cedar, Russia.
Haynes, Manning—Lymington, Sussex.
Hayes Richard E.—June 29—Haysville, Kansas.
Hayes, Will H.—Nov. 15, 1894—Lindale, Indiana.
Hayward, Ernest—Sept. 28—Paul, Minnesota.
Hearns, Eddie—Sept. 6, 1888—Dayton, Washington.
Heat, Arch—1890—Brooklyn, New York.
Henry, Herbert J.—Providence, R. I.
Hefferman, John V.—July 9—Plymouth, Massachusetts.
Heggie, O. P.—Angaston, South Australia.
Helf, Louis—June 5, 1898—St. Louis, Missouri.
Heifetz, Louis E.—Feb. 28, 1897—Boston, Massachusetts.
Henderson, Joseph—Omagah, Oregon.
Henderson, Clarence W.—March 29, 1892—Baltimore, Maryland.
Henderson, Dell—July 6, 1883—St. Thomas, Canada.
Hendrick, George B.—Sept. 23, 1879—Springfield, Massachusetts.
Hendricks, Ben—New York, New York.
Henley, Hurbert—Nov. 23, 1891—Louisville, Kentucky.
Hennecke, Clarence—1894—Chicago, Illinois.
Henry, B. F., Jr.—June 25—Knoxville, Tennessee.
Henry, Gale—Bear Valley, Idaho.
Heburn, Barton—Feb. 28, 1906—Minneapolis, Minnesota.
Heburn, Katharine—Nov. 8—Hartford, Connecticut.
Herbert, Frank—May 29—Vienna, Austria.
Herbert, Hugh—1887—Binghamton, New York.
Herbel, Henry—March 23, 1897—Marion, Indiana.
Herman, Ida—Mar. 2—Camden, New Jersey.
Herman, Justin—April 29, 1907—Philadelphia, Pennsylvania.
Herding, Aggie—San Francisco, California.
Herrington, Fred J.—Bryn Mawr, Wales.
Herron, Frederick L.—Crawfordsville, Indiana.
Hershfield, Ben—Dec. 7, 1888—Kansas City, Missouri.
Hersholt, Jean—July 12, 1886—Copenhagen, Denmark.
Hertner, John H.—Jan. 14, 1877—Williams County, Ohio.
Hertz, John D.—April 10, 1890—Rutland, Austria.
Hervy, Irene—July 11—Los Angeles, California.
Hewston, Alfred—Sept. 12—1880—San Francisco, California.
Hiatt, Amos—Sept. 5, 1900—Iowa City, Iowa.
Hiatt, Rutledge—Jan. 6, 1902—Crip-M Creek, Col.
Hickman, Howard—Feb. 9, 1880—Columbia, Missouri.
Hickox, Sidney—July 12, 1895—New York, New York.
Hicks, Russell—June 4, 1895—Baltimore, Maryland.
Luce, Claire—Oct. 15—Syracuse, N. Y.
Luddy, Edward J.—Oct. 8, 1899—Balta, Russia.
Luden, Jacob—Feb. 6, 1902—Reading, Pa.
Ludington, Nicholas—Nov. 13, 1904.
Ludvig, Elek John—New York, N. Y.
Ludwig, Joseph A.—May 19, 1899—Brooklyn, N. Y.
Lueuner, Mark A.—1876—W. Sand Lake, N. Y.
Lukas, Paul—May 26, 1891—Budapest, Hungary.
Lund, John—June 13, 1913—Bontine, Wash.
Lunt, Alfred—1893—Milwaukee, Wis.
Lupino, Louis—1888—Edinburgh, Scotland.
Lust, Sidney B.—New York, N. Y.
Lustig, Harry—Youngstown, O.
Luther, Frank—Aug. 4—Lakin, Kansas.
Lynch, Helen—April 6, 1904—Montana.
Lynn, Sharon—April 9—Weatherford, Tex.
Lyon, Ben—Feb. 6, 1901—Atlanta, Ga.
Lyons, Herbert, Jr.—Jan. 11, 1909—Mobile, Ala.
Lytell, Bert—Feb. 24, 1888—New York, N. Y.

-Mc-

MacCloy, June—Sturgis, Mich.
MacDonald, J. Farrell—1875—Waterbury, Conn.
MacDonald, Jeanette—June 18, 1907—Philadelphia, Pa.
MacDonald, Wallace—Mulgrave, N. S.
MacDowell, Melbourne—South River, N. J.
MacFadden, Hamilton—April 26, 1901—Chelsea, Mass.
MacGregor, Malcolm—Oct. 13—Newark, N. J.
MacKenna, Kenneth—Aug. 19, 1899—Canterbury, N. H.
MacLaren, John—May 1, 1886—Lymmouth, England.
MacLane, Barton—Dec. 25—Columbia, S. C.
McKinley, Florine—Dec. 13—Fort Worth, Texas.
MacKinnon, Douglas G.—Burma, India.
McPherson, Jeanie—Boston, Mass.
MacQuarrie, Murdock—San Francisco, Cal.
MacRae, Henry—Stayner, Ont., Can.
MacReady, Renee—Dublin, Ireland.
McAllister, Mary—May 27—Los Angeles, Cal.
McCay—May—Sept. 8, 1901—New York, N. Y.
McCord, Robert—Nov. 13, 1894—Odesa, Russia.
McCord, James—March 20, 1909—New York, N. Y.
McElhiney, Samuel—July 31, 1899—Odesa, Russia.
McCoy, John—April 25, 1886—Greenfield, Mass.
McCoy, John—Nov. 5—Los Angeles, Cal.
McCullough, Philo—June 16, 1892—San Bernardino, Cal.
McDermott, John W.—Sept. 9, 1892—Green River, Wyo.
McDonald, Francis—Aug. 22, 1891—Bowling Green, Ky.
McDonald, Frank—Nov. 9, 1899—Baltimore, Md.
McDonald, Jack—Sept. 17, 1880—San Francisco, Cal.
McDonald, W. Stewart—Aug. 17, 1901—Walnut Grove, Minn.
McDowell, William—New York, N. Y.
McDowell, Tod.—Nov. 13—Silexville, Ky.
McFarland, J. W.—Ohio.
McFarland, Spanky—Oct. 2—Dallas, Texas.
McGann, William—April 21, 1898—Pittsburgh, Pa.
McGoldrick, Rita C.—Aug. 13, 1891—New York, N. Y.
McGovern, Elmer J.—July 22, 1885—New York, N. Y.
McGowan, J. P.—South Australia.
McGowan, Robert F.—Denver, Col.
McGrail, Walter—1899—Brooklyn, N. Y.
McGuire, Kathryn—Dec. 6—Peoria, Ill.
McGuire, Mary—Sept. 3, 1896—Brooklyn, N. Y.
McGuire, William A.—July 9, 1890—Chicago, Ill.
McHugh, Frank—May 23, 1899—Homestead, Pa.
McIntosh, James—Aug. 21, 1901—O.
McKay, Willard S.—Aug. 21, 1905—Brooklyn, N. Y.
Mckee, Late—Jan. 23, 1872—Morris, III.
Mckee, Raymond—1893—Carthage, Ill.
McKinney, Mac—New York, N. Y.
McLaghlin, Myrtle—July 17, 1909—San Francisco, Cal.
McMurphy, Charles—July 31, 1894—North Vernon Ind.
McNaughton, Charles—Walthamstow, England.
McNutt, William S.—Sept. 12, 1885—Urbana, Ill.
McPherson, Calvin—Feb. 4, 1906—Greenwood, Mo.
McQuarrie, Albert—1882—San Francisco, Cal.
McRae, Henry—1888—Staynor, Canada.

-M-

Maberry, Mary—March 29, 1909—New York, N. Y.
Mack, Anna—July 31, 1899—Odesa, Russia.
Mack, Anthony—1902—Denver, Col.
Mack, Bobby—Scotland.
Mack, Helen—Nov. 13, 1913—Rock Island, Ill.
Mack, Joseph P.—May 3, 1878—Rome, Italy.
Mack, Marion—April 9, 1905—Eureka, U.
Mack, Roy—1890—New Brunswick, N. J.
Mack, Russell—1892—Oneonta, N. Y.
Mackaye, Fred—June 5—Hackettstown, N. J.
Madden, James—June 29, 1923—Los Angeles, Cal.
Maggne, Delia—Feb. 2, 1903—Mexico City.
Magrill, George—Jan. 5, 1900—New York, N. Y.
Maguire, Tom—Sept. 7, 1869—Milford, Conn.
Mahn, John Lee—Aug. 23—Evansville, Ind.
Mahoney, Wilkie—1897—San Miguel, Cal.
Mailes, Charles H.—May 25, 1870—Halifax, N. S.
Malatesta, Fred—April 18, 1889—Naples, Italy.
Malena, Lena—Berkeley, Calif.
Mallard, William—July 3, 1899—New York, N. Y.
Mallory, Boots—New Orleans, La.
Mallone, Molly—Feb. 2—Denver, Col.
Malvern, Paul W.—Jan. 28, 1908—Portland, Ore.
Mamoulion, Robert—Oct. 8, 1898—Tiflis, Caucasus.

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OFFICERS:
Chairman of the Board: J. R. McDonough
Vice-President: Jules Levy
Vice-President: William Mallard
Vice-President: E. B. DePittrer
Treasurer: W. H. Clark
Costumes: Omar Kiam
Cutting Dept. Manager: Hector Dods
Location Manager: Orville Stewart

UFA FILMS, INC.
729 Seventh Ave., New York, N. Y.
BRyant 9-7890, Cable: UFAFILMS

OFFICERS:
President and Treasurer: George N. Halper
Vice-President: Ernest Eisele, Jr.
Secretary: Robert C. Richtes

BOARD OF DIRECTORS:

UNITED ARTISTS CORP.
729 Seventh Avenue, New York, N. Y.
BRyant 9-7300, Cable: UNARTISCO

OFFICERS:
Pres. and Chair, of the Board: Joseph M. Schenck
Vice-President: Dennis F. O'Brien
Vice-President—Gen'l Mgr.: Al Lichtman
Vice-President—Gen'l Mgr., Foreign Dept.: Arthur W. Kelly
Vice-President and Ass't. Treasurer: Harry D. Buckley
Vice-President: Joseph Moskowitz
Secretary: Bertram S. Nayfack
Assistant Secretary: H. J. Muller
Assistant Treasurer: David P. Phillips
Western Sales Manager: Paul Lazarus
Eastern Sales Manager: Harry Gold
Sales Development Manager: Paul Burger
Manager, Contract Dept.: Stephen M. Paine
Dir. Advertising-Publicity: Hal Horne
Foreign Sales Manager: Thomas Patrick Mulroy

BOARD OF DIRECTORS:

UNIVERSAL PICTURES CO., INC.
30 Rockefeller Plaza, New York, N. Y.
Circle 7-7100, Cable: UNFILM

OFFICERS:
President: Carl Laemmle
Vice-President: R. H. Cochrane
Secretary: W. S. McKay
Assistant Secretary: H. E. Hughes
Assistant Treasurer: C. B. Paine
Assistant Treasurer: E. F. Walsh

BOARD OF DIRECTORS:

SUBSIDIARIES:
Big "U" Film Exchange, Inc.; Cameo Theater Corp.; Canadian Universal Film Co., Ltd.; Celluloid Corp.; Interstate Films Co.; Kinema Theater of Washington, Inc.; Studio Concessions Corp.; Universal Film Exchanges, Inc.; Universal Pictures Corp.; Universal Films Corp. of Delaware; M. P. Export Corp.; M. P. Realty Co.; Royal Laboratories, Inc.; Show-at-Home Movie Library, Inc.; "U" Film Laboratories, Inc.

Universal Pictures Corp.

OFFICERS:
President: Carl Laemmle
Vice-President: R. H. Cochrane
Secretary: H. E. Hughes
Assistant Secretary: W. Bollman
Treasurer: C. B. Paine
Assistant Treasurer: E. F. Walsh
2nd Vice-President: Carl Laemmle, Jr.
Dir. Advt.—Publicity—Export: P. D. Cochrane
General Sales Manager: J. R. Grainger
Exploitation Manager: Joe Weil
Sec'y to the President: H. J. Ross
Director of Publicity: Paul Gulick
Studio Contact Manager: A. H. Sharick
Advertising Manager: C. Leonard
Purchasing Agent: Sam Sedran
Sales Accessories Manager: A. H. Sharick
Eastern Div. Sales Dir.: F. J. A. McCarthy

Western Div. Sales Dir.: E. T. Gomersall
Short Product Sales Manager: E. J. Bonns
Ass't to Western Sales Dir.: S. Singerman
Ass't to Sales Executives: G. Dillon
Newseals Sales and Booking: R. V. Anderson
Manager Branch Operations: O. C. Binder
Manager, Contract-Playdate Dept.: W. B. Kraemer
Export Manager: N. L. Manheim
Ass't Export Manager: C. A. Kirby
Head, Foreign Publicity: Simon Lehr
Foreign Title-Translation: J. Ageil
General Counsel: W. S. McKay
General Auditor: Joe Ludwig
Cashier: A. Statterry

BOARD OF DIRECTORS:

VAN BEUREN CORPORATION
1270 Sixth Ave., New York, N. Y.
Circle 7-5966, Cable: VANFILM

OFFICERS:
President: Amedee J. Van Beuren
Vice-Pres. and General Manager: Frank M. Snell
Sales Manager: Martin Barrett
Publicity: Edward McEvoy

BOARD OF DIRECTORS:

WAFILMS, INC. AND THE FUTTER CORP.
1426 N. Beachwood Drive, Hollywood, Cal.
Gladstone 6137, Cable: WAFILMS

OFFICERS:
President: Walter A. Futter
Vice-President: Fred W. Futter

WALTER WANGER PRODUCTIONS

General Service Studios
1040 N. Las Palmas Ave., Hollywood, Cal.
Hollywood 0173

President: Jay Paley
Vice-President in chg. of Production: Walter Wanger
Production Manager: Amedee A. AMede
General Office Manager: George Johnson
Auditor: Percy Guth
Purchasing Agent: Judson Stevens
Bookkeeper: Helen MacHenry
Publicity Manager: William Thomas

WARNER BROS. PICTURES, INC.
321 W. 44th St., New York, N. Y.
Chickerings 4-2200, Cable: WANEWAR

OFFICERS:
President: H. M. Warner
Vice-President: Albert Warner
Vice-President: Sam E. Morris
Vice-President: Herman Starr
Secretary: S. P. Friedman
Ass't Secretary: S. P. Friedman
Ass't Secretary: C. S. Guggenheim
Assistant Treasurer: E. S. Morris
Assistant Treasurer: Morris Wolf
Assistant Treasurer: S. Curtis
Ass't Treasurer: B. A. Chase
Comptroller: S. Curtis
Auditor: T. J. Martin
Ass't Auditor: H. M. DoHERTY

BOARD OF DIRECTORS:
Term Expires 1936—S. P. Friedman, C. S. Guggenheim, S. Curtis, Sam E. Morris, Morris Wolf.
STUDIO PERSONNEL

CALIFORNIA

ARGOSY PICTURES CORP.
(International Equipment)
4376 Sunset Drive, Hollywood
Olympia 2978

Chief Executive ........................................ Ralph M. Like
Assistant to Executive ................................ Charles A. Palmer
General Manager ........................................ Ralph M. Like
Production Manager .................................... William O'Connor
Chief Electrician ........................................ Jack Wallace
Recording Engineer .................................... Cliff Ruberg
Amplifying Engineer ................................... Terry Kellem
Mike Control Engineer ................................ Al Lauck
Laboratory Head ........................................ Carl Himml
Camera Dept. Head ..................................... Arthur Reid
Still Dept. Head ......................................... John Jenkins
Property Master ......................................... Al Romero
Art Director ............................................. Paul Palmentola
 Casting Director ....................................... Abe Levine
Location Director ...................................... Kay Katzer
Story Editor ............................................. Jack Jeven
Film Editor ............................................... Karl Himml
Purchasing Agent—Paymaster ....................... Charles A. Palmer

CHARLES CHAPLIN STUDIOS
(Western Electric Equipment)
1416 N. La Brea Ave., Hollywood
HEmstede 2141

General Manager ....................................... Alfred Reeves
Assistant to General Manager ....................... Jack Wilson
Production Manager .................................. Alfred Reeves
Production Supervisor ............................... Charles Chaplin
Assistant Director ..................................... Carter de Haven
Script Clerk ............................................. Della Steele
Scenic Artist ............................................. Maurice Waite
Chief, Construction ..................................... Bill Dogdanoff
Chief Electrician ....................................... Frank Testera
Laboratory Head ........................................ Ted Miller
Camera Dept. Head .................................... Rollie Totheroh, Ira Morgan
Still Dept. Head ........................................ Max Autrey
Costume Dept. Head ................................... Winifred Ritchie
Stage Manager ......................................... Carter de Haven
Property Master ......................................... Hal Atkins
Art Director ............................................. Danny Hall
Casting Director ....................................... Alan Garcia
Location Director ...................................... Alaan Garcia
Story Editor ............................................. Charles Chaplin
Film Editor ............................................... Charles Chaplin
Music Dept. Head ...................................... Charles Chaplin
Publicity Director ..................................... Catherine Hunter
Purchasing Agent ....................................... Joe Van Meter
Paymaster ................................................ Lois C. Watt
Head Projectionist ..................................... Garwood Averill

COLUMBIA PICTURES CORP.
(Western Electric Equipment)
1438 N. Gower St., Hollywood
Hollywood 3181

President ................................................... Harry Cohn
General Manager ....................................... Samuel J. Briskin
Production Manager ................................... Sam Nelson
Production Supervisors ............................... Robert North, Everett Riskin,
J. G. Bachman, Sid Kogell, Irving Briskin,
Ben Pivar, Dorothy Arzner, Harry Decker
Chief Electrician ....................................... Denver Harmon
Chief Sound Engineer ................................ Mark Libidary
Amplifying Engineer ................................... Ellis Gray
Production Control Engineer ....................... E. C. Hahn
Laboratory Head ........................................ George Seid
Camera Dept. Head .................................... Emil Oster
Miniature Dept. Head .................................. Friend Baker
Makeup Dept. Head ...................................... John Wallace
Property Master ......................................... David Milton
Art Director ............................................. Stephen Goossen
Casting Director ....................................... William Perlberg
Story Editor ............................................. Therese Helburn
Film Editor ............................................... Robert Carlisle
Music Dept. Head ...................................... Louis Silvers
Publicity Director ...................................... Hubert L. Voight
Purchasing Agent ...................................... George B. Smith
Transportation Manager .............................. Ward Rawlings
Head Projectionist ..................................... Howard Edgar

WALT DISNEY PRODUCTIONS, INC.
(RCA Victor Equipment)
2719 Hyperion Ave., Los Angeles
Olympia 2911

Chief Executive ....................................... Walt Disney
General Manager ....................................... Roy O. Disney

EDUCATIONAL STUDIO
(Western Electric Equipment)
1040 N. Las Palmas Ave., Hollywood
Hillside 2155

Chief Executive ....................................... E. H. Allen
Assistant to Executive ................................. Sidney Brennecrd
General Manager ....................................... E. H. Allen
Production Manager ................................... Ralph Nelson
Chief Electrician ....................................... George Mitchell
Chief Sound Engineer ................................ Karl Zint
Recording Engineer ................................... W. C. Smith
Amplifying Engineer ................................... Karl Zint
Purchasing Agent ...................................... Joe Van Meter
Casting Director ....................................... Dwight Warren
Stage Manager ......................................... Carter de Haven
Property Master ......................................... Hal Atkins
Purchasing Agent ....................................... Joe Van Meter
Head Projectionist ..................................... Garwood Averill

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MINIATURE DEPT. HEAD. Martin Boe
COSTUME DEPT. HEAD. Lewis Brown
MAKEUP DEPT. HEAD. Lewis Brown
STAGE MANAGER. Ralph Boston
PROPERTY MANAGER. Virgil Taylor
CASTING DIRECTOR. Ralph Nelson
LOCATION DIRECTOR. Ralph Nelson
STORY EDITOR. Glen Lockert
FILM EDITOR. Ray Lockert
MUSIC DEPT. HEAD. Alfonse Corelli
DANCE DEPT. HEAD. Arthur Oumansky
PUBLICITY DIRECTOR. Ralph Nelson
PAYMASTER. Robert Luplow

FOX FILM CORP. STUDIO
(Western Electric Equipment)
Drawer K, Hollywood
CRESTVIEW 5111

Chief Executive. Winfield Sheehan
Production Manager. J. J. Gain
Associate Producers. Robert E. Kane, Jesse L. Lasky, Erich Pommer, Al Rockett, Winfield Sheehan, John Stone, B. G. De Sylva, George White, Sol M. Wurtzel
Treasurer. George Bagnall
Legal Dept. George Wasson
Assistant Studio Manager. John Zinn
Chief Electrician. E. H. Hansen
Chief Sound Engineer. Walter Quinlan
Mike Control Engineer. R. H. Townsend
Laboratory Head. M. Leshing
Camera Dept. Head. Godfrey Fischer
Still Dept. Head. Otto Dyer
Miniature Dept. Head. Ralph Hammers
Research Dept. Head. Lance Baxter
Costume Dept. Head. Arnold McDonald
Makeup Dept. Head. Charles Dudley
Stage Manager. Phil Adams
Property Master. O. C. Stratton
Art Director. Jack Otterson
Casting Director. Phil Friedman
Location Director. Ray C. Moore
Story Editor. Julian Johnson
Scenario Editor. Col. J. S. Joy
Film Editor. Louis Leffler
Music Dept. Head. James O'Keefe
Dance Dept. Head. G. S. Yorke
Publicity Director. Alex Kelly
Purchasing Agent. A. E. Maynard
Transportation Manager. Leslie O'Day
Head Projectionist. W. F. Weisheit

GENERAL SERVICE STUDIOS
(Western Electric Equipment)
6625 Romaine St., Hollywood
GRANITE 3111

Vice-President and General Manager. T. Keith Glennan
Secretary-Treasurer. C. W. Thornton
Chief Electrician. C. B. Bardwell
Chief Sound Engineer. J. R. Whitney
Construction Supervisor. William McDonald
Studio Manager. S. E. Hawkins
Purchasing Agent. Oscar Wright

S. C. LONG PRODUCTIONS
(Sound Equipment)
261 Golden Gate Ave., San Francisco
UNDERHILL 1045

General Manager. S. C. Long
Chief Sound Engineer. Meyer M. Schwartz
Camera Dept. Head. Frank W. Vall

MINIATURE DEPT. HEAD. May A. Bright
PROPERTY MASTER. Victor Russell
ART DIRECTOR. Louis A. Dywer
PUBLICITY DIRECTOR. Frans R. Havener

MAJESTIC PICTURES CORP.
(RCA Victor Equipment)
5823 Santa Monica Blvd., Hollywood
GRANITE 1166

Chief Executive. Larry Darmour
General Manager. Harold Hopper
Chief Electrician. W. O. Lea
Chief Sound Engineer. Thomas Lambert
Recording Engineer. Leon M. Leon
Still Dept. Head. Harry Blanc
Stage Manager. Frank Dexter
Property Master. Wesley Morton
CASTING DIRECTOR. J. A. Duffy
Dialogue Editor. Donald H. Brown
Film Editor. Dwight Caldwell
Music Dept. Head. Lee Zalmer
PUBLICITY DIRECTOR. Frank Heitler
Purchasing Agent. Lillian Stromberg
Transportation Manager. Frank Dotty

METRO-GOLDWYN-MAYER STUDIO
(Western Electric Equipment)
Culver City
REPUBLIC 0211

V-P in chg. of Studios. Louis B. Mayer
Production Manager. J. J. Cohn
Chief Electrician. Lou Kolb
Recording Director. Douglas Shearer
Chief Engineer. Wesley Miller
Assistant Engineer. C. F. Pratt
Recording Engineer. O. L. Dury
Re-Recording Director. K. B. Lambert
Supt. of Photographs. K. A. Nickolaus
Camera Dept. Head. John Arnold
MINIATURE DEPT. HEAD. James Basi
RESEARCH DEPT. HEAD. Natalie Bucknall
WARDROBE DEPT. HEAD. Joe Raff
Makeup Dept. Head (Men). Jack Dawn
Makeup Dept. Head (Women). Lillian Rotine
STAGE MANAGER. Charles Chic
PROPERTY DEPT. HEAD. E. B. Willis
ART DIRECTOR. Cedric Gibbons
CASTING DIRECTOR. Ben Piazza
LOCATION DEPT. HEAD. Lou Strom
STORY EDITOR. Sam Marx
FILM EDITOR. Danny Gray
MUSIC DEPT. HEAD. Jack Chertok
PUBLICITY DIRECTOR. Howard Strickling
ADVERTISING DIRECTOR. Frank Whitbeck
PURCHASING AGENT. Frank Rath
AUDITOR. W. K. Craig
TRANSPORTATION MANAGER. S. S. Bradley
HEAD PROJECTIONIST. M. W. Chadwick

MONOGRAM PRODUCTIONS, INC.
(Balsley & Phillips Equipment)
9336 W. Washington Blvd., Culver City
SE 2171

Chief Executive. Trem Carr
General Manager. Robert E. Welsh
Production Manager. Herman Schom
Production Supervisors. W. T. Lackey, Ben

573
Verschleiser, Paul Malvern, Mrs. Wallace Reid, George Yahalem, George Bertholom

Chief Electrician Edward L. Cox
Chief Sound Engineer James Balsley
Recording Engineers Joseph Phillips
Amplifying Engineer John A. Stransky, Jr.
Mike Control Engineer Ralph Shugart
Camera Dept. Head Herman Schlom
Still Dept. Head Joseph Walters
Miniature Dept. Head E. K. Hickson
Costume Dept. Head Isabel Thornton
Property Master Al Greenwood
Art Directors E. R. Hickson
Casting Director Robert E. Weish
Location Director E. R. Hickson
Story Editor Tristram Topper
Film Editor Carl Pierson
Music Dept. Head Abe Meyer
Publicity Director Lindsley Parsons
Purchasing Agent—Paymaster Fred Steel
Transportation Manager Lou Dutch

PACIFIC TITLE AND ART STUDIO
1123 N. Bronson Ave., Hollywood
Hollywood 9220

Chief Executive Leon Schlesinger
General Manager L. T. Glickman
Personnel George W. Larson
Chief Electrician Fred A. Dobson
Laboratory Head W. E. Wannal
Camera Dept. Head Harold B. Thomas
Miniature Dept. Head Maurice Hughes
Art Director L. E. DeWitt
Transportation Manager Richard Harris
Head Projectionist Dave Heller

PARAMOUNT STUDIO
(Western Electric Equipment)
5451 Marathon St., Hollywood
Hollywood 2411

V. Pres & General Mgr. Henry Herzbrun
Managing Director Ernst Lubitsch
Production Manager Fred Leahy
Associate Producers Benjamin Glazer, Arthur Hornblow, Jr., Harold Hurley, William LeBaron, Albe.t Lewis, Louis D. Lighton, Douglas MacLean, E. Lloyd Sheldon, Charles R. Rogers, Bayard Veiller, Albert Kaufman

Head Scenario Dept. A. M. Botsford
Resident Attorney Jacob Karp
Chief Electrician Earl Mortensen
Chief Sound Engineer Franklin Hansen
Film and Disc Recording Engineer J. Z. Fester
Transmission and Operating Engineer L. D. Groman
Recording and Sound Effects Engineer Loren Ryder

Laboratory Head Harry Ensign
Laboratory Processing Head Sid J. Twining

Studio Managers Frank Brandon
Camera Dept. Head Virgil Miller
Still Dept. Head Harry Cottrell
Special Effects Dept. Gordon Jennings
Research Dept. Head Glennys Percey
Wardrobe Dept. Head Frank Richardson
Fashion Designer Travis Banton
Makeup Dept. Head Frank Richardson
Property Dept. Head A. E. Freedman
Art Director Hans Preller
Casting Director Fred Datig
Location Director Fred Harris
Chairman Editorial Board Jeff Lazarus
Film Editor George Arthur
Music Dept. Head Nathaniel W. Finsion
Dance Dept. Head Leroy Prinz
Publicity Director Tom W. Bally
Advertising-Exploitation Director William H. Pine
Purchasing Agent L. H. Buell
Paymaster W. T. Wooley
Studio Comptroller A. C. Brown
Transportation Manager Joseph Robbins
Head Projectionist Gordon Gordon

PRUDENTIAL STUDIO
(Western Electric Equipment)
650 N. Bronson Ave., Hollywood
Hollywood 1101

Chief Executive Harry Sherman
Assistant to Executive Eugene Strong
Production Manager Claude S. Humphrey
Chief Electrician Lester Tracey
Recording Engineer Earl Sitar
Camera Dept. Head Earl R. Harper
Special Effects Dept. Earl R. Harper
Stage Manager James Altweis
Art Director Al D’Agostino
Purchasing Agent James Altweis

RKO PATHE STUDIOS CORP., LTD.
(RCA Victor Equipment)
780 N. Gower St., Hollywood
Hollywood 5911

President B. B. Kahane
Plant Superintendent John Burch
Production Manager C. D. White
Chairman of the Board J. R. McDonough
Production Supervisors P. Burman, M. Cooper, Kenneth Macgowan, Jane Murfin, Cliff Reid, Lee Marcus

Chief Electrician William Johnson
Chief Sound Engineer Carl Dreher
Recording Engineer J. V. Maresca

Director Laboratory Head John Swain
Camera Dept. Head William Eglin
Still Dept. Head Earl A. Bachrach
Miniature Dept. Head Don Jahrus
Research Dept. Head Elizabeth McGaffey
Costume Dept. Head Walter Flunkett
Makeup Dept. Head Mel Berns

Property Master Thomas Little
Art Director Van Nest Polglase
Casting Director Fred Schuessler
Location Director Herb Hirst
Story Editor Albert M. Persoff
Film Editor James Wilkinson
Music Dept. Head Dave Gould
Publicity Director Eddy Eckels
Purchasing Agent W. A. Wilde
Paymaster G. R. Doan
Transportation Manager E. G. Cline
Head Projectionist John Aalberg

HAI ROACH STUDIO
(Western Electric Equipment)
8822 Washington Blvd., Culver City
Parkway 1151

Chief Executive Hal E. Roach
Vice-President and General Manager Henry Ginsberg
Production Manager L. A. French
MINNESOTA
RAY-BELL FILMS, INC. (Jenkins & Adair Equipment)
Ford Road and Mt. Curve Blvd., St. Paul
ELKhurst 2004
Chief Executive .................................................... R. H. Ray
Assistant to Executive ............................................. A. M. Griswold
Production Supervisors .......................................... C. E. Bell, C. A. Abbott
Chief Electrician .................................................... M. E. Schleiter
Chief Sound Engineer ............................................. A. H. Oslund
Laboratory Head .................................................... F. R. Arver
Camera Dept. Head ............................................... H. W. Cress
Still Dept. Head ..................................................... F. R. Arver
Research Dept. Head ............................................. James Bell
Costume Dept. Head ................................................ C. A. Abbott
Art Director ............................................................ Bart Foss
Music Dept. Head .................................................... Lestin Leigh
Purchasing Agent ................................................... H. W. Palmer
Head Projectionist ................................................... J. Wood

MISSOURI
MIDCONTINENT PICTURES CORP. (RCA Victor Equipment)
4327 Duncan Ave., St. Louis
NEWstead 2332
Chief Executive .................................................... R. Chalmers Bennett
Assistant to Executive ............................................. Elliot W. Bennett
General Manager .................................................. R. Chalmers Bennett
Production Manager .............................................. Elliot W. Bennett
Associate Producers .............................................. A. H. Holman, P. C. Thomas, Oscar Zahnner
Chief Electrician .................................................... Edward Bickel
Chief Sound Engineer .............................................. Arthur J. Dwyer
Recording Engineer .............................................. Arthur J. Dwyer
Amplifying Engineer .............................................. William Grueenwald
Laboratory Head .................................................... V. J. Phillips
Camera Dept. Head ............................................... Irwin A. Eckman
Still Dept. Head .................................................... Norman V. Owens
Research Dept. Head ............................................. Terry J. Thomas
Stage Manager ...................................................... Harry R. McClain
Property Master ..................................................... Emil Schulte
Art Director ............................................................ Fred Bauer
Casting Director ..................................................... Harry R. McClain
Story and Dialogue Editor ...................................... Terry J. Thomas
Film Editor ............................................................ Irvin A. Bennett
Music Dept. Head .................................................... Walter Mathes
Publicity Director .................................................... Terry J. Thomas
Purchasing Agent-Paymaster .................................. M. C. Shattuck
Transportation Manager ......................................... Allen Lee
Head Projectionist ................................................... R. S`Rencio

NEW YORK
J. BURGI CONTNER ENTERPRISES, INC. (Cinegloow Equipment)
2449 Charlotte St., Kansas City
Harrison 5840
Chief Executive .................................................... W. H. Hendren, Jr.
Assistant to Executive ............................................. O. McGhee
General Manager .................................................. W. H. Hendren, Jr.
Production Manager .............................................. O. A. Johnson
Production Supervisors .......................................... J. O. Johnson, F. A. Jones, R. C. Liggitt
Treasurer .............................................................. Alridge Corder
Laboratory Ht. Director .......................................... R. C. Liggitt
Camera Dept. Head ............................................... Howard Curtis
Still Dept. Head ..................................................... George Curtis
Research Dept. Head ............................................. F. A. Jones
Art Director ............................................................ Henry Miller
Casting Director ..................................................... F. A. Jones
Paymaster ............................................................. G. B. Hoffman

NEW JERSEY
IDEAL SOUND STUDIOS, INC. (RCA Victor Equipment)
1996 Boulevard East, Hudson Heights
Union 7-0953
Chief Executive .................................................... Abraham Brin
Assistant to Executive ............................................. Archie Schwartz
Chief Electrician .................................................... Henry Kuntze
Chief Sound Engineer ............................................. Edward Johnstone
Recording Engineer ............................................... John Dolan
Camera Dept. Head ............................................... Leo Friedman
Makeup Dept. Head ............................................... John T. Muzzy
Property Master ..................................................... John Altstadt
Art Directors .......................................................... Al and Lou Semels
Dialogue Editor ..................................................... Edward McMame
Film Editor ............................................................. Marie Kramer
Music Dept. Head .................................................... Joseph Zimanich
Story Editor ............................................................ Robert L. Shaw
Purchasing Agent ................................................... Ira Bernstein
Head Projectionist ................................................... Al Duggan

NEWARK M. P. STUDIO
845 Broad St., Newark
Mitchell 2-6158
General Manager ..................................................... Robert H. Farrow
Chief Electrician .................................................... C. Wilson Norwood
Laboratory Head .................................................... Malcolm Kemerer
Camera Dept. Head .............................................. Harry Kutrzeleimer
Still Dept. Head ..................................................... Edward Haines
Makeup Dept. Head ............................................... Hidreth Meyers
Property Master ..................................................... E. Frank Evans
Art Director ............................................................ Edward O`Denkey
Casting Director ..................................................... Joseph Goldsmith
Story Editor ............................................................. Ann Blanchard
Music Dept. Head .................................................... Olga Martin
Purchasing Agent ................................................... Hamilton Paxton
Head Projectionist ................................................... Anthony Rocco

UNITED FILM AD SERVICE, INC.
577
**EASTERN SERVICE STUDIOS, INC.**  
(Western Electric Equipment)  
Office:  
250 W. 57th St., New York City  
Circle 7-4148  
Studio:  
35-11 35th Ave., Astoria  
RAvenswood 8-8300  
Chief Executive ..................Capt. G. McL. Baynes  
General Manager ..................T. K. Glennan  
Studio Manager ..................G. V. T. Burgess  
Secretary-Treasurer .................J. W. Roberts  
Comptroller .......................F. W. Cummiskey  
Chief Electrician ..................E. Flaherty  
Chief Sound Engineer ...............R. O. Strock  
Stage Manager .....................G. A. Noffka  
Property Master ...................A. Koenig  
Art Director ......................W. Keller

**FLEISCHER STUDIOS, INC.**  
1600 Broadway, New York City  
LAcKawanna 4-3020  
Chief Executive ..................Max Fleischer  
Assistant to Executive .............Vera Coleman  
Production Manager ...............Dave Fleischer  
productionp Supervisors ..........Sam Buchwald, Charles Schlettler, I. Sparber  
Chief Electrician .................Joe Fleischer  
Camera Dept. Head ................K. Pfister  
Story Editor ......................William Turner  
Music Dept. Head ..................Louis Fleischer  
Publicity Director ................Leon Flax

**FOX MOVIETONE STUDIO**  
(Western Electric Equipment)  
460 W. 54th St., New York City  
Columbus 5-7200  
Chief Executive ..................Truman H. Talley  
Assistant to Executive ..........F. T. Barry  
Production Manager ...............George Lane

**HAYES & BEALL STUDIOS**  
(RCA Photophone Equipment)  
Oceanside, L. I.  
1560 Broadway, New York, N. Y.  
BRyant 9-1917  
President-General Manager ..........Max E. Hayes  
Vice-President .....................Charles W. Beall  
Production Supervisor ..............Ben Blake  
Studio Manager ....................William Spain  
Chief Electrician ..................Harry Ford  
Transportation Manager ..........Lester A. Dine  
Casting Director ..................Lester A. Dine  
Secretary-Treasurer .................William Leibling  

**MOSER & TERRY, INC.**  
271 North Ave., New Rochelle  
New Rochelle 7844  
Producers ......................Frank H. Moser, Paul H. Terry  
Musical Director .................Philip A. Scheib  
Arranger ..........................Al Ivanoff  
Business Management ...............Harvey B. Day, Wm. H. Weiss

**PHOTOCOLOR STUDIOS**  
Irvington-on-the-Hudson  
Irvington 1424  
Studio Manager ..................Arthur Hammer

**REEVES SOUND STUDIOS**  
1600 Broadway, New York City  
LOngacre 5-8003  
Chief Executive ..................H. E. Reeves  
Assistnt to Executive ..........R. W. Walker, Jr.  
General Manager ..................H. E. Reeves

**SEIDEN SOUND SYSTEM, INC.**  
(Cinephone Equipment)  
33 W. 69th St., New York City  
Columbus 5-5390  
Chief Executive ..................Joseph Seiden  
Production Manager ...............Norman Lloyd  
Chief Sound Engineer ...............Murray Dichter  
Camera Dept. Head ................Sam Rosen  
Still Dept. Head ..................Joe Freeman

**VITAPHONE STUDIO**  
1277 E. 14th St., Brooklyn, N. Y. C.  
NLightingale 4-8700  
Chief Executive ..................Sam Sax  
Assistant to Executive .............Phil Quinn  
General Manager ..................E. J. Savin  
Production Manager ...............Sam Sax  
Chief Electrician ..................E. Hastings  
Chief Sound Engineer ...............Porter H. Evans  
Recording Engineer ...............George Sattan  
Laboratory Head ..................Joseph Spray  
Camera Dept. Head ................E. B. DuPar  
Still Dept. Head ..................Jimmy French  
Song Writing Dept. Head ..........Cliff Hess  
Costume Dept. Head ...............Helen McCulloch  
Makeup Dept. Head .................Dick Willis  
Property Master ..................Martin Hall  
Art Director ......................Frank Namcy  
Casting Director ..................Lee Stewart  
Story Editor ......................Herman Ruby  
Film Editor ......................Bert Frank  
Music Dept. Head ..................David Mendoza  
Dance Dept. Head ..................Alan Foster  
Publicity Director .................Sidney H. Reichetnik  
Paymaster .........................Blanche Schneider  
Transportation Manager ..........Cohn Condon
WEST COAST SERVICE STUDIOS, INC.
(RCA Victor Equipment)
510 W. 57th St., New York City
Circle 7-2062

Chief Executive ............... Lynn Shores
General Manager .............. George W. Goman
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Still Dept. Head .............. James W. Zintgraff
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Annual Meeting and Election: October. Membership: 2,410.

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1501 Broadway, New York, N. Y.
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General Counsel ..................................... Ralph Vatner

AIMS AND PURPOSES:
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AMERICAN SOCIETY FOR THE PROTECTION OF THE MOTION PICTURE THEATER, INC.
1501 Broadway, New York, N. Y.
PENNSYLVANIA 6-4933

Officers:
Executive Secretary ................................. Robert Robins
General Counsel ..................................... Ralph Vatner

AIMS AND PURPOSES:
To promote the progress and preserve the freedom of the sciences and useful arts inssofar as they apply to motion pictures, and to protect the equality of opportunity for all engaged in such science, useful arts and industry.
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Wisconsin 7-8767

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Annual Meeting and Election: October. Membership: 750 Authors.

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General Executive Board:
Membership: 30,000 stage hands and projectionists

INTERNATIONAL ALLIANCE
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Studio Local No. 37.
6472 Santa Monica Blvd., Hollywood, Cal.
Hollywood 1152.
Business Representative-Secretary, Lew C. G. Blix

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603
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Pierrot ................................……..Pat O'Brien
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Pantaloon ..................................Lyle Talbot
Reader ................................……..Noel Madison
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Manus, Edwin Maxwell, Benjamin W. Shipman

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Electrical Research Products, Inc., 195 Broadway,
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C.
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A.Vanderbilt 3-9963

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Executive Secretary—Wilton A. Barrett.
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Bleeckman 3-7670

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Baton: "National Distributors."

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Gladstone 3101

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Board of Directors:


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1655 N. Cherokee Ave., Hollywood, Cal.

Gladstone 4181

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One must therefore, approach the Code Authority's work in the expectation that it will be subject to much criticism. Neither the existence of adverse criticism, nor the measure of its intensity, is a fair criterion. The success or failure of judicial self-regulation must be judged independently of the litigant's bias.

In the case of most Codes, there are no facts from which scientific conclusions can be drawn. Efforts are made by protagonists and antagonists to reach general conclusions from particularization. Unfortunately, the particular instances are too few to permit of scientific conclusion—especially since their selection is often the result of advocacy rather than impartiality.

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ATLANTIC CITY, NEW JERSEY
A. STATISTICAL DATA

a) Grievance Board Totals.

There were 1020 cases tried before Grievance Boards during the period of approximately eight months of their operation.

Six hundred eleven (611) of these disputes resulted in awards for the complainants and relief was granted to them. Fourteen (14) were certified to the Code Authority and represent favorable decisions for the complainants. One hundred forty-six (146) complaints were withdrawn before or during trial. With the exception of a few instances, settlements in which relief was granted to the complainant were recorded as withdrawals.

If the complaints withdrawn were added to the number of complaints in which relief was awarded, the total number would be 771. In other words, in 76 per cent of the complaints filed, relief was granted to the complainants.

APPEALS

In 210 cases, appeals from the awards of the Grievance Boards were taken to the Code Authority. Thus in slightly more than 20 per cent of the cases decided by Grievance Boards, there were appeals to the Code Authority.

One hundred fifteen (115) of these cases (exclusive of certifications) have been determined by the Code Authority. In 98 of them, the local Grievance Boards were affirmed. In other words, in slightly more than 85 per cent of the cases appealed, there were affirmations of the local Grievance Boards. In 17 cases, the local Grievance Board was reversed. This represents reversals in approximately 15 per cent of the cases appealed.

To determine whether the affirmances were in favor of relief or in denial of it, the following figures are submitted:

Seventy-two (72) appeals were taken from awards in which relief had been granted to complainant. In 64 of these appeals, the lower Board was affirmed. In 89 per cent of the appeals from awards which granted relief, the Code Authority affirmed the awards. In 8 cases, or 11 per cent of the appeals taken from awards for the complainant, the Code Authority reversed the lower Board.

There were 43 appeals from awards which denied relief. In 34 of these appeals the Code Authority affirmed the Grievance Board decision. In almost 80 per cent of such appeals the lower Board was affirmed and relief denied. In 9 of these appeals, the lower Board was reversed. In 20 per cent of the appeals from awards denying relief, the Code Authority reversed and granted relief.

Two hundred thirty-seven (237) complaints were deemed baseless by Grievance Boards and were dismissed. This represents 24 per cent of the total cases tried.

These computations include every complaint filed before any Grievance Board, whether originally determined by such Board or certified to the Code Authority. Following is a statistical analysis of each type of complaint included in these totals:

b) Overbuying. (Article VI, Part 2)

One hundred twenty-one (121) overbuying cases were tried before local Grievance Boards during the period of eight months. Overbuying cases constituted approximately 12 per cent of the total number of complaints. In 38 cases, the Grievance Board granted relief to the complainants. In 15 cases, the complaints were withdrawn before or during trial. In almost every one of these instances, the withdrawal was due to the recognition of the complainants claim by the respondents.

Thus, in approximately 53 overbuying cases, relief was granted to the complainants. This means that in approximately 43 per cent of the overbuying complaints filed, relief was granted by the local Grievance Boards.

In 67 cases, representing 57 per cent of the total number of overbuying complaints filed, the complaints were found to be baseless and were dismissed.

APPEALS

Forty-nine, (49) being 40 per cent of the total of Grievance Boards’ awards on overbuying complaints, were appealed to the Code Authority. Thirty-six (36) appeals from overbuying awards were decided; twenty-five (25) of them affirmed the local Grievance Board awards—being 70 per cent of the appeals taken from overbuying awards. In 11 appeals, or 30 per cent, the local Grievance Boards were reversed.

To determine whether affirmances and reversals were in favor or against relief granted, the following figures are submitted:

Twelve (12) appeals were taken from Grievance Board decisions which granted relief to the complainants. Eight (8) of these appeals resulted in affirmances. Thus, in 75 per cent of the cases appealed from awards which granted relief, the Code Authority affirmed the award. In four (4) cases, or 25 per cent of such appeals, the Grievance Board was reversed and relief was denied.

Twenty-four (24) appeals were taken from overbuying awards which dismissed the complaint. In 17, or 70 per cent of these appeals, the Grievance Boards were affirmed. In 7 cases, the local Grievance Boards were reversed. In other words, in almost 30 per cent of the appeals from local Grievance Boards which dismissed overbuying complaints, the Code Authority reversed the awards and granted relief.

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c) Premature Advertising.
   (Article V, E, Part 5)

There were 200 premature advertising complaints filed before local Grievance Boards. This represents 19 per cent of the total number of complaints filed before such Boards.

In 151 of these cases, there was an award in favor of the complainant. Twenty-six (26) of these complaints were withdrawn. In almost all of these cases, the withdrawals were due to a concession by the respondent that the Code had been violated and a promise not to repeat such violation.

Adding therefore, the cases withdrawn to the cases in which awards were rendered for the plaintiff, it is found that in 88 per cent of the complaints filed, relief was granted to the complainants. In 13 cases, or 12 per cent of the complaints filed, there were dismissals.

APPEALS

Sixteen (16) appeals to the Code Authority were taken from local Grievance Board awards on the subject of premature advertising. This means that 8 per cent of the premature advertising cases tried were appealed. Six (6) of these appeals have been decided. In 4 representing approximately 67 per cent of the appeals taken, the local Grievance Boards were affirmed. In 2, representing 33 per cent of the appeals taken, the local Grievance Board was reversed.

To determine whether the affirmances or reversals were in favor of relief or opposed to it, the following is submitted:

Of the 6 appeals, 5 were from awards for the complainants. Three (3) of these appeals were affirmed. In other words, in 60 per cent of the appeals from awards granting relief, the Code Authority affirmed the Boards’ decisions. In 2 cases, or 40 per cent of the appeals taken, the Code Authority reversed the lower Board which had decided for the complainant.

One (1) appeal was taken from an award in favor of the respondent. The Code Authority affirmed the local Grievance Board and dismissed the complaint.

d) Rebates. (Article V, E, Part 3)

There were 548 complaints filed involving rebates in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets, two-for-one admissions, or other devices, or involving the failure of an exhibitor to maintain the minimum admission price specified in his contract with the distributor. These complaints represented 52 per cent of the total number of complaints filed before Grievance Boards.

Three hundred sixty (360) of these complaints were determined in favor of the complainants. Eighty-six (86) complaints were withdrawn before or during trial.

It is assumed that these withdrawals were in almost every instance, due to a concession by the respondent of a violation of the Code Section. By adding the number of withdrawals to the cases in which awards were rendered in favor of complainants, it is found that there were approximately 446 cases in which the complainants received relief. This represents 82 per cent of the total number of these cases tried. In 95 cases, or 18 per cent, the complaints were dismissed.

APPEALS

Eighty-seven (87) appeals were taken from the awards of the local Grievance Boards. This means that appeals were taken to the Code Authority in 16 per cent of these cases. Fifty-five (55) appeals were decided. Of these, 52, or 94 per cent affirmed the local Grievance Boards. Three (3) appeals resulted in reversals.

To determine whether the affirmances or reversals were in favor of or opposed to relief granted, the following facts are submitted:

Forty-six (46) appeals were taken from awards which granted relief to the complainants. Of this number, 44 or approximately 95 per cent of the appeals resulted in affirmances.

Two (2) of the appeals, or 5 per cent, resulted in reversals, and the complaints upon which relief had been granted were dismissed.

Nine (9) appeals were taken from awards which dismissed complaints. In 8, representing 88 per cent of these appeals, there were affirmances. One (1) appeal resulted in a reversal. In other words, in 12 per cent of the appeals taken from dismissals, the Code Authority reversed and granted relief.

e) Non-Theatrical Accounts.
   (Article V, D, Part 4)

There were 45 complaints filed before local Grievance Boards against non-theatrical accounts.

In 24 of these cases there was an award in favor of the complaint. Eleven (11) of these cases were withdrawn. Assuming that the cases withdrawn were settlements in which the complainant received relief, they may be added to the awards in favor of the complainants.

On this basis, relief was granted to complainants in 78 per cent of claims filed. In 22 per cent of the cases, the complaints were found to be baseless and were dismissed.

APPEALS

In 14 cases, or 31 per cent of the total number of claims filed, on the subject of non-theatrical accounts, appeals were taken to the Code Authority. Eight (8) appeals were de-
cided. All 8 resulted in affirmances of lower Board decisions which had granted relief.

f) Fraudulent Transfer.

(Article V, E, Part 4)

Seventeen (17) complaints were filed against exhibitors for the fraudulent transfer of their theaters to avoid uncompleted motion picture contracts. This represents 1½ per cent of the total number of claims filed before Grievance Boards. In 11 cases, awards were rendered for the complainants. Two (2) cases were withdrawn. Assuming the withdrawals to be the result of settlements in favor of the complainants—relief was granted to complainants in 76 per cent of the claims filed. In 4 cases, or 24 per cent, the complaints were found to be baseless and were dismissed.

APPEALS

In 2 cases appeals were taken to the Code Authority from the awards on fraudulent transfer complaints. In one (1) appeal the lower Board’s finding in favor of the complainant was affirmed.

g) Interference with Lease.

(Article V, E, Part 6)

There were 20 complaints filed before Grievance Boards charging interference with leasehold interests of the complainants. In 8 of these cases, awards were rendered in favor of complainants. One was withdrawn and one (1) was adjusted.

In five (5) cases there were findings in favor of the complainants and the claims were certified to the Code Authority. In 15 cases there were findings in favor of the complainants. This represents 75 per cent of the complaints filed. Five (5) complaints were found to be baseless and were dismissed.

APPEALS

Fifteen (15) appeals were taken to the Code Authority on claims involving interference with leasehold interests. Nine (9) appeals were decided. Seven (7) appeals resulted in a dismissal of the complaint upon certification from below. This represents the denial of relief in 78 per cent of the appeals determined.

h) “Catch-all” Provisions.

(Article VI, Part 2, Section 4)

There were 64 complaints filed before Grievance Boards under the so-called “catch-all” pro-

vision of the Code which permits the filing of complaints concerning provisions of the Code “or otherwise,” where the Code does not specifically provide that they shall be heard by Grievance Boards, Clearance and Zoning Boards or the Code Authority. These complaints represent 6 per cent of the total number filed before Grievance Boards. Twelve (12) of these complaints resulted in certifications to the Code Authority. Seven (7) were withdrawn and 1 adjusted.

Assuming that the withdrawals were the result of adjustments in favor of the complainants, 36 per cent of the claims heard, resulted favorably to the complainant. Thirty-three (33) or 60 per cent of those heard were found to be baseless and were dismissed.

APPEALS

There were certified to the Code Authority 12 cases. This represents 20 per cent of those heard. Six (6) were determined. In 4 cases, the Code Authority decided in favor of the complainants. In 2, the complaints were dismissed.

i) Ten Per cent (10%) Elimination.

There were 8 cases filed before the Grievance Board involving the 10 per cent elimination clause. This represents 1 per cent of the total number of cases filed before Grievance Boards. Six (6) of these complaints were heard and in 4 cases, or 50 per cent, there were findings in favor of complainants. In 2, the complaints were found to be baseless and were dismissed.

APPEALS

The Code Authority has finally determined only 1 of the cases certified to it. In this case it affirmed the findings of the lower Board which granted relief to the complainant.

j) Miscellaneous Clauses.

Only 2 complaints have been filed before Grievance Boards on the subject of designating play dates. (Article V, D, 9b). This represents 1/5 of 1 per cent of the total number of claims filed before Grievance Boards. This case resulted in a finding for the complainant which was affirmed on appeal.

Only 2 complaints were filed before Grievance Boards on the subject of “forcing shorts”. (Article V, D, Part 5). This represents 1/5 of 1 per cent of the total number of complaints filed before Grievance Boards.

In both cases the complaints were dismissed. One (1) appeal was taken and the lower Board was affirmed.
Only 1 case was filed under that clause of the Code which prohibits the inducement of the breach of a motion picture contract. (Article V, F, Part 3).

Only 1 case was filed under that section of the Code which provides that the optional standard license agreement shall be deemed the form of license contract in the Industry (Article V, F, Part 1).

Only 1 case was filed under that section of the Code which provides for a fair adjustment of license fees where pictures have been licensed in a group for a stated average sum and there is non-delivery of a portion of that group. (Article V, D, Part 8).

Only 1 case has been filed under that section of the Code which provides that the Code is not designed to promote monopoly or oppress small enterprises. (Article III, Section 2).

Only 2 cases were filed under that section of the Code which prohibits the refusal to deliver feature pictures because of the exhibitor’s default on short subject contracts or vice versa. (Article V, D, Part 10).

k) Clearance and Zoning Board Totals.

There were 289 cases tried before Clearance and Zoning Boards during the period of approximately 8 months of their operation. These trials were the result of individual complaints against unreasonable clearance without relation to any proposed clearance and zoning schedule.

Of this number, 118 awards were rendered in favor of complainants. Fifty-four (54) claims were withdrawn before or during trial.

It is fair to assume that the withdrawals were due to settlements in which relief was afforded to the complainants. Including the withdrawn cases, there were 172 cases in which relief was granted to the complainants. In other words, in a little more than 59 per cent of the individual complaints filed, relief was awarded to the complainants.

In 117 cases, or almost 41 per cent of the cases tried, the complaints were found to be baseless and were dismissed.

In addition to these individual complaints there were 419 combined complaints against proposed clearance and zoning schedules. These complaints were consolidated into 27 protests against the adoption of the Clearance and Zoning schedules. With the exception of 2 schedules, none have been adopted, and statistical data as to the determination of each of the protests is not available. (See Chapter IV, infra).

APPEALS

In 80 cases, appeals were taken to the Code Authority from the awards of the local Clearance and Zoning Boards. Forty-five (45) of these appeals have been determined by the Code Authority. In 31 appeals, the local Clearance and Zoning Boards were affirmed.

This represents a little more than 82 per cent of the appeals determined. In 8 appeals, or 18 per cent of the appeals determined, the Code Authority reversed the local Clearance and Zoning Boards.

In order to determine whether the affirmances were in favor of relief or in denial of it, the following figures are submitted:

Twenty (20) appeals were taken from awards in which relief had been granted to complainants. In 15 of these appeals, the lower Board was affirmed. In other words, in 75 per cent of the appeals from awards which granted relief, the Code Authority affirmed the awards, in 5 cases or 25 per cent of such appeals, the Code Authority reversed the lower Boards.

There were 19 appeals taken from awards which denied relief. In 16 of these appeals, the Code Authority affirmed the Grievance Board awards. In 84 per cent of such appeals, the lower Board was affirmed and relief was denied. In three (3) of these appeals, the lower Board was reversed. Thus in 16 per cent of the appeals from awards denying relief, the Code Authority reversed the awards and granted relief.

1) Combined Totals of Grievance Board and Clearance and Zoning Board Cases.

There were 1,360 complaints filed with the 62 Grievance Boards and Clearance and Zoning Boards during the period of approximately 8 months of their operation. This number does not include the number of protests filed against proposed clearance and zoning schedules.

Of the 1,360 claims filed, 1,309 were disposed of and 51 are pending.

In 743 cases there were findings in favor of the complainants. Twelve (12) cases were adjusted. Two hundred (200) cases were withdrawn before or during trial. In almost every instance, such withdrawals represent settlements effected in which the complainants received some relief.

Including these withdrawn and adjusted cases, relief was afforded to complainants in 941 cases. To translate this figure into percentage,—relief was granted to complainants in more than 72 per cent of the cases tried before the local Grievance Boards and Clearance and Zoning Boards. In 354 cases, or 28 per cent of the number tried, the complaints were dismissed.

APPEALS

There were 290 appeals taken from the findings of the 62 local Grievance Boards and Clearance and Zoning Boards. In other words, 22 per cent of all decisions were appealed to the Code Authority.

Of the appeals decided, 136 were affirmed and 6 affirmed as modified. The total of
affirmances was therefore 142. In other words, the Code Authority affirmed the decisions of the lower Boards in 81 per cent of the appeals heard.

In 32 cases or 19 per cent of the appeals heard, the Code Authority reversed the lower Boards.

In order to determine whether the affirmances effected relief or denied it to the complainants, the following figures are submitted:

Seventy-nine (79) appeals which resulted in affirmances were taken from awards which had granted relief to the complainants.

Thirteen (13) appeals which resulted in reversals, were taken from awards which granted relief to the complainants.

B. FOUR APPARITIONS

The Motion Picture Code is the only one of more than six hundred which shelters the manufacturer, the retailer and the buyer under one roof. In no other Industry was the attempt made to erect one Code structure for seller and buyer. It was assumed that their conflicting economic interests would make it impossible for them to live peacefully in one edifice. The Government was content for each of them to conform to the regulations of separate housing facilities.

The economic divisions in the Motion Picture Industry are best illustrated by the fact that originally 47 different groups submitted separate proposed Codes.

It was difficult enough for manufacturers to agree amongst themselves upon a set of fair trade practices. It was difficult enough for retailers to reach similar agreement amongst themselves. The problem was no less for buyers. How much more difficult it was than to draft a Code which determined not only the relationships amongst those of the same group, but the inter-relationship amongst these conflicting groups! This was what the Motion Picture Code attempted. Its Code Authority represents not merely producers; nor merely distributors; nor merely exhibitors. It is composed of representatives of all groups and all interests in the industry. (Article 11, 2-a).

Similarly, each of the 31 local Grievance Boards is composed of distributors and exhibitors affiliated and un-affiliated with theater interests and in addition thereto, an impartial representative of the Code Authority. (Article VI, Part 2, Section 6-a). Each of the 31 Clearance and Zoning Boards is composed of exhibitors and distributors and in addition thereto, an impartial representative of the Code Authority. But, in these instances, a further distinction had to be drawn,—for on the subject of clearance, there is a natural conflict between the operators of first run theaters and the operators of subsequent run theaters. Consequently, each of the Clearance and Zoning Boards is composed of two distributors, two first run exhibitors and two subsequent run exhibitors with equal division between representatives of the affiliated theaters and un-affiliated theaters. (Article VI, Part 1, Section 2).

Here then was enormous machinery for self-regulation. There were four dangers which threatened to clog the machine.

1. Deadlocked Decisions.

There was danger that the conflicting economic interests would assert themselves and that the Boards would constantly be in deadlock and require the deciding vote of the impartial representative.

The fact is that there were deadlocks in only a slight fraction of 1 per cent of the cases tried before Grievance Boards and Clearance and Zoning Boards. More than 98 per cent of cases tried before Grievance Boards and Clearance and Zoning Boards combined were determined by unanimous vote.

2. Resort to Court.

There was danger that where relief was given, economic hostility would flare up and resist the decisions of these Boards through the Courts.

The fact is that of the 1,309 cases disposed of by Grievance Boards and Clearance and Zoning Boards, not a single action attacking a determination has resulted in any State Court. Only two proceedings were brought in the Federal Court involving the Motion Picture Code. The first was CONGRESS THEATER vs. SOL A. ROSENBLATT, MERLIN H. AYLES-WORTH, et al., U. S. Dist. Court, So. Dist. of New York. That action did not involve any disagreement with a decision of any of the Boards or of the Code Authority. The complaint was that the plaintiff was not permitted to file a complaint before the Grievance Board and Clearance and Zoning Board since he had not executed a compliance with the Code within
The fact is that there is not a single violation pending before any of the State Compliance Boards for failure to comply with any of the awards rendered by the Grievance Boards or Clearance and Zoning Boards. This is all the more remarkable in the light of the fact that in one State, such as New York, there are now pending 3,000 complaints based upon violation of other Codes. There is only one violation pending before Federal Authority for failure to comply with an award under the Motion Picture Code. That case involves the "interference with lease" clause, which the Code Authority has recommended be eliminated from the Code.

It has been pointed out that the Grievance Boards were appointed as local adjustment agencies. (Administrative Order, 124-16, April 17th, 1934). The effectiveness of Grievance Boards in this latter capacity should be significant to all other Industries.

The unique judicial system created by the Motion Picture Code has unexpectedly pointed the way to practical enforcement of Codes through local Industry Boards. The almost unanimous compliance with the awards under the Motion Picture Code reveals that the complicated structure of Grievance Boards is not over-regulation. On the contrary, it is a vital factor in the practical success of the Code, for enforcement is the heart of a judicial organism without which regulation is a corpse.


There was danger that the Boards would be flooded with complaints causing serious delay as well as exhausting the time of Board members. There was danger that the Code Authority would be overwhelmed with appeals from 62 Boards and that important Executives would find it impossible to attend to the judicial duties added to their executive functions.

The fact is that controversies have been determined within a period of six weeks. This includes the period of time from the inception of the hearing until a final determination on appeal by the Code Authority.

The Code Authority was overwhelmed with appeals but it resorted to its power to appoint committees in order to save the Industry from destructive delay. (Article II, Section 3 and 4).

It appointed Appellate Committees to hear appeals and make reports and recommendations to the Code Authority. These Appellate Committees are composed of one member of the Code Authority and one distributor and exhibitor representative, not a member of the Code Authority and selected from a national panel. Oral argument is presented to these Committees. They also receive new evidence. (Article VI, Part 2, Section 7-c; Article VI, Part 1, Section 7-b). Frequently two Appellate Committees have sat on one day. Their findings and reports (sometimes after special investigation of the facts) are submitted to the Code Authority.

3. Compliance with Awards.

There was danger that losing litigants would not comply with awards and that there would be lacking effective machinery within the Industry to compel compliance. This fear seemed particularly justified by the fact that the relief granted in over-buying cases was extraordinary in that it deprived an exhibitor who had legally contracted for pictures, of those pictures found to exceed the number required and directed distributors to license such excess number of pictures to another exhibitor whom the distributors had decided not to deal with.
There have been 40 Appellate Committee sessions and 33 Code Authority sessions since May, 1934. This is a typical illustration of the manner in which an Industry court can adjust itself to the problem of extensive litigation. Judicial delay which has been the bane of those interested in the proper administration of justice has met in head-on collision with practical business initiative, and has succumbed. Unfettered by technical rules of procedure, the Code Authority solved the problem of clogged calendars by splitting itself into ten courts. Reformers of judicial procedure can only look enviously upon the elasticity of Code regulation which permitted so simple and satisfactory a solution.

The Code provides that the Code Authority “shall promptly render its decision not later than 15 days from and after the date of hearing upon the appeal.” (Article VI, Part 1, Section 7-b) (Article VI, Part 2, Section 7-c)

The careful investigation and consideration of each case, which is reflected in written opinions rendered on each appeal, has made this require-
ment burdensome and the Code Authority is requesting an amendment to these sections which will allow a thirty day period for deter-
mination. Even as amended, the contrast be-
tween the promptness of Code procedure and the interminable nature of Court procedure is striking.

To combat delay in the Courts, judicial re-
formers have resorted to heavy taxation. They have added to the present high cost of litiga-
tion, additional filing fees, in order to dis-
courage the bringing of complaints. Witness for example the increase over a period of a few years of filing fees for a notice of trial in the Supreme Court of the State of New York, from $8.00 to $30.00. Probihitive cost may discourage the filing of unfounded claims, but there is always the danger that it may punish the poor man who has a valid claim. The effort to prevent congested calendars in

C. SCOPE OF THE CODE

The most unique function of the Motion Picture Code has been the judicial self-regula-
tion of the Industry. Other phases of the Code are not the subject of this text. A full evalua-
tion, however, of the Code cannot be had unless at least its boundary lines are sketched.

The Code Authority has appointed various Boards on production which sit in Hollywood. There is a Complaint and Grievance Committee which has heard and disposed of more than 1,000 complaints concerning extras. (Article IV, Section 3).

The Code provides for an Agency Committee to regulate the relationship between artists, agents and producers. (Article V, B, Section 3).

There is a Studio Labor Committee and also various so-called “5-5” Committees to which the representatives of technical and artistic groups are eligible for appointment to deter-
mine the inter-relationship between the groups so represented. (Article V, Part 4-a.)

The Motion Picture Code has been approved and signed by 140 labor unions which include virtually every representative motion picture labor group in America. It was the first Code which specified a 36-hour production week. (Article IV, A-c). It is one of the few Codes that has a classified wage scale which pro-
tects skilled help receiving more than the minimum salaries.

The Code provides for arbitration of labor disputes (Article IV, C, Section 8); and em-
ployees agree not to strike and employer not to lock out such employees pending the determination of any dispute. (Article IV, C, Section 6-d). This clause has been effectively enforced through an Arbitration Forum set up in Washington for skilled help in theaters.

The cost of one year's operation of the entire Code has been $360,000.00. To meet this budget, assessments are levied against those who have signed written consents to the Code, or accept any of its benefits. Four hundred seventy (470) men, including the impartial representatives of the Administrator, who make up the Grievance Boards and the Clearance and Zoning Boards are serving without any compensation.

D. THE PREVENTIVE INFLUENCE

The effectiveness of judicial self-regulation cannot be judged solely by the 1,360 claims disposed of by the Industry courts. There is an invisible preventive element which must be added to the scales to properly weigh the Code's achievements.

The power to promptly punish and correct, often discourages improper conduct. Righteous conduct does not always spring from pure motive. Sometimes it is because wrong will not be tolerated. This is not cynicism—that there is some justification in following a path when the pressure of all other travelers makes it impossible to turn back.

Competition compels pace with competitors even if to do so means to keep abreast on foul roads. Those who indulge in unfair trade practices always point fingers of responsibility upon others who have preceded them—and even those in the front line claim they have been pushed from the rear.

Competition must be restricted so as to eliminate unfair trade practices. This is the function of all Ceds. Thus, despite the asserted assertions that the only function of the Code is to prevent monopoly, an important contribution to Code regulation, has been to restrict competition.

Competition may be the life blood of trade. At times, however, it is also the process by which the blood is let, and trade becomes anemic.

There are thoughts which are hidden in the phrase so often used—"unfair competition." Once there is assurance through Code regulation that unfair practices will be corrected the incentive to follow the violator disappears. The aversive of retaliation becomes feeble. The Code will retaliate and punish. The competitor no longer has an aversive to commit violations in "self-defense." The very existence of the effective Code machinery decreases the need for its functions.

In 53 over-buying cases the Code Authority granted relief. It is impossible to calculate how many exhibitors during the coming buying season who might have been remoted to "squeeze" their competitors, will refrain from doing so because of the thunderous warning of these decisions. Undoubtedly the principles of proper conduct laid down by the Code Authority in over-buying cases will govern many exhibitors during the coming year who might otherwise wilfully or innocently have been transgressors.

In 172 Clearance and Zoning Board cases, relief was granted to the complainants. The corrective effect of these decisions will filter through the soil of next year’s contracts and soften the hard crust of unreasonable demands.

E. PROTECTING THE SMALL BUSINESSMAN

Over-buying and unreasonable clearance are the two chief grievances which required correction under the Code. In 225 cases, relief was afforded to complainants in over-buying and Clearance and Zoning disputes. In 51 per cent of the total complaints brought on these two subjects, relief was granted. Was this relief afforded to the small or large exhibitor?

Close examination of each controversy reveals that in almost every instance, the complainant fell under the description of "the little man." Economically, this was bound to be true. The large theater circuit had in its army all the modern devices of wholesale purchasing power with which the citadels of preferential buying are successfully stormed. It was not the large circuits which needed relief against local buying. It was the little man. The law of economics corroborates the empirical test. Similarly the protestants in Clearance and Zoning cases were small operators. It is the large theater circuit which usually obtains orior runs and requires substantial clearance. It is the subsequent run and small exhibitor who resists the extent and duration of the clearance grant.

Except for the Code, there would be either no forum in which relief could be granted in these cases, or to obtain relief would involve such ponderous and expensive procedure as to make it virtually worthless. The Motion Picture Code has made possible relief to the small operator.
F. JUDICIAL SELF-REGULATION

Just as customs and morals change, so economic theories change. The relationship between business and the government has never been static. The NIRA was not a new and radical statute resorted to in an emergency. It was the culmination, because of the emergency, of a progressive extension of the governmental sphere. Through the years, conservatives have absorbed so-called radical theories, thus depriving radical minorities of their virulence. Many of the governmental projects supported by conservatives were at one time looked upon with horror as socialism. Adjustment to growing problems necessitates the crossing of boundary lines which sharply divided economic theories.

The truth is that what is occurring in America today, cannot be accurately tagged socialism, communism, or any other title. It is a compromise adjustment between government control and Industry independence. It is government paternalism without the prerogative of parental instruction. It is government paternalism which recognizes that Industry is no longer an infant, and has the right of a major to its own decisions.

The government has used its power to prevent chaos which threatened to overcome Industry because of its conflicts. The opportunity to preserve order in its own interest and in the public's interest, has been handed to Industry.

The Motion Picture Code recognized the principle of self-regulation. It did much more than that however. It provided specific judicial machinery by means of which the principle could be translated into action.

Industry courts are composed of laymen. The judges are sure to be Industrial experts whose chief equipment is practicability rather than law. Even in such radical judicial experiments as are now being conducted in Russia, the communal courts are composed in part of trained lawyers and in part of plain workingmen. The necessity for legal guidance in a court which formulates rules of conduct must be recognized. In many cases, the impartial representatives of the Administrator who sit upon each Code Board, have acted as a legal balance wheel. The Code Authority has the guidance of counsel as well as of a special legal committee appointed by it. Thus there has been evolved, a new and happy mixture of practical business sense and juridical sense.

No one can doubt that the responsibilities of self-regulation placed upon the members of the Motion Picture Industry have been honestly performed. The experiment of judicial self-regulation has proved that selfish business interests can and will give way to the sworn duty of being an impartial judge. The analysis of decisions rendered leaves no doubt as to the accuracy of this statement. Illustrations could be supplied of Executives acting as Judges who, because their companies' interests were involved, withdrew from the case, but sitting as observers, advised an adverse decision to their own interests. When men are put upon their honor, they are more jealous of it than when their honor is sneered at:

The processes of self-regulation involve concession, compromise, conciliation and adjustment. They are not always the processes of absolute justice without reservation. When confronted with another's hardship in the presence of an Industry court, men yield rights which they are sure of.

Legal procedure in the Courts frequently results in much bitterness. Industrial self-regulation disposes of disputes with much less ill-feeling. The generous gesture,—the sporting act,—the fair-play attitude,—are a happy concomitant of a judicial process before one's real peers. Litigants and Judges call each other by their first names during trial. The lawyer who is tactless enough to object to a question on some technical ground, is advised by the Chairman of the Board that "we will take the answer for what it is worth."

It is surprising how effective this formula is in the hands of a Chairman. Behind it is the philosophy that the Board members, being practical men of the Industry, will not be prejudiced by some irrelevant testimony. Behind it is also the assurance that "what it is worth" may be nothing in the minds of discriminating Judges.

Incompetence and emotional instability are what the lawyer fears when he is before a jury. He seeks by his objections to protect the jury from being improperly swayed. Competence and emotional stability are the trademarks of an Industrial court. The lawyer need not rush to protect their ears from misleading words. The Judges of these Industrial courts are not only likely to weed out improper testimony, but to sense the weakness of a case which resorts to such tactics.

If the Motion Picture Industry in which the various branches are highly competitive can, through its Industrial courts, satisfactorily determine its disputes, then the way is open to other Industries to follow similar paths.

The only vertical Code was adopted for the Motion Picture Industry. It has demonstrated the ability to discipline itself. In this sense, the Motion Picture Code has come nearer to the goal of Code regulation than any other.

Its internal judicial structure may become a model for Industry regulation.

The National Industrial Recovery Act was an emergency measure. Its structure is therefore founded upon a temporary foundation. The hope for ethical business conduct to preserve Industry and protect the public is a permanent ideal. The plan of judicial self-regulation which furthers and may achieve this ideal deserves concentrated interest.

Is it possible that after all Codes have expired, the living and active memorial to them will be the New Industry Courts?
AN INDEX OF CODE AUTHORITY APPEAL DECISIONS

The Film Daily Year Book presents herewith an index and summary of appeal decisions published by the Code Authority from determinations of local Grievance Boards; decisions of local Clearance and Zoning Boards and certifications to the Code Authority from local Grievance Boards in which Code violations are alleged.

The Code Authority operates thirty-one Grievance Boards and thirty-one Clearance and Zoning Boards situated in the exchange cities. (Addresses of these Boards are in another part of this book.) There is an impartial government representative sitting with each of these Boards who is a duly constituted member thereof but whose vote is cast only in case of a deadlock among the industry members. The Grievance Boards consist of four industry members and the Clearance and Zoning Boards six industry members. The total number of members of local Boards is 372.

Up to November 30, 1934, there were approximately 300 appeals from local Board decisions filed with the Code Authority of which the Code Authority has disposed of more than 250 after individual appeal hearings before the Code Authority Appeals Committees whose recommendations are made to the Code Authority. A complete set of all decisions of the Code Authority enumerated in the numerical order with which appeals were received by the Code Authority are on file at each local Board Office with the local Secretary and at every exhibitor and trade association throughout the United States. Reference to these appeals has been found helpful to prospective complainants and respondents.

Although the Code Authority has ruled that each case is decided on its individual merits, nevertheless, the decisions by the Code Authority (from 350 to 1,500 words in each case) constitute official interpretation of the provisions of the Motion Picture Code.

A list of the Code Authority decisions under the heading of the individual exchange centers, the number of the Code Authority decisions, the local Board before which the case was heard, the name of complainants and respondents and the section of the Code under which the complaint was brought follow:

ALBANY EXCHANGE

Case; Board—Complainants and Respondents—
34 Gr.—Mr. William C. Smalley, Cooperstown, N. Y., vs. Schine Enterprises, Inc., Gloversville, N. Y. (Article VI, Part 2, Section 1—Overbuying.)
38 Gr.—S. Hochstein, Star Theater, Hudson, N. Y., vs. Hen-Will-Hen Corp., Hudson, N. Y. (Article VI, Part 2, Section 1—Overbuying.)
90 C. & Z.—Thornton Theater, Orpheum Theater, Saugerties, N. Y., vs. Walter Reade’s Theaters of Kingston, N. Y. (B’way and Kingston.)
93 Gr. and C. & Z.—C. Dayton LaPointe, Chatham, N. Y. (Crandell Theater) vs. Hen-Wil-Hen Corp., Hudson, N. Y. (Playhouse.) (Article VI, Part 2, Section 4—Unfair Advertising.)
34 Gr.—Grievance Board.
C. & Z.—Clearance and Zoning Board.

Schine Theatrical Co., Ogdensburg, N. Y.
240 C. & Z.—Munroe Amusement Corp. and State Theater, Carthage, N. Y., vs. Schine Theaters, Inc., and the Strand Theater, Carthage, N. Y.
ATLANTA EXCHANGE
Case; Board—Complainants and Respondents—
23 Gr.—Shine Theatrical Co., Inc., Colonia Theater, Northw., N. Y., vs. William C. Smalley, Smalley, and Sidney Theater, N. Y. (Article V-E, Part 5 [a]—Premature advertising.)
280 Gr.—Shine's Theatrical Co., Glove and Hip-pocket Theaters, Gloversville, N. Y., vs. William C. Smalley, Smalley's Johnstown Theater, Johnstown, N. Y. (Article V-E, Part 5 [a]—Premature advertising.)
281 Gr.—Shine Theatrical Co., Inc., Oneonta Theater, Oneonta, N. Y., vs. William C. Smalley, Smalley's Delhi Theater, Cooperstown, N. Y. (Article V-E, Part 5 [a]—Premature advertising.)
282 Gr.—Shine Theatrical Co., Inc., Oneonta and Palace Theaters, Oneonta, N. Y., vs. William C. Smalley, Smalley's Cooperstown Theater, Cooperstown, N. Y. (Article V-E, Part 5 [a]—Premature advertising.)

BUFFALO EXCHANGE
Case; Board—Complainants and Respondents—
21 Gr.—Harvard Amusement Co., Coolidge Corner Theater, Brookline, Mass., vs. Olympia Theatres, Inc., and M & P Corp., Boston, operating the Capitol and Alston Theaters, Alston. (Article VI, Part 2, Section 1—Overbuying.)
36 Gr.—Edward T. Bloom, Strand Theater, Gloucester, vs. Olympia Operating Co. (M & P) and Respondents (Article VI, Part 2, Section 1—Overbuying.)
185 Gr.—Frank A. Fagan, Peace Dale Theater, Peace Dale, R. I., vs. C. & Z. Amusement Co., Wakefield Community Theater, Wakefield, R. I. (Article VI, Part 2, Section 1—Overbuying.)
290 C. & Z.—Protests from various local exhibitors in the Boston territory; the local C. & Z. Board formulated a new schedule of clearance and Zoning for the territory.
227 C. & Z.—Various protests from exhibitors in Buffalo area (Schedule).

CHARLOTTE EXCHANGE
Case: Board—Complainants and Respondents—

40 Gr.—Metro-Goldwyn-Mayer Distributing Corporation, Charlotte, N. C., vs. L. L. Drake, Ansonia Theater, Wadesboro, N. C. (Article V-D, Part 9 [b]—Designation of percentage dates.)


CHICAGO EXCHANGE
Case: Board—Complainants and Respondents—
24 Gr.—Premier Theater Circuit, Egyptian Theater, DeKalb, Ill., vs. United Artists Corp., Chicago, Ill. (Article VI, Part 2, Section 4—10 per cent.)


50 C. & Z.—Westmont Theater, Westmont, Ill., vs. Tivoli Theaters, Glendale Heights, Ill.


60 Gr.—Lake Theater Corp., Michigan City, Ind., vs. Tivoli Theater, Michigan City, Ind. (Article VI, Part 2, Section 1—Overbuying.)

69 C. & Z.—George W. Kruger (Hinsdale Theater, Hinsdale, Ill.), vs. LaGrange Theatres: B. & K., LaGrange, Ill.


107 Gr. Benjamin Bartelstein (Annette Theater, Cicero), vs. H. Schoenstadt & Sons (Palace Theater, Cicero). (Article VI, Part 2, Section 1—Overbuying.)

114 C. & Z.—Steve Bennis (Lincoln Theater, Lincoln, Ill.), vs. Bloomington, Illinois Great States Theater Corp.

128 Gr.—James Piwaronas and Edward Friedman, Garden Theater, Indiana Harbor, Ind., vs. Alex Manta and Jack Rose, Indiana Theatres, Indiana Harbor, Ind. (Article V-E, Part 2—Overbuying.)

135 Gr.—(1) Balaban & Katz Corp. (Southtown Theater, Chicago, Ill.), vs. H. Schoenhof & Sons (Atlantic Theater, Chicago, Ill.) (Article V-E, Part 3, Section 1—Bank night.) (2) Balaban & Katz (Tower Theater, Chicago, Ill.), vs. H. Schoenhof & Sons (Piccadilly Theater, Chicago, Ill.) (Article V-E, Part 3, Section 1—Bank night.) (3) Balaban & Katz Corp. (Tower Theater, Chicago, Ill.), vs. H. Schoenhof & Sons (Kenwood Theater, Chicago, Ill.) (Article V-E, Part 3, Section 1—Bank night.)

138 Gr.—Balaban & Katz Corp. (Southtown Theater, Chicago, Ill.), vs. John Kanmont (Elecro-Theater, Chicago, Ill.) (Article V-E, Part 3, Section 1—Bank night.)

141 C. & Z.—V. U. Young, Palace Theater, Gary, Ind., vs. Premier Theater, Valparaiso, Ind.


143 C. & Z.—George Gehring, Rosewood Theater, Chicago, vs. Davis Theater, Davis Theater Corp. (Essaness Theater), Chicago, Ill.


145 C. & Z.—Logan Theater (Van Nomikos), vs. Embassy Theater (Essaness Theater Corp.), Chicago, Ill.

146 C. & Z.—Balaban & Katz Corporation (all Balaban & Katz Theaters), vs. Clearance and Zoning Schedule.

147 Gr.—Fargo Theater, C. G. Lekander, Geneva, Ill., vs. Arends Theater, St. Charles, Ill. (Article V-E, Part 3, Section 1—Reduced admissions.)

181 Gr.—Pikeville Theater Corporation, operating the Granada Theater, So. Bend, Indiana, vs. Great States Theaters Corp., Cofax, Palace and State Theaters, South Bend, Ind. (Article VI, Part 2, Section 1—Overbuying.)


193 Gr.—Balaban & Katz Corp., LaGrange Theater, Grange, Ill., vs. W. Kruger (Hinsdale Theater, Hinsdale, Ill.) (Article V-E, Part 5 [a]—Premature advertising.)


205 C. & Z.—Andrew Cuser, Queen Theater, Chicago, Ill., vs. The Crystal Theater and present condition, Chicago, Ill.

214 Gr.—Anderson Theater, Circuit, Egyptian Theater, DeKalb, Ill., vs. United Artists Corporation, Chicago, Ill. (Article V-E, Part 6—Premature censure.)

229 Gr.—Pulix Great States Theaters, Inc., LaSalle, Ill., vs. Mr. E. E. Alger, Peru Theater and State Theater, Peru, Ill. (Article V-E, Part 3, Section 1—Reduced admissions.)

CINCINNATI EXCHANGE
Case: Board—Complainants and Respondents—
117 Gr.—Pikeville Amusement Company, W. J. Ward, Withington Theater, Pikeville, Ky., vs. G. C. Scott, Liberty Theater, Pikeville, Ky. (Article VI, Part 2, Section 1—Overbuying.)

165 C. & Z.—Protests filed by various exhibitors in Cincinnati, Columbus, Dayton and Suburban towns against present clearance and zoning schedule.

159 Gr.—I. Libson, Strand Theater, Dayton, Ohio, vs. W. C. Cheshourn, Garden Theater, Columbus, Ohio. (Article V-E, Part 5 [b]—Premature advertising.)

CLEVELAND EXCHANGE
Case: Board—Complainants and Respondents—
97 Gr.—(1) Auhurndale Theater Company (Avalon Theater, Toledon) The East Side Amusement Company (Westwood Theater, Toledo), Locs's Valentine Theater, Adam Theaters, Inc. (Paramount and Princes Theaters), G. A. Iro, Vira, Inc. (Article V-D, Part 4 [a]—Non-theatrical.)

193 C. & Z.—The Housh Improvement Co., Asto Theater, Cleveland, Ohio, vs. Existing clearance and zoning in Cleveland, Ohio.

150 C. & Z.—E. E. Bair, State Theater, Urbichville, Ohio, vs. M. A. Shea Enterprises.

157 Gr.—Eley Theater, Deput Union Opera, Icure, New Philadelphia, Ohio.

269 C. & Z.—Frank Gross, Cedar Theater, Cleveland, Ohio, vs. Knickerbocker Theater, Cleve land, Ohio.

209 C. & Z.—William Weiss, Mall Theater, Cleveland, Ohio, vs Zoning of William Weiss, Cleveland, Ohio, and the affected Carter Theaters, Cleveland, Ohio.

210 Gr.—T. J. Fowles, Ido Theater, Lodi, Ohio, vs Eddie Ramsey, Mansfield, Ohio. (Article V-D, Part 4 [a]—Non-theatricals.)


212 2. Aris Theater Co. Ritz Theater, Mansfield, vs. A. E. Ramsay, North Lake Park Theater, Mansfield, Ohio. (Article V-D, Part 4 [a]—Non-theatricals.)


215 Gr.—P. R. Toney, Princess Theater, Wau- seon, Ohio, vs Guy Johnson, Lyons, Ohio. (Article V-D, Part 4 [a]—Non-theatricals.)

216 Gr.—Dickin, Princess Theater, Toledo, Ohio, vs. M. E. and Lou Hensler, c/o Princess Theater, Toledo, Ohio. (Article V-D, Part 4 [a]—Non-theatricals.)

217 300 Gr.—Alden Seitz Amusement Company, Sandusky, Ohio, vs. Warner Bros. Circuit Management Corp., Ohio and Plaza Theaters, Sandusky, Ohio. (Article V-D, Part 2, Section 4—Overbuying.)


219 Gr.—Jerome G. Steel, Apollo Theater, Ober- lin, Ohio, vs R.K.O. Dist. Corp., Cleveland, Ohio. (Article V-E, Part 6—10 per cent cancellation clause.)

220 Gr.—M-G-M Dist. Corp., Cleveland, vs. B. W. Bickert, Palace Theater, Ashland, Ohio. (Article V-F, Part 2, Section 4—Misleading advertising.)

DALLAS EXCHANGE

Case; Board—Complainants and Respondents

19 Gr.—Mr. Ruben Frels, Uptown and Victoria Theaters, Victoria, Texas, and the Jefferson Amusement Company, Queens Theater, Vic- toria, Texas. (Article VI, Part 2, Section 1 [a, b, c, d]—Overbuying.)


113 Gr.—Protests filed by various exhibitors in Dallas, Fort Worth, Houston and San Antonio, against existing clearing and zoning in State of Texas. (Schedule.)

120 Gr.—Mr. M. J. Routledge (Routledge Theater, Mid- land, Texas), vs Fred Morley Theaters (Yucca Theater, Midland, Texas). (Article V-E, Part 3, Section 1—Reduced admissions.)

123 Gr.—C. M. B. Cohn (Ritz Theater, Jacksonville, Texas, vs. East Texas Theaters, Inc., and Ross S. Dorbandt (Palace and Dorbandt Theaters), Jacksonville, Texas. (Article VI, Part 2, Section 1-B—Overbuy- ing.)

124 Gr.—Frank Jungman, Mgr., New Theater, Fall River, Massachusetts, vs. Hall Industries Theaters (Kaiser Theater, Alice, Texas). (Article V-E, Part 3, Section 1—Reduced admissions.)

125 Gr.—Paul Scott (Varsity Theater), Univer- sity Park, Texas, vs. Paramount Pictures Dist. Corp. (Dallas, Texas). (Article VI, Part 2, Section 4—10 per cent.)


248 Gr.—Barton R. McLendon, State Theater, Clarksville, Texas, vs. F. L. Wolf and O. A. Engelbrecht, Colonial Theater, Clarksville, Texas. (Article VI, Part 2, Section 1—Overbuying.)

249 Gr.—Emil Heinen, Capitol Theater, New Braunfels, Texas, vs. J. P. Kaufman, Opera House, New Braunfels, Texas. (Article V-E, Part 3, Section 1—Bank night.)

251 Gr.—R. E. Martin, Memphis, Texas, vs. Molis Boren and Mrs. Max L. McClure, Palace and Ritz Theaters, Memphis, Texas. (Article VI, Part 2, Section 1—Overbuying.)

283 Gr.—Ruben Frels, Uptown and Victoria Theaters, Victoria, Texas, vs. Jefferson Amusement Co. and G. J. Long, Queen and Ritz Theaters, Victoria, Texas. (Article VI, Part 2, Sections [a, b, c and d]—Overbuy- ing.)

286 Gr.—Ruben Frels and Miss Norma Frels, Normana Theater, El Campo, Texas, vs. Jef- ferson Amusement Co. and J. G. Long, Liberty Theater, El Campo, Texas. (Article VI, Part 2, Section 1—Overbuying.)

287 Gr.—Ruben Frels and C. W. Frels, L'Arcarde Theater, Yorktown, Texas, vs. Jefferson Amusement Co. and J. G. Long, Strand Thea- ters, Yorktown, Texas. (Article VI, Part 2, Section 1—Overbuying.)

288 Gr.—A. E. Moore, Orpheum Theater, Colum- bus, Texas, vs. Jefferson Amusement Co. Inc., Columbus, Texas. (Article VI, Part 2, Section 1—Overbuying.)

DENVER EXCHANGE

Case; Board—Complainants and Respondents

87 Gr.—Fred Lind, Grand Theater, Littleton, Colorado, vs. Thomas A. Sullivan, Gothic Theater, Englewood, Colorado. (Article V-E, Part 3, Section 3—Reduced admissions.)

89 C. & Z.—Protests filed by various exhibitors in Denver. (Schedule.)

129 Gr.—Seven (7) Complainants vs. Charles Kreiling, Denver. (Article V-E, Part 3, Section 1—Bank night.)

130 Gr.—Seven (7) Complainants vs. WM. Fox Isis Investment Co. and Associated Thea- ters, Inc. (Article V-E, Part 3, Section 1—Bank night.)

131 Gr.—Seven (7) Complainants vs. Amusement Enterprises, Inc. (Egyptian, Granada, Ori- ental Theaters), Denver. (Article V-E, Part 3, Section 1—Bank night.)

226 Gr.—Marvin Miller, Citizens Bank and Trust Co., vs. Alladin Theater Corp., and Interna- tional Amusement Co., vs. General Theaters, Inc. Alladin Theater Corp. and Centennial Theaters, Inc. (Article V-E, Part 3, Section 1—Reduced admissions.)

DES MOINES EXCHANGE

Case; Board—Complainants and Respondents

16 Gr.—Mr. E. T. Landis, Princess Theater, Moline, Iowa, vs. Mr. R. C. Lambert, Mrs. Soph Clancy, and the foreclosed Carter, Monticello and Anamosa, Iowa. (Article VI, Part 2, Section 4—Building of theater.)

17 Gr.—Mrs. Dick Gaston, Iowa Theater, Fort Madison, Iowa, vs. Pete West Coast Thea- ter, Fort Madison, Iowa. (Article VI, Part 2, Section 1—Overbuying.)

18 Gr.—Mr. M. J. Anderson, Princess Theater, Boone, Iowa, vs. Central States Theater Corporation, Rialto Theater, Des Moines, Iowa. (Article VI, Part 2, Section 1—Overbuy- ing.)

220 Gr.—Mr. and Mrs. W. B. Krouse, Iowa Thea- ter, Mason City, Iowa, vs. W. E. Millington, Mason City, Iowa, and L. L. Kaplan, Waterloo, Iowa. (Article V-E, Part 6—Interference with lease.)

250 Gr.—Rex Theater Co., T. W. Thompson, Mgr., Rex Theater, Fairfield, Iowa, vs. Louis Gaines, Orpheum Theater, Fairfield, Iowa. (Article V-E, Part 3, Section 1—Bank night, or reduced admissions.)
DETOIT EXCHANGE

CASE: Board—Complainants and Respondents—

C. & Z.—Protests filed by various exhibitors in Detroit vs. the present clearance and zoning.

184 GR.—United Detroit Theaters Corp., Easttown Theater, Detroit, Mich. vs. Mrs. E. Spiegel, Eastown Theater, Detroit, Mich. (Article V-E, Part 6, Section 4—Interference with lease.)

197 GR.—Nick Kuris, Ritz Theater, Muskegon, Mich., vs. Paul Schlossman and all exhibitors in various local exchanges, Regent, State, Majestic, and all first and second run houses, Muskegon and Detroit, Mich. (Article V-E, Part 3, Section 1—Reduced admissions.)


299 C. & Z.—Protests from various local exhibitors in Grand Rapids, and a new C. & Z. Schedule for the territory was formulated.

INDIANAPOLIS EXCHANGE

CASE: Board—Complainants and Respondents—

29 GR.—Harry Nagel, Dream Theater, Indianapolis, Ind., vs. M. Margolis, Rivoli Theater, Indianapolis, Indiana. (Article V-E, Part 3, Sections 1, 2 and 3—Reduced admissions and lotteries.)

30 GR.—Harry Nagel, Dream Theater, Indianapolis, vs. Paramount Theater, Indianapolis. (Article V-E, Part 3, Sections 1, 2 and 3—Lotteries.)

121 GR.—Pantheon Theater, Vincennes, Ind., vs. Theodore Charles (Moon Theater, Vincennes). (Article V-E, Part 3, Section 1—Reduced admissions and "Racine Nights".)

122 GR.—Charles R. Metzger (Two John’s Theater, Indianapolis) and 118 other theater owners of Indiana, vs. all Distributors and L. O. Griffiths, L. O. Griffiths, et al. J. (Article V-D, Part 4 [a]—Non-theatrical.)

133 GR.—Northern Theaters Company (operating Rivoli Theater, Indianapolis, Ind., vs. H. A. Calloway, H. A. Calloway, et al. J. (Hamilton Theater), all of Indianapolis. (Article V-E, Part 5B—Premature advertising.)

155 GR.—H. R. Evans, Albinon Theater, Albion, Ind., vs. United Artists Corp., Indianapolis, Ind. (Article V-F, Part 6—10 per cent cancellation clause.)

157 GR.—Baxter Amusement Co., Louisville, Ky., vs. St. Therese Catholic Church Gym, Louisville, Ky. (Article V-D, Part 4 [a]—Non-theatrical.)

158 GR.—Grand-Washington Realty Co., Paramount Theater, Marion, Ind., vs. Washington Theater Co., Marion, Ind., Indiana Theater. (Article V-E, Part 3, Section 1—Reduced admissions.)

167 C. & Z.—Protests filed by various exhibitors in Indianapolis Territory against clearance and zoning. (Schedule.)

194 GR.—H. E. Freyman, Res. Mgr., Fourth Avenue Amusement Co., Mars Theater, Lafayette, Ind., vs. Clyde South and Ivan Arnold, Main Theater, Lafayette, Ind. (Article V-E, Part 3, Section 1—Unfair competition.)

198 GR.—Leonard Sowar, Strand Theater, Muncie, Indiana, vs. Rivoli Theater, Muncie, Ind. (Article V-E, Part 3, Section 1—Race night.)

230 GR.—Roy Parry, Mgr. Oriental Theater, Indianapolis, vs. Roosevelt Theater, Indianapolis, Ind. (Article V-E, Part 3, Section 1—Reduced admissions.)

KANSAS CITY EXCHANGE

CASE: Board—Complainants and Respondents—

41 GR.—C. E. Esterly, Nu-Era Theater, Kansas City, Missouri, vs. C. H. Burkey, Summit Theater, Kansas City, Mo. (Article VI, Part 6, Section 1—Overbuying.)

96 GR.—I. W. Maple, Maple Theater, Bethany, Missouri, vs. Lester M. Robinson (Rigney Theater), Albany, Missouri. (Article VI, Part 2, Section 1—Overbuying.)

110 GR.—E. L. Diggs, H. L. Dunnc, Madrid Theater, Atchison, Kansas, vs. Orpheum and Royal Theaters.

2 GR.—C. F. Sullivan, West Theater, Wichita, Kansas, vs. F. J. Seigle, N. W. Seigle, Rialto Theater, St. Joseph, Mo. (Article VI, Part 3, Section 1—Overbuying.)

156 GR.—Mrs. A. Baier, Lindbergh Theater, Kansas City, Mo., vs. Edwin S. Young, Roanoke Theater, Kansas City, Mo. (Article V-E, Part 3, Section 1—Reduced admission—bank night.)

188 GR.—Mrs. A. Baier, Lindbergh Theater, Kansas City, vs. W. D. Fulton, Colonial and Southtown Theaters, Kansas City, Mo. (Article V-E, Part 3, Section 1—Bank night.)

198 GR.—Mrs. A. Baier, Lindbergh Theater, Kansas City, vs. J. F. Tingley, Westport Theater, Kansas City, Mo. (Article V-E, Part 3, Section 1—Bank night.)

199 GR.—E. S. Young, Roanoke Theater, Kansas City, vs. Universal Film Exchange, Inc., Kansas City, Mo. (Article V-E, Part 3, Section 1—Reduced admissions.)

213 GR.—Chillchitto Amusement Company, Ritz Theater, Chillicothe, Ohio, vs. Glen Dickinson Theater, Dickinson Theater, Chillicothe, Ohio. (Article V-E, Part 3, Section 1—Reduced admissions.)

215 GR.—Mrs. A. Baier, Lindbergh Theater, Kansas City, vs. J. F. Sack, J. F. Sack, etc., Inc. (J. F. Sack, etc., Inc. vs. Lindbergh Theater, Kansas City. Article V-E, Part 3, Section 1—Reduced admissions.)

224 GR.—Clyde B. McAleer, Orpheum Theater, Parsons, Kansas, vs. Dinkey, Dinkey, Parsons Theater, Parsons, Kansas. (Article V-E, Part 3, Section 1—Reduced admissions.)

225 GR.—C. A. Schultz, Strand Theater, Creston, Iowa, vs. Glen W. Dickin, Dickinson Theater, Creston, Iowa. (Article V-E, Part 3, Section 1—Reduced admissions.)

242 GR.—Barney Duhinsky, operating the Miller and Jefferson Theaters, Jefferson City, Mo., vs. W. H. Mueller of Jefferson City and Harry Sodini of St. Louis. (Article V-E, Part 6—Interference with lease.)

243 GR.—K. E. Klock, Klock Theater, Neodesha, Kansas, vs. Gem Theater, J. E. Whitten, Neodesha, Kansas. (Article V-E, Part 3, Section 1—Bank night.)

252 GR.—Gem Theater, Neodesha, Kansas, vs. Klock Theater, Neodesha, Kansas. (Article VI, Part 2, Section 1—Overbuying.)

253 GR.—W. A. Leucht, Olde Theater, St. Joseph, Mo., vs. Fred Cassell, Rialto Theater, St. Joseph, Mo. (Article V-E, Part 3, Section 1—Reduced admissions.)

254 GR.—Midland Theater, Tom Steele, Mgr., Pittsburg, Kansas, vs. J. A. Lenski, Cozy Theater, Pittsburg. (Article V-E, Part 3, Section 1—Reduced admissions.)

266 GR.—B. T. Metzger, Main Street Theater, Warrensburg, Missouri, vs. Commonwealth Theaters, Inc., operating Star Theater, Warrensburg, Missouri. (Article V-E, Part 3, Section 1—Bank night.)
LOS ANGELES EXCHANGE
Case: Board—Complainants and Respondents—
2 Gr.—Citstrand Theaters, Ltd., Garfield Thea- ter, Alhambra, Calif., Principal Theaters and Fox West Coast Theaters (Alhambra and El Rey Theaters), Los Angeles, Calif. (Article VI, Part 2, Section 1—Overbuying.)
11 Gr.—Harry Wolf, 801 Main Street, Los Angeles, Cal., vs. Mr. Abe Levy, Mr. O. L. Mitchell and Mr. F. L. Titus, Los Angeles, Calif. (Article V-E, Part 3, Section 2—Maintaining minimum price of admission.)
12 Gr.—John T. Rennie vs. M. Feldstein and P. Dietrich. (Article V-E, Part 6—Interference with leases.)
37 Gr.—Pacific National Theater, Seville Thea- ter, Los Angeles, Cal., vs. Jay-Ben Corp. and Harry Goldfarb, National City, Calif. (Article V-E, Part 3, Sections 1, 2 and 3—Reduced admissions.)
86 Gr.—Citstrand Theaters, Ltd., Garfield Thea- ter and Granada Theater vs. Alhambra Amusement Company and Fox West Coast Theaters Corp. and Principal Theaters, Inc., Alhambra and El Rey Theaters. (Article V-E, Part 3, Section 1—Reduced admissions.)
91 Gr.—Colony Corporation, Colctana Theater, by L. L. Bard, Pasadena, Calif., vs. United West Coast Theaters Corp. and United Art- ists Theaters Circuit, Inc., and Fox West Coast Theaters Corp. (Article VI, Part 2, Section 1—Overbuying.)
134 Gr.—Mrs. Jenne H. Dodge, Mission Thea- ter, Ventura, Calif., vs. Fox West Coast Thea- ter and American Amusement Company, Principal Theaters, Inc. Ventura Theater, Ventura, Calif. (Article V-E, Part 3, Section 1—Bank night.)
136 Gr.—John Rennie and Son, Rennie Thea- ter, San Fernando, Calif., vs. Feldstein and Dietrich, San Fernando Theater, San Fernan- do, Calif. (Article V-E, Part 3, Section 1—Bank night.)
210 C. & Z.—Protests from various exhibitors against clearance and zoning. (Schedule.)
232 Gr.—Mrs. Jennie H. Dodge, Mission Thea- ter, Ventura, Calif., vs. Oxnard Theater Co. (Feldstein & Dietrich) Oxnard Theater, Oxnard, Calif. (Article V-E, Part 3, Section 1—Bank night.)
233 Gr.—Mrs. Jennie H. Dodge, Mission Thea- ter, Ventura, Calif., vs. Fox San Palo Theater Corp., Glen City Theater, Santa Paula, Calif. (Article V-E, Part 3, Section 1—Bank night.)
234 Gr.—Dichio T. G. Vlach, Rialto Theater, Bakers- field, Calif., vs. G. W. Page, Granada Thea- ter, Bakersfield, Calif. (Article V-E, Part 3, Section 1—Reduced admissions.)
235 Gr.—Granada Theater, Alhamb- ra, Calif., vs. O. W. Lewis, Mission Thea- ter, San Gabriel, Calif. (Article V-E, Part 3, Section 1—Bank night.)
236 Gr.—M. E. Baylis, Tivoli Theater, West Los Angeles, Calif., vs. Dusen and Seal, Wil- shire Theater, Santa Monica, Calif. (Article V-E, Part 3, Section 1—Bank night.)

MINNEAPOLIS EXCHANGE
Case: Board—Complainants and Respondents—
244 Gr.—C. P. Knudsen, State Theater, Watertown, South Dakota, vs. Minnesota Amuse- ment Co., Colctana Corp., State Theater, Watertown, South Dakota. (Article VI, Part 2, Sections 1 & d)—Tying up of product.)
257 Gr.—Lake Amusement Company, Lake Thea- ter, Minneapolis, Minn., vs. Charon & Levy, Heights Theater, Columbia Heights, Minn. (Article V-E, Part 3, Section 7—Reduced admissions.)
258 Gr.—Lake Amusement Company, Lake Thea- ter, Minneapolis, Minn., vs. H. Dickerman, Alhambra Theater, Minneapolis, Minn. (Article V-E, Part 3, Section 1—Reduced ad- missions.)
259 Gr.—Lake Amusement Company, Lake Thea- ter, Minneapolis, Minn., vs. Harry Dick- erman, South Town Theater, Minneapolis, Minn. (Article V-E, Part 3, Section 1—Reduced admissions.)
260 Gr.—Lake Amusement Company, Lake Thea- ter, Minneapolis, Minn., vs. H. Dickerman, Northtown Theater, Minneapolis, Minn. (Article V-E, Part 3, Section 1—Reduced admissions.)

NEW HAVEN EXCHANGE
Case: Board—Complainants and Respondents—
44 C. & Z.—Middletown Enterprises, Inc. (Capitol, Palace and Middlesex Theaters, Middle- town, Conn., vs. Capitol Theaters, Hartford, Conn.)
52 Gr.—Cameo Theater Company, Inc., Whal- ley Theater, New Haven, Conn., vs. Paramount Pictures Distributing Company, Inc., New Haven, Conn. (Article V-D, Part 5—Forced admissions.)
NEW ORLEANS EXCHANGE
Case: Board—Complainants and Respondents—
46 Gr.—C. V. Crawford, Magee Theater, Magee, Miss., vs. Sanitorium Theater, Sanitorium, N. Y. (Article V-D, Part 4 [a]—Non-theatricals.)
51 Gr.—Paramount Pictures Distributing Corp., New Orleans, vs. R. J. Brunett, Imperial Theater, New Orleans. (Article 6, Part 2, Section 4.)
58 Gr.—Philip Sliman, Evangeline Theater, New Iberia, La., vs. Palace Theater, New Iberia, La. (Article VI, Part 2, Section 1—Overbuying.)
92 Gr.—Paramount Pictures Distributing Corp., New Orleans, vs. L. D. and G. S. Guildry, Allen Theater, Oakdale, La. (Article V-F, Part 6, Section 3[c]—Failure to comply.)
174 C & Z.—Protests entered against existing clearance and zoning of New Orleans territory. (Schedule.)

NEW YORK EXCHANGE
Case: Board—Complainants and Respondents—
13 Gr.—Stewart Theater Corporation, 156 North Main Street, Port Chester, New York, vs. Skouras Theaters Corporation, 1501 Broadway. (Article VI, Part 2, Section 1—Overbuying.)
14 Gr.—Roxy Theaters Corporation, 133 W. 50th Street, vs. Mayfair Theater, 7th Avenue at 47th Street. (Article V-E, Part 3, Section 1—Reduced admissions.)
15 C & Z.—Amusement Co., Inc., Luxor Theater, New York City, vs. the Loew’s Grand Theater, which clearance is granted by Paramount, Warner, Majestic, United Artists, Metro and First Division.
32 C & Z.—Forumheld Corporation, 1560 Broadway, New York City, vs. Loew’s Victory Theater and distributors serving the Victory Theater.
33 C & Z.—Fleethold Corporation, 1560 Broadway, New York, vs. Loew’s Victory Theater, which clearance is granted them by Paramount, Warner, Majestic, United Artists, Universal, RKO, Columbia, Majestic and First Division.
42 C & Z.—Sussex Amusement Company, Sussex, N. J., vs. Strand and Ritzy Theaters, Port Jervis, N. Y.
54 Gr.—Heights, Inc., and Lea Theater, Inc., vs. Theater, Majestic Theater, New York City, vs. Trio Amusement Corp., Lane Theater, New York City. (Article VI, Part 2, Section 1—Overbuying.)
55 C & Z.—Amusement Corporation, Leonia Theater, Leonia, N. J., vs. Skouras, Fox and Warner Bros., Oritani, Hackensack, Skouras Plaza and Queen Anne in Englewood and Bogota; Loew’s Embassy, North Bergen; RKO’s Capitol in Union City and Skouras Park Lane in Palisades.
63 Gr.—Loew’s Gates Theater vs. Marvin Theater, Port Jervis, N. Y. (Article VI, Part 3, Section 1—Reduced admissions.)
64 Gr.—Loew’s Gates Theater, Brooklyn, N. Y., vs. Brant Theaters (Empire Theater, Brooklyn). (Article V-E, Part 3, Section 1—Reduced admissions.)
65 Gr.—Ame Amusement Corporation, Wallack’s Theater, New York City, vs. Heublein Corporation, Liberty Theater, New York City. (Article VI, Part 2, Section 4—Transfer pictures from Wallack’s Theater to Selwyn Theater.)
79 Gr.—Orpheum Theater, Jersey City, vs. David Weinstein, Rin’to Theater, Newark, N. J. (Article V-E, Part 6—Interference with lease.)
80 Gr.—Loew’s Rio Theater, New York, vs. Heights Theater. (Article V-E, Part 5[b]—Premature advertising.)
83 C & Z.—Thornton Kelly, Grant Lee Theater, Fort Lee, N. J., vs. Fox Theater, Hackensack, United States Theater, Paterson: State Capitol, Union City; Park Lane, Paterson; Plaza, Englewood; Fabian, Paterson; Stanley, Jersey City; Ortiani, Hackensack; Lincoln, Union City; Embassy, North Bergen; Jersey, Jersey City.
94 Gr.—Leon Rosenblatt for Rosewell Realty Co. (Orient Theater, Jersey City, N. J.), vs. Skouras Theater Company, Jersey City, N. J. (Article VI, Part 2, Section 1—Overbuying.)
99 C & Z.—Broadwood Holding Co. (Edwood Theater, Newark) vs. Newark’s Regent, Newark; Warner’s Capitol Theater, Belleville, N. J., Metro-Goldwyn-Mayer, R.K.O. Dist. Corp., United Artists, Columbia Pictures; Big U and Panorama, Paterson; Fox Film Corp., Fox Film Corp. (Article VI, Part 2, Section 1—Overbuying.)
101 Gr.—Ann Amusement Corp. (Wallack’s Theater), New York, vs. Harry Brandt, c/o Liberty Theater, New York. (Article V-E, Part 6—Interference with lease.)
135 Gr.—Rolla Theater Corporation, N. Y., vs. Skouras, R-K-O, of New York City, vs. Loew’s Grand Theater, which clearance is granted by Paramount, Warner, Majestic, United Artists, Metro and First Division.
140 C & Z.—Port Jefferson Theater, Port Jefferson, N. Y., vs. Skouras, Smithtown, Sayville Theater, Sayville; Patchogue Theater, Patchogue; Granada Theater, Patchogue; Riverhead Theater, Riverhead, and Glen Cove, Huntington and Huntington Station, Long Island.
127 Gr.—Martha Dixon and Mary A. Rosetti, Luxor Theater, New York City, vs. Duray Real Estate Corp., Luxor Theater, New York City. (Article V-E, Part 6—Interference with lease.)
263 Gr.—David Kahn, Llewellyn Theater, West End Theater, New York, vs. Home Theater, New York, vs. Roxy, Red II, and End Theater, Newark, New Jersey. (Article V-E, Part 6—Interference with lease.)
278 Gr.—Roxy Theater (Herbert Leon Shusterman, Perth Amboy, N. J.), vs. Majestic, Strand and Crescent Theaters (Walter Reade).
and Fox Film Corp., United Artists Corp., Metro-Goldwyn-Mayer Dist. Corp., Vitagraph, Inc., Columbia Pictures Corp., Para-
nouveau Pictures Distributing Corp., RKO Dist. Corp., Big U Film Exchange. (Article VI, Part 2, Section 1—Overbuying.)


OKLAHOMA CITY EXCHANGE
Case; Board—Complainants and Respondents—
179 Gr.—A. B. Mensand, Mgr., Odeon Theater, Shawnee, Okla., vs. Griffith Amusement Company, Bison, Criterion and Rex Theaters, Shawnee, Okla. (Article VI, Part 2, Section 1—Overbuying.)

231 Gr.—Mystic Theater, Picher, Okla., vs. Picher-Plaza Theater and Picher-Roxy Theater, Inc., Southwestern Theaters, Inc., Picher. (Article VI, Part 2, Section 1—Overbuying.)

270 Gr.—Jensen Amusement Co., Ritz Theater, Lindsay, Okla., vs. Mr. and Mrs. Harry G. Waldron, Blue Moon Theater, Oklahoma City, Okla. (Article V, Part 6—Interference with lease.)

OMAHA EXCHANGE
Case; Board—Complainants and Respondents—
61 Gr.—Ray Peiker, Broadway Theater, Counel Bluffs, Iowa, vs. Fox West Coast Theaters Co., et al (Strand and Liberty, Council Bluffs, Iowa). (Article VI, Part 2, Section 1—Overbuying.)

62 Gr.—T. C. Shipley, KMMJ Radio Theater, Clay Center, Neb., vs. George K. Werner, Orpheum Theater, Fairfield. (Article V-E, Part 3, Section 3—Reduced admissions.)

75 Gr.—Rialto and Loop Theaters, Sioux City, Iowa, vs. Orpheum Theater, Sioux City, Iowa. (Article V-E, Part 3, Section 1—Reduced admissions.)

192 Gr.—L. E. Davidson, Capitol Theater, Sioux City, Iowa, vs. G & S Theaters Corp., Rialto Theater, Sioux City, Iowa. (Article V-E, Part 3, Section 1—Bank night.)

214 Gr.—R. D. Goldberg Theater Corp., Avenue Theater, Omaha, vs. August Herman, Muse Theater, Omaha. (Article V-E, Part 3, Section 1—Lottery.)

PHILADELPHIA EXCHANGE
Case; Board—Complainants and Respondents—
23 Gr.—Louis Linker, Criterion, Bridgeport, New Jersey, vs. Atlantic Theaters, Inc., Stanley Theater, Bridgeport, New Jersey. (Article VI, Part 2, Section 1—Overbuying.)

66 Gr.—Camden Drive-In Theater, Inc., Camden, N. J., vs. RKO Distributing Corp. (Article VI, Part 2, Section 4—Breach of contract.)

74 Gr.—Great Northern Theater Company, Inc. (Great Northern Theater, Philadelphia, Pa.), vs. RKO Theater, Philadelphia. (Article VI, Part 2, Section 1—Overbuying.)


191 Gr.—Wm. H. Wolf and Mary Canan, Band Box Theater, Philadelphia, Pa., vs. Sophic Saloon, Philadelphia. (Article V-E, Part 6—Interference with lease.)

238 Gr.—Virginia Amusement Company, Camden, N. J., vs. Theater in territory em-


PITTSBURGH EXCHANGE
Case; Board—Complainants and Respondents—


171 C. & Z.—Ike Browarsky, operator of Hippodrome Theater, Pittsburgh, vs. H. M. Kal-

190 Gr.—Roosevelt Amusement Corp., Roosevelt Theater, Pittsburgh, Pa., vs. Center-Vue Amusement Corp., Granada Theater, Pittsburgh, Pa. (Article V-E, Part 1, Section 1—Overbuying.)


241 Gr.—J. B. Siegel, operating the Princess Theater, Erie, Pa., vs. Palace Theater Co., operating the Palace Theater, Erie, Pa. (Article V-E, Part 5 [a1]—Premature advertis-

255 C. & Z.—Mr. Alex Bellette, Grand Theater, Fredericktown, Pa., vs. Mr. Peter Profitt, American Theater, Vestaburg, Pa.

PORTLAND EXCHANGE
Case; Board—Complainants and Respondents—
49 Gr.—United Artists Corporation, Seatt'l, Washington, vs. A. L. Adams, Palace Theater, Silverton, Oregon. (Article VI, Part 2, Section 4—Breach of contract.)

76 Gr.—William Cutts (Kenton Theater, Port-

175 C. & Z.—Protests against existing clearance and zoning in Portland. (Schedule.)

267 Gr.—Allied Theaters of Oregon, Bob White, Proprietor, John Hamrick, Oriental The-

283 Gr.—Mr. Bob White, Bob White Theater, Portland, Oregon, vs. Hollywood Amusement Co., Hollywood Theater, Portland, Ore. (Article VI, Part 1, Section 1—Race night.)

284 Gr.—Bob White, Bob White Theater, Portland Oregon, vs. Portland Amusement Co., Liberty Theater, Portland, Ore. (Article VI, Part 2, Section 4—Preferential class over the complainant.)

ST. LOUIS EXCHANGE
Case; Board—Complainants and Respondents—

118 C. & Z.—Publix Great States Theaters, Inc.

C. & Z.—H. A. Thomming, McNair Theater, St. Louis, Mo., vs. St. Louis Amusement Co., Gravois Theater and Fred Wehrenberg, Cinderella Theater, St. Louis, Mo.


Gr.—Intermountain Theater Association, Salt Lake City, Utah, vs. Pleasant Green Ward, Magna, Utah. (Article V-E, Part 4 [a and b].—Non-theatricals.)

Gr.—Intermountain Theaters Association, Salt Lake City, Utah, vs. Belvedere Ward, Salt Lake City, et al. (Article V-E, Part 4 [a and b].—Non-theatricals.)

SAN FRANCISCO EXCHANGE

Case; Board—Complainants and Respondents

8 Gr.—Davies Theater Company, 934 Market Street, San Francisco, California, vs. Casino Theaters, Eddy and Mason Streets, San Francisco, California. (Article V-E, Part 3, Section 1—Reduced admissions.)

108 Gr.—1. Gerald Hardy, Hardy's Fresno Theater, Fresno, Calif., vs. Fox West Coast Theaters (Wilson and State). (Article VI, Part 2, Section 1—Reduced admissions.) 2. Gerald Hardy, Hardy's Fresno Theater, Fresno, Calif., vs. Fox West Coast Theaters (State and Kinema). (Article VI, Part 2, Section 1—Overbuying.)

109 Gr.—James Beatty, Liberty Theater, San Jose, vs. American Motion Picture, Victory Theater, San Jose. (Article V-E, Part 3, Section 1—Reduced admissions.)

116 C. & Z.—Hester Theater, Milton F. Samin, Proprietor, vs. existing clearance and zoning in San Jose, Calif. (Schedule.)

187 Gr.—Principal Theaters Corp., Grand Theater, Tracy, Calif., vs. A. Eschelbach, Tracy, Calif. (Article V-E, Part 6—Interference with lease.)

222 Gr.—(Rehearing No. 108). Gerald Hardy, Hardy's Fresno Theater, Fresno, Calif., vs. Fox West Coast Theater Corp., State Kinema and Wilson Theaters, Fresno, Calif. (Article VI, Part 2, Section 1—Overbuying.)

223 C. & Z.—Various protests from exhibitors and distributors against drawing up clearance and zoning schedule for San Francisco.

229 C. & Z.—Protest from Lawrence H. Goldsmith, Allendale Theater, Oakland, Calif., against existing clearance and zoning in Oakland, Calif. (Schedule.)—East Bay.

SEATTLE EXCHANGE

Case; Board—Complainants and Respondents

102 C. & Z.—Protests against clearance and zoning in territory covered by the following: Evergreen State Amusement Corporation (2 Protests); W. B. Ackles (Reycroy Theatre, Seattle); H. W. Bruen (Bruen's 45th Street Theater, Seattle); L. O. Lukahn (Heine's Theaters, Seattle) — (2 protests); Rex Thompson (Community Theater, Ft. Orchard); Tower Theater of Bremerton, Bremerton, Wash.; B. N. Theater Company (Grand Theater), A. G. Clapp, Sentec; Riverside Theater Company, Spokane (Granada Theater).

Gr.—Charles Greene, Vitaphone Theater, Seattle, Wash. vs. Sunrise, West Seattle, and Capitol, Capitol Theater, Olympia, Wash., vs. Evergreen State Theater, Liberty Theater, Seattle, Washington. (Article V-E, Part 3, Section 1—Bank night.)

WASHINGTON EXCHANGE

Case; Board—Complainants and Respondents

3 Gr.—Gwynn Theater Company, Baltimore, Maryland, vs. F. H. Durkee, et al. (Article VI, Part 2, Section 4—Erection of theater.)

4 Gr.—Gwynn Theater Company, Baltimore, Maryland, vs. Frank H. Durkee and Associates, Baltimore, Maryland. (Article VI, Part 2, Section 1—Overbuying.)

5 Gr.—Max Cluster, 303 South Broadway, Baltimore, Maryland, vs. Moe Kohn, 248 S. Broadway, Baltimore, Md. (Article V-E, Part 3, Sections 1, 2 and 3—Reduced admissions—and Article V-E, Part 5 [b].—Premature advertising.)


27 C. & Z.—Lichtman Theaters, operating the Booker "T" and Regal Theaters, Norfolk, Va. (1st run colored), vs. Grandy, Loeves' State, Newport and Norva Theaters, Norfolk, Va. (1st run White.)


48 C. & Z.—Herbert Zimmerman, operating the Deluxe Theater, Baltimore, Md., vs. McHenry Theater, Pacy's Garden Theater and Brodie Theater, all of Baltimore, Md.

57 Gr.—E. B. McCurdy, Columbia Theater, Baltimore, Md., vs. Leon Zeller, Roy Theater, Baltimore, Md. (Article V-E, Part 3, Section 1—Reduced admissions.)

68 C. & Z.—Edward Lightheiser, operating the National, Preston Theater, Baltimore, Md., vs. Ritz Theater, Baltimore, Md.

105 Gr.—William S. Wilder, Newport Theater, Norfolk, Va., vs. R. Carrier and/or Lakeside Park, Roanoke, Va. (Article V-D, Part 4 [a]. Non-theatricals.)


265 Gr.—Joseph Brodie, Brodie Theater, vs. McHenry and Pacy's Garden Theaters, operated by Martin, McHenry Enterprises, Baltimore, Md. (Article VI, Part 2, Section 1—Overbuying.)

293 C. & Z.—Herbert Zimmermann, operating the Echo Theater, Baltimore, Md., vs. McHenry's, Pacy's & Garden Theaters, Baltimore, Md.

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LOCAL BOARDS
GRIEVANCE — CLEARANCE AND ZONING

ALBANY
Secretary: Benjamin Strosberg, Room 910, 75 State Street.
Grievance Board: C. R. Halligan, Charles Johnston, Lou Lazar, Abe Stone, Shepard Z. Baum.
Clearance and Zoning Board: Ralph Pielow, Nate Sauer, Joseph Shure, William Benton, Charles Wilson, Frederick W. Mausert, Judge David Wanger.

ATLANTA
Secretary: Love B. Harrell, 748 Hurt Building.
Grievance Board: Herbert Lyons, A. C. Bromberg, R. B. Wilby, Nat M. Williams, Roy LeCraw.

BOSTON
Secretary: Olive Bursiel, Suite 203, Hotel Touraine.
Grievance Board: Thomas B. Spry, Herman Riffkin, Joseph H. Brennan, Martin Tooby, George R. Farnum.

BUFFALO
Secretary: Jane Holloran, 505 Pearl Street.

CHARLOTTE
Secretary: Mrs. Walter Griffith, 218½ West 4th Street.

CHICAGO
Secretary: Emma Abplanalp, 910 S. Michigan Avenue.
Clearance and Zoning Board: Felix Mendelsohn, Henry Herbel, Walter Immerman, Jack Rose, Jack Miller, Aaron Saperstein, Judge Eugene Holland.

CINCINNATI
Secretary: Alice Juergens, Palace Theater Bldg.

CLEVELAND
Secretary: Georgia Moffett, Room 441, Hotel Statler.

DALLAS
Secretary: Don C. Douglas, 502 Melba Theater Bldg.
Grievance Board: L. R. Bickel, Claude Ezell, Karl Hoblitzelle, Roy L. Walker, S. E. Tigert.

DENVER
Secretary: Duke Dunbar, 812 Security Bldg.
Grievance Board: Earl Bell, Jack Langan, L. J. Finske, Bums Elison, J. Glenn Donaldson.

DES MOINES
Secretary: Vie O'Hare, 506 Iowa Building.

DETROIT
Secretary: E. S. Kinney, Francis Palms Bldg.
Grievance Board: Fred North, Sam Seplowin, Ed. C. Beatty, Ed. E. Kirchner, Kenneth C. Weber.

INDIANAPOLIS
Secretary: Miriam Yergin, 921 Illinois Bldg.
Clearance and Zoning Board: George Landis, Martin Solomon, Jack Flex, Kenneth Collins, M. Marcus, A. C. Zaring, Paul Richey.

KANSAS CITY
Secretary: Grace Gannon, 907 Davidson Bldg.
Grievance Board: Ward Scott, W. Benjamin, Jay Means, Dr. Paul Lux.
Clearance and Zoning Board: Ralph LiBeau, Harry
Taylor, Elmer Rhoden, Irwin Dubinsky, Fred Meyn, E. E. Webber, E. H. Willkie.

LOS ANGELES
Secretary: Minnie A. Kopple, 634 S. Western Ave.
Clearance and Zoning Board: Carroll Peacock, Wm. C. Riter, Reeves Esly, Russell Rogers, Harry Hicks, George Hanes, W. C. Mathes.

MEMPHIS
Secretary: Alma Walton, 223 Sterick Bldg.
Grievance Board: T. W. Young, James Rogers, M. A. Lightman, William Rubin, Max Bresler.

MILWAUKEE
Secretary: Ben Koenig, 212 W. Wisconsin Ave.
Grievance Board: Sam Shuman, Oscar Ruby, D. E. Weshner, A. C. Gutenberg, Pierce Birker.

MINNEAPOLIS
Secretary: Mabel Dietz, 204 Abbey Blvd., 808 LaSalle Avenue.
Grievance Board: M. A. Levy, Max Stahl, Em'1 Franke, Everett Dilley, Emmons L. Abeles.
Clearance and Zoning Board: Leo Blank, B. C. Marcus, John J. Friedl, F. E. Koloff, A. W. Baehr, J. B. Clinton, Andrew Rahn.

NEW HAVEN
Secretary: Harry Landre, First National Bank Bldg., 42 Church Street.
Grievance Board: Nathan Furct, I. H. Rogovin, George Cruzen, Jacob B. Fishman, Hon. Walter M. Pickett.

NEW ORLEANS
Secretary: Mona O'Rourke, 1211 Maison Blanche Blvd.

NEW YORK CITY
Secretaries: Lillian Silver and Florence Abrahamson, 1560 Broadway.

ADVISORY COMMITTEES
New Jersey
Manhattan, Bronx, Staten Island, Westchester
Brooklyn, Queens and Long Island
Clearance and Zoning Board: William Scully, Herman Gluckman, George Skouras, Joe Seider, A. H. Schwartz, Sam Rinzler.

OKLAHOMA CITY
Secretary: Regina Moseley, 226 Loyal Hotel Bldg.

OMAHA
Secretary: Basil Zeigler, Room 411, 12 South 12th Street.

PITTSBURGH
Secretary: Emmaline Fineberg, 727 Grant Bldg.
Grievance Board: Chas. Rich, B. M. Stern, M. J. Cullen, Dr. C. E. Herman, Aaron M. Jaffe.

PORTLAND
Secretary: Ruth Doyle, 403 Pantages Bldg.

SALT LAKE CITY
Secretary: Judge F. C. Loofbourouw, Kearns Bldg.
Grievance Board: T. J. Walsh, Irving Schleman, Harry David, C. E. Huish, Dr. E. W. Brownling.

SAN FRANCISCO
Secretary: Rowena Foley, 25 Taylor Street, Golden Gate Bldg.

SEATTLE
Secretary: R. B. Lynch, 2322 Second Avenue.
Grievance Board: Neal East, Guy S. Navarre, Al Rosenberg, John Hamrick, Judson T. Jennings.

ST. LOUIS
Secretary: Lila B. Schofield, Ambassador Bldg.

WASHINGTON, D. C.
Secretary: James B. Fitzgerald, Earle Bldg.
EXECUTIVE ORDER

An application having been duly made, pursuant to and in full compliance with the provisions of title I of the National Industrial Recovery Act, approved June 16, 1933, for my approval of a Code of Fair Competition for the Motion Picture Industry, and a hearing having been held thereon, and the Administrator having rendered his report containing an analysis of the said code of fair competition together with his recommendations and findings with respect thereto, and the Administrator having found that the said code of fair competition complies in all respects with the pertinent provisions of title I of said act and that the requirements of classes (1) and (2) of subsection (a) of section 3 of the said act have been met,

Now, therefore, I, Franklin D. Roosevelt, President of the United States, pursuant to the authority vested in me by title I of the National Industrial Recovery Act, approved June 16, 1933, and otherwise, do adopt and approve the report, recommendations, and findings of the Administrator and do order that the said code of fair competition be, and it is hereby, approved, subject to the following conditions:

To effectuate further the policies of the act, that:

(1) Because the President believes that further investigation with respect to the problems of payment of excessive compensation to executives and other employees in this industry is required, the provisions of article V, division B, part 5, sections 1, 2, 3, 4, and 6, of this code, shall not become effective with respect to such employees; and

(2) Because the President believes that further investigation is required with respect to problems generally affecting unfair competitive methods for the services of classes of employees of producers rendering services of an artistic, interpretative, technical, supervisory, or executive nature, the provisions of article V, division B, part 5, sections 1, 2, 3, 4, and 6, of this code, are suspended from operation and shall not become effective pending further report from the Administrator after investigation, as to whether such provisions should be definitely suspended, or modified, altered or changed, or become effective.

FRANKLIN D. ROOSEVELT.

THE CODE

Preamble

This Code is established for the purpose of effectuating the policy of Title I of the National Industrial Recovery Act, and shall be binding upon all those engaged in the Motion Picture Industry.

Article I—Definitions

1. The term "Motion Picture Industry" as used herein shall be deemed to include, without limitation, the production, distribution, or exhibition of motion pictures and all activities normally related thereto, except as specifically excepted from the operation of this Code.

2. The term "Producer" shall include, without limitation, all persons, partnerships, associations, and corporations who shall engage or contract to engage in the production of motion pictures.

3. The term "Distributor" shall include, without limitation, all persons, partnerships, associations, and corporations who shall engage or contract to engage in the distribution of motion pictures.

4. The term "Exhibitor" shall include, without limitation, all persons, partnerships, associations, and corporations engaged in the ownership or operation of theaters for the exhibition of motion pictures.

5. The term "legitimate production" as used herein shall be deemed to refer to the theatrical performances of dramatic and musical plays performed on the stage by living persons.

6. The term "employee" as used herein shall be deemed to refer to and include every person employed by any Producer, Distributor, or Exhibitor as hereinabove defined.

7. The term "clearance" as used herein shall be deemed to refer to that interval of time between the conclusion of the exhibition of a mo-
tion picture at a theater licensed to exhibit such motion picture prior in time to its exhibition at another theater or theaters and the commencement of exhibition at such other theater or theaters.

8. The term "zone" as used herein shall be deemed to refer to any defined area embraced within the operations of a local clearance and zoning board.

9. The term "non-theatrical account" as used herein shall refer to churches, schools, and other places where motion pictures are exhibited which but are not operated in the usual and ordinary course of the business of operating a theater for the exhibition of motion pictures.

10. The term "affiliated Exhibitor" as used herein shall be deemed to refer to an Exhibitor engaged in the business of operating a motion-picture theater which business is owned, controlled, or managed by a Producer or Distributor or in which a Producer or a Distributor has a financial interest in the ownership, control, or management thereof. The mere ownership, however, by a Producer or Distributor of any theater premises leased to an Exhibitor shall not constitute any such Exhibitor an "affiliated Exhibitor."

11. The term "unaffiliated Exhibitor" as used herein shall be deemed to refer to an Exhibitor engaged in the business of operating a motion-picture theater which business is not owned, controlled, or managed by a Producer or Distributor or in which no Producer or Distributor has an interest in the ownership, management, or control thereof.

12. The term "outside or associated Producer" as used herein shall refer to a Producer of motion pictures, including features, short subjects, and/or cartoons, and which Producer operates his or its own production unit independently, though in conjunction with another Producer or Distributor under whose trade name or trade mark the productions of said outside or associated Producer are released and distributed.

13. The term "Administrator" as used herein shall be deemed to mean the National Recovery Administrator.

14. The term "effective date" shall be, and this Code shall become effective on, the tenth day following the approval of this Code by the President of the United States.

15. Population, for the purposes of this Code, shall be determined by reference to the 1930 Federal Census.

Article II—Administration

1. A Code Authority of the Motion Picture Industry constituted as in this Article provided and herein referred to as the "Code Authority" shall be the agency for the administration of this Code, and shall have such powers as shall be necessary therefor, together with such other powers and duties as are prescribed in this Code.

Representing Affiliated Producers, Distributors, and Exhibitors:


Representing Unaffiliated Producers, Distributors, and Exhibitors:


(b) As and when any question directly or indirectly affecting any class of employees engaged in the motion picture industry is to be considered by the Code Authority, one representative of such class, selected by the Administrator from nominations made by such class in such manner as may be prescribed by the Administrator, shall sit with and consider such question as a member of the Code Authority with a right to vote.

(c) The Administrator may designate not more than three additional persons without vote who shall not have any direct, personal interest in the motion picture industry nor represent any interest adverse to the interest of those engaged therein, as representatives of the Administration.

(d) In case of the absence, resignation, ineligibility, or incapacity of any member of the Code Authority, or an alternate of the same general class of the industry, and a bona fide executive, or a bona fide Exhibitor, as the case may be, designated by such member shall act temporarily in place thereof. Such member or alternate shall be certified to the Code Authority by such member but the Code Authority may reject such alternate and require another to be so designated.

(e) Each alternate designated by a member of the Code Authority to be a permanent alternate for such member shall be approved by the Administrator.

(f) In the event any member of the Code Authority is unable for any reason to designate his alternate, the Code Authority, subject to the approval of the Administrator, shall select such alternate from the same general class as that of such member.

(g) No employer in the industry shall have more than one representative at any time upon the Code Authority.

(h) A vacancy in the Code Authority subject to being filled in pursuance of the provisions above provided in subsection (f) of this Section shall exist when any member shall cease to be a bona fide executive or a bona fide Exhibitor.

3. The Code Authority may make such rules as to meetings and other procedural matters as it may from time to time determine.

4. The Code Authority may from time to time appoint Committees which may include or be constituted of persons other than members of the Code Authority as it shall deem necessary to effectuate the purposes of this Code, and may delegate to any such Committee generally or in particular instances any power and authority within the scope of any provisions of this Code, or the Code Authority under this Code, provided that the Code Authority shall not be relieved of its responsibility and duties hereunder. The Code Authority may at any time remove from any Committee any member thereof. The Code Authority shall coordinate the duties of the Committees with a view to promoting joint and harmonious action upon matters of common interest. Any action taken by any such Committees shall be reviewed by the Code Authority.

5. (a) The Code Authority shall be empowered to collect from the industry, in addition to the returns of data and statistics required by the President or reasonably pertinent to the effectuation of Title I of the National Industrial Recovery Act to compile the same, and to make statistical and individual identification among the members of the industry summaries thereof, all in such form and manner as the Code Authority or the Administrator shall prescribe. No such statistics, data, and information of any one member of the industry shall be revealed to any other member. The dissemination of summaries or specifications shall not be deemed a disclosure thereof. In addition to information required to be submitted to the Code Authority, there shall be furnished to government agencies such statistical information as the Administrator may deem necessary for the purposes recited in Section 3 (a) of the National Industrial Recovery Act.

(b) The Code Authority shall have the right to make investigations as to the functioning or observance of any of the provisions of this Code at its own instance or on the complaint of anyone engaged in the industry, and shall report to the Administrator on any such matters. The Code Authority may initiate and consider such recommendations and regulations and inter-
pretations, including those pertaining to trade practices, as may come before it.

7. The Code Authority, after notice and hearing, may prescribe additional rules governing the conduct of Producers, Distributors, and Exhibitors among themselves and with each other and with their employees, which rules shall be submitted to the Administrator and if approved by the President after such notice and hearing as he shall deem proper, shall constitute rules of fair practice for the industry, and any violation thereof shall be a violation of this Code.

8. The Code Authority shall, to such extent and in such manner as may seem most useful, utilize the facilities of national, regional, and local trade associations, groups, institutes, boards, and organizations helpful in the prosecution of the purposes of this Code.

9. No member of the Code Authority shall sit on any matter involving his company's or his own interest directly and not as a class. In such case the Code Authority, including such ineligible member, shall designate an alternate of the same general class not connected with the company or theatre of the ineligible member to sit in his place.

10. (a) The Code Authority shall have the right to appoint, remove and fix the compensation of all persons whom it may employ to assist it in any capacity whatsoever in the administering this Code.

(b) The expenses of the Code Authority in administering this Code shall be budgeted and fairly allocated among the three divisions of the industry and among the member companies thereof who accept the benefits of the activities of the Code Authority or otherwise assent to this Code, in such manner as shall be determined by the Code Authority.

(c) Any person who shall fail to promptly pay any assessment or levy made pursuant to an order of the Code Authority as an expense in administering this Code shall not be entitled to file any complaint under any ARTICLE or PART thereof.

Article III—General Provisions

Section 1. (a) Employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

(b) No employee and no one seeking employment shall be required as a condition of employment to join the company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing; and

(c) Employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

Section 2. This Code is not designed to promote monopolies or to eliminate or oppress small enterprises and shall not be applied to discriminate against any company or to permit monopolies or monopolistic practices.

Article IV—Labor Provisions

A. On and after the effective date of this Code, in the Production of Motion Pictures:

Section 1. Hours of employment.—(a) No employee shall work more than forty (40) hours in any week:

Accountants; accounting machine operators; bookkeepers; clerks; firemen; garage clerks; gardeners; janitors; librarians; mail clerks, messengers; mimeograph operators; porters; readers; restaurant clerks; stenographers; telephone and telegraph operators; timekeepers; typists; and watchmen.

(c) No studio mechanic of the following classes shall work more than thirty-six (36) hours in any one week:

Artists and sculptors; automotive mechanics; blacksmiths; carpenters; casters and mouldsmakers; (staff); choppers and finishers; construction drivers; construction foremen (carpenters); electrical foremen; electrical workers; floormen (electric); foundrymen; gaffers; grips; laborers; lamp operators; line men; machine workers; millwrights; modelers (staff); model makers (staff); moulders (metal); operating engineers; ornamental iron workers; painters; pattern makers; projectionists; prop men; prop makers; property men (except process projectionists); propertymen; scenic artists; set painters; sheet-metal workers; sign writers; sprinkler fitters; steam fitters; structural steel workers; truck drivers; welders; and Laboratory Workers of the following classifications: Chemical mixers, negative notchers, negative splicers, positive daily assemblers, positive developers' assistants, positive release splicers, printers, processing and negative polishers, release inspectors, rewinders, sensitometry assistants, shift boss printers, and vault clerks.

(d) The maximum hours fixed in the foregoing paragraph (a), (b), and (c) shall not apply to employees on emergency, or maintenance and repair work, and employees of the New York studio companies whose hours of skilled workers on continuous processes would hinder, reduce, or delay production; nor to

(1) employees in executive or managerial capacities, professional persons, actors (exclusive of so-called "extras"), attorneys and their assistants, general managers, department heads and their assistants; directors; doctors; managers; executives, their assistants and secretaries; professional nurses; producers and their assistants, including agents; unit business managers; and writers; nor to

(2) employees engaged directly in production work whose working time must necessarily follow that of a production unit, including art directors; assistant directors; cameramen and assistants; company wardrobe men (women) and assistants; costume designers; draftsmen; make-up artists and hairdressers; optical experts; positive cutters and assistants; projectionists; script clerks; set dressers; "stand-by" or "key-men"; sound mixers; sound recorders; wardrobe fitters; nor to

(3) employees regardless of classification assigned or engaged to work on:

(4) employees engaged directly in newsreel production work in the following classifications: editors and sub-editors; film cutters and film joiners; typsetters; cameramen and soundmen; the working hours of newsreel cameramen and soundmen shall be limited to three hundred and twenty (320) hours in any eight (8) week period; to be computed from the time such employees leave their base of operation with their equipment until the time of their return, or are required to remain in a designated place; contacting and planning shall not be computed as working hours; nor shall this limitation on working hours apply to newsreel cameramen and soundmen who shall be assigned to duty at a summer or winter resort for a period of time, nor to newsreel cameramen and soundmen on roving or "gypsy" assignments; nor to

(5) employees of producers of animated motion-picture cartoons in the following classifications: animators; colorists; animating photographers;atory photographers; story and music department employees; tracers and opaquers; the working hours of tracers and opaquers shall be limited to forty-four (44) hours in any one week, with the exceptions made herein in cases of emergency.

(e) With respect to those classes of employees specified within subdivision (2) of the foregoing subdivision (d) of this Section 1:

(1) such employees employed on an hourly basis or on a time and a half basis, excluding those employed in the studios of the exclusive of Executives' secretaries receiving $35.00
tion be given a full day off without pay for each six (6) hours of work in excess of a thirty-six (36) hour weekly average during the production. Employees employed on a weekly basis, whether by agreement in writing or otherwise, shall not be deemed to be within the purview of this subsection (1).

(2) Art directors, assistant directors, company wardrobe men, women and assistants, costume designers, draftsmen, make-up artists, hairdressers, optical experts, process projectionists, script clerks, and wardrobe fitters receiving seventy dollars ($70.00) or less per week without overtime compensation, the conclusion of any single production shall be laid off one full day, without pay, for each six (6) hours of work in excess of a thirty-six (36) hour weekly average during the production period, but for each six (6) hours or fraction thereof which each such employee has worked in excess of a forty-five (45) hour weekly average during any production, such employee shall receive one full day's pay. No such employee shall be permitted to work in another studio during the time of such lay off.

Sec. 2. Minimum wages.— (a) No employee of any class shall be paid less than forty (40) cents per hour:

(b) The following clerical, office, and service employees shall be paid not less than fifty (50) cents per hour:

Accountants, accounting machine operators, bookkeepers, clerks, file clerks, office men, garage clerks, stenographers, secretaries, stenographers, telephone and telegraph operators, timekeepers, typists.

(c) No employee of the following classes of studio mechanics shall be paid less per hour than the rates specified for each class:

Artists and Sculptors ................................................. $1.94
Automotive Mechanics ............................................. 1.00
Blacksmiths ......................................................... 1.16 2/3
Carpenters .......................................................... 1.16 2/3
Clerical Mouldmakers (staff) ...................................... 1.16 2/3
Cement Finishers ................................................... 1.16 2/3
Construction Foremen (carpenter) ................................ 1.33 1/3
Electrical Foremen ................................................. 1.33 1/3
Electrical Workers .................................................. 1.16 2/3
Floormen (electric) ................................................ 1.00
Foundrymen ......................................................... 1.16 2/3
Gaffers ............................................................... 1.25 2/3
Grips ................................................................. 1.00
Lamplighters ......................................................... 1.00
Lamp Operators ...................................................... 1.00
Machine shop laborers ............................................. 1.16 2/3
Marbleizers, Grainers and Fur Finishers ......................... 1.40
Modelers (staff) ..................................................... 1.94
Modelmakers (staff) ................................................ 1.25
Moulders (metal) ..................................................... 1.16 2/3
Operating Engineers ............................................... 1.16 2/3
Ornamental Iron Workers ......................................... 1.16 2/3
Painters .............................................................. 1.25
Pattern Makers ....................................................... 1.16 2/3
Plasterers ............................................................ 1.25
Plumbers ............................................................ 1.16 2/3
Projectionists ....................................................... 1.25
Propertymen (first) ............................................... 1.00
Propertymen (second) ............................................. 1.00
Scene Painters ...................................................... 2.25
Scene Builders ...................................................... 2.50
Sheetmetal Workers ................................................. 1.16 2/3
Sign Writers ......................................................... 1.66 2/3
Steam Fitters ...................................................... 1.16 2/3
Structural Steel Workers ......................................... 1.16 2/3
Swing Gang (property) ............................................. 0.75
Upholsterers ......................................................... 1.30
Welders ............................................................ 1.16 2/3

(d) No employees of the following classes shall be paid less per hour than the rates specified for each class:

- Assistant Cutters ................................................. $1.00
- Chauffeurs and Truck Drivers .................................. $83 1/3
- Laboratory Workers of the following classifications:
  - Chemical Mixers ............................................... 70
  - Negative Assemblers and Breaker-downs .................. 81
  - Negative Developers' Assistants ......................... 81
  - Negative Splatterers ....................................... 75
  - Negative Daily Assemblers ................................ 70
  - Positive Assemblers' Assistants ......................... 75
  - Positive Release Splitters ................................ 84
  - Printers (24 hours or more) ................................. 81
  - Processing and Negative Poliers .......................... 70
  - Printers ...................................................... 70
  - Writers ....................................................... 64
  - Window Dressers ............................................. 81
  - Shift Boss Printers ......................................... 91
  - Stenographers ............................................... 91
  - Film Loaders .................................................. 83 1/3
  - When any of the above employees work more that thirty-six (36) hours in any one week on:
    - (1) emergency or maintenance or repair work; or
    - (2) to avoid hindering, reducing or delaying production, he shall be compensated at straight time for all overtime in excess of thirty-six (36) cumulative hours.

(c) With respect to the following classifications there may be substituted a weekly wage in lieu of an hourly wage:

- Construction Foremen (carpenter) .......................... $76.75
- Electrical Foremen ............................................ 76.50
- Gaffers ......................................................... 68.50
- Floormen (electric) ........................................... 60.00
- Grips ............................................................ 60.00
- Propertymen (first) ........................................... 60.00
- Propertymen (second) ........................................ 60.00

However, for "stand-by" or "key men", not more than one man of each of the above classifications shall be assigned to any one producing unit.

(f) With respect to all employees listed in paragraphs (c) and (d) of this Section, the foregoing scale of minimum wages shall prevail on all locations except that the following wage scale may be paid in lieu thereof on distant location, if so stipulated before employment commences and all such employees' expenses are paid:

Distant locations when employed less than one week: for seven (7) days and subject to "call at any time":

<table>
<thead>
<tr>
<th>Location</th>
<th>Daily Rate</th>
<th>Weekly Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>Under 50%</td>
<td>$2.75</td>
</tr>
<tr>
<td></td>
<td>Under 25%</td>
<td>$3.75</td>
</tr>
<tr>
<td></td>
<td>Under 10%</td>
<td>$4.75</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$161.75</td>
</tr>
</tbody>
</table>

When the distant location daily rate above is employed, the total wage for any one week shall not exceed the distant location weekly wage.

(g) Every news-rea1 cameraman or soundman shall be given one day off with pay for every four (4) cumulative days (24 hours per day) that he is away from his base of operations, except if on roving or "gypsy" assignments.
effectuating the foregoing provisions, subject to review by the Administrator.

2. Such standing committee under the supervision of the Code Authority shall cause a re-classification of “extras” and “extra talent” to be undertaken, based upon the following qualifications for such employment:

(a) “Extra players” shall be those who by experience and/or ability are known to be competent to play group and individual business parts and otherwise appear in a motion picture in other than atmospheric background or crowd work.

(b) Atmosphere people who are not to be classified as dependent on motion picture work for a livelihood, but who may be employed, hired, and engaged for temporary work only or when special qualifications not possible of being filed from the registered Extra Players.

(c) Crowds not classified as such groups, and other unusual crowds where transportation is impractical and crowd assemblies of a public nature.

3. The minimum pay for the foregoing classifications shall be as follows:

(a) “Extra players”, $7.50 per day, with this minimum graded upward according to the character and importance of the performance and the personal wardrobe required, the minimum for Class A to be $11.00 per day provided that, if any “extra player” employed as such is required to play a part or bit with essential story dialogue, such “extra player” shall not be deemed a “bit player” and his compensation shall be fixed by agreement between such player and the Producer before the part or bit is undertaken, but the minimum compensation to such “bit player” shall not be less than twenty-five dollars ($25.00).

(b) Atmosphere people, $5.00 per day, provided that any “extra player” may accept atmosphere work without losing or jeopardizing his registration as an “extra player”.

(c) Crowds, $5.00 per day, provided that this minimum shall not prevent the employment of large groups under special circumstances at a rate lower than the mentioned.

(d) Transportation to and from location shall be paid to “extra players”. There shall also be paid to “extra players” for interviews and fittings the payments provided for in Order 16-A of the prevailing wage scale of the State of California; except that in the event that any interview extends beyond one and one half hours, the “extra player”, although not engaged, shall receive no less than one hour’s pay for each additional hour, and if any interview shall extend beyond two hours, the “extra player” shall receive an additional one hour’s pay for each additional two hours or fraction thereof.

4. The following shall be provided for by said standing committee among the working conditions to be regulated as above provided:

(a) In Casting Bureaus casting and employment interviews of women and children shall be by women casting officials, and men by men.

(b) No one shall be employed as an “extra player” or “atmosphere worker” who is a dependent member of the immediate family of any regular employee of a motion-picture company, or any person who is not obliged to depend upon extra work as a means of livelihood, unless the exigencies of production reasonably construed, require an exception. Any person who is not an “extra player” or “atmosphere worker” on account of personal favoritism.

(c) A day’s work in any State shall be eight (8) hours, paid for as provided by the existing California Statutes relating thereto.

(d) No person coming under the above classification (excepting crowds) shall be permitted to work in more than one picture for the same day’s pay, including overtime.

(e) Rotation of work shall be established to such reasonable degree as may be possible and practical.

(f) No person not a registered “extra player” shall be requested by a studio casting office from any casting agency, and each registered “extra player” shall be provided with a card of identification; and such regulations for carrying out this provision shall be adopted.

Sec. 4. Provisions Regarding “Free Lace” Players.—The Code Authority provided for in this Code shall undertake and provide for any necessary negotiations and regulations to be binding upon all Producers with respect to “free lace” players receiving compensation of one hundred and fifty dollars ($150.00) or less per day, and the Code Authority shall establish a standing committee representing of employers, “free lace” players, and the public, to effectuate the foregoing purposes and to interpret the terms of any provisions made for “free lace” players, as to supervise the same, receive and pass on complaints and grievances, and to otherwise aid in effectuating the foregoing provisions subject to review by the Administrator.

Such standing committee, under the supervision of the Code Authority, shall make full investigation with respect to the working conditions of such “free lace” players and shall undertake and provide for hours of work, wages, and conditions above provided for with respect to hours of employment for such “free lace” players, rotation and distribution of work, and such reasonable degree as may be possible and practicable, and minimum adequate compensation therefor.

Sec. 5. Overriding Provisions.—If the prevailing wage scale and maximum number of hours of work in any week, in any agreement or as enforced between the employers and associations of any such employees, however, shall be at a rate exceeding the minimum wage scale provided for or less than the number of hours of work per week herein provided for with respect to any of such employees, such scales or number of hours of labor in the localities where same were enforced shall be considered to be unreasonable and, if so be, the minimum scale of wages and maximum number of hours with respect to these aforementioned employees in such localities under this Section of the Code.

Sec. 6. Child Labor.—On and after the effective date of this Code, no person under sixteen (16) years of age shall be employed in the production of motion pictures, provided, however, where a State law or regulation is in force, and such person under the age specified by said State shall be employed in that State, and provided further, however, that in the event that roles or parts are to be filled or appearances made by children under any State law, the Producer may utilize the services of such child or children upon his compliance with the provisions of State law.

B. On and after the effective date of this Code, in the Distribution of Motion Pictures:

Section 1. Hours of Employment.—(a) No employee except outside salesmen shall work more than forty (40) hours in any one week.

(b) This provision for working hours shall not apply to professional persons employed in their profession nor to employees in a managerial or an executive capacity or in any other capacity of distinction or responsibility who now receive more than $35.00 per week, nor to employees on emergency or maintenance and repair work.

Sec. 2. Minimum Wages.—No employee shall be paid:

(a) Less than fifteen dollars ($15.00) per week in any city with a population of 500,000 or in the immediate trade area of such city.

(b) Less than fourteen dollars and fifty cents ($14.50) per week in any city between 250,000 and 500,000 population or in the immediate trade area of such city.

(c) Less than fourteen dollars ($14.00) per week in any city or place up to 250,000 population or in the immediate trade area of such city or place.
Sec. 3. On or after the effective date no person under sixteen (16) years of age shall be employed in the distribution of motion pictures, provided, however, where a State law provides a higher minimum age, the minimum age specified by such State law shall be employed within that State.

C. On and after the effective date of this Code, in the Exhibition of Motion Pictures:

Part 1. Employees Other Than Actors.

Section 1. No person under sixteen (16) years of age shall be employed to work more than forty (40) hours in one week, except that such maximum hours shall not apply to employees in a managerial, executive, or advisory capacity who now receive thirty-five ($35.00) or more per week, or to employees whose duties are of general utilitarian character, or to emergencies.

Sec. 3. With respect to employees regularly employed as ticket-sellers, doormen, ushers, cleaners, matrons, watchmen, attendants, porters, and office help, such employees shall receive not less than a twenty percent (20%) increase over the wage paid for employment as matrons, watchmen, attendants, porters, and office help, such employees shall receive not less than thirty (30) cents per hour in cities and places having a population of less than 15,000, provided that this shall not require a wage for such employees in excess of twenty-five (25) cents per hour.

Sec. 4. With respect to employees regularly employed as ticket-sellers, doormen, cleaners, matrons, watchmen, attendants, porters, and office help, such employees shall receive not less than thirty (30) cents per hour in cities and places having a population of more than 15,000 and less than 500,000, and not less than thirty-five (35) cents per hour in cities and towns having a population of more than 500,000.

Sec. 5. With respect to employees regularly employed as ushers, in cities and places having a population over 15,000, such employees shall receive a wage not less than twenty-five (25) cents per hour.

Sec. 6. (a) Employees associated with organizations of or performing the duties of bill-posters, carpenters, electrical workers, engineers, firemen, motion-picture machine operators, oilers, painters, theatrical stage employees, theatrical wardrobe attendants, or other skilled mechanics and artisans, who are directly and regularly employed by the Exhibitors, shall receive not less than the minimum wage and work not longer than the maximum number of hours per week which were in force on August 23, 1933, in adequate places in such places and of such cities and towns as may be designated by the Administrator.

(b) In the event, however, that there exist in the particular community organizations of such employees above mentioned, members of which work directly and regularly employed by the Exhibitors, such employees shall be deemed to be employees in such community with respect to such community, and (1) no prevailing scale of wages and maximum number of hours of labor by organizations of any such employees affiliated with the American Federation of Labor or any representative appointed by the National Labor Relations Board or the Administrator shall be deemed to be, and hereby are declared to be, the minimum scale of wages and maximum number of hours of labor by organizations of any such employees affiliated with the American Federation of Labor or any representative appointed by the National Labor Relations Board or the Administrator shall exist in such community with respect to such employees, or (2) any dispute should arise as to what is a minimum scale of wages or the maximum number of hours, the parties to any such dispute with respect to such employees for a particular class of theater or theaters in any particular community then and in either of those events such disputes shall be determined as follows:

(1) If the question at issue arises with an organization of such employees affiliated with the American Federation of Labor, then a representative appointed by the National Labor Relations Board or any representative appointed by the American Federation of Labor, shall examine into the facts and determine the existing minimum scale of wages and maximum number of hours of labor for such class of theaters or theaters in such particular locality, and they can agree upon the same, they shall mutually designate an impartial third person who shall be empowered to sit with such representatives, review the facts, and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such third person, then the Administrator shall designate a third person;

(2) If the question at issue arises with unorganized employees or with an organization of such employees not affiliated with the American Federation of Labor and if in said community there exist no such local bodies of such employees, directly and regularly employed by an Exhibitor or Exhibitors, then a representative of such unorganized employees, or, as the case may be, a representative appointed by the President of such unaffiliated organization or both, together with a representative appointed by the National President of such affiliated organization above referred to, together with a representative appointed by the Exhibitors, shall examine into the facts and determine the prevailing minimum scale of wages and maximum number of hours of labor for such class of theaters or theaters in such particular community, and in the event they cannot mutually agree upon the same, they shall mutually designate an impartial third person who shall be empowered to sit with such representatives, review the facts, and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial person, then the Administrator shall designate such impartial person;

(3) If the question at issue arises with unorganized employees or with such employees not affiliated with the American Federation of Labor and not subject to the foregoing provisions of sub-paragraphs (1) and (2) of paragraph (b) hereof, then a representative of such unorganized employees, or, as the case may be, a representative of the President of such unaffiliated organization, or both, together, with a representative appointed by the Exhibitors, shall examine into the facts and determine the existing minimum scale of wages and maximum hours of labor for such class of theaters or theaters in such particular locality that can agree upon the same, they shall mutually designate an impartial person who shall be empowered to sit with the representatives, review the facts and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial person, then the Administrator shall designate such impartial person;

(c) Pending the determination of any such dispute, the rate of wages then paid by the Exhibitor in such theater or theaters in such community and the maximum number of hours in force (if not more than the hours provided for in this Code) shall not be changed so as to decrease wages or increase hours.

(d) In order to effectuate the foregoing provisions of this Section, the Administrator is hereby empowered to appoint a committee of fifteen (15) members, seven (7) of whom shall be representatives of the Exhibitors and eight (8) of whom shall be representatives of the employees, who shall be appointed by the Administrator, to meet with the representatives of the Exhibitors appointed by the Administrator and with such representatives of the employees as the Administrator may designate, and such committee shall have the power to meet in secret and to establish rules for the conduct of such meetings. Such committee shall have power to fix the time and place of such meetings, and to give notice thereof.

Sec. 7. In no event shall the duties of the employees hereinafter specified in Section 6 (a) directly and regularly employed by the Exhibitors as of August 23, 1933, be increased so as to exceed the maximum number of hours in force in the community or communities in which such employees are employed in any theater or theaters in any community, except by mutual consent.

Sec. 8. With respect to any employee not hereinafter specified for, such employee when directly and regularly employed by the Exhibitors
shall be paid not less than forty (40) cents per hour.

Sec. 9. By reason of the professional character of their employment, the minimum wage and maximum hours of employment of employees performing services as musicians shall thereafter be established by prevailing labor agreements, understandings, or practices.

Sec. 10. With respect to disputes arising between employers and employees in the Exhibition branch of the Industry, the parties shall pledge themselves to attempt to arbitrate all such disputes.

Sec. 11. The Administrator after such notice and hearing as he shall prescribe may revise or modify any determination of any dispute pursuant to Section 6 of Part I of Division C of this Article IV.

Part V. Actor Employees in Vaudeville and Presentation Motion-Picture Theaters.

Section 1. Definitions.—(a) Presentation and vaudeville shall include both permanent and traveling companies of artists playing presentation and vaudeville acts, and such vaudeville as is not intended to include: amateur shows, "rep" shows, "tab" shows, "tent" shows, "wagon" shows, "truck" shows, "medicine" shows, "show-boats" or burlesque, as these terms are understood in the theater.

(b) A "traveling" company, as used in this Code, means a company which moves from theater to theater irrespective of locality.

Sec. 2. Application (a) Princpals.—It shall be an unfair trade practice for any Exhibitor or independent contractor under the guise of public auditon, to break in, try out, or to require a performer to render service for less than the minimum salary established by this Code. This shall not prohibit, however, the appearance of the chorus or participation in benefit performances which have been approved by the performer or by any bona fide organization of the performer's own choosing.

(b) Chorus.—It shall be an unfair trade practice for any manager or independent contractor, under the guise of a public auditon, to break-in, or try-out, to require the chorus to render services for less than the minimum salary established by this Code. This shall not prohibit, however, the appearance of the chorus or participation in benefit performances which have been approved by the chorus or any bona fide organization of the chorus' own choosing.

Sec. 3. Rehearsals.—(a) Principals.—Rehearsal period for principals shall be limited to four weeks, and they shall be guaranteed two consecutive weeks' employment or two weeks' rehearsal. Any excess weeks of rehearsal, which shall immediately follow the rehearsal period. In the event that any rehearsal over four weeks is required, there shall be compensation in addition to the theater or performer's week's playing time guaranteed for each week's rehearsal. This shall not apply, however, to principals owning their own acts.

(b) Chorus.—No exhibitor or independent contractor shall require for an engagement of only one week any chorus person to rehearse in excess of five (5) days, nor for an engagement of two or more weeks, in excess of ten (10) days, in any consecutive weeks. Any such engagement shall follow immediately such respective rehearsal periods. The chorus shall not be required to rehearse for more than forty (40) hours a week and rehearsal shall be considered to be continuous from the time the chorus is called on the first day of rehearsal until the opening day. For each additional week there shall be compensation for an additional week's consecutive employment.

Sec. 4. Maximum Hours and Minimum Wages,—(a) Principal.—Subject to the nature of the stage presentation and vaudeville business and the unique conditions prevailing therein, the necessary policy and variations in the operation of such enterprises making up the entertainment, and the fact that such entertainment is of a character requiring the services of artists of unique and distinctive ability who cannot be replaced, it is recognized that it is impossible to fix the maximum hours per week of artists appearing in such theaters.

(1) For performers with more than two years' theatrical experience, there shall be a minimum wage of forty dollars ($40.00) weekly net.

(2) For performers with less than two years' theatrical experience, there shall be a minimum wage of twenty-five dollars ($25.00) weekly net.

(3) The minimum wage of performers engaged on a per d'emb basis shall be seven dollars and fifty cents ($7.50) per day net.

(b) Chorus.—No singing or dancing chorus person shall be required to work more than forty (40) hours in any week, and there shall be one day out of every seven during which the chorus shall be required to have a day off work. This day off work time shall include the entire time of a performance or presentation in which the chorus appears in one or more numbers as an integral part of the presentation, and all rehearsal time excluding dressing and undressing time. No chorus person shall be required to report to a theater before 9 o'clock in the morning.

On the day a chorus person is released with pay, such chorus person shall not be required to rehearse or report to the theater for any service. This provision for a free day shall not apply to traveling companies.

(1) There shall be a minimum wage of thirty dollars ($30.00) per week in any De Luxe Theater.

(2) There shall be a minimum wage of thirty-five dollars ($35.00) per week in traveling companies.

(3) There shall be a minimum wage of twenty-five dollars ($25.00) per week in other than De Luxe Theaters.

(4) Wherever a theater augments the chorus by employing additional chorus persons, such additional chorus persons shall not rehearse more than five (5) days.

(5) It shall be an unfair trade practice for any Exhibitor or independent contractor to engage any chorus person under any agreement which would reduce the net salary below the minimum wage through the payment of any fee or commission to any agency (whether such fee is paid by the Exhibitor or independent contractor or by the chorus person of the theater) in consideration of any service.

(6) After the first two weeks of consecutive employment, if a lay-off is necessary, the Exhibitor or independent contractor shall pay each chorus person not less than three dollars ($3.00) per day for each calendar day's work with a traveling unit after the first two weeks of consecutive employment, if lay-off is caused on account of traveling, the Exhibitor or independent contractor shall be allowed two days' traveling without pay for each four weeks of employment West of the Rockies, and one day's traveling without pay for each four weeks of employment East of the Rockies.

(7) Wherever on August 23, 1933, any theater paid a rank chorus person in excess of the minimum wages or employed chorus persons for a number of hours per week of labor less than the maximum hours, said higher wage and lesser number of hours shall be paid by the Exhibitor or independent contractor. Where no such unit as hereby declared to be, the minimum scale of wages and maximum hours of labor with respect to such theaters in this Section of the Code.

Sec. 5. General Provisions.—(a) If in any city or place where by custom Sunday performances by living actors, or the performance of particular classes of acts, are not given, no performer or chorus person engaged to work in such city or place shall be required to perform or give performances of such particular class of act in such city or in any other place on the Sunday of the week for which such performer or chorus person was engaged to render services in such city or place.
Wherever a means Principals.—representation, and this required unfair Section Producers quality have musical their Exhibitor vaudeville cash competitor higher such whom the any of this them the presentation one the suits the the Section Chorus in-independent livelihood, in-putes children of State or imputing or be reasonably sonably Sec. or Sec. which of Part by or Part of by the hearing of other relations and provisions shall be by the State law provides a higher minimum age, no person under the age specified by said State law shall be employed in that State, and provided further, that where roles or parts are to be filled or appearances made by a child or children, an Exhibitor or independent contractor may utilize the services of such child or children upon his compliance with the provisions of State laws appertaining thereto.

Sec. 9. Child Labor.—(a) On or after the effective date of this Code, no person under sixteen (16) years of age shall be employed as a principal or chorus person in connection with the EXHIBITION of motion pictures, provided, however, where a State law provides a higher minimum age, no person under the age specified by said State law shall be employed in that State, and provided further, that where roles or parts are to be filled or appearances made by a child or children, an Exhibitor or independent contractor may utilize the services of such child or children upon his compliance with the provisions of State laws appertaining thereto.

Sec. 10. The Code Authority may receive complaints with respect to alleged violations by an independent contractor of any of the foregoing Sections of this PART 2 and may after notice and hearing determine the guilt or innocence of the accused and prescribe rules and regulations governing the relations between Exhibitors and independent contractors guilty of any such violations.

Article V—Unfair Practices

A. General

Part 1. The defamation of competitors by falsely imputing to them dishonorable conduct, inability to perform contracts, questionable credit standing, or by otherwise representing or by disreputable history or reputation of the grade or quality of their motion pictures or theaters, shall be deemed to be an unfair trade practice.

Part 2. The publishing or circulating of threats or suits or any other legal proceedings not in good faith, to create the tendency, or effect of harassing competitors or intimidating their customers, shall be deemed to be an unfair trade practice.

Part 3. Securing confidential information concerning the business of a competitor by a false or misleading statement or representation, by a false impersonation of one in authority, by bribery, or by any other unfair method, shall be deemed to be an unfair trade practice.

Part 4. To avoid the payment of sums unreasonably in excess of the fair value of personal services which result in unfair and destructive competition, the Code Authority shall have power, with the approval of the Administrator, to investigate whether in any case any employer in the motion picture industry has agreed to pay an unreasonably excessive inducement to any person to enter into the employment of such employer, and if the Code Authority finds that such employer has done so, the Code Authority shall have the power, with the approval of the Administrator, to impose an assessment against such employer in an amount equal to the amount of the unreasonable excess payment to such person, not, however, to exceed the sum of Ten Thousand Dollars ($10,000.00), and to make public its findings, but notice of this PART shall in any manner impair the validity or enforceability of such agreement of employment. Such assessments shall be paid to the Code Authority for use by it in the Administration of its functions.

B. Producers

Part 1. It shall be an unfair trade practice for any Producer to aid, abet, or assist in the voluntary release or dismissal of any author, dramatist, or actor employed in rendering his exclusive services in connection with the production of a "legitimate" drama or musical comedy for the purposes of securing the services of such author, dramatist, or actor.

Part 2. It shall be an unfair trade practice for a number of Producers who, in the usual and ordinary course of business, rent their respective studios or studio facilities to Producers (other than their affiliated companies), to conspire or take joint action to prevent any responsible Producer or Producers from renting such studios or studio facilities.

Part 3. It shall be an unfair trade practice for a Producer to knowingly employ as an "extra" any member of the immediate family of an employee or any person who is not obliged to depend upon "extra" work as a means of livelihood, unless the exigencies of production require an exception, and such employee or any other producer or any person who under the procedure hereinafter set forth shall be found by the Agency Committee:

(a) to have given, offered, or promised to any employee of any Producer any gift or gratuity of any kind whatever, or by other means, to influence the action of such employee in relation to the business of such Producer;

(b) to have alienated or enticed, or to have attempted to alienate or entice, any employee under written contract or agreement, to leave such employment, or to have induced or advised without justification any employee to do any act or thing in conflict with such employee's obligation to perform in good faith any contract of employment, whether oral or written;

(c) knowingly to have made any materially false representation to any Producer in negotiations with such Producer for or affecting the employment or contemplated employment of any person represented by such agent;

(d) to have violated or evaded or to have attempted to violate or evade, directly or indirectly, any of the provisions of Parts 4 or 5 of this Article V.

(e) to have failed or refused to have registered as an agent, in the event that such registration is required as provided for in Section 3 of this Part, or to have transacted business as an agent after his registration shall have been revoked, cancelled, or suspended.

The Agency Committee shall consist of ten (10) members, five (5) of whom shall be Producers or Producers' representatives named by the Code Authority, and the other five (5) shall consist of one agent, one actor, one writer, one director, and one technician, who shall be selected by the Administrator from nominations as to
each class named, respectively, by agents, actors, writers, directors, and technicians, in such equitable manner as may be prescribed by the Administrator.

Sec. 3. In order to effectuate this Part, the Agency Committee may recommend to the Administrator uniform terms and conditions for an approval for the use of all agents with whom Producers may transact business relating to the production of motion pictures, and for the suspension, revocation, or cancellation of any such registration and appropriate rules and regulations affecting the agents as provided herein. Such recommendations of the Agency Committee, together with the recommendations of the individual members thereof, shall be submitted in writing to the Administrator who after such notice and hearing as he may prescribe, may approve or modify such recommendations. Upon approval by the Administrator, such recommendations shall have full force and effect as provisions of this Code. No agent shall be deprived of the right of registration without affording such agent a full and fair opportunity to be heard, and without the approval of the Administrator. Should it at any time be determined to provide for the registration of agents as hereinabove set forth, then all persons regularly transacting business as agents at such time shall be entitled to the matter and procedure as provided application is made to the Agency Committee within thirty (30) days thereafter.

Sec. 4. The Agency Committee may, after due notice and hearing, and with the approval of the Administrator, resolve disputes, other than those arising out of the governing relations between Producers and agents, writers, actors, directors, and technicians.

Sec. 5. The Agency Committee shall make findings of fact concerning any matter coming before it pursuant to the provisions of this Part and shall make such recommendations to the Administrator as it may deem proper if the Committee is unanimous, otherwise separate recommendations may be submitted, together with a report that the Committee has disagreed. No hearing or proceeding shall be conducted without due notice and a full and fair opportunity to all interested parties to appear and be heard. A complete transcript of all testimony and arguments shall be made and certified to the Administrator, together with the recommendations of the members of the Committee. The Administrator shall approve, reject, or modify such recommendations, or any of them, and may further investigate such hearings as to him may seem necessary or advisable. The order of the Administrator shall be final.

Sec. 6. The Agency Committee, subject to the approval of the Administrator, shall have authority to require all Producers to furnish such information as may be desired to effectuate the provisions of this Part.

Sec. 7. The Agency Committee shall have full power and authority to prescribe the reasonable rules of procedure for determining all matters of dispute or controversy which may properly arise before such Committee in connection with this Part.

Sec. 8. The term "agent," as hereinafter used, shall apply to any person, corporation, or association who, directly or indirectly, for a fee or other valuable consideration, procures, promises, or undertakes to procure employment for any person for or in connection with the production of motion pictures.

Sec. 9. The provisions of Article II, Section 7, of this Code shall not supersede the operation of this Article.

Sec. 10. It shall be an unfair trade practice for any Producer, or any employee of a Producer, directly or indirectly, to engage in, carry on, or in any way be financially interested in or connected with the production of an agreement, defined, without making known such fact to the Agency Committee within twenty (20) days from the effective date, or if such interest is acquired subsequent to the effective date, then within ten (10) days after the acquisition of such interest.

The Agency Committee shall require such public disclosure to be made of such interest as it may deem advisable; and the Agency Committee may make such public record thereof and subject matter of this Section as it sees fit, subject to the approval of the Administrator.

Part 4 (A).—(a) Should the Administrator determine that any one or more of the parties in interest, after notice, that a set of fair practices should be adopted governing relations between Producers and any one of the following classes: writers, directors, and actors, a special committee shall be appointed for that purpose. The Producers and the class interested in such fair practices in each instance shall be entitled to representation on the special committee.

(b) The Committee members shall be appointed in the manner, and its proceedings and those of the Administrator shall be the same, as above provided in the case of the Agency Committee.

(c) At the same time that the findings or report of the Committee shall be sent to the Administrator, the same shall be publicly made in such manner as may be determined by the Administrator.

Part 5. Section 1. No Producer, directly or indirectly, secretly or otherwise, shall—

(a) Entice or alienate from his employment any employee of any other Producer or induce or advise any such employee to do anything in conflict or inconsistent with such employee's obligation to perform in good faith any contract of employment.

(b) Foment dissension, discord, or strife between any employee of any other Producer and his employer with the effect of securing the employee's release from employment or a change in the terms of any contract under which the employee is engaged or of causing the employee to be or become dissatisfied with his subsisting contract.

(c) In any manner whatsoever negotiate with or make any offer for or to any employee under written contract to any other Producer prior to the last thirty (30) days of the term of the contract of employment, regardless of the compensation.

Sec. 2. All production employees rendering services of an artistic, creative, technical, or executive nature for the purpose of this Part, shall be classified as follows:

(a) Employees not under written contract who are employed at not less than $250.00 per week or $2,500.00 per picture.

(b) Employees under written contract, for a period, inclusive of options, if any, of less than one year, whose compensation is not less than $250.00 per week or $2,500.00 per picture.

(c) Employees under written contract for the period of at least one year, or at least three pictures, inclusive of options, if any, whose compensation is not less than $250.00 per week (exclusive of lay-off periods) or $2,500.00 per picture.

The term "contract" as used in subdivisions (b) and (c) shall be deemed to include not only any subsisting contract with any Producer, but also any prior contract with such Producer or any of his subsidiaries, parent, or successor corporation of such Producer, provided that the employment thereunder has been or may be continuous.

(d) Nothing hereinbefore in subsection (c) of Section 2 of this Part contained shall apply to so-called "free lance" players, writers, directors, or other employees who are engaged to render services of an artistic nature to an extent of two written or two pictures only, unless the actual period of employment of any such employee is intended to or shall cover one or more of those periods.

Sec. 3. Should any Producer make any offer for the services of any employee of any other Producer, and such employee is classified, within either subdivision (a), (b), (c) or (d) of Sec-
and registrar as hereinafter in Section 6 provided, and the same may such offer is made, the Producer making such offer shall notify the employing Producer in writing that such offer has been made, and shall state the full and complete terms and conditions of such offer, including particularly the compensation, the proposed period of employment, and any additional special terms. Simultaneously, a copy of said notice shall be delivered to the registrar as hereinafter provided for. The employing Producer thereupon shall be afforded a reasonable opportunity, not exceeding three (3) days, to negotiate with and offer such employee, or the registrar, as hereinafter in Section 6 provided, within which time to negotiate for and contract with such employee for his continued services, on such terms as may be accepted by the employee, or, if the employee in every instance shall have the full and independent choice as to which offer he will accept. Any offer made by any Producer and rejected by the employee shall be conditional upon the right of the employing Producer as hereinafter provided, and shall be a firm offer not to expire until at least twenty-four (24) hours after the period permitted the employing Producer to negotiate as herein provided for.

The notice hereinafter provided for need be given, however, with reference to employees classified in subdivisions (b) and (c) of Section 2, only upon the expiration of the last thirty (30) day period of employment the employing Producer shall have made an offer in good faith to such employee, and extension of any contract of employment and shall have communicated that fact to the Registrar.

Sec. 4. Should any Producer desire to continue, renew, or extend the period of employment of any employee classified within subdivision (c) of Section 2 hereof, and if he shall have evidenced such desire by making an offer in good faith to such employee prior to the last thirty (30) day period of his employment and such offer be rejected, and provided the compensation of such employee last paid by the employing Producer was at least $50.00 per day, the employing Producer nevertheless shall be entitled to notice of offers which may be made to such employee by other Producers, during the period hereinafter provided, following the termination of such employment. Should any other Producer make any offer for the services of any such employee within such period, then on the same day that such offer is made such producer shall notify the former employing Producer and the Registrar in like manner as is provided for in Section 3. The same procedure shall be followed by the governing body with respect to offers to employees, as provided for in Section 3, to the end that:

(a) the former employing Producer shall be entitled to a reasonable period not exceeding three (3) days, to negotiate and contract for the services of the employee in question;

(b) the offer of the second Producer shall continue as a firm offer for twenty-four (24) hours beyond the period referred to in subdivision (a); and

(c) the employee at all times shall have a free and independent choice as to which offer he will accept.

The period during which the first employing Producer shall be entitled to notice of offers made by other Producers, as hereinafter provided for, shall be three (3) months from the date of termination of the employment in cases where the compensation for the employee in connection with the former employment was at the rate of less than $1,000 per week (exclusive of lay-off periods). An offer shall be employed on a picture basis, less than $10,000 per picture. In all other cases where the compensation was equal to or in excess of the above amounts, the period shall be six (6) months.

Sec. 5. No Producer, Distributor, or Exhibitor shall violate or aid or abet in the violation of this Part. It shall be an unfair trade practice for any Producer to employ any employee or prevent others being made any employee by other Producers.

Sec. 6. The Code Authority shall appoint a standing committee, which shall have full power and authority to determine the good faith of any offer made by the employing Producer, so that an employing Producer may make such offer, as hereinafter provided for, and to determine whether the period within which such notice must be given shall be three (3) days, within which the second Producer shall be precluded from executing any proposed contract with the employee or former employee of the first employing or former employing Producer.

Notwithstanding anything contained in this Part to the contrary, the provisions of this Part shall apply only to employees whose names are registered with the Registering Authority, and the right of resignation or continued registration may be determined in any instance by the standing committee either upon its own motion or upon application of the employee, including the employee affected. In the event of the termination for any reason whatsoever of the employment of any person party to this Part, and thereafter such person is employed by any Producer, the Register in writing forthwith of such termination. Any Producer may withdraw from registration the name of any employee whose notice has been served on the Registrar may waive the right to be notified of offers made to any employee by any other Producer, but he shall not refrain from registering the name of any employee, withdraw any name so registered or waive any such right to notice by virtue of any agreement to that effect with any employee. Any Registrar shall have and appropriate method for notifying the Producers promptly of all registrations, withdrawals of registrations, terminations of employment and waivers.

Sec. 7. If the Code Authority, or any committee appointed by the Code Authority, notice and hearing shall find that any employee of any Producer has refused without just cause to render services under any contract of employment, the Code Authority, with the approval of the Administrator, order all Producers to refrain from employing any such person in connection with the business of producing motion pictures for such period of time as may be designated by the Code Authority and it shall be an unfair trade practice for any Producer to employ such person or prevent any such person from being employed by any other Producer, or for any Distributor or Exhibitor, respectively, to distribute or exhibit any picture produced during the period prescribed by the Code Authority. Any or with any such employee, the notice and hearing shall be conducted only upon due notice. A full and fair opportunity shall be afforded to any interested parties to present any pertinent evidence in the form of any testimony and arguments, together with the findings and order of the Code Authority, shall be made and certified to the Administrator, who may approve, modify or reject, and if the Code Authority, in such connection conduct such further investigations and hearings as to him may seem necessary or advisable. The order of the Administrator shall be final.

Sec. 8. If any Producer deliberately, willfully, or persistently violates any of the provisions of this Part and the Code Authority so finds, and such proceedings is upheld by the Code Authority, with the approval of the Administrator, shall have power to impose such restric
tions, prohibitions, or conditions as it may deem proper upon the distribution or exhibition of motion pictures produced by any such offending Producer. Due notice of the ruling of the Code Authority, as approved by the Administrator, shall be published in such manner as the Code Authority prescribes.

Part 6. (a) No cartoon Producer shall employ any person during such time as he is employed full time by another.

(b) No cartoon Producer shall make any offer directly or indirectly to any motion picture producer or its employees or any other person to entice, persuade, or induce such employee to leave or become dissatisfied or to breach any contract covering his employment.

(c) No cartoon Producer shall adapt a cartoon character of another in such manner that the use of the adapted character shall constitute an appropriation by him of the goodwill of the creator.

C. Producers-Distributors

Part 1. Where any contract granting the motion-picture rights in any dramatic or dramatico-musical work specifies a date prior to which no motion picture based upon said work may be publicly exhibited or exhibited without prior consent of the producer or distributor of such motion picture, such unfair trade practice for any Producer or Distributor to permit the public exhibition of such motion picture prior to such date.

Part 2. (a) It shall be deemed to be an unfair trade practice for any Producer or Distributor to sell such motion picture, right or right to sell such motion picture, to any of its employees or to any other person who has a direct or indirect interest, whether financial or otherwise, in any such Producer or Distributor, or knowingly and intentionally directly or indirectly interfere with the existence of any such or associated Producer and a Producer or Distributor not to do anything which would tend to create discord or strife between such Producer and a Producer or Distributor, or to prevent dissension between them, for the purpose of inducing such outside or associated Producer to breach or attempt to breach any existing contracts between it and Producer or Distributor, or to secure a change in the terms and conditions of any existing contract between any such outside or associated Producer and any such Producer or Distributor.

(b) To effectuate the foregoing, no Producer or Distributor shall negotiate with or make any offer for or to any such outside or associated Producer at any time prior to the occurrence of any agreement between such outside or associated Producer and any other Producer or Distributor, or not prior to sixty (60) days before the occurrence of any agreement between such outside or associated Producer and any other Producer or Distributor, or to secure a change in the terms and conditions of any existing contract between any such outside or associated Producer and any such Producer or Distributor.

Part 7. No Distributor shall convey or transfer its assets for the purpose of avoiding the delivery to any Exhibitor of any feature motion picture licensed for exhibition by any such Distributor.

Part 8. No Distributor shall refuse to make a fair adjustment of the license fees for the exhibition on any feature motion picture licensed for exhibition in any theater where in such theater is exhibited a motion picture with such Distributor.

Part 9. (a) No Distributor shall require any specific time or times of the week for the exhibition of any such motion picture in any theater specifically provided for in the Exhibitor's contract therefor.
(b) Where under an exhibition contract which provides that the rental to be paid by the Exhibitor for any feature picture licensed therein shall be determined in whole or in part upon a percentage basis, and that said picture shall be played by the Exhibitor upon a designated day or days of the year, the percentage in any one of the cases of the motion picture so designated are unsuitable for exhibition at the Exhibitor's theater on such day or days, the claim of the Exhibitor shall be determined in the manner provided for by this Code, and the Distributor, if such Local Board so determines, shall relieve the Exhibitor of any obligation to play the motion picture upon the date or dates designated by the Distributor; provided that the Exhibitor makes such claim within three (3) days after receipt of the notice of availability of such feature picture. In such cases the said Local Board shall proceed to determine the matter upon forty-eight (48) hour's notice if the Distributor so desires.

c) If the said Local Board shall sustain the claim of the Exhibitor:

(1) the Distributor shall have the right to designate for the same day or dates another motion picture licensed upon a percentage basis upon the terms of the motion picture in question, if there be one licensed; and to designate the motion picture object to for a later date or dates but upon another day or other days if such the number of the said Local Board shall not be deemed to apply to any other theater in the same way or any other location.

(d) Where because of a proceeding before a Local Grievance Board, or because of an award of such Local Board, it shall be impractical to serve subsequent-run Exhibitors in compliance with any existing contract or agreements, the dates given any such subsequent-run Exhibitors, the Distributors shall have the right to change such dates.

Part 10. No Distributor shall refuse to deliver to any Exhibitor any feature motion picture licensed under an exhibition contract therefor because of such Exhibitor's default in the performance of any exhibition contract licensing the exhibition of short subjects of such Distributor, or vice versa, provided such Exhibitor has agreed to arbitrate all claims and controversies arising under all existing Optional Standard License Agreements between them.

Part 11. (a) If any Exhibitor has contracted to exhibit more than fifty percent (50%) of the total number of motion pictures announced for release during any given season by a Distributor and such Exhibitor shall during such season generally refuse any feature motion picture in addition to the number of such picture any such Distributor shall first offer to the Exhibitor for license such additional motion pictures for exhibition at the Exhibitor's theater, provided that at the time of such offer such Exhibitor shall have duly performed all the terms and conditions of all existing exhibition contracts between such Exhibitor and Distributor and is not in default thereunder.

(b) In cases where two Exhibitors have each contracted to exhibit, respectively, an equal division (i.e., 50%) of the number of motion pictures announced for release during any given season, and the Distributor shall generally refuse during such season any feature motion picture in addition to the number so announced, such Distributor shall first offer such additional motion picture for license to one of such Exhibitors, in the discretion of the Distributor, provided that such Exhibitor shall have duly performed all the terms and conditions of all existing exhibition contracts between such Exhibitor and Distributor and is not in default thereunder.

Part 12. In each territory wherein any Distributor maintains an exchange, such Distributor shall abide by the regulations promulgated by the Code. Among the provisions of the Code is the prevention of fire, the prohibition of flammable material, the maintenance and testing of sprinkler systems and fire extinguishers, the avoidance of smoking and other evils, methods and devices to protect the lives of employees and the public, and to insure safety against fire hazards.

E. Exhibitors

Part 1. Any Exhibitor entering into a contract for the exhibition of motion pictures which permits the Exhibitor to select from the total number of pictures licensed less than eighty-five percent (85%) of the total number, and to reject the remainder, shall by written notice to the Distributor, be deemed to have forfeited their right not to exceed the number which may be rejected, within twenty-one (21) days after its due date of availability in the exchange territory wherein the theater is located, to the Distributor's motion in the Exhibitor's failing to give such notice of rejection, each of such pictures shall be deemed to have been selected.

Part 2. No Exhibitor shall contract for a license to exhibit more motion pictures than such Exhibitor reasonably shall require for exhibition in any theater or theaters operated by such Exhibitor, and the performance of any competing Exhibitor from contracting to exhibit such excess number of motion pictures, provided, however, that nothing herein shall be deemed to prohibit any Exhibitor from contracting for a reasonable number of motion pictures in excess of the number which are actually to be exhibited in any such case, and if such Local Board should in addition seek to protect the Exhibitor in order to reasonably protect such Exhibitor against non-delivery of motion pictures.

Part 3. Section 1. No Exhibitor shall (a) have two or more admission prices publicly announced or advertised for his theater in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets, or by other methods of similar nature which directly or indirectly lower or tend to lower such announced admission prices and which are unfair to competing Exhibitors, or which deceive the public; or (b) fail at all time to maintain the minimum price of admission specified in any contract license or the exhibition of any motion picture during the exhibition thereof. This Section shall not be deemed to prohibit Exhibitors from reducing or increasing their admission scales as they see it, except as may be prohibited by exhibiting contracts.

Sec. 2. The giving of rebates such as premiums in the form of gifts or other things of value shall be deemed to be included within the provisions of Section 1.08, unless made in those areas as shall be defined by each Local Clearance and Zoning Board, where the Exhibitors operating not less than seventy-five percent (75%) of the number of the active, operating theatres not affiliated with Distributors or Producers and the Exhibitors operating not less than seventy-five percent (75%) of the number or the then active and continuously operated theaters affiliated with Distributors or Producers have both declared in writing that the giving of rebates in such form shall not be permitted. For the purpose of such declaration each Exhibitor shall be entitled to one vote for each theater then actively and continuously operated by such Exhibitor.

Sec. 3. In case any Exhibitor is found after notice and hearing by a Local Grievance Board for which provided for in this Code, to have violated any provision of this part, and if such Local Board shall, on account thereof declare that such Exhibitor shall not be permitted to license the exhibition of any motion picture unless the Exhibitor shall make good the damages to the extent of the Local Grievance Board shall have power to direct that Distributors of motion pictures shall refuse to enter into license contracts for the exhibition of such respective motion pictures, and if such Local Board shall so order, the Exhibitor and Exhibitor shall refuse to make further delivery of motion pictures to such Exhibitor under license agreements and suspend the performance of the Code if the Exhibitor fails or refuses to cease and desist.
Sec. 4. Notwithstanding any action which may be taken by the Exhibitors in any area as above in this Section 4, and regardless of any such action or any other action which may be taken by the Exhibitors, the use of motion pictures at such theater or theaters shall not be effective as herein set forth until ninety (90) days after such action on the part of such Exhibitors as aforesaid shall have been taken.

Part 4. No Exhibitor shall transfer the ownership or possession of a theater or theaters operated by any such Exhibitor for the purpose of avoiding obligations provided for in this Section 4, or to run therein such motion pictures by any means of advertising prior to or during its exhibition by such other Exhibitor.

(b) Notwithstanding anything herein contained, it is hereby provided that the restrictions embraced in this part work an unfair hardship on him, the Local Grievance Board shall have the right to hear such complaint and determine the facts presented shall fix and specify the time limit within which such Exhibitor may advertise such motion picture; provided, however, that such subsequent-run Exhibitor having the right in cases where an exhibitor of the said prior run shall not advertise prior to the commencement of said prior run, he shall not advertise prior to the commencement of said prior run that he has the right to advertise in any way, shape, manner or form, or issue any statement that the prices of admission are or will be less than the admission prices charged by the Exhibitor having the first or prior run of such motion picture; provided further, however, that such subsequent-run Exhibitor may be granted the right in cases where the run of such Exhibitor follows the prior run in or within a period of seven (7) days, to advertise upon the screen of the Exhibitor or to distribute a list of regular patrons, such programs to be limited to announcement of the motion pictures which will be there exhibited, such programs to be limited to announcement of not more than seven (7) days immediately following.

(c) Nothing herein contained shall be deemed to prohibit any Exhibitor from advertising generally all of the facts concerning the exhibition for such Exhibitor as a group, but such general advertising shall not refer to any one of such motion pictures at any time prior to its exhibition by another Exhibitor having the first or immediately prior run thereof excepting as hereinabove provided.

Part 6. To prevent disturbance of the continued possession of a theater by an Exhibitor, it shall be unfair trade practice for any person engaged in the motion picture industry knowingly and intentionally, directly or indirectly, to interfere with pending negotiations between such Exhibitor and any other party pertaining to or affecting the possession, operation, or occupancy of any such theater then actually operated by such Exhibitor. And the act of affixing a notice or sign, or of extending, renewal, or extension of any agreement affecting the same, for the purpose of preventing the cultivation of motion pictures, is hereby declared to be an unfair denial or disaffirmance of any such contract to deprive such Exhibitor of the continued operation, possession, or occupancy of such theater.

Part 7. No Exhibitor shall exhibit a motion picture previous to the time of the first licensed and booked day of exhibition without securing express written permission therefor under the license agreement.

F. Distributors-Exhibitors

Part 1. The so-called Optional Standard License Agreement (1933) negotiated by Exhibitors and now a large majority of Exhibitors shall be the form of license contract to be used by Distributors for licensing the exhibition of motion pictures, unless the parties mutually agree that a different form be used, and excepting that in any condition or provision thereof, which provision is inconsistent with any provision of this Code, such condition or provision of said Optional Standard License Agreement shall be deemed inapplicable to the extent that it is inconsistent with any provision of this Code, it being the intention that the provisions of this Code shall govern. Individual Distributors policy provisions may be inserted with the written consent of the Distributor, so that any such provision is not contradictory of any provisions thereof.

Part 2. (a) The arbitration of all disputes between Exhibitors and Distributors arising under any exhibition contract, if the parties shall agree on arbitration, shall be by the arbitrator appointed by the optional arbitration clause of the so-called Optional Standard License Agreement, provided for in this Code or in a modification of such clause may be modified by the provisions of this Code.

(b) By stipulation of the parties to any dispute growing out of an exhibition contract, the number of arbitrators to be appointed by each party may be reduced to one, with power in the two thus appointed, if they cannot agree upon an award, to appoint an umpire as provided in said optional arbitration clause.

Part 3. No Exhibitor or Distributor shall induce or seek to induce the breach of any subsisting contract licensing the exhibition of motion pictures.

Part 4. No Exhibitor or Distributor shall give any gratuity or make any offer of any gratuity for the purpose of procuring advantages that would not otherwise be procurable, or as an inducement to Distributors, exhibitors or representative of either to deal with any competitor or other Exhibitors, or Distributors.

Part 5. No Exhibitor or Distributor shall make any public announcement or publication except necessary reports to stockholders, credit and governmental agencies, and to other like bodies. No Exhibitor or Distributor shall be responsible for disclosures, or violations of this Part made by agents not authorized to do so.

Part 6. II in any license agreement for the exhibition of feature motion pictures the Exhibitor has contracted to exhibit all of the motion pictures offered at one time by the Distributor to the Exhibitor and the license fees of all thereof average more than $0.60, the Exhibitor shall have the privilege to exclude from such license agreement not to exceed ten percent (10%) of the total number of the motion pictures so licensed; provided, the Exhibitor:

1. shall be in default under such license agreement, and
2. shall have complied with all the provisions thereof, if any, for the exhibition of such motion pictures at specified intervals.

(b) Such privilege of exclusion may be exercised only upon the following terms and conditions:

1. The Exhibitor shall give to the Distributor written notice of each motion picture to be excluded within twenty-one (21) days of the date of the general release date thereof in the exchange territory, out of which the Exhibitor is served.

2. The Exhibitor may exclude without payment therefor a motion picture out of each group of ten (10) of the feature motion pictures specified in the license agreement provided he has paid for the other nine (9) of such group.

3. If such privilege of exclusion is not exercised as provided in paragraph (b) (2) above, the Exhibitor may nevertheless exercise such privilege of paying the license fee of each motion picture excluded in accordance with the license agreement. In such case, such payment shall be credited against such tenth or succeeding tenth motion picture, or the license fee (if any) which the Exhibitor would otherwise be privileged to exclude as provided in paragraph (b) (2) above.

If the only or last group licensed is less than
In addition to and more than five (5) motion pictures, the privilege to exclude shall apply provided the Exhibitor has paid for all motion pictures but one in the following manner:

(c) Upon the failure or refusal of the Exhibitor to comply with any term or condition of such license agreement, or to comply with any arbitration award in respect thereto, the privilege of exclusion shall be revoked and the Exhibitor shall be liable for and pay to the Distributor the license fees of all motion pictures theretofore excluded.

(d) If the license fee of any feature motion picture exceeds the license agreement to be computed in whole or in part upon a percentage of the receipts of the Exhibitor's theater, such license fee (for the purpose of computing the average license fee of all the motion pictures licensed) shall be determined as follows:

(1) Average the license fees of all of the Distributor's feature motion pictures exhibited upon a percentage basis at the Exhibitor's theater during the period one year prior to the term of such license agreement.

(2) If none of the Distributor's feature motion pictures were exhibited during the said period, average the license fees of all feature motion pictures exhibited upon a percentage basis at such theater during the said period.

(e) If the rental of any motion picture exceeded in any period preceding the Exhibitor's theater, the sum to be paid by the Exhibitor as provided in paragraph (b) (3) hereof shall be determined as follows:

(1) Average the gross receipts of all the Distributor's feature motion pictures exhibited at the Exhibitor's theater during the ninety (90) day period preceding the Exhibitor's notice of exclusion, and apply to such average the percentage terms specified in the license agreement for the picture excluded.

(2) If no feature motion pictures of the Distributor were exhibited at the Exhibitor's theater during said ninety (90) day period, average the daily gross receipts of the Exhibitor's theater for the period of thirty (30) operating days preceding the Exhibitor's notice of exclusion and apply to such average the percentage terms specified in the license agreement for the picture excluded.

(f) In computing the number of feature motion pictures excluded, there may be fractional parts of one half (½) shall be regarded as one (1).

(g) Upon the exclusion of each feature motion picture, the license therefor and all rights thereunder shall terminate and shall revert to the Distributor.

(h) The Optional Standard License Agreement referred to in Part I hereof shall be deemed amended by substituting in place of Article Fifteenth of such contract the provisions of this Part.

Article VI

Part 1. Clearance and Zoning Boards.—Section 1. To provide against clearance of unreasonable length and/or area in any exchange territory, fair, or reasonable, rules of clearance and zoning may be prescribed by a Local Clearance and Zoning Board created for such territory.

Section 2. Each such Board shall be appointed by the Code Authority and shall consist of two representatives of Distributors, one of whom shall be a National Distributor with theater affiliations and one of whom shall be a Distributor without circuit theater affiliations; two representatives of first-run theaters located in such territory, one of whom shall be an Exhibitor, and one, and one of whom shall be an unaffiliated Exhibitor; and two representatives of subsequent-run unaffiliated theaters operating within such territory. Each member of the Board shall be a representative of the administrator who shall have no direct or indirect affiliation with any branch of the motion-picture industry who shall be regarded as the impartial representative of the Code Authority who shall vote on any questions in the event where the Board is deadlocked. There shall be a Chairman of each Board, selected by a majority vote of the members of the Board, from the class of members in which the vacancy occurred.

Section 3. Each Local Clearance and Zoning Board shall, simultaneously with its taking office, commence to function on January 1, 1934, and prior to January 1st of each year thereafter, formulate, prescribe and publish for its territory, schedules of clearance as in Section 4 hereof, and make such rules, regulations, and by-laws as may be necessary to carry into effect the provisions of this Act. Such rules, regulations, and by-laws shall be published and, if so desired by the Board, modified from time to time. Such schedules or rules, regulations, and by-laws shall be effective for one year from the date of their publication, and shall be subject to change, modify, or vary any part of the schedule set up by it, provided that any such change or modification shall not in any wise apply to, affect, or modify any exhibition contract made subject to, or in reliance upon, or pursuant to any such schedules, without the prior written consent of the parties thereto.

Section 4. Each Board when making any classification or designation or area or area of clearance in respect of any theater shall, among other things, consider and give due regard to the following factors:

(a) That clearance to a very considerable extent determines the rental value of motion pictures;

(b) That exhibitions of the same motion picture within the same competitive area at too short an interval alter the conclusion of a preceding run or runs thereof by unduly restricting the competitive area in which clearance is limited, depreciates the rental value of motion pictures; and

(c) That all such depreciations of the rental values of motion pictures tend to reduce the number of motion pictures produced, discourages the production of motion pictures of quality involving large investments of capital, labor, skill, and enterprise and thereby tend to reduce employment.

(d) That unreasonable clearance to a considerable extent affects the value of motion pictures for subsequent-run theaters.

(e) That unreasonable clearance depreciates the potential return from motion pictures to subsequent-run theaters.

(f) That unreasonable clearance as to time and area diminishes the potential revenue to the Distributors from the subsequent-run Exhibitors.

Section 5. The decision of each Board upon any questions shall be binding and final and shall be in writing.

Section 6. It shall be the duty of each such Board to promptly publish the schedules formulated by it, and file a copy thereof immediately with the Code Authority.

Section 7. (a) Any party aggrieved by the schedules shall be entitled to protest within thirty (30) days after publication thereof to file a protest in writing with the Board issuing them. Thereupon such Board shall promptly convene and give reasonable notice of hearing to all parties concerned or having an interest in the proceeding and hear them and accept from them all papers and evidence. Reasonable and adequate rules respecting notice of hearing shall be prescribed by the Board. Such reasonable rules respecting notice of the time, place, and manner of hearing. The Board shall make its decision within fifteen (15) days from the filing of the protest, and such protest shall be heard by the parties shall have been fully heard, whichever date is sooner. Any party aggrieved by the decision shall have the absolute right to appeal therefrom to the Code Authority, provided such
appeal be filed or mailed by registered mail or delivered in writing not later than five (5) days after the decision of the Local Board is rendered, in which all evidence taken before the Local Clearance and Zoning Board, shall be referred to the Code Authority.

(b) All persons interested in the decision shall have the right to appear before the Code Authority and present additional evidence. The Code Authority, after investigating such protest and reviewing the evidence therefor taken and considering all evidence thereon shall promptly render its decision, and not later than fifteen (15) days from and after the date of the hearing upon the appeal. The decision of the Code Authority as to the points prescribed shall be mandatory in order to give full relief before the buying season commences.

Sec. 8. (a) The schedules presented and/or decisions of the Local Clearance and/or Zoning Board and/or decisions of the Code Authority upon any appeal to it, shall be binding upon all Distributors and Exhibitors in the territory affected.

(b) Pending the final determination of any dispute or controversy all existing contracts between the disputants shall continue to be performed in every respect.

Sec. 9. The jurisdiction of the Local Clearance and Zoning Board shall be limited as herein specifically provided and such Board shall hear no questions other than those pertaining strictly to clearance and zoning matters.

Part 2. Grievance Boards.—Section 1. The complaint of any Exhibitor that a competing Exhibitor has committed any of the acts set forth in the following paragraphs (a), (b), (c), (d), and (e) with the intention and effect of depriving, without just cause, the complaining Exhibitor of a sufficient number of motion pictures to operate such Exhibitor's theater, shall be referred for determination to a Local Grievance Board constituted hereinafter provided:

(a) The licensing of more motion pictures than are reasonably required.

(b) The adoption of an unfairly competing operating policy of unnecessary and too frequent changes of motion pictures.

(c) The exaction without just cause of an agreement from any Distributor as a condition for entering into a contract for motion pictures that such Distributor refrain from licensing its motion pictures to the complaining Exhibitor.

(d) The commission of any other similar acts with the intent and effect of depriving without just cause the complaining Exhibitor of a sufficient number of motion pictures to operate such Exhibitor's theater.

Sec. 2. Each such complaint shall be in writing and made immediately after knowledge of the commission of such acts complained of, in cases where an act or acts is threatened, immediately after notice thereof, and the Local Grievance Board after a fair and impartial consideration of all of the facts presented, a full, expeditious and complete hearing of all the parties concerned, including the Exhibitors directly involved, the Distributors having contracts with the Exhibitor complained against, and Exhibitors having contracts for runs subsequent to each of the Exhibitors directly involved, and if determined necessary, the independence of the facts of the case, shall make a prompt determination of each complaint submitted to it.

Sec. 3. The Local Grievance Board shall determine whether or not any Exhibitor complained of has committed any of the acts specified in paragraphs (a), (b), (c), and (d) of Section 1 of Part 2 hereof, and shall make findings of fact in such grievance board upon the facts found shall make an award (a) dismissing the complaint, or (b) granting such relief as the Local Grievance Board may deem appropriate.

The Local Grievance Board shall not have power to award damages. No award shall be made in favor of a complaining Exhibitor unless the Local Grievance Board finds as a fact that the complaining Exhibitor is able, ready, and willing to fully carry out and comply with all of the terms and conditions which may be fixed by the Local Grievance Board as a condition for making the award, which terms and conditions shall in no event be less favorable to the Distributor concerned than those contained in the license contract of the Exhibitor complained of or the order of the Distributor's loss of revenue, if any, resulting from the elimination of or reduction of revenue from any subsequent runs found to be necessary, by such award, and such other terms and conditions as the Local Grievance Board may prescribe.

Sec. 4. All complaints and grievances of Exhibitors or Distributors concerning provisions of this Code or otherwise and not specifically designated to be heard or passed upon the first instance by the Code Authority or by arbitration or by the Local Clearance and Zoning Board shall be heard by the Local Grievance Board, and if such Local Grievance Board shall determine, in its discretion, that the facts thereon shall deem that any such complaint or grievance shall be certified to the Code Authority for determination, said complaint shall be so certified, and the Code Authority shall consider and determine the same; otherwise such complaint or grievance shall be dismissed with a right of appeal from the decision to the Board of Grievances.

Sec. 5. Each Distributor shall have the right to appeal all or any number of the motion pictures distributed by such Distributor for exhibition at theaters affiliated with such Distributor, and no Local Grievance Board shall pass on any appeal until it shall hear or determine any complaint by any Exhibitor based upon the fact that a Distributor has not licensed the motion pictures distributed by it for exhibition at theaters affiliated with such Distributor.

Sec. 6. (a) There shall be established a Local Grievance Board, appointed by the Code Authority, in each Local Grievance territory, which shall consist of two representatives of Distributors, one of whom shall be a National Distributor with theater affiliations and one of whom shall be a Distributor affiliated with only theaters which do not have any direct or indirect affiliation with any branch of the motion picture industry, who shall be approved by the Administrator, and two representatives of Exhibitors, one of whom shall be an affiliated Exhibitor, if there be one, and one of whom shall be an unaffiliated Exhibitor, if there be one, or in the absence of the two representatives, shall be an impartial representative of the Code Authority, and who shall vote on any question before the Board only in the case where the Board is deadlocked. Such Board may be appointed from a panel of members selected by a majority vote of the members of the Board. Any vacancy in the Board shall be filled from the class of members in which the vacancy occurred, so that there shall be, in each case, an impartial representative of any matter involving his own or his company's interest.

(b) The decision of each Local Board upon any question submitted to it shall be determined by a majority vote, but in case of a tie vote, the decision of the Board shall be by lot, unless the matter is of such nature that it cannot be so divided, in which case the decision of the Board shall be of the impartial representative, unless the matter is of such nature that it cannot be so divided, in which case the decision of the Board shall be of the impartial representative, as the case may be, shall be in writing. All decisions of the Local Board shall be made within fifteen (15) days from the filing of the protest, grievance, or complaint, or within three (3) business days after the parties shall have been fully heard, whichever is earlier.

Sec. 7. (a) Any party aggrieved by any decision of the Local Board shall have the absolute right to appeal therefrom to the Code Authority, provided such appeal be filed or mailed by registered mail or delivered in writing not later than five (5) days after the decision of the Local Board is rendered, in which case the grievance or complaint shall be referred to the Board of Grievances, and the Board of Grievances before the Local Board shall be referred to the Code Authority.
(b) Pending the determination of such appeal, the determination order or other action of the Local Grievance Board shall be stayed.

(c) Any party aggrieved shall have the right to appeal to the Administrator, the Code Authority, and present additional evidence. The Code Authority, after investigating the complaint or grievance and reviewing the evidence, shall render the decision, and considering the additional evidence, if any, shall promptly render its decision not later than fifteen (15) days from and after the date when the parties have been heard on appeal.

Sec. 8. No Exhibitor or Distributor shall be entitled to file any complaint under this or any other Article of this Code unless such Exhibitor or Distributor shall have duly executed this Code in its entirety, within forty-five (45) days after it is signed by the President of the United States, and/or forty-five (45) days after engaging in the motion picture industry, and shall have thereby agreed to comply with all the requirements of the National Industrial Recovery Act. Evidence of such compliance shall be filed with the Code Authority.

Part 3. All members appointed to serve on respective Clearance and Zoning Boards and Local Government Boards shall be persons of good repute and of good standing in the industry, and shall upon acceptance of appointment subscribe and file with the Administrator an oath fairly and impartially determining whatever issue is presented to the Board and that he has been appointed. No such Board shall contain in its membership more than one representative of any Exhibitor or Distributor.

Part 4. If a member of any Board provided for by this Article VI ceases to belong to the class he represents upon such Board, his membership shall terminate, and the Code Authority shall fill the vacancy so caused by designating a representative of the same class.


Part 1. The industry pledges its combined strength to maintain right moral standards in the production of motion pictures as a form of entertainment. To that end the industry pledges itself, and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

Part 2. The industry pledges its combined strength to maintain the highest standards of advertising and publicity procedure. To that end the industry pledges itself to and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

Article VIII—Miscellaneous Provisions

Part 1. Any Exhibitor forwarding or delivering another Exhibitor a print of a motion picture at the request or upon the order of the Distributor thereof, shall, but only for such purpose, be deemed to be the agent of such Distributor.

Part 2. (a) Wherever in this Code arbitration of any matter is provided for, other than arbitration as provided in the Optional Standard License Agreement (1933) or as may be otherwise specifically provided for, such matter shall be submitted for determination to an Arbitration Board. The Arbitration Board shall consist of four (4) members. Each of the groups concerned in such matter shall appoint two of such members. In any case, such Board shall not be earlier than seven (7) days from the date of the sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless there is a speedy determination of such controversy, in which case such Board shall be directed to be held earlier than the said seven-day period.

(b) Within five (5) days from the mailing of such notice for arbitration, or within twenty-four (24) hours if the date of such hearing shall be earlier than seven (7) days from the date of the sending of such notice, the group upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other party, stating therein the business address of the business or business organization of each arbitrator. If either group fails or refuses to name the arbitrators as herein provided, or if any arbitrator so named shall fail or refuse to act, or if it is unable to be reached, and others are or another arbitrator qualified and then available to act is not appointed, others or another arbitrator may be appointed by the other group as the case may be.

(c) No member of an Arbitration Board shall hear or determine any controversy in which he has an interest, direct or indirect, and any member having such interest shall be disqualified to set.

(d) If the arbitrators or a majority of them are unable to reach a decision, they or a majority of them shall immediately select an umpire who shall not be a member of the industry and impartially determine whatever issue is presented to the Board. The decisions of the arbitrators having been rendered in the case, the umpire shall make his decision as soon as possible thereafter.

(e) The Code Authority shall have no power to modify or make different the decision of the arbitrators or the umpire.

(f) If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the Admin-trator shall select an umpire.

(g) In all cases where the arbitrators or umpire fail to render a decision, the arbitrators or umpire shall make his decision as soon as possible thereafter.

(h) All decisions of the arbitrators, the umpire, or the Board shall be in writing, and a copy thereof shall be mailed to each of the parties in controversy.

(i) No request for arbitration shall be made unless such request shall be in writing and accompanied by a statement of the facts upon which such request is made.

(j) The arbitrators, the umpire, or the Board shall have and exercise all such powers as are necessary to determine the controversy presented to them.

(k) The arbitrators, the umpire, or the Board shall have power to compel and direct the performance of any obligation or agreement by either of the parties in controversy, and to prevent any act or undertaking which is unfair in the production of motion pictures, or is unfair in the production, distribution, or exhibition of motion pictures, or is unfair in any other respect.

(l) The arbitrators, the umpire, or the Board shall have power to award reasonable and necessary costs to the prevailing party or parties.

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(Articles VII, VIII, IX, and X of the National Industrial Recovery Act).
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580 5th Ave. New York
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I Wonder What The Film Daily Will Say About It?


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STUDIO NEWS—West Coast trade, weekly on Thursday, 624 Guaranty Bldg., Hollywood 0111, Hollywood, Calif. Editor: Sam Black.

VARIETY—National, semi-trade (Pictures, vaudeville, dramatic, etc.), weekly on Tuesday. 154 W. 46th St., Bryant 9-8153, New York. Editor: Sid Silverman; Branches in key cities.

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1934 Activities of the Motion Picture Producers and Distributors of America

The Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president, is a trade association formed in 1922 and composed of American producers and distributors of motion pictures. It is a source of information on all industry matters. It serves as a co-ordinating agency in industrial relationships. To a public interested in all that concerns motion pictures, it functions as interpreter of problems and policies. The principal office is at 28 West 44th Street, New York City. Other offices are at 5504 Hollywood Blvd., Los Angeles, Calif.; 709 Albee Building, Washington, D. C.; 21 Rue de Berri, Paris, France, and 7 Charles Street, London, England.

Activities

The activities of the Motion Picture Producers and Distributors of America, Inc., may be divided into these categories: Production Code Administration, Advertising Advisory Council, Public Relations, Foreign, Legal, Theater Service, and Department of Conservation.

Production Code Administration

Headed by Joseph I. Breen in Los Angeles, the Production Code Administration functions as the interpreter of the Production Code both in relation to stories and to scripts prior to their use in production and after they have taken final shape in photoplay form. The Production Code Administration maintains its principal office in Los Angeles, where the majority of studios are located. However, an office is also maintained in New York to administer the Production Code for Eastern studios.

Realizing the need for self-regulation, the organized industry under the leadership of Will H. Hays, developed a formula which was the first definite codification for self-government. The processes of development based on thirteen years of experience in accumulating precedents of almost all subjects pertaining to motion picture topics led to the creation of the Production Code and the Advertising Code. These codes and the formulae upon which they are based may be termed the organized industry's self-imposed regulations for production and advertising. Consequently, production and advertising are guided by these self-regulations.

During 1934 the Production Code Administration has been materially strengthened. It is not only the self-regulatory code to studio executives but also a starting point for thought and discussion in the case of every script in the development of drama promising new factors in entertainment. At four vital points the Production Code serves during the making of a picture:

1. Consideration of the basic story before the final screen adaptation is written and, sometimes, before purchase. In this early stage the plot considered in relation to the Code may offer at once certain obvious points where care will be necessary, or where patently social values will be impaired or preserved, depending upon the manner of treatment.

2. Examination of the script. Here the blueprint of the proposed picture is used in a second check with Code requirements. Danger points and opportunities for social usefulness now stand out in sharp relief.

3. The initial stages of the actual making of a picture. The studio heads, supervisors, directors and others concerned with the making of the picture, meet with the Production Code Administration to evolve and lay suggestions for the specific treatment of sequences that have been agreed upon as involving relation to the Code.

4. Examination of the finished picture to assure that the processes that have gone before have resulted in a product consonant with the Code provisions.

The final action by the Production Code Administration is the issuance of a certificate of approval, without which a picture cannot be
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distributed or exhibited by a member company or its affiliate.

The facilities of the Production Code Administration are also available to producers who are not members of the Hays Organization.

The Advertising Advisory Council

The Advertising Code is administered by J. J. McCarthy, chairman of the Advertising Advisory Council—for many years an outstanding figure in the motion picture industry. All advertising copy prepared by member companies must be submitted to the Advertising Advisory Council for the test of conformance to the principles of the Advertising Code.

In a comprehensive article headed “Movie Advertising Is Clean” the famous magazine, “Printers’ Ink,” under date of November 15, 1934, brands the operation the “first large-scale experiment of a major industry to regulate its advertising from within” and calls the result “really practical and successful.” “Printers’ Ink” says that “other industries can learn much” from what the picture business has done in this regard.

Facilities of the Advertising Advisory Council are also available to producers and distributors who are not members of the Hays Organization.

Previewing Service

The organizations cooperating in the previewing and evaluation of motion pictures may be divided, for purposes of convenience, into three groups, those previewing on the West Coast, those seeing pictures on the East Coast, and those for whom preview facilities have been elsewhere arranged.

West Coast Preview Committee

The West Coast Preview Committee functions as a group of organizations previewing pictures at the Hotel Roosevelt, Hollywood. The chairman of committees of their respective organizations are as follows:

National Society Daughters of the American Revolution. (Mildred Lewis Russel [Mrs. Richard R.], National Chairman, Motion Pictures, 7110 Hillside Ave., Hollywood, Cal.)

National Society of New England Women. (Mrs. David H. Ray, National Councilor, 1235 First Ave., Arcadia, Cal.)

General Federation of Women’s Clubs. (West Coast Committee. Mrs. William A. Burkh, Chairman, 359 N. Bronson Ave., Hollywood, Cal.)

International Federation of Catholic Alumnae (West Coast Committee). (Mrs. Thomas A. Hearn, 205 S. McCarty Drive, Beverly Hills, Cal.)

National Council of Teachers of English. (Mrs. Sarah M. Mullen, Chairman of West Coast Preview Committee, Abraham Lincoln High School, Los Angeles, Cal.)

California Congress of Parents and Teachers, Inc. (Mrs. Leo B. Hedges, Chairman, 6235 Mt. Angelus Ave., Los Angeles, Cal.)

National Council of Jewish Women. (Los Angeles Section) (Mrs. Florine Wolfstein, Chairman, 617 So. Lucerne Blvd., Los Angeles, Cal.)

The Women’s University Club. (Los Angeles) (Co-Chairmen: Mrs. John Vruwink, 424 Shatto Place, Los Angeles, Cal.; Mrs. Palmer Cook, 2179 W. 21st St., Los Angeles, Cal.)

Southern California Council of Federated Church Women. (Mrs. M. F. Thomson, Chairman, 1124-d 17th St., Santa Monica, Cal.)

East Coast Preview Committee

The East Coast Preview Committee is composed of individuals affiliated with many national and local organizations. The chairman is Mrs. William Dick Sporborg, Hawthorne Ave., Port Chester, New York. The committee functions in cooperation with the General Federation of Women’s Clubs of which Mrs. Richard M. McClure, 1747 West 107th St., Chicago, Ill., is the chairman of the Motion Picture Committee.

One of the interesting developments of the East Coast Preview Committee is the Institute for Preview Study which meets regularly once a month in New York City; three similar institutes have been established under the administrative supervision of the chairman in other cities with the prospect that institutes of this character will evolve wherever any one of the national groups represented wishes to establish them.

Organizations Previewing Elsewhere

The Cleveland Public Library previews pictures in Cleveland for determining those suitable as a basis for “bookmarks.” Inquiries about this service should be addressed to Miss Marilla W. Freeman, Librarian, Cleveland Public Library, Cleveland, Ohio.

The Boy Scouts of America previews pictures in New York to determine those to be reviewed in the Boy Scout magazine, “Boys’ Life.” Communications in this reference should be directed to Mr. Franklin K. Mathews, Boy Scouts of America, 2 Park Ave., New York City.

The Young Men’s Christian Association previews pictures in New York and releases information through the Y. M. C. A. Motion Picture Bureau, 347 Madison Avenue, New York City, of which Mr. George J. Zehrung is director.

While the National Council of Teachers of English has representation in the West Coast Preview Committee, the members of the Photoplay Appreciation Committee regularly see pictures in New York to select those on which study guides will be issued; Dr. William Lewin, 125 Lincoln Ave., Newark, N. J., is chairman.

Similarly the International Federation of Catholic Alumnae, represented in the West Coast Preview Committee and in the East Coast Preview Committee, on occasion has special previews of pictures of specific interest to that organization. From the International Federation of Catholic Alumnae two sources of information about current product are available: preview reports published under the caption
The Hollywood Reporter ran more Paid Advertising in 1934 than any other Motion Picture Daily Publication.
“Endorsed Motion Pictures” appear monthly and are available at a one dollar per year subscription rate; and the weekly radio broadcast concerning production prepared by the motion picture chairman, Mrs. James F. Looram, 40-34 Hampton Street, Elmhurst, Long Island, New York.

The eight organizations associated in the West Coast Preview Committee have for several years sent out their evaluations each in its own way. The General Federation of Women’s Clubs printed its reviews (through the courtesy of the Motion Picture Producers and Distributors of America, Inc.) and sent them to about seven thousand local clubs and committees; the Daughters of the American Revolution, in a similar way, sent theirs to four thousand; the California Congress of Parents and Teachers printed its findings in its state magazine and also, more recently, in the Los Angeles School Journal, a magazine published in the interests of the Los Angeles public schools and widely circulated because of the national standing of the local system. The National Council of Jewish Women and the National Society of New England Women, with their smaller memberships, send mimeographed copies broadcast to their membership; the Women’s University Club prints a small bulletin with a yearly subscription rate.

It was evident that the uniting of these various organizations in a common list backed by the united opinions of such widely varying units would have greatly added weight and value not only with their own units but also with the press. The combined membership of these groups mounts to many millions, and to that mere enumeration of numbers must be added the statement that their membership is of the intelligent strata, and is made up of people who have an influence on public opinion in legislation beyond the proportion of their numbers. For the past two years these groups have been publishing joint lists containing their unanimous recommendations of feature pictures and short subjects.

“Selected Motion Pictures”

As a supplement to the individual and joint previewing reports of the national organizations, the Motion Picture Producers and Distributors of America issue each month a bulletin titled “Selected Motion Pictures,” composed of the preview judgments by public groups of short subjects as well as featured photoplays. It is hoped that through this medium interested groups not yet locally organized may develop support for the many distinguished photoplays now being released at those local theaters willing to adapt their week-end programs to family patronage and be in a position to satisfy local interest in special programs for children since pictures and the facilities of the theater make that feasible.

National Groups’ Support Available in Exploiting Endorsed Pictures

As a consequence of the information available through the previewing service, the Hays Office has worked out with the national groups previewing pictures, arrangements for their organized support of photoplays. This goes further than the distribution of clubs, patriotic, educational and literary groups of the endorse-
ments themselves and includes so-called “chain” word of mouth advertising, broadcasting, public announcements in a variety of forms, which have proved their great merit to many pictures during the past year.

The Motion Picture and the Family

On October 15, 1934, the Motion Picture Producers and Distributors of America, Inc., began publication of a magazine called “The Motion Picture and the Family.” In the announcement of this bulletin, Mr. Will H. Hays says:

“It is the responsibility of the motion picture industry to supply a world audience with a varied and attractive program of the right kind of entertainment.

“The motion picture, and even more emphatically when presented in a neighborhood theater, is a family institution.

“The industry, therefore, should aid in making available to parents, teachers, directors of religious education and socially minded group leaders authentic information regarding the special values of current motion pictures for family entertainment.

“To the latter objective this bulletin is particularly dedicated. Every month it will offer impartial evaluations of films by those who represent the Church, the school, the cultured public, and the organized effort for child welfare. It will indicate practical methods of increasing community interest in fine films.

“If by this service it helps American families to select their film entertainment wisely and utilize to the full the social and cultural value of films; if it develops more discriminating standards of photoplay appreciation among all the members of the family; if it increases the demand for pictures that are worth while and wholesome, the responsibilities of the industry will be correspondingly fulfilled.”

In addition to current information about the activities of the more than three thousand Better Films Councils, the bulletin contains five departmental reports of equal interest to the industry and the public: An analysis of photoplays with relation to their values for classroom or school use, edited by Dr. William Lewin, author of “Photoplay Appreciation in American High Schools”; Bookmarks for the studious sponsored by the Cleveland Public Library under the supervision of Miss Marilla Waite Freeman, librarian, including along with sample bookmarks suggestions as to their use by exhibitors and librarians; Lessons from the Movies, pointing up character values in current photoplays, edited by Dr. Howard M. LeSourd, Dean of the Boston University Graduate School; Appraisal and digest of family films edited by Mrs. William Dick

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Sporborg, chairman of the East Coast Preview Committee; and Out from Hollywood, advance comments on pictures in production and news from the studios, edited by Mrs. Thomas G. Winter.

Both "Selected Motion Pictures" and "The Motion Picture and the Family" are available free of charge to Better Films Councils; the motion picture chairman of local organizations interested in special types of entertainment and the success of those photoplays having particularly great cultural value; and to professional people requesting them.

English Teachers' Experiment

One of the most important developments of the previewing service has been the experiment conducted by the National Council of Teachers of English which has organized a preview group in New York and another in Hollywood. The nation-wide experiment designed to measure the possibility of raising the level of critical judgment among boys and girls as to current photoplays has just been concluded. The study was thoroughly representative. After necessary eliminations, it included 68 groups of pupils in 18 states and 28 cities. In the report of the experiment submitted to the National Council of Teachers of English by Dr. William Lewin, chairman of the Photoplay Committee, the following are indicated as the distinguishing features of the experiment:

Distinguishing Features of the Experiment

1. It was the first study in which neighborhood theaters were used as educational laboratories, with a view in determining the possibility of regular cooperation between schools and theaters.

2. It was planned on the basis of practical units of instruction, which in some form would ultimately be adopted as part of the reorganized course in English being prepared by the Curriculum Commission of the National Council of Teachers of English.

3. It was the first study to attempt a solution of the cinema problem, which has been recognized as of world-wide significance but has hitherto been investigated without success so far as practical outcome is concerned.

In view of the importance of the findings and recommendations to the industry, they are quoted:

Findings

1. Photoplay appreciation can be taught to boys and girls of normal intelligence in grades nine, ten, eleven, and twelve.

2. The unit of instruction should include the study of a series of not less than seven pictures, with two full class periods devoted to the discussion of each.

3. The most significant gain was in the habit of seeking a teacher's advice when shopping for a picture to see. Ordinarily this is the last thing students think of.

4. Class instruction excels in developing appreciation of honesty, bravery, devotion, and self-sacrifice among the ideals portrayed by screen characters.

5. Pupils under guidance show 85 per cent superiority in reporting examples of films that have influenced their behavior, the chief influence being in the direction of higher ideals.

6. The idea that adolescents generally consider that a picture, to be a good one, must end happily is contradicted by 92 per cent of the experimental pupils.

7. Pupils seem to find greatest interest in learning about the work of the director. Appreciation may well begin with a consideration of the function of the director, the name of great directors, and the importance of considering the director when shopping for a motion picture.

8. Pupils enjoy discussing photoplays so much that participation in discussion, according to teacher's reports, is easier and rapid.

9. Pupils enjoy learning literary appreciation through the medium of screen drama. Nearly all the experimental teachers expressed increasing enthusiasm in recording their observation of pupil reactions.

10. Neighborhood theater managers are generally willing to cooperate in any plan to help students learn how to apply higher criteria in judging photoplays. Practical evidence of their willingness is indicated by the fact that they contributed free admissions in a time of financial depression, when motion picture houses were in need of more paid admissions.

Recommendations

1. That units of instruction be introduced into the nation's schools, with a view to improving, by mass education, popular standards of taste and judgment in relation to motion pictures.

2. That a committee of English teachers regularly preview selected current photoplays, with a view to suggesting which productions are worthy of consideration in the classroom.

3. That courses in methods of teaching photoplay appreciation be included in the curricula of schools of education.

4. That further experimentation be arranged, with a view to formulating children's criteria, in harmony with those of English teachers, for evaluating photoplays.

The practical test of the validity of the program developed by the Photoplay Committee consisted of the preparation and use of study guides on five classic photoplays, "The Emperor Jones," "Little Women," "Alice in Wonderland," "Treasure Island" and "Great Expectations." Copies of these study guides may be had through the committee chairman, Dr. William Lewin, 125 Lincoln Ave., Newark, N. J.

In an attractive book titled "Photoplay Appreciation in American High Schools," published by the National Council of Teachers of English through D. Appleton-Century Company, Dr. Lewin has incorporated the results of this experiment and demonstration.
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The Motion Picture Theater Owners of America look back upon the year just passed with a deep sigh of relief. We as an industry have been beset with many trials and tribulations but have survived most of them with flying colors and it is because of this that I am prone to regard the future with optimism and courage, even though I know and appreciate the fact that we will have many storms to weather during the coming year.

We must give concerted thought and united action toward planning a way to combat the hostile legislation that will be presented not only in the national houses but in the legislative sessions of many states, brought about by the recent so-called "League of Decency" drive to "clean up the screen." Some of this I will frankly admit we had coming to us because we refused as an industry, to heed the many danger signals that have flashed their warning for a long period of time. However, we have proven beyond a doubt that the men and women of the motion picture industry are big enough and capable enough to do those things that have been demanded of them, in remarkably short order.

The type and class of product that is now being offered to the patrons of our theaters leaves nothing to apologize for. Yet, at the same time, the producers are proving daily that they can supply us with clean, wholesome entertainment without taking the life blood out of the entertainment value, and that fact has taken a lot of sting from the tongues of our critics. I think from a dollar and cents viewpoint that the so-called boycott has done more than any one thing in recent years to make the people of America picture-minded again, because at home discussions in trying to analyze or pass upon the merits of this boycott, families have learned of our business and in doing so have created a desire in their minds to again visit the theater and see what it is that we are doing that is so terribly wrong.

It is now up to this industry to keep our hands clean in order that we may merit a continuance of this patronage. It is not the function of the theater to teach religion. Our business is essentially that of entertainment and to entertain we must treat with life in its various phases but in doing so must comply with the standards of common decency and good taste.

The Motion Picture Theater Owners of America has shown considerable growth during the past year without having put on any kind of a campaign for membership. The Motion Picture Theater Owners of America has and will continue to invite the co-operation of every man, woman and child in the motion picture industry in anything that pertains to and tends towards the development, progress and success of the industry. Our organization is literally national in scope. It is in reality the only truly national organization of theater owners in existence, uniting for mutual benefit, protection, improvement and association, all motion picture exhibitors of good moral character, and of reasonable desire and ambition to improve themselves and willingness to help others.

I sincerely believe that as theater owners and that as an industry we have every reason to look into the future with confidence and optimism. We cannot allow the small minority for selfish and destructive interests, to interfere with or obstruct our progress. We must all stand together with the determination that is inspired by the knowledge that we are right and oppose to the last ditch, those who would harass us for selfish gain or personal aggrandizement.
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THE LEADING AND LARGEST FRENCH AND CONTINENTAL FILM TRADE JOURNAL
The National Board of Review is a group of men and women of all ages, representing a wide variety of professions and callings, who serve without remuneration as a body whose aim is to express the reactions of the intelligent public to motion pictures, and to spread appreciation of the best that the motion picture produces both as entertainment and as a cultural and educational force. It was organized in 1909 by the People's Institute of New York City. It reviews films and distributes information about them to individuals and affiliated citizen groups in various parts of the country who do local work in conducting a constructive program of community cooperation in the advancement and uses of the motion picture. The National Board of Review is opposed to all forms of censorship, and believes firmly in selection and classification—a plan it was the first to evolve—as the most effective and constructive method of creating a public appreciation and demand for good films.

The National Board of Review activity is carried on through various committees.

GENERAL COMMITTEE
The General Committee is the group developed out of the original group organized in 1909. Matters of general policy may be referred to it, and it acts regularly in an advisory capacity. Five new members added to this Committee during the year were: Sidney S. Lenz, bridge authority, Mrs. James F. Looram, Chairman, Motion Picture Bureau of the International Federation of Catholic Alumnae, Margaret G. Mayorga, Motion Picture Chairman, Long Island Federation of Women's Clubs, Dr. Frederic M. Thrasher, Associate Professor of Education of New York University, and Dr. Worth M. Tippy, Executive Secretary, Department of the Church and Social Service of the Federal Council of Churches.

EXECUTIVE COMMITTEE
The Executive Committee is composed of members of the General Committee and is charged with the formation of policies, election of members, expenditure of funds and supervision of all administrative affairs. Three new members were added this year to this Committee: Dr. Raymond L. Dilmars, Curator of Mammals and Reptiles, New York Zoological Park; Mrs. Marguerite E. Schwarzman, Director, Children's Laboratories, New Rochelle, N. Y., and Col. Roy W. Winton, Managing Director, Amateur Cinema League. The personnel of the entire Executive Committee is listed elsewhere in this book.

The Chairman of the National Board is elected from among the membership of the Executive Committee, and ratified by the General Committee. The present Chairman is Dr. George W. Kirchwey, Director of the Department of Criminology, New York School of Social Work, former Dean of the Law School of Columbia University and former Warden of Sing Sing Prison.

MEMBERSHIP COMMITTEE
The Membership Committee, consisting at present of twelve members, regulates all membership matters of the Review Committee. This is a rotating Committee and some new members were added this year and others ceased to function.

REVIEW COMMITTEE
The review work is conducted in New York City and performed by trained review groups of men and women, who combine to constitute the membership of the Review Committee, numbering over three hundred and fifty and representing a great variety of professions, activities and interests. Through this Committee personnel, in its work of film review, selection, classification and recommendation, a constant endeavor is made to reflect the intelligent public opinion of the country. These members, like all other members of the National Board, serve entirely without pay.

The decisions of the committees regarding the pictures under review rest upon a majority
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The proprietors of "The CINEMA" repeat their challenge of the last nine years. They hereby agree to pay the sum of £1000 to any firm or person proving that as heretofore announced "The CINEMA" has not a larger pre-paid net sale to exhibitors than any other British Film Trade Paper!

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The Cinema

No. 1 No. 2 No. 3 No. 4

684
milest. A number of members, following the usual probationary period of study, have been added to this Committee during 1934.

COMMITTEE ON EXCEPTIONAL PHOTOPLAYS

This Committee, composed of critics and students of the art of the motion picture, is particularly interested in whatever aesthetic values can be found in films, as distinguished from mere popular entertainment. It looks at all the better films and publishes criticisms of those thought worthy of discussion. It selects, annually, the ten films considered to be, artistically, the best of the year, and through the agency of Little Theaters and Better Films groups seeks to encourage the showing of films that will create a more general appreciation of the motion picture as an important medium of artistic expression. Their selection of the ten best films for 1934 appears in another section of this publication. Additions to the Committee in 1934 numbered five.

JUNIOR REVIEW COMMITTEE—THE YOUNG REVIEWERS CLUB

The year 1934 has been an especially auspicious one for the Young Reviewers of the National Board both in interest and attendance. This group of young people ranging in age from eight to sixteen was organized in 1931. It now has representatives from over a hundred public, private and parochial schools in the metropolitan and suburban areas. The boys and girls meet for review, fill out a ballot on the pictures seen and then hold a general discussion with one of their members as leader. At times questionnaires are distributed and filled out which reveal telling facts regarding their likes and dislikes and their ideas in general on the subject of motion pictures. During the three years that this group has been functioning under the auspices of the National Board of Review, a great deal of very valuable data has been collected, and the whole activity amounts to an impartial survey of the responses of children to the films. Since the National Board of Review believes that no intelligent word can be said about motion pictures without consulting that part of the audience composed of young people, the reactions of the children and young people of the Young Reviewers Club has served as an excellent check—and often a guide—in classifying and recommending films.

NATIONAL ADVISORY COMMITTEE

Early in 1915 when the Board had passed through its experimental stages and had become established as a nation-wide influence in regard to the motion picture with resultant connections throughout the entire country, there was proposed a committee national in scope and personnel to be known as the National Advisory Committee. The committee formed was an enlargement of the already existing local Advisory Committee. The personnel has changed from time to time in the period of nearly twenty years but it has remained country-wide in representation and opinion and at present numbers fifty-nine members from forty cities.

BETTER FILMS NATIONAL COUNCIL

The community of field work of the National Board is conducted under its Better Films National Council through affiliated memberships, service contact groups and correspondents throughout the country. The National Council assists in the organization and program of work of these local groups, usually known as Better Films Councils. These councils follow the plan initiated by the National Board in 1916 of having a membership composed of representatives from many organizations, cultural, educational, recreational and civic, so that they typify the original movement for organized community participation in the best use of the motion picture and the support of the best pictures in the community. They provide a means of unifying and making articulate the wishes of the discriminating public in regard to the motion picture. A cooperative, constructive program in this way takes the place of destructive or negative criticism.

The objectives of such organizations are as follows: to encourage the study of the motion picture as a medium of entertainment, instructive and artistic expression. To emphasize the fact that the only effective way of bringing public opinion to aid in the development of the motion picture and its best uses is through the constructive methods embodying the theory of selection and classification, and of seeking support for the better pictures through the community organization plan and not through censorship. To bring public attention to the better pictures through the local publication of advance information concerning films coming to the local theaters, based on information supplied by the National Board of Review in its Weekly Guide to Selected Pictures. To sponsor junior matinees showing pictures particularly suited to children, and to cooperate with local exhibitors in arranging family night or week-end programs. To encourage interest in the cultural film through special showings. To endorse and develop the use of the motion picture in visual education in the schools and universities and for adult education in the community.

Advance information from the National Board of Review on the classified and selected pictures and on the exceptional pictures is made available to these groups so they can organize community support for such pictures.

During 1934 organized Council activity has been extended into many new communities in answer to an increasing interest in this method as the fairest and most effective way to encourage better pictures. Representatives from field groups in Tallahassee, Fla., Knoxville, Tenn., Miami, Fla., Wilmington, Del., Pittsburgh, Pa., and several New York communities have become members of the Better Films National Council in the past year.
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The Board and the Council have sent, in answer to invitation, speakers from the Committee and staff personnel to many communities, particularly those not far from New York City to aid in the formation and outline of activity of community organizations and to present various phases of motion picture interest and activity on club, school and other organization programs.

PUBLICATIONS

The National Board publishes monthly, except in July and August, the National Board of Review Magazine, a periodical containing articles of general interest on motion pictures and motion picture activity, and reviews of exceptional and classified selected pictures. It sends out regularly the Weekly Guide to Selected Pictures, and also each week its Official Bulletin. It issues an Annual Selected Pictures Catalog and an Annual List of Selected Book-Films. It prepares and issues numerous special lists of classified films such as Motion Pictures on Subjects of Timely Interest, Films for Junior Matinees, Exceptional Photoplays, Educational Films, and Foreign Films. These lists are prepared on the basis of availability.

ANNUAL MEETING

The 1934 Conference of the National Board marked the twenty-fifth anniversary of that organization and was in the nature of a review of past activities and a recounting of the work through the years of outstanding development and change in the motion picture. The main topic was "The Times. The Public and The Films." "A Quarter Century of Organized Motion Picture Interest" was the subject of the first session. This was opened by Wilton A. Barrett, Executive Secretary of the National Board of Review, speaking on "The National Board of Review—Its Function Yesterday and Today." The other subjects and speakers were: "Motion Picture Research—How It Should Focus so as to Reflect Public Preference and Perform the Useful Critical Function" by Frances Taylor Patterson, Instructor in Photoplay Composition, Columbia University; "The Supporting Church Interest in Community Organization for the Best Films" by Dr. Worth M. Tipp, Executive Secretary, Department of the Church and Social Service, Federal Council of Churches; and "How the Motion Picture Industry has Tried to Meet the Public Demand for Superior Motion Pictures" by John F. Barry, Paramount Pictures. "Motion Picture Research and Appreciation," a subject of timely interest, was discussed at the second session. The speakers and their topics were: "What Can Research Prove?" by Dr. Frederic M. Thrasher, Associate Professor of Education, New York University; "Can Research Be Related to the Social Movement for Understanding and Utilizing the Medium of the Motion Picture?" by Marguerite E. Schwarzman, Director, The Children's Laboratories; "A Writer's Viewpoint on the Motion Picture" by Greta Palmer, Editor, Women's Page, New York World-Telegram;

"The Place of Research in Visual Education" by Dr. F. Dean McClusky, President, Metropolitan New York Branch, Department of Visual Instruction, National Education Association; "The Films and the Community—How to Organize a Community for a Specific Purpose" by Isabel P. Kennedy, Secretary of the Federation of Social Agencies, Pittsburgh, Pa. Three film showings were a part of the Conference program. On the opening morning the delegates were the guests of Warner Bros. at the viewing of an unreleased film. The two evening showings were given to the exhibition of unusual films, one a private showing, auspices of the Committee on Exceptional Photoplays, of the unreleased film "Catherine the Great" by courtesy of United Artists, and the first motion picture record of sailing ships around Cape Horn, by courtesy of Mr. Allan J. Villiers, author of "Grain Race" and other books. Mr. Villiers described the adventures of making his films. The other was a private showing, auspices of the Committee on Exceptional Photoplays of "Le Sang d'un Poète" (The Blood of a Poet) by Jean Cocteau and "Lot in Sodom" by Dr. J. S. Watson and Melville Weber.

The Conference closed with the Annual Luncheon at which Dr. Kirchwey presided as toastmaster. The speakers were Bishop Francis J. McConnell, Resident Bishop, New York Area, Methodist Episcopal Church; Elmer Rice, author; Sol A. Rosenblatt, NRA Administrator of the Motion Picture Code; and Terry Ramsaye, Film Historian and Editor, Motion Picture Herald. Many celebrities of screen were present and were introduced to the guests who had come from varied communities.

The following resolutions were adopted at the Annual Conference:

ON MOTION PICTURE RESEARCH

RESOLVED, that this Conference express its interest in all research effort that tends to define the attitude of the public and evaluate the reactions of audiences to the motion picture, both young and old, to the motion picture; but that this Conference believes that it is as yet scientifically, as well as humanly, exceedingly difficult to distinguish and separate the influences of the motion picture from all of the other factors that act as influences in conditioning the life of the individual, whether such individual be young or old; and that this Conference express itself, therefore, as favoring the discriminating examination of all research purporting to be scientific, or otherwise, from a viewpoint of critical intelligence, dispassionate rather than emotional, and strongly urges the public in general, particularly parents and those sympathetic to the needs and welfare of children and young people, not to indulge in loose thinking about motion pictures and their alleged effects, but rather to weigh all evidence carefully and suspend final judgment until such time as fuller testimony is made a matter of record.

ON THE EXTENSION OF THE BOARD'S WORK

RESOLVED, that this Conference record its approval of all work being done to develop the appreciation of the motion picture as a medium of art, entertainment and instruction on the part of both young and old; and

THAT it favor the further consideration of the motion picture in the field of adult education; and the rapid dissemination of such use of the films; and

THAT it favor the organized review with free discussion of films by children and young people,
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RAY LEWIS
Editor and Publisher

The CANADIAN MOVING PICTURE DIGEST

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IT PAYS TO ADVERTISE IN THE DIGEST
in the manner generally introduced and carried on by the Young Reviewers Club of the National Board of Review; and

THAT community groups working with the National Board of Review seek to incorporate such work of appreciation in their community programs so that this activity may be extended, coordinated and guided; and

THAT this Conference reaffirm its faith in the field work program as understood, applied, and participated in, by the community groups functioning in conjunction and affiliated with, and under, the leadership of the National Board of Review.

ON CENSORSHIP

RESOLVED, that legal censorship, be it state or federal, is unnecessary, unscientific and opposed to the best interests of the public, inasmuch as it tends to harass, handicap, and to be destructive to the development of motion pictures as an entertainment, art and instruction, and generally to thwart the movement to increase the social usefulness of the medium of the motion picture as a whole; and

THAT, it is the opinion of this Conference that only by the education of public opinion through organized effort can the community's appreciation of the best the screen has to offer be enlarged and maintained, and that such gradual raising of the public taste is not promoted by legal censorship that relies for its existence upon keeping the public ignorant or careless of its operations, and therefore seriously interferes with this development of public opinion regarding the films; and

THAT this Conference believes that the fullest development of the free screen depends fundamentally upon the producers of pictures being left free to manufacture and create pictures, and that this self-government will best stimulate the production of films to meet the changed audience demands arising from an increasingly educated public opinion; and

THAT this Conference, therefore, reaffirm all past resolutions of earlier Conferences opposing legal censorship, federal and state, and favor and support the organized effort to repeal censorship in those states where it is at present exercised by state authority, and that it endorse the present measure

introduced into the Legislature of the State of New York to abolish the censorship body known as the Motion Picture Division of the New York State Education Department, and instruct the secretary of this Conference to send copies of this resolution to all members of the Legislature of the State of New York.

CENSORSHIP HEARING

Seven members of the National Board of Review attended a hearing on the Brownell bill to abolish film censorship in Albany, March 21, 1934, supporting the bill and carrying statements from many others in support.

CREATION OF A UNIVERSITY STUDY COURSE

Perhaps the most outstanding accomplishment of the year in which the National Board of Review has had a large share, is the establishment of a course in motion pictures in the School of Education of New York University. This course, which began in September and will run through the two regular semesters—and which gives credits in the University work—is being conducted under the joint auspices of New York University and the National Board of Review. Outstanding figures in the motion picture industry have already given lectures, together with others outside, of authoritative standing. The course is illustrated by significant films. The National Board of Review is happy to have been instrumental in securing for the medium of the motion picture this recognition at the hands of one of our greatest Universities—a recognition the motion picture because of its importance so rightfully deserves.
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substantially lowered the dues of the other classes of membership, thus making available all of the advantages of society membership at a very reasonable cost. The response was tremendous and during the year the membership of the Society practically doubled. This increase in membership more than offset the reduction in dues with the result that the Society is in very satisfactory financial condition, having better than balanced its budget for the first time since the beginning of the depression.

Administrative changes including the establishment of Engineering, Editorial, Convention and Financial Vice-Presidencies now permit more intimate correlation of the corresponding groups of committees than has heretofore been possible.

SEMI-ANNUAL CONVENTIONS

The increased vigor of the Society was evidenced at the Spring Convention held at the Chalfonte-Haddon Hall, Atlantic City, April 23rd to 26th, and the Fall Convention at the Pennsylvania Hotel, New York. So many excellent technical papers were presented that it was sometimes necessary to run parallel sessions. These papers dealt with the full range of motion picture engineering problems including lighting, photography, color, sound recording and reproducing, projection, exchange and laboratory methods, sixteen millimeter and special problems.

SECTION MEETINGS

Supplementing the semi-annual conventions the Society sponsors monthly technical sessions in three regional sections, having headquarters in Hollywood, Chicago and New York. These sections enable frequent participation in technical papers, programs on the part of members who are unable to attend the conventions. Since all Society members are automatically members of the sections the latter have shared in the membership growth of the Society as a whole.

PUBLICATIONS

Organized in 1916 by a handful of pioneers who realized the importance of exchanging technical information as a means of progress the Society early began the publication of Transactions. These were replaced in January, 1930, by the present Journal of the Society and together they form the most comprehensive library of motion picture engineering and technique in existence. During 1934 the Journal, although still handicapped by financial limitations, continued its former excellent work, presenting articles by prominent engineers and researchers in the industry and also the reports of the Society’s technical committees.

STANDARDIZATION

A very important part of the Society’s contribution to the motion picture industry consists in the activities of its several technical committees which serve to correlate methods and practices and assist in the standardization of apparatus to the great benefit of the entire industry. Of great importance in this field is the activity of the Standards Committee, composed of some twenty engineers who represent, collectively, almost every branch of the motion picture industry. During the past year this Committee revised and re-edited the Standards booklet covering film dimensions, sprocket dimensions and layouts of sound and picture apertures for both thirty-five and sixteen millimeter films. The booklet was incorporated in the November, 1934, issue of the Journal and will presently be reprinted in booklet form for general distribution.

The work of the Society in the field of standardization is about to be extended through the formation under S.M.P.E. sponsorship of a sectional committee on motion picture standards as a part of the American Standards Association. Its membership will include representatives of other related engineering societies, including the Academy of Motion Picture Arts and Sciences and of prominent manufacturers, producers and consumers or their respective trade associations.

OTHER TECHNICAL COMMITTEE ACTIVITIES

The eight other technical committees have also been active throughout the past year, as evidenced by their reports presented at the semi-annual conventions and published in the Journal. One of the primary functions of the Society being the dissemination of information regarding current developments in the industry, the work of the Progress Committee is particularly important. The carefully prepared and comprehensive report of this committee, together with its appended bibliography, which was published in the June issue of the Journal, comprises a very important reference source for every worker in the motion picture engineering field.

The Projection Practice Committee and the Exchange Practice Committee have actively studied the possibilities of increased reel lengths which offer possibilities of improved projection and enormous savings in film footage, although not without rather difficult problems in exchange practice.

The Sound Committee has begun the preparation of a sound yard stick, reference to which, it is hoped, will presently eliminate the wide variation in sound quality which occurs from studio to studio and theater to theater.

JOURNAL AWARD AND PROGRESS MEDAL

During the past year the Society established an annual award for the best technical paper published in the Journal. The first award was to P. A. Snell for his paper entitled “An Introduction to the Experimental Study of Visual Fatigue.”

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THE MUSIC TAX FIGHT

By EDWARD HARRISON
FILM DAILY Staff

Existing relations between the chief exhibitor interests of the nation and the American Society of Composers, Authors & Publishers can best be described as an armed truce. This though the Exhibitors Emergency Committee obtained a one-year agreement from Ascap last October under which Ascap consented to accept twice its previous rate of 10 cents a seat annually from theaters seating more than 800, instead of increasing the music rate tenfold as was provided in some instances under its original "scientific" assessment plan.

General exhibitor reaction to this so-called compromise agreement is expressed in the view of the Motion Picture Theater Owners of America, national exhibitor organization, that Ascap "dictated" what the new rates should be. For this reason, the M.P.T.O.A. states, Ascap's attempt to create the impression that true collective bargaining prevailed is "ridiculous." The M.P.T.O.A. contends that Ascap granted a concession to exhibitors in only doubling its rates because it was unwise to soak exhibitors too heavily with the U. S. suit to dissolve the Society pending.

Exhibitors see two ways to shear Ascap of its asserted power to raise its rates arbitrarily at will. One is the U. S. suit now pending here to dissolve Ascap as a monopoly in violation of the anti-trust laws. The other way is to obtain Congressional action fixing "reasonable" rates for music use.

Ascap maintains that if the government succeeds in dissolving the Society, the coast to producers and exhibitors of dealing individually with the Society's 800 members will be much higher than if Ascap continued to function as at present. The M.P.T.O.A. holds that this is not necessarily true.

The genesis of the present hostilities dates back to July 1934 when Ascap announced a "scientific" plan for assessing theaters using the copyrighted music of its members. Under this plan theaters operating throughout the year and playing 20 or more performances weekly were to be taxed a sum equal to the gross for one performance at the highest prevailing admission prices during the week. Thus the Radio City Music Hall, for example, which seats 6,200 and paid $620 annually under the old music rates, would have had to pay $7,500 yearly, an increase of 1,100 per cent. Ascap had a sliding scale for theaters playing less than 20 performances.

Announcement of this intended boost in music rates produced a united front of all exhibitor interests throughout the country. The affiliated circuits joined with the M.P.T.O.A., the Allied States Ass'n and the I.T.O.A. to form the Exhibitors Emergency Committee, which took over direction of the fight in opposition to the proposed skyrocketing of music rates. In defense of the rates, Ascap pointed out that it had not increased the music tax for 17 years and asserted that the action was necessary because of decreased revenue to composers and publishers resulting from a decline in sheet music and phonograph record sales.

The Exhibitors Emergency Committee prepared to embark on a legislative drive to prevent Ascap from increasing its rates and engaged former U. S. Attorney George Z. Medallie to undertake legal moves to halt the new levy. Plans were formulated to tax exhibitors one cent a seat to finance the music rate fight and $10,000 was pledged. In the midst of deliberations on the most effective legal procedure, the federal government filed suit to dissolve Ascap as an illegal monopoly in restraint of trade. After lengthy debate, the Emergency Committee abandoned its plan to institute a second anti-trust suit against Ascap in the belief that the U. S. suit would determine the fundamental question of whether Ascap was an illegal monopoly.

During the two months which had now intervened since Ascap first announced its "scientific" rate scale, the Exhibitors Emergency Committee had made no attempt to get in touch with Ascap, though Ascap had repeatedly stated its willingness to discuss a compromise on the new rates. Suddenly the committee about-faced on this attitude, contacted Ascap and in a few days worked out a new music scale. Under this arrangement, which affects all contracts as they expire after Oct. 1, 1934, and extends for one year, theaters seating 800 or over will pay an annual tax of 20 cents a seat, as against a flat rate of 10 cents a seat annually for all theaters no matter what the size. Houses seating less than 800 pay at the old rate of 10 cents a seat and houses seating 800 and open three days or less weekly pay 1 cents a seat.
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Chronological History of the Motion Picture

By L. H. Mitchell

Film Daily Staff

1824. Peter Mark Robinson published his paper on the persistence of vision, suggested by seeing glimpses of a passing baked potato through the slits of a Venetian blind—the theory of motion picture production later demonstrated to be a fact.

1835. Joseph Ferdinand Antoine Plateau of the University of Ghent invented a twirling disc device (the phenakistoscope) whereby a frieze of hand-drawn figures around the rim were seen as a single figure in apparent motion. The Frenchman Stumper of Vienna subsequently perfected the invention of the zoetrope or “wheel of life.”

1864. Coleman Sellers of Philadelphia made the first known attempt to relate photography to the principle of the zoetrope. He mounted photographs of his sons at play on the blades of a paddle wheel, which, when revolved from a given point of view, produced a zoetrope effect. This machine was patented the following year as the kinetoscope.

1865. Louis Arthur Ducos du Hauron in France gave a complete anticipation of the motion picture in a patent application made on April 25.

1870. Henry Renno Heyl, Philadelphia engineer and inventor, applied the Sellers method of photographing to a projecting zoetrope device (applying photography to the invention of Baron Uchats). This was first exhibited on Feb. 5.

1872. Leland Stanford, of California, railroad magnate and sportsman, in an attempt to study the gait of a horse, assigned the photographic problem to John D. Isaacs, an engineer on the staff of the Central Railway, who arranged a battery of cameras with electrical shutter controls, exposures of 1-2,000 of a second being made. The Isaacs apparatus was operated on Stanford’s stock farm at Palo Alto by Edward Huybridge. The pictures they obtained were an analysis of motion.

1880 (circa). The French painter, Jean Louis Meissonier, heard of the Stanford pictures of a horse in motion and used them in support of his controversy with the French Academy over animal postures. He arranged for the showing of the pictures in a phasmatropic machine modeled after the device of Heyl, thus showing the first true motion picture.

1887. Thomas Edison cast about for a device that would do for his phonograph what his phonograph did for the ear—to hook vision up with sound. His first attempt at a motion picture machine was a phonograph cylinder device on which the pictures were recorded in tiny circular images laid down in spiral courses, like the sound record. The pictures were so small he abandoned this effort and began experimenting with a method of feeding the pictures into the camera on a belt or tape. He experimented with belt films of various composition.

1889. William Friese-Greene of England patented kinemalography, taking pictures on celluloid, the basis for motion picture photography, as various courts have ruled.

1889. George Eastman, seeking a “roll” film for his kodak began manufacturing a photographic material with a nitro-cellulose base. This was in August. Edison heard of it and by Oct. 6 he came out with the first model of his kinetoscope, the parent machine of the motion picture art. This was a peep-show into which but one person at a time could look. The observer saw a running film the pictures on which were magnified by a lens and illuminated by an electric light behind. The film was about one inch wide, with sixteen frames to the foot, running at the rate of about forty-eight pictures a second, three times the modern rate of images. The British patent on the film remained a world standard size today. The length of the film was fifty feet because Eastman supplied it in that length. The arrangement of the sprocket holes by which the film is driven is the same now as in Edison’s kinetoscope.

1891. Edison patented his kinetoscope in the United States only. He made no attempt to market it.

1893. Eastwood Muybridge exhibited his zoetropo- scope at the Chicago Columbian Exposition.

1894. Thomas R. Lombard, of Cornelia, Ga., a promoter of the phanograph, conceived the idea of making a kinaidoscope film and exhibited it at the World Columbian Exposition in Chicago in 1892, but the machines were not ready in time and made their first public appearance at a kinetoscope parlor at 1155 Broadway, New York City, on April 14, 1894. The pictures for the kinetoscope were made West Orange, N. J., in a tiny studio which cost $637.67. Up to this time, the Edison had spent $24,118.04 on the invention of the motion picture. During the fall of 1894 several of his machines were exported to Europe and from them sprang the English and Continental development of the motion picture.

1895. Major Woodville Latham of Virginia, on May 20, gave a demonstration for the New York press of his invention, projecting kinetoscopic film so that more than one person at a time could see the pictures. It was imperfect and he invented a new device called the eidoloscope which had a brief international career.

1895. During the same year Louis and August Lumiere, photographic manufacturers of Lyons, France, produced a more satisfactory projecting machine, the cinematographe, which they patented in France on Feb. 12, demonstrating the machine on March 22.

1895. Thomas Armat of Washington discovered in June the principle of the modern projector, a film meat device which gave each successive picture a period of rest and illumination in excess of the period of movement from image to image. His projector was first shown publicly at the Cotton States exposition in Atlanta in September 1895, displaying Edison kinetoscope pictures. It was afterwards known as the vitascope.

1896. The commercial career of the motion picture on the screen began with the presentation of the Armat machine at Koster & Bial’s music hall at Herald Square, New York City, on the night of April 22, 1896. It became popular in vaudeville and the length of film was increased to 1,000 feet (still the standard length), or about the time of a “tura” or “act” in vaude-
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ville. The Lumière influence on the motion picture assumed greater importance: the cinematographe was adjustable, making it a camera; a film projector and a machine; and a price of $50 was easily movable about and could record outdoor scenes. The Lumieres sent photographer-exhibitors all over the world obtaining films for the screen and America and Europe.

1896. Censorship of films started over Dolorita's "Passion Dance" in Atlantic City.

1896. The K.M.C.D. Syndicate (E. B. Koopman, H. N. Marvin, John H. Ashley, William Kennedy Laurie Dickson) came out with the moto-

1897. In December Thomas Edison instituted a series of suits to protect his patents on the motion picture, machines, and film. He tried to stop the development of pictures for many years. The American Mutoscope & Biograph Company, with Wall Street backing, engaged in a bitter patents struggle with Edison.

1897. Enoch Rector, formerly associated with Lat-

1897. This year of 1897 saw the first staged motion picture. W. B. Hurst of the Lumière interests, arrived in New York, offering the right to "shoot the Passion Play at Horitz. He first offered the contract to Richard H. Hollaman of the Eden Musee, who let him slip through his fingers by not giving theatricals. Hollaman sent a photographic ex-

1898. John P. Harris and Harry DAVIS opened the first "nickelodeon" in Pittsburgh.

1898-99. Edison projectoscope showed scenes of the Spanish-American war.

1899. On Nov. 3, 1899 the Biograph Company attempted to unheard of feat of photo-

1902. Thomas L. Talley opened the first "Electric Theater" in the U. S. in Los Angeles at 10 cent admission.

1902. Edwin S. Porter, an Edison cameraman who had observed the public response to thrill scenes got the idea of stringing a collection of such scenes on a thread of story. The result was

"The Life of an American Fireman," the first serious attempt to picture on the screen a realis-

1903. Biograph abandoned its roof-top daylight studio and established a studio lighted with Cooper-Hewitt mercury tubes. Other producers rapidly followed suit.

1903. D. W. Griffith introduced the close-up, flash-

1903. Selig opened first California studio in Los Angeles. First picture was "The Count of Monte Cristo" in 1,000 feet.

1904. The November Edison and Bio-

came to an end with the peace of Dec. 18, 1908, with both companies in equal posi-

tions of leadership.

1909. The ten produce of motion pictures in the United States formed the Motion Picture Patents Company and instituted a system of cross-licensing. An outgrowth of the Motion Picture Patents Company, the screen divestitures of Jere-

1907. Aitken. Marvin, Madison Talley and two others in 1897.

1907. Hollaman's hoax, and built a camera of a new film standard, about an inch and a half wide, which he named the versicope. He had ac-

quired the Corbett contract from the Latham firm. He hired his friend, and brought New Corbett-Courtenay fight to the public in a store room at 150 Broadway) and made use of their "Latham loop," a device to supply slack film to the intermittent film camera, relieving the strains which usually resulted in breakage. By using this "loop" method they made a picture of the flight 11,000 feet in length—by far the longest that had yet been made.

1908. The first "nickelodeon" opened in New York, and the first "talkie" was "The First Run of a Florida Train." The Coney Island tri-
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(WRITE FOR ADVERTISEMENT RATES)
1915. D. W. Griffith’s “Clansman” had premiere at Clune’s Auditorium in Los Angeles in February; on March 3 it was shown under the title of “The Birth of a Nation” at the Liberty, New York City.

1915. Famous Players gave Mary Pickford a new contract calling for the hitherto unheard of salary of $2,000 per week and half of the profits.

1916. Mary Pickford demanded a salary of $1,000 per day—$7,000 per week—of Famous Players. She then formed her own company with distribution through Artcraft.

1916. John R. Freuler of Mutual Film Corp. met Ira Lowry’s offer of $10,000 a week to Charlie Chaplin, and added $150,000 bonus—$670,000 for a year—and Chaplin accepted.

1917. First National organized by John D. Williams and Thomas L. Tally.

1917. U. S. Supreme Court decision ended active career of Motion Picture Patents Co. on April 9.

1918. Famous Players-Lasky combined.

1919. United Artists formed.


1920. Motion Picture Theater Owners of America organized with Sydney Cohen as president and James J. Walker as counsel.

1922. Motion Picture Producers and Distributors of America organized with Will H. Hays as president.

1922. Federal suit started against Paramount for restraint of trade in buying pictures.

1923. Eastman Kodak placed on market a 16 mm film to make pictures one-sixth of area of standard film.

1923. Eastman Kodak put on market the cine-kodak for the making of amateur motion pictures.

1924. Goldwyn, Metro and Louis B. Mayer producing companies consolidated under the name of Metro-Goldwyn-Mayer.

1925. Paramount bought the Balaban & Katz circuit and organized Publix Theaters Corp.

1926. Warner, Vitaphone and Fox Movietone appeared on the screen.

1927. Al Jolson’s “Jazz Singer,” first sensational “talking” picture, had its premiere at the Warner Theater, New York City, Oct. 6.

1927. Roxy, world’s largest theater, seating 6,200, opened in New York.


1928. Eastman Kodak perfected kodacolor for amateur motion pictures.

1929. Warner Bros. bought Stanley Co. of America which carried with it control of First National.

1929. Fox Film Corp. bought controlling interest in Loew’s, Inc., carrying with it control of M-G-M.

1929. Federal Trade Commission brought anti-trust suits against Warner Bros., for absorbing of First National, and against Fox for consolidation with M-G-M.

1931. Demonstration of television for two weeks at Moss’ Broadway Theater, New York City.

1932. Music Hall, Radio City, opened.

1933. RKO Theaters operating company filed petition in Bankruptcy on Feb. 28.


1933. Paramount-Publix filed petition in bankruptcy, March 15.

1933. Motion Picture Code of Fair Practice announced by NRA. Approved Nov. 27 by Franklin D. Roosevelt.

1933. George K. Spoor exhibited his stereoscopic pictures at the Century of Progress in Chicago.

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HEADLINES of 1934
TAKEN FROM FILM DAILY FILES

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10—“Cavalcade” Heads Ten Best Films; Reopening of Film Code is Urged by NRA Official; 100 More Nominations Are Received by Code Authority.

11—Film Code Authority Financing Plan Postponed; Ohio M. P. T. O. Appealing to NRA on Cancellations; Blumenthal, Nathanson, Halsey-Stuart after the Roxy.

12—Chicago Union Strike Averted by Code Clause; Paramount Forms National Theater Advisory Board; Musical Sequences for Nearly Half of Warner Lineup.

13—Salaries From $150 Weekly Embalmed in Probation Board Chairman for Zoning, Grievance Boards; Vaudeville Producers Seek Revision of Code Clauses.

15—2,500 Theaters Changed Hands in Past Year; Reopenings Spurt in the Northwest, Pennsylvania, Oklahoma; 160 More Nominations Are Made for Code Board Posts.

16—71% of World’s Theaters Now Wired; Companies to Cooperate on Salary Questionnaires: Will H. Hays Says 1934 as Year of “Big” Pictures.

17—Active U. S. Theaters Up 326 from Year Ago; Cases Already Settled Under Code, says Rosenblatt; Major Warner Reports “Distinct Upturn in Business.”

18—10% Cancellations Retroactive, NRA Rules; Take It or Leave It—Goldwyn’s Reply on
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FEBRUARY

1-Independent Circuits Increased 32 Last Year; Rosenblatt Opposes Government Regulation, Censorship; Borah Puts Allied Complaint in Congressional Record.
2-Unqualified Code Signatures Jump to 6,217; 3 Stage Show Clauses Expected to be Changed; Fox Completing 1933-34 Program by Middle of April.
3-Major Releases in 1933 Topped Last Three Years; Part of Regional Boards to Start Early; Many; Some Circuits Agree to Negotiate With Service Union.
5-Low Profit in First Quarter Jumps 100%; Musicals Again to Figure Big in 1934-35 Programs; Labor Board Orders Reintatement of Local 366 Men.
6-Sol A. Rosenblatt May Act on Allied Charges; Loew Leads Trading in 5,000,000-Share Day; Column to Sell on Story Value Alone, Says Jack Cohn.
7-Vitaphone-Erpi Suit Goes Back to Arbitration; Average Film Footage Increases Over Year Ago; Spreads of “Keno” Competition Worry Exhibitors.
8-Majors Increasing Feature Output Next Season; East-West Independents Join in New Fight for Dicals; Erpi Now Ready for Arbitration in Vitaphone Action.
9-Schenck-Zanuck Entering the Legitimate Field; 10 Pictures for 1934-35 Already Set by RKO; Five New Exhib Unit in Four-State Membership Drive.
10-Rosenblatt Scores “Racket” Drives on Films; Code Authority Meeting at Washington March 5; Code-Disowned Exhibitors camping out at Biograph Theater.
13-Strong Comeback Shown in Metro Pictures Net; 24 Pittsburgh Zone Theaters Reopened Last Month; Giveaways Lead Complaints Filed with Code Authority.

MARCH

1-16 I. T. O. A. Houses Sue to Recover Erpi Charges; Fox is Making 10% Cancellations Retroactive; Northwest Allied Votes to Refuse Code Assent.
2-Court Dismisses Rembush Suit Against Majors; Johnson Orders Posting of Labor Rules in 45 Days; Goldwyn Sees Alien Talent in New Film Exports.
5-Sales Conventions a Month Late This Year; Code Authority Delegation in Washington for Confabs; Six New Studios Planned in British Production Drive.
6-Payrolls Up 10-20% Under Code, Report Shows; Warners, Fanchon and Marco in St. Louis Theater War; Rosenblatt’s Trade Practice Reports Delayed to April 7.
7-89% of Code Favors Independents, Hess Analysis Says; Even Perfectly Clean Films Cut by Kansas Censors; M. P. T. O. A. Tells Allied Dissenters to Quit Code Boards.
8-NRA Review Board Created by Executive Order; Johnson Asks 10% Blanket Cut in Work Hours; Historical and Back-to-Farm Stories of Interest to Fan East.
9-Monogram May Cut Lineup from 36 to 26; Authorities Adopt Resolution Against Free Shows; Contracts Almost Set for 12 Features From Producing Units.
10-Cod Machinery Cost Set at $400,000 a Year; Creation of a State NRA is Proposed in Michigan; Licensing of All Agents Ordered by Commissioner.
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CHAS DE CRUZ
Editor
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ARGENTINA
13—Rosenblatt Naming Board on Union Dispute; 1933’s Biggest Artists Fell Under 1932 Record
White House Gets Plan for Reopening Vaudeville Theaters
14—Committee Named to Survey 30-Hour Week Plan; Boston, Frisco and Washington Boards Named; Vaudeville Clauses May Be Modified by Reopening Study Council.
15—Fox Shows $1,410,793 Profit Under New Set-up; Producers Omit I. A. T. S. E. from New Union Pact; Circuits See 25% Jump in Nut Under Minimum Schedule.
16—Major Releasing This Season 10% Over Last; St. Louis Labor Case Settled on August 23 Scale Basis; Beano Games Declared Illegal by Grand Council.
17—“Cavalcade” Picked by Academy as Best Film; RKO to Establish Own Exchanges in Foreign Field; Collection of Wage-Hour Data Ordered by Johnson.
19—M. P. T. O. A.—Studio Debate Planned at Coast Meet; Indie Producer Association to Force Code Observance; Four Regional Vice-Presidents Are Named by Allied.
20—Patman Bill Rejected After Brief Hearing; Chicago Taxes Exhibs $40,000 Above Censor Cost; Circuits Fighting Boost in Newspaper Advertising Rates.
21—Parts of Motion Picture Code Being Reopened; Ruling on Shorts Tie-In Clause Asked by Allied; Jesse Lasky to Make 8 for 1934-35 Program.
22—10% Cancellations Apply on Films Sold Singly; M. P. Council Seeks $200,000 for Movie Campaign; Five RKO Promotions Are Announced by Ned DePitante.
23—Code Authority Will Take Over Enforcement; 6 RKO Theater Divisions Re-Aligned by Thompson; Anti-Triple Feature Clause May Be Put in Contracts.
24—Circuits See Danger in Increased Unionism; “Roxy” to Alternate Between New York and London; 12 of Universal’s 40 for 1934-35 Are Already Set.
26—400 Literary Masterpieces Filmed in 18 Years; Code Hearing by Review Board Called Premature; Exhibition-Production Division Seen as Parley Topic.
27—Review Board Orders Sweeping Code Inquiry; One-Price Definite Part of Screen, Says Hays; Prober of Code Was Impartial Nominee from Chicago.
28—Code Authority Decides Today About Going to Washington; Detroit Attendance Holds at 55 Houses Lift Scale; Seven Standing Committees Named for M. P. T. O. A. Meet.
29—Code Authority Excused from Washington Hearing; British Circuit of 100 Houses Nets $2,300,000; Franklin and Selwyn Going to London on Show Deals.
30—Cancellation Ruling Stands as Retroactive; 15 Exhibitors Testify at Hearing in Washington; Legal Matters to be Handled by NRA Under New Set-up.
31—Paramount, Warners Abiding by Cancellation Edict; 100 New Movie Films Incorporated Since January; British Films Ousting U. S. Indies in 413 G-B Houses.

A P R I L

2—Releases in First 1934 Quarter 13% Ahead; Reopening of Entire Code Seen by Independent Group; Open Forum on Code Slated at Meeting This Week.
3—Review Board Hearings Postponed to Today; Several Hundred Complaints Already in Code Authority Hands; 200 Attend Tri-State Convention in St. Louis.
4—Suit Against Electrics is Reported Settled; Recovery Review Board Concludes Code Hearings; Harry Cohn Laughs at Rumors of Columbia Sale.
5—Monogram Rentals Exceeded 40 Million in 1933; Allied Asks Review Board to Urge Code Changes; Mayer, De Mille Join List of M. P. T. O. A. Speakers.
6—Allied States Association in New Production Deal; 18 Houses Added to List in Pittsburgh Area; Remaking of Foreign Films by Hollywood on Increase.
9—Hollywood Has Stage All Set for M. P. T. O. A.; B. S. Moss to Build Circuit of Intimate Houses; Schedule for Fox Films is Set Up to July 27.
11—Allied Code Propaganda Scored at M. P. T. O. A. Meet; Record Reopenings in the Northwest Territory This Week; M. P. T. O. A. Claims Credit for 10% Cancellation Clause.
12—Mayer Urges Ousting of Cheap Film Producers; Low Box Office Prices Delay Upturn, Trade Survey Shows; 15 Houses Reopen in Des Moines-Omaha Territories.
13—M. P. T. O. A. Convention is Extended Two Days; Johnston Replies to Mayer on Small-Cost Operations; Council Sees Providing Permanent Trade Machinery.
14—M. P. T. O. A. Votes to Ask 15% Cancellations; Whole Industry Suffers from Sins of Few; Saying Says; Agency Committee Is Appointed by the Authority.
17—Nine Code Administration Committees Picked; Willard Patterson to Handle Detroit Paramount Houses; No New Action Expected by Code Administrator.
19—80 Houses Reopen After Being Dark for Years; No Action by Radio Authority on Free Studio Shows; Isaac Lambert, E. M. Goldberg, K. K. K. Named to Board.
20—Independent Producers Plan Board to Censor Pictures; Modified Setup in View for Film Boards of Trade; Rosenblatt Moves to Avert Service Union Strike.
21—Exhibitors Not Paying Code Quota May Lose Films; Strike of Service Help is Averted by Rosenblatt; Songwriters Demand Royal Rate Cut; Pictorialists from Pictorialists;
23—Fewer Theaters Being Sold at Biz Turns Up; Flinn Sets Four Regional Meetings With Code Secretaries; NRA Representatives to Check Service Union Claims.
24—Revamping of Zoning Systems Starts in Week; Code Assessments Called Unfair to Small Houses; Trade Practice Complaints Commendably Kept Up.
25—Pathe Stockholders Uphold Webb in Stock Buy; Supply Dealers’ Convention in Chicago May 26-28; 2,000-Foot Reel Standardization Favorable by S. M. P.
26—Suing Paramount Directors Over Stock Re- purchases; Rosenblatt Raps Die-Hards and Obstructionists; Educational Concentrating 1934-35 Production in East.
27—M. P. T. O. Move to Block Passing NRA Cost to Exhibitors; New Interests Reported Bunding Into Fox Film; Asks Revised Assessments to Paramount.
30—Atlas Corp. Now Holder of Fox and Loew Stock; Sees Zoning Boards Ending Dime Admissions; Exhibitor Units Not Anxious to Join Rental Protest Move.

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MAY

1—Loew's Profit for Half Year 130% Over 1933; Paramount Is Set on 1934-35 Production Plans; New Iowa-Nebraska Unit Formed in Fight on Boards.

2—110 Critics Give Views in Nationwide Forum; Ralph Kohn Designs from Paramount Publicity; RKO $403,616 in Black in First Quarter of 1934.

3—No Kohn Successor to be Named, Says Paramount; Story is Rated Most Important by 619 Critics. Fox Films Shows Profit of $805,376 in First Quarter.

4—Darrow Expected to Urge Reopening of Code; Critics Say Film Morals Top Stage and Literature; New York Promoted to Paramount Sales Manager.

5—Johnson Sees Monopoly in Film Patent Pools; Film Publicity With News Value Preferred by Editors; WALTERS Believed Behind Dicker for Ochs Houses.

6—Schaefer Named Head of Paramount Theaters; Cartoons Lead Shorts in Critics' Questionnaire; ZEBEL Made Head of All RKO Houses Exterme.

7—Adolph Zukor to Give Full Time to Production; Nation's Critics Have Little Fear of Television; Jurisdiction Dispute Adjourns N. Y. Zoning Meddlemen.

8—Studies Can't Stand Pay Hike, Committee Finds; Price, Quantity Not Attendance-Factors, Critics Say; White House May Hold Up Direct Report Indefinitely.

9—Government Agencies to Dissever Review Board Report; Hollywood Perspective is Askew, Critics Charge; 200 Cancellation Requests Turned Over to Authority.

10—Phillip Exhibitors Vote Fund for Duals Test Case; Hollywood's Publicity is Denounced by Critics; Senate Passes Salary Probe by Trade Commission.

11—Code Authority Upholds First Board Decision; Optimism is Hollywood's Chief Merit, Say Critics; Estimate $1,500,000 for Paramount in First Quarter.

12—Revival of Theater Construction Under Way; Critics Give Pointers for Better Theater Service; McDONOUGH to Give Most of Time to RKO Production.

13—Warner, Paramount Studios to Stay Open All Summer; Likes and Dislikes Set Forth by Film Critics; Cantor Assails Academy at Actors' Guild Meeting.

14—Iowa Film Exhibitors Walk Out on Code; Sameness of Film Output is Critics' Chief Squawk; 19 Theaters Reopened in Detroit Territory Last Month.

15—Better Film Platters Rapped at Boston Meet; Misuse of Acting Talent Aroused Critics' Ire; Labor Department Checklist Shows Service Employees Satisfied.

16—National Labor Board Upholds Usbros' Union; Bombastic Ads and Fancy Press Books Hit by Critics; Strike Call by Service Union Brings Out Only 53.

17—Sol Rosenblatt to Stay, Johnson Indicates; Mutatis Mutandis Plays Draws Critics' Fire; Metro in First Half Doubles Entire 1933 Earnings.

18—Darrow Documents a Maze of Opposing Claims; Reduction in Dialogue is Urged by Nation's Critics; Johnson Asks President to Abolish Review Board.

19—National Recovery Review Board to End June 1; Authority Extends Time for Assessments; Columbia Earns $4.17 a Share in 9 Months—New Peak.

20—Johnson Forms Advisory Council for All Codes; RKO Making Profit, Receiver's Report Says; Warner's $42,000,000 Named to Map Future of Film Trade Boards.

21—Concentrate Decree to End Vitaphone-Erpi Suit; Loew Reported Making Bid for Fox Metropolitan—New Zoning Plans Halted by Code Authority Pending Instructions.

22—Government Dismisses Warner-First National Suit; Censor Renews Catholics' Invasion of His Field, Royalty System for Talent is Predicted by Wanger.

23—Film Code's Labor Provisions to be Amended; Zoning Boards Get New Instructions from Code Authority; Warner Bros. in the Dark for First Half of Year.

24—215 Non-Assenters Take Cancellation Privileges; Little Hope Seen for Early Admission Into Commercial Television Plans Are at a Standstill.

25—Test Suit Against Ban on Duels Filed in Philadelphia; 30 of Universal's 1934-35 Stories Alleged Doubtful if New Ruling on Premiums Applies to Theaters.

26—11 Musicals on Fox Film Program for 1934-35; 1,000 Writers Used in Turning Out 520 Features; Resuming Parleys With Studios on Music Royalties.

JUNE

1—Suit to Test Code Legality Filed in Buffalo; Premium Regulations Don't Apply to Theaters; Educational Making 100 of Fox's 112 Shorts for 1935.

2—Boys Not Allowed to Alter Box Office Prices; Joseph M. Schenck to Outline U. A. Lineup of About 30; S. R. Kent Attacks Cut-Rate and "Nuisance" Theaters.


4—47 Stories Already Set for Warner-F. N. Lineup; Supreme Court Board Cases Won by Loew Circuit; Bill Filed in Massachusetts to Investigate Book Booking.

5—Universal to Have 48 Including 6 Westerns; Joseph M. Schenck Would Make 20 cents Minimum Admission; RKO and Paramount Petition to Reorganize Under New Law.

6—I. A. T. S. E. Wants Senate Probe of Labor Violations; Code Authority Moves to Reopen Assents of Pennsylvania; Local Board Advised to Meet Often Than Every 10 Days.

7—Defeat Move to Unionize Exchange Workers; President to Amend Rent Clause in Bankruptcy Law; 17 Houses Join Active List in Pacific Northwest.

8—Urge Period of 45 Days for Filing Assents; Spending $10,000,000 on 10 Specials, Warner Says; Paramount Plans to Make 18 Features in England.

9—Only Few Circuit Houses Closing for Summer; Cleaning Firm Fights Proposed Code Amendment; Fox Foreign Language Program Offers 124 Features.

10—Overbuying Main Complaint to Code Authority; Vaude Productions Appealing for Revision of Code; Drastic House Bill is Aimed at Immoral Pictures.

11—Major Distributors Selling Nearly 400 Features; Educational to Distribute 16 B. B. S. Features; 14 Appeals Hearings Today Sets New Code Authority Record.

12—New Code Assents Period to Run to August 15; Hearings on Clearance Systems to Start on 13; Cleveland Ban on Dual Features is Effective July 8.

13—Big Circuits Not Planning Summer Price Cuts; New Season Feature Bookings Set for R.K.O.; Supreme Court Re-Accepts Paramount Trustees Pending Reorganization.

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64 East Lake Street
CHICAGO
20—64 Features, 204 Shorts from Paramount Next Year; RKO Planning 200 Shorts as Well as 50 Features; Sue to Protect Non-Assenters from Code Authority Complaints—Agreed.

21—52 Features in 104 Separate M-G-M Programs; Loew, Warners in Joint Bid for Fox Metropolitan Circuit; Buffalo Board Again Finds W. Pa. Violating Its Order.

22—Warners Get $2,500,000 in Settlement; Ten Code Authority Committees to Hold Hearings on Appeals; New Offer Pending for Fox Metropolitan Circuit.

23—Products to Take Tension Production Code; Fox Metropolitan Group Fails to Agree on Loew, Warner Bid; I. T. O. A. Trying to Line Up Senator; Support for Code.


26—Meets Council of 22 Manhattan Theaters; RKO Reported After 10 Consolidated Theaters; Code Authority Meets Bi-Weekly Under New Schedule.

27—Name Imperial Board Alternates in 29 Cities; 110 New Personalities Being Groomed at 8 Studios; Educational Ups Budget 20% As Outlook Improves.

28—M.P.T.O.A. Asks New Moves Against Dual Bills; Mrs. Belmont Quits M. P. Council—Plans Trade Probe; More Time Taken to Reshape Bid for Fox Metropolitan Houses.

29—$1,600,000 Net in Quarter for Paramount; Loew House Board Puts 182 Days Penalty on Dual Houses; Code Authority Legal Body to Decide United Artists Cancellations.

30—5,000 New Assent Forms Going Out Next Week; RKO Circuit Set to Take First 3 Consolidated Houses; Loew Third Quarter Earnings Estimated at $1,600,000.

—JULY—

2—Wisconsin Exhibitors Boycott Majors Forcing Trailers; Columbia Boosting Budget on New Lineup of 48; Kahane Orders Stricter Scrutiny of Film Material.

3—Passive Retaliation Launched Against Zealots; Code Authority Won't Rule on Breach of Contract; Indiscriminate Penalizing of Films Hit by Jack Cohn.

5—All Philadelphia Houses Closing in Protest Over Ban; Breakdown of Costs Asked by Rubin in Fox Metropolitan Deal; Columbia Launches Big Studio Expansion Program.

6—Darroch Aid Los Angeles in Fight on Code; Truce Sought in Philadelphia Theater Boycott War; Court Okays Sale of St. Louis Houses to Bondholders.

7—Loew-Warner Making New Bid in Fox Metropolitan Deal; Darrow to be Advisor Only in I. T. O. A. Code Fight; Allied of N. J. Getting Data in Plan Against Dual Bills.


10—Church Group to Submit Plan to Producers; 48% of Paramount Stock Deposited in Reorganization; Southeast Exhibitor Organization is Made Permanent.

11—Paramount Trustees Made Permanent; by Court; Fans New Deals to Build Up Proctor Circuit; Decision Reserved in I. T. O. A. Suit Against Code Authority.

12—Majors Let Exhibitors Cancel Films Raises Kick; However Paramount Slowly Recovers, Says Musicians' Head; Philly Court Denies Writ Against Dual Ban Clause.

13—Paramount Assets Top Liabilities by $15,000,000, Exchanges Reserves for Fox Metropolitan Offer; Control of Local 306 is Taken Over by I.A.T.E.

14—20 Houses Will be Dropped from Fox Metropolitan Chart; Chauncey B. Hawes, Sr., Opera- tors' Local Presidency; Dembow Warns Against Taking "Meat" Out of Films.

16—Not Hearing Zoning Cases Filed After July 1; Crusading Groups Called on to Clarify Attitude; Nationwide Summer Closing Below Seasonal Average.

17—Two Paramount Theater Partnerships Extended; 125 Theaters Affected by San Francisco Strike; M. P. T. O. A. Mapping Fight Against Non-Theatricals.

18—Philadelphia House Heed Appeal to Stay Open. Disciple of Board Appeals, Upholding Local Boards; Flexibility in Code is Created by New NRA Order.

19—Injunction Against Crusade Seen as Likely; St. Louis Exhibs Make First Blacklist Cancellation; 1500 Democrats Join the Anti-Suppression League.


21—Fox Metropolitan Bondholders to Receive 46%; RKO Circuit Adding to Its Metropolitan String; Steffeys Say Cancellation Plan Invites Local Censors.

23—Public Not in Sympathy With Drive on Films; Features Scheduled for 1934-35 Jump to 625; Era of Action Pictures is Predicted by Ernst Lubitsch.

24—Rosenblatt Refuses to Review Code Decision; Pettijohn Answers Steffes on Cancellation Plans; Features Being Distributed by First Division.

25—Code Authority Being Asked to Reopen Cases; Paramount-Hoblitzelle Deal Being Extended a Year; M.P.T.O. of St. Louis Not Ordering Cancellations.

26—Composers' Society Denies Getting Score Fees; $126,373 of Code Assessments Already Paid; Musical Features for 1934-35 Will Total About 40.

27—Mulls For Theaters Going Up; All Zoning AppealsFiled to be Heard Locally; Winfield Sheehan Sees No Curbs on Film Story Subjects.

28—Theaters Will Resist Increase in Music Fee; Gaumont-British Ready for Own U. S. Exchanges; $585,836 LossShown by Warner Bros. in 39 Weeks.

30—Code Authority Cost $70,846 in First Six Months; Exhibitor Interests Meet Today for Music Costs; Fight; National Screen Service Claims 935 Protests Against Company Trailers.

31—Exhibitor Units Map Plan to Fight Music Tax Rise; Would Rule Non-Paying Assenters as Violators; Composers' Society Says It is Willing to Compromise.

—AUGUST—

1—Exhibitors to Discuss Music Tax Compromise; $125,000 Allowed by Court in Paramount Receiver Fees; Authority Upholds the Film Code as Non-Retroactive.

2—Exhibitors May Ask Federal Board on Music; Bond Plans Wipes Out 187 Million in Paramount Claims; Local 306 Depleted of $1,015,000; Securities Told.

3—Loew's, Inc., Nets $5,750,750 in 40 Weeks; First Dual Bill Appeal to be Heard Next Week; 80% of Fans Against Censorship, Radio Survey Shows.

4—Loews Withdraws from Fox Metropolitan Bid; I. T. O. A. Denied Injunction Against Code Authority; 60 Springer-Cocals and Consolidated Houses Merged.

6—RKO Circuit Going Through With Expansion—Exchanges Not Franchises, Is G-B Plan; Film Cleanup Campaign Draws Protest from Abroad.

7—Walters Still After Fox New Jersey Theaters; Paramount to Have 95 Houses Under Reorganization; I. T. O. A. Seeks to Re-argue Code Injunction Suit.
8—Trust Action Decided on in Music Tax Fight; Interest in Crusade Dips — Revival Held Difficult; Drought, Summer Slump Closes 34 Northwest Houses.

9—M.P.T.O.A. Preparing for Legislative Fight; Paramount is Buying Out Louis Marcus Circuit; M.P.T.O.A. is Willing to Bargain With Exhibitors.

10—Double Features Upheld by Code Authority; Lichtman Offers Two Plans for Raising Admissions; Creditors Delay Action on Paramount-Publix Deals.

11—Phillip M.P.T.O. Says Uniform Contract is Withheld; Two Paramount-Publix Deals Approved by Court; Detroit Zoning Plan Expected to Help Admissions.

12—Code Assessments for Producers to be Revised; National Employment 59% Ahead of Last Year; Warner Houses Getting 1934-35 Product of Six Majors.

14—Raising Code Charges to Aid Small Towns; Warners Adding $5,000,000 to 1934-35 Budget; Congress Being Asked to Probe Fox Metropolitan Agreement.

15—Metro's 12-Week Net Tops Full Year in 1933; Decision on Fox Metropolitan Reorganization Put Off Again; Ticket Tax Blocks Rise in Los Angeles Prices, Says Balaban.

16—Charge Circuits Bar Independent Films Without Seal; Zanuck Says U. S. Film Crusade is Joke in England; 17 Decisions on Appeals Made by Code Authority.

17—Five Sock Pictures Book Biz on Broadway; Fox Metropolitan Reorganization Order Being Signed Today; RKO and Columbia Join Protests on Assessments.

18—Paramount Earns 3 Million in Second Quarter; Attorneys Meet Next Week on New Plan for Fox Metropolitan; Foreign-Dialogue Film Imports in Drastic Drop.

19—Hays Elicits Accord from Church on Films; M.P.T.O.A. Sees Chance of Recovering Music Levies; First Division Forms Short Department for Audio Subjects.

21—Warner and Skouras Sign Jersey Ban on Duals; Code Authority Sets 4 Zoning Schedule Hearings; Paramount Box-Office Receipts 10% Ahead of 1933.

24—Zukor Sees Hollywood as Film's Financial Hub; $6,500,000 Budget Announced by 20th Century; Eastern Studio Unions Offer Concessions to Producers.


24—Myers lays Independent Ills to Inferiority Complex; RKO Reported Seeking Monogram Product Deal; Paramount and Warner Bros. Pooling Brooklyn First-Runs.

25—Local Zoning Boards May Reconvene on Appeals; Gaumont-British Not After Theaters, Says Ostter; 367 New Code Assessments Boost Total Up to 8,525.

26—Deletions to Censors Drop to Record Low; Unions Ask Mayor's Aid on Eastern Production; 17 More Appeals Are Decided by Code Authority.

28—Music Boost Oct. 1 on New Contracts Only; Warners Sign Major in New Bids for Fox Metropolitan; 9 Staten Island Brill Houses Merge with Paramount.

29—K-A-O Suspends Theater Acquisition Drive; New Zoning Schedules Will Upset Film Contracts; Picking of Seider-Scwartz Long Island Houses Set.

30—Exhibitors to Finance Music Fight by Seat Levy; Local Option May Be Granted on New Zoning Plans; Plan 2 Million Yearly Saving to Producers' Music.

31—Exhibitor Group to Ask Dissolution of A. S. C. A. P.; Special Committee to Pass on Zoning Schedules; Mickey Mouse Sells $20,000,000 Articles in Year.

— SEPTEMBER —

1—175 New Jersey Houses Sign Anti-Dual Agreement; A. S. C. A. P. Distributes Monopoly Charge—Is Not Worried; Seven Code Authority Decisions Against Bank Nights.

4—Theater Reopenings Run Ahead of Last Year; Decentralization of Production Fails to Materialize; RKO Will Consider Handling Some Independent Films.

5—Major Sales Heads Meet Tonight on Zoning; Consolidated Film Industries to Extend $1,500,000 RKO Notes; Fox Product May Go to RKO Houses in Greater New York.

6—Poli Circuit Being Turned Over to Loew November 1; Nelson-Renner and Strausbaugh Circuits to Merge; M-G-M Set to Start Production Activities in England.

7—H. B. Swope Becomes K-A-O Chairman; 5-Cent Boost in Admissions Urged by Schaefer; Columbia Reports Second Biggest Profit in Its History.

8—Sarnoff Not Affected in RKO Circuit Changes; Code Assessments for Small Houses Being Reduced; Admission Sale Not to Go Into Effect in Zone.

10—150 Outdoor Action Films Set for 1934-35; Showing of Foreign Talkers Here is Picking Up; Roster of M-G-M Writers Hits New Peak at 88.

11—Dembo Quits Paramount-Publix to Join National Screen Service; Fox, Warner, 30 Indies Resume Duals in Milwaukee; Music Hall and Roxy Booking Give Impetus to Gaumont-British.

12—Pather Reorganization Plan Must Be Revised; Exhibs Seek Attorney-General Today in Music Fight; Discarding of Purity Seal Advocated by W. Ray Johnston.

14—Exhibs May Drop Suit Against Music Society; S. R. Kent Lauds Move to Increase Admission Prices; Jersey Dual Ban Expected to Go in Effect Next Month.

15—Admission Boost Won't Affect Clearance Time; Propose Permanent Reopening of Code Assents; Fox Metropolitan Receiver and Exhibs Agree to Concessions Plan.

17—Code Assessment Based on Gross Is Likely; Allegations Denied in Paramount-Publix Stock Suit; Universal Producing 12 in England, Says Carl Laemmle.

18—RKO May Give Up 10 Houses in Product Tin; Laddington and Fiske Buy Into First Division; Seek to Finish Hearings on Zoning in October.

19—Paramount Trustees' Fees Opposed as Too High; Stiffer Competition Looming from Radio Programs; Tying Up Second Runs is Ruled a Code Violation.

20—New Paramount Plan May Avert Stock Assessment; H. B. Swope to Take Active Interest in Theaters; Cleanup Crisis Passed, Says Fraternal Magazine.

21—Creditors to Bid for Fox Theaters Stock; Two Amendments Sought in Motion Picture Code; Extension of Protection in New Jersey Sought by Exhibs.

22—Catholics Ready to Suspend Film Campaign; Exhibitor Group to Let Government Conduct Music Suit; Administration Asks Theaters to Aid Housing Drive.

24—William Fox Not Barred from Films for Five Years; Exempt Hearing on A.S.C.A.P. Suit Before November 1; RKO Slated to Distribute 12 Productions from Select.

25—Miami Slaps $2,500 License on Music Group; Sirroch Copyright Bill Being Revived Next Session; First Division Will Hold Four-Day Convention Here.
26—Johnson's Resignation Accepted by Roosevelt; Paramount Trustees Fee Called Too High by Probe Group; A. S. C. A. P. Offers to Modify Music Tax for Small Houses.

27—Film Code Modification Seen Under New Setup; Exhibitor Group Not Filing Suit Against A. S. C. A. P.; $2,870,000 Profit is Reported by British Circuit.

28—Theaters to Pay New Music Fees Pending Suit; Sam Katz Assuming Production Post at MGM; Film Distributors Sign Max Reinhardt for Series of Pictures.

29—Exhibitors Formulating Counter Proposal on Music; First Division to Put Own Trademark on Films in 1935; Richberg Becomes "Strong Man" in New NRA Setup.

—OCTOBER—

1—Regulation by Films Pleases Interfaith Group; Demand Legion State its Stand on Censorship; First Division to Produce Four "Major" Features.

2—Tri-Ergon Case Being Taken to Supreme Court; M.P.T.O.A., Allied and T.O.C.C. Join in Contract Fight; Total of Paramount Claims is Set at $154,047,735.

3—Report Maxwell Buying British-Gaumont Control; Major Company Budgets Set at $110,000,000; Exhibitor-Distributor Panels on Price Cutting Rate Unfavorable.

4—Claim B' unions Seeks Control of Fox Houses; 300 Code Members in Arrears on Assessments; M-G-M Not Set on Foreign Production Mayer.

5—State Court Ruling Upsets Film Contracts; Organization is Formed to Finance "Moral" Films; B. I. P. Gaumont British Deal Declared Definitely Off.

6—Legislative Program Mapped by M. P. Council; Schick Sees 30% Tax Increase Under Sinclair; Rosenblatt in San Francisco Hints Resignation from NRA.

8—New Code Assessment Plan Submitted to NRA; Tri-Ergon Patent Ruling Expected in Washington Today; Family Films Increase to 73%, Review Board Reports.

9—William Fox Upheld on Tri-Ergon Patents; Compromise is Negotiated in Music Situation; Paramount Creditor Group Wants Action Against Broadway Tycoon.

10—Injunction Move is Next Step by William Fox; Warners Still to Sign Music Fee Compromise; Blumenthal's Absence Delays Action in Fox Metropolitan Case.

11—American Tri-Ergon Expected to Issue License; $20,000,000,000 Reduction in Paramount Claims; 7% of New Films in Classic Veh, Hays Report Shows.

12—William Fox Wants Over $8,000,000 for Patents; $20,000,000 Suit is Filed Over Color Patents; Denver Managers Organize—Ask Local Code Autonomy.

13—90% of Recent Films Get Catholic Endorsement; Fox Metropolitan Basé Plan Agreement Expired Monday; First Division Lineup of 20 Branches to be Set by Dec. 1.

19—William Fox to Sue All Major and Independent Companies; A. C. Blumenthal Grilled at Fox Theaters Hearing; H. M. Warner Plans Film Work for College Students.

20—Major Attorneys to Meet Again on Tri-Ergon; Code Authority to Invoke Lease Clause for First Time; Consolidated Film Extends $1,500,000 RKO Notes.

22—6 British First Runs Simultaneous' on Broadway; 21% of Theaters' Grosses Go for Local Sales, in Case Awarding Court Ruling Before Launching New Device.

23—Joe Brandt Joins Group to Make "Moral" Films; Withdraw Petition to Reorganize Fox Theaters; Chrysler's Theatres Air-Conditioning to Be P. H. Warren.

24—Five Laboratories Named in Suits by Tri-Ergon; No Public Demand Yet for Television, Says Aylesworth; Warner Philadelphia Houses Will Classify Pictures.

27—Screen Actors' Guild Votes Labor Affiliation; Sales Heads Meet on Report of Indie Buying Combine; 13 Spanish Features on Fox List for This Season.

28—British Syndicate Seeks Control of U. S. Firm; Catholic Organ Sees Film Drive Defeating Itself; 80 British Players in Hollywood—70 Americans in England.

29—Photophone Will Replace Parts That Infringe; Court Urges Lower Interest Rate on RKO Notes; Screen Actors' Guild Not to Get More, Says L. Charter.

30—M.P.T.O.A. Starts Drive Against Research Council; S.M.P.E. Meet to Steer Clear of Tri-Ergon Dispute; Paramount Studio Near Halfway Mark on 1934-35 Lineup.

31—S.M.P.E. and M.P. Academy Patch Up Differences; Independents File Objections to Code Assessments; Upton Sinclair Retaliate by Asking Federal Film Probe.

—NOVEMBER—

1—Kent Signs New Three-Year Contract With Fox; State Censor Bureau Collected $231,497 in Year; Membership of S.M.P.E. Reaches New High of 930.

2—Major Companies Oppose New Rules for Agents; Hears Newsreel Not Included in Warner Tieup; Standardization of All Equipment Sought by S.M.P.E.

3—Supreme Court Asked to Rehear Tri-Ergon Case; Cable Seeks Grants, Social Membership to Screen Guild; New Equipment Code Attacked by National Theater Supply.

5—46 Pennsylvania Theaters Opened Last Month; Time Magazines After 25% Interest in First Division; 1,483 Films Passed N. V. Censor in Year Without Cuts.

6—Supreme Court Will Review Tri-Ergon Case; Theater Employees' Union to Ask Higher Scale; $8,000,000 Minimum Annual Rent in New Music Hall Deal.

7—Theater Construction Sets Four-Year Peak; Local 306 is Launching New Unionization Drive; No New Evidence Will be Allowed in Tri-A. F. C. C. Case.

8—Only 51 Out of 358 Films Get Catholic Ban; Indies Going to Washington to Fight Code Budget; Pathe Doesn't Intend to Resume Producing, Says Webb.

9—Tri-Ergon Actions Suspended Till Review; 13 Eastern Unions Combined in Closed Shop Demand; No Talent to be Had Abroad, Says Clarence Brown.

10—Fox Theaters Corp. Claims Total $20,000,000; 1934 Fox Imports Headed for New High Peak; 28 Releases Are Listed by Gaumont-British for 1935.
12—Feature Releases This Year Highest Since 1929; Reviving Amusement Trades Council Under A. F. of L.; See Way Paved for Re-lease of British Quota Films Here.

13—Code Assessment Plan is Declared In Effect; Iowa-Nebraska Allied Reorganization Under Way; Fox Metropolitan Reorganization Plan Again Delayed.

14—Equity Approves Charter for Actors’ Guild; Plan hearing in Kansas City on Zoning System; Paramount Noteholders Don’t Approve Latest Plan.

15—Richard Makes New Deal on Saenger Circuit; Court Expunges $5,466,670 Claims Against Paramount; Fox Sets Release Dates for Remainder of the Season.

16—Probe of A. T. & T.’s Movie Activities on Way; Court Upholds Property Rights of Music In Film; Equity Membership Not Required to Ratify Guild Tieu.

17—Tri-Ergon vs. Paramount Trustee Action Restricted; Paramount Trustees Assert Harmony with Zukor; New Move Launched Against Free Broadcasting Shows.

19—Loew’s, Inc., Earns $4.50 a Share for Year; Pathe Reports $188,787 Profit in First 3 Weeks; Transmission Obstacles are Holding Television Back.

20—Fox Theaters Sue Erpi Over Sound Charges; New Zoning Schedule Drafted for Kansas City Area; Paramount-Broadway Reorganization Hearing Off to Dec. 3.


22—71 I. T. O. A. Members Next to File Erpi Suits; New Paramount Plan to be Presented Next Week; Texas Allied to Continue Its Fight Against the Code.

23—Philly Anti-Dual Case Draws Wide Interest; Reduction of Paramount Fees Attacked At Hearing; Action on Kansas City Zoning Plan Delayed till Tuesday.

24—Government Seeks 5% Sound Equipment Tax; Philly Duals Case Develops into Buying Probe; Rosenblatt Called to Hollywood on Trade Practices.

26—Equipment Men to Map Fight On 5% Gov-ernment Tax; Six More Suits Are Being Filed Against Erpi; Fox Metropolitan Reorganization Plan to be Redrafted.

27—Producer-Agency Rules Rejected by Rosenblatt; Public Hearings Being Prepared on Code Changes; $235,712 Net Reported by Columbia in First Quarter.

28—Skouras-West Coast 10-year Operating Deal; Court Denies Motion to Dismiss Philly Duals Case; American Tri-Ergon Files Suit Against Paramount Trustees.

30—Kent to Head Trustees in New Fox Metropolitan Sale; Reorganization Plan Adopted by Paramount Public; Senator Nye to Introduce Several Film Bills in Congress.

DECEMBER

1—Producers Hold Out Against Demands of Actors; New Paramount-Comerford Agreement Drawn Up; Saenger Reorganization Plan Hearing Set For Dec. 13.

3—Paramount Plan Accompanied by Show-cause Order; Midwest Exhibitors to Hold Conclave in Des Moines.

4—Major Executives Attack Duals at Philly Hearing; Seven Suits Authorized Against Paramount Officials; Court Sets December 27 for Hearing on Paramount Plan.

5—$300,000 Fine Sought; Warner-Allied N. Studios; Kent Says No Deal Ever On For Fox G-B Holdings; Nebraska Film Men Call Meet to Map Legislative Fight.

6—See Producers Losing Philly Duals Test Case; Warner Production Activity Not Impeded By Fire; Rosenblatt To Make Recommendations to Studio Guilds.

7—Leaders Pessimistic on Code’s Anniversary; 4 Code Authorities Meet Today in Free Show Fight; NRA Scheduled to Investigate Code Authority Salaries.

8—Boycott of Players In Free Shows Is Proposed; New Indie Unit Sought from Wis. M. P. T. O. and Allied; Paramount Trustees Seek $35,000 Recovery in Four Unfair Labor-Management Cases.

10—81% of Theaters Independently Owned; Penn-sylvania Again Leads in Theater Reopenings; Circuits Launch Own Move Against Free Radio Shows.

11—Stanley Company May Be Merged With Warn-er Bros.; Standard Oil Agrees to Discon-tinuing Silver Screen Shows; Texas Court Upholds Price Fixing In Film Contracts.

12—500 Serving Code Without Pay, Says Farnsworth; Sale of Tickets to Free Radio Shows Charged; Code Has Been a Boon to Indus-try, Says Will H. Hays.

13—30-day Extension is Granted on Fox Metropolitan Plan; Allied Directors Demand Sweep-ing Code Changes; Metro-Goldwyn Earnings for Year May Top $6,000,000.

14—Next Suit Against Ban On Duals To Be in Cleveland; Demolition of 13 Houses Cuts Chi-cago Overseating; Seeks Aid of Code in Fight Against Free Radio Shows.

15—Three Local Unions May Be Brought Under I. T. O. A. S. E.; Set Feb. 25-P. M. T. O. A. Annual Convention; Metro-Goldwyn Net For Year Up Nearly 300 Per Cent.


18—Equity Members Ratify Tieu with Screen Guild; 157 Films Already Nominated for 1934 “Ten Best”; 200 Members Predicted by New Wisconsin Exhibit Unit.

19—Universal Sells Griffith Circuit Interests; Astoria Studio Reverting to Paramount Under New Plan; Free Show Protest Sent to Fed-eral Communications Board.

20—Code Authority Asks NRA to Drop Lease Clause; New Draft of Fox Metropolitan Plan Calls for Board of Five; Plan Circuit of Small Houses to Play Foreign Pictures.

21—M. P. T. O. A. in Stand Against Dropping Lease Clause; Amended Authorizing Suits Against Paramount Men; Paramount Will Make 14 Original Foreign Versions.

22—Trans-Lux Officers Upheld by Stockholders; Joseph M. Schenck Urges Classification of Films; Fox Theaters Corp. Receiver Submitting Metropolitan Plan.


26—1934 An Eventful Year in Film Industry; Kuykendall Cites Code’s Failures and Benefits; Only 9 U. S. Films Released in Germany in 4 Months.

27—Aluminum Agreement Reached in Operator Situation; Stockholders Want More Film Men on Par-amount Board; RKO Exchanges Throughout Europe Hinge on Business.

28—Paramount Executives at Hearing Urge Speed on Beyond; RKO Seeks $34,000 Profit in First Six Months; Value of Tri-Ergon Patents is Disclaimed in Brief.

29—Hearing on Paramount Plan Adjourned to Jan. 10; Nye to Hold Up Legislation Pending New Confab; Paramount Trustees File Suits Against Bankers, Officers.

31—Paramount Plan May Have to Await Tri-ergon Ruling; Catholics Dissatisfied with Film Rating System; British Film Industry Sets New Peak in Expansion.
Judicial decisions of 1934, of general interest to the motion picture industry passed upon the following:

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Governmental Regulation and Miscellaneous Cases

More than 30,000 cases were decided and published in the law reports of the United States during 1934. The cases herein digested were carefully combed and sifted therefrom because of their special interest to the motion picture industry.

In most cases, they are the pronouncements by the highest Courts of the States in which decided. Judges in America feel a sense of compulsion to follow prior decisions of such Courts in their respective States in order to insure consistency and stability. The decision of a Court of last resort of any State constitutes a legal yardstick for measurement of any similar set of facts which may thereafter occur in that State and trial and lower Appellate Courts are bound to follow such decisions as binding precedents. When the Minnesota Supreme—Court decides that the standard exhibition contract is unenforceable, it means that NO distributor may thereafter recover upon any standard exhibition contract in that State.

The Volume and page number of the law reports follow the case titles for the convenience of lawyers who may wish to examine the original sources. Lack of space this year prevents digest of the cases covering theater negligence. The citations thereof have been included, without digest, for the benefit of those who may desire to tabulate them. The negligence cases have been selected for omission this year because the average exhibitors carry insurance against damages arising therefrom and are usually not of practical importance. Furthermore the average negligence case must be seen in the setting of its own facts.

PATENTS

"Tri-Ergon" Patent Infringement Claims against Producers

AMERICAN TRI-ERGON CORP. v. PARAMOUNT PUBLIX CORP. 71 F. (2d) 153 (USCCA NY—June 4, 1934)

The owner of a patent had sued a producer for infringement of its patent for a process for producing combined sound and picture films. The U. S. District Court held the patent invalid (1934 Year Book, p. 686). The U. S. Circuit Court of Appeals in the instant case reversed the Trial Court's decree of dismissal and held the patent valid and infringed by a vote of two judges to one. The producer appealed to the U. S. Supreme Court, which refused to review. On petition for a rehearing, the U. S. Supreme Court granted the review and vacated its previous decision to the contrary. The case is now before that tribunal for final decision.

Comment: The importance of the patent to the industry, the amounts of damages claimed, the possibility that an entire industry might be made the subject of coercion upon a finding that the patents were valid and infringed, the improbability that the Courts of any other Circuits could pass upon the validity of the patents because all suits can be brought in New York where the producers have offices, are but some of the considerations which probably impelled the Supreme Court to review this case.
The patent, simply put, is for a method of producing positive film prints for talking pictures bearing a photographic record of action and a photographic record of the accompanying sound, printed side by side on its face. The method consists of photographing the action and photographing the negative separately in a manner appropriate to each and then printing both negatives side by side on the same positive film. The question involved will probably be argued and possibly even decided before this Year Book gets into the readers' hands. Its importance to the industry at large cannot be over-estimated. In the event of a decision against the producer, the owner of the patent will probably proceed with suit against substantially all producers and processors in the United States.


"Tri-Ergon" Patent Infringement Claims against Exhibitors

72 F. (2d) 53—(June 13, 1934);
Cert. Denied 55 S. Ct. 101;
Cert. Granted, 55 S. Ct. 139

The United States Circuit Court of Appeals held a patent for the use of fly wheel combinations in motion picture recording and reproducing (projection) machines to be valid and infringed by the exhibitor who had been sued. The United States Supreme Court first refused to review the case and then on a rehearing agreed to do so.

Comment: The patent involved is what is known as a combination patent. The elements which enter into the combination are not new. Generally speaking, they comprise the use of a fly wheel so as to produce uniformity of speed when passing the translation point. Fly wheels, of course, are an old expedient for the production of uniform movement and were possibly known to be used to assure a uniform rate of movement of a film carrying a sound record. Furthermore, the means for projecting the light, for keeping the film non-curling and for producing uniformity of movement of the film are each well-known elements, but the combination of all of these into a practical invention was held by the lower court to render the patent valid.

The importance of this case is obvious. If the Circuit Court sustains the lower court, it will lead to a claim (in that event, possibly, a proper one) that practically the entire motion picture industry violates the plaintiff's rights not only in the apparatus used in taking motion pictures in the studio, but in the reproduction of the pictures in the theatres throughout the United States. It was pointed out during the case that there have been over 9000 installations of sound reproducing apparatus by Erpi and R.C.A. alone up to the time of the trial in June, 1933.

COPYRIGHT AND LITERARY PROPERTY
Rules to Test Plagiarism

WIREN v. SHUBERT THEATRE CORPORATION, et al.
(5 F. Supp. 358. August 24, 1933
Affirmed 70 F. (2d) 1023; Cert. denied 55 S. Ct. 105; Rehearing denied 55 S. Ct. 140). An author was sued to enjoin presentation, production, distribution or exhibition of the play entitled, "Death Takes a Holiday," claiming that it was plagiarism of a play which she had previously written. Both plays were annexed to her complaint. The Court read and compared both plays, found no plagiarism and dismissed the complaint.

Comment: The Court held, (1) a claim of copyright infringement based on plagiarism should be determined by a reading and comparison of the plays themselves by the Court without the necessity of any trial. (Similarities and differences can be fully presented by way of oral arguments and briefs); (2) the test of plagiarism is simple. The plagiarism must be something which ordinary observation would recognize as having been taken from the work of another and not by fine analysis or dissection by an expert; (3) the exact text need not be followed for plagiarism and piracy may consist of appropriating the action of a play without any of the words, but a plot or the mere concept of a situation around which to build and develop literary and artistic adornment is not copyrightable.

This case is of interest because of the clean cut rules which it enunciates for testing plagiarism and also because the author was appealed to the United States Circuit Court of Appeals and to the United States Supreme Court but the instant court's decision was not reversed.

Newsreel Held to Infringe Musical Composition

HAWKES & SON, LTD. v. PARAMOUNT FILMS SERVICE
(1 Cir. 593, 103 L.J. 281, also reported in 77 L. J. 373 and 177 L.T. 304, 1934).

A news reel company photographed the opening of a naval school in England including a scene where the school boys
marched in review before the Prince of Wales to the tune of a piece called "Colonel Bogey." Twenty-eight bars of music, taking less than one minute, were played by the band. The copyright proprietor of the musical composition asked for injunction and damages for the filming and exhibition. The Trial Court held there was no infringement. The plaintiff appealed to the Court of Appeal, which reversed the Trial Court.

Comment: The holding of the Appellate Court against the Film Company was on the ground "that a substantial part" of the composition had been reproduced under circumstances not amounting to "fair dealing" within the copyright act. Research uncovers no similar situation reported in the United States. The importance of this decision speaks for itself. It will result either in undue restriction of news reel photography or an okay or arrangement for tribute with the ASCAP. Timeliness is the essence of news reels and to compel a camera man to figure out whether the music which is incidentally played at a public event which is being filmed, happens to be substantial enough to infringe the copyright of the music played, will make it just too bad. It is hoped that the Courts of this country will approach the same question with a more liberal attitude. It is suggested that those interested in the question read comment on this case contained in the Yale Law Journal for December, 1934 (44 Yale L.J. 370), Cornell Law Quarterly for December, 1934, (XX Cornell L.Q. 145), and in the University of Pa. Law Review for December, 1934 (83 U. of Pa. L.R. 270). It should be borne in mind that the consequences of such a decision are that the developer, distributor and exhibitor are likewise liable.

Rule to Test Ownership of Talkie Rights
CINEMA CORP. OF AMERICA v. De MILLE, et al.
240 A.D., 879
(Aff'd 140 Misc., 358).

A writer sold a story to a producer by a contract under which the author gave up "all rights in the said book, dramatic rights, moving picture rights * * *." Talking motion pictures were not in existence at that time. The question arose as to who owned the talkie rights and the Court held for the producer.

Comment: The Court held that if one person owns silent motion picture rights and another dramatic rights, the producer of a talking motion picture must get the permission of both, but where the same person owns both the silent motion picture rights and the dramatic rights, he owns everything necessary to the making of a talkie and he consequently owns the talkie rights.

Talkie Infringement of Play
SHELDON v. METRO-GOLDWYN-MAYER PICTURES, ET. AL.

Plaintiff wrote a play based upon a famous murder trial. Someone else later wrote a novel based upon the same trial which was, however, her own work and not an infringement of plaintiff's play. Plaintiff's play was offered to a producer, which submitted it to the Hay's office. The latter refused its censorship okay and the matter of selling the play was then dropped.

Thereafter, the producer bought the novel and made a picture thereon. Plaintiff sued for infringement of copyright.

The U. S. District Court held in the producer's favor.

Comment: The Court said:
(1) The basic plot of the trial itself was in the public domain and not included in the copyright of the play which it had inspired.
(2) Unless the entire play was lifted, no relief would be granted.
(3) Ideas are not copyrightable.

Unfair Use of Title
WARNER BROS. V. MAJESTIC PICTURES CORP.
70 Fed. (2d) 310
(USCCA NY—April 16, 1934).

"Gold Diggers of Broadway" was a very successful picture for Warner Bros. It thereafter made another picture entitled, "Gold Diggers of 1933." While this latter picture was in production, Majestic produced a picture under the title of "Gold Diggers of Paris." Warner's asked for a temporary injunction based on unfair infringement of copyright but on an unfair use of the words "Gold Diggers." The Court granted an injunction restraining use of the words "Gold Diggers" unless the defendant placed on each piece of film and advertising matter words (as large as the title) to differentiate the picture from the Hopwood play or the Warner films.

Comment: The court said:
(1) A copyright of a play does not carry with it the exclusive right to the use of the title, but
(2) While the Majestic picture was wholly different, the descriptive words "Gold Diggers" in its title would be unfair and misleading as a cash-in on the Warner investment and publicity and there was a likelihood that the public might be confused into believing it one of the Warner pictures.
Fair Use—Infringement of Song by Magazine Reference


Plaintiff owned a copyright of a popular song. Defendant published a serial story in its weekly magazine. One of the serials contained various quotations (ten lines of the first chorus) from plaintiff's song. The Court conceding that the lines had a "striking originality" said, "** ** the question in the case at bar is whether the act of the defendants constitute an infringement or what is commonly referred to as a 'fair use'—one that is reasonable and customary and held there was no infringement."

Infringement by Cartoon by Doll

FLEISCHER STUDIOS, et al. v. FREUNDLICH 5 F. Sup. 808. (February 9, 1934.)

Plaintiff owned the copyright of an animated cartoon known as "Betty Boop." Defendant made and sold a doll like it.

A United States District Judge in New York held that this constituted an infringement of copyright (even though plaintiff's cartoon was a flat figure, whereas defendant's doll was three dimensional).

EXHIBITION CONTRACTS

Standard Exhibition Contract Enforceable in Indiana

WALKER THEATRE CO. v. R. K. O. DIST. CORP. 189 N. E. 162. (March 9, 1934.)

The Indiana high court held that even though the arbitration clause of the old form standard exhibition contract was declared invalid, the rest of the contract was valid and enforceable.

Standard Exhibition Contract Unenforceable in Minnesota

FOX FILM CORP. v. MULLER 255 N. W. 845 (Review granted, 55 S. Ct., 213.)

The Supreme Court of Minnesota held the entire old form standard exhibition contract to be illegal as in restraint of trade and a distributor may not sue for violation thereof.

This Court also refused to allow judgment for the value of films ordered and not used, because there had been no evidence of their reasonable rental and value and the Court would not look to the contract for evidence thereof. It went on to refuse recovery of even the transportation charges incurred, because they were so incurred in furtherance of the contracts.

Comment: The Courts have sharply divided on whether the illegality of the arbitration clause vitiates the entire standard exhibition contract wherein contained. The reasoning of those who hold the contract void thereby is severely criticized in an article entitled, "Effect of Partial Illegality of Contract" in Volume 33, Michigan Law Review, at Page 278, for December, 1934.

Exhibition Contract Enforceable in Georgia

MION & MURRAY CO. v. WORLD WIDE PICTURES 176 S.E., 83. (July 19, 1934.)

An exhibition contract was entered into for 21 pictures which the exhibitor agreed to exhibit within six weeks after being notified of the availability thereof. The distributor sent notice of availability for four of the pictures. The exhibitor did not lift them and the distributor sued for the specified contract rental price.

The Georgia Court of Appeals held in the distributor's favor.

Comment: The Court said:

(1) "The contract was not lacking in mutuality nor was it so vague and indefinite as to be void."

Censorship Statute Does Not Invalidate Exhibition Contract

STANDARD FILM EXCHANGES, INC. v. EASTWOOD AMUSEMENT CO., INC. (Unreported—October 4, 1934, Supreme Ct. Erie Co., N. Y.)

An exhibitor and distributor made an exhibition contract in 1932. The distributor asked for an order directing arbitration thereunder as it contained an arbitration clause. The exhibitor resisted the application, contending: (1) the contract was illegal because the films therein licensed had not been censored at the time the contract was entered into; (2) the contract expired one year after the first play date thereunder and there was, therefore, no contract under which to arbitrate. The Court held in the distributor's favor and directed the arbitration to proceed.

Comment: As the writer hereof acted for the prevailing party, he asked Justice Maloney the course of his reasoning and was authorized to say that the Court decided the contract did not violate the censorship law, which provides that it shall be unlawful to exhibit or to sell, lease or lend for exhibition any film unless there is at the time a license therefor. He said further that the argument regarding the expiration of the contract had been decided against the exhibitor because it is strictly one for the arbitrators to determine. The distributor's victory is important as a contrary ruling would shake the foundations of the industry, which are based upon the fulfillment of exhibition contracts. As a matter of fact, the Kansas Supreme Court has held by dictum that a contract cannot

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be made for films in advance of their censorship and as a film cannot be censored until it is produced, and, as contracts are generally made for films in advance of the season and, therefore, production, it would be disastrous to the present system of doing business.

**Guarantor of Contract Cannot Demand Arbitration Thereunder**

FOX FILM CORPORATION v. JONES
68 F. (2d) 116. (January 6, 1934).

The distributor sued a theatre corporation and a man called Jones who was an officer of that corporation. Jones had guaranteed the distributor's return on a percentage exhibit contract would equal a certain amount. The contract contained an arbitration clause.

Jones contended that arbitration was a condition precedent to suit and his guaranty was void as it was only initialia and not signed.

The United States Circuit Court of Appeals held in the distributor's favor.

Comment: The Court said (1) The contract provided for arbitration, if any, between the exhibitor and the distributor. Jones was neither—he was a guarantor. Furthermore as Jones denied that he was a party to the contract, how could he ask to arbitrate thereunder?

(2) Initials are a sufficient signature if so intended.

**MATTER OF METRO-GOLDWIN-MAYER DIST. CORP. v. DeWITT DEVELOPMENT CORP.**
150 Misc., 408, 273 N. Y. S. 444
(Supreme Ct., Erie Co., N. Y.—Aug. 18, 1931, Officially reported 1934).

An exhibitor in answer to an application for an order directing arbitration under an exhibition contract contended:

(1) The contract was induced by fraudulent representations. (2) He had to accept the news contract in the form presented or get no news reel service. (3) He acted under involuntary restraint. (4) The form of contract itself was in restraint of trade and illegal because the distributor belonged to an illegal combination; and (5) The arbitration clause violated the Anti-Trust Law.

The Court held that the claim of fraudulent representation should be tried out but held all the other contentions of the defendant to be without merit.

**METRO-GOLDWYN-MAYER DIST. CORP. v. HOME THEATRE CO.**
71 F. (2d) 225. (May 25, 1934).

A standard exhibition contract provided "Pictures to be played at the rate of one per week if available within fourteen days after Chicago."

The United States Court of Appeals in Illinois held the availability clause of the contract made it one-sided and unenforceable and dismissed a distributors suit to collect thereon.

Comment: The Court pointed out that the distributor had not alleged a refusal by the exhibitor to date any of the pictures after they had been made available. In justification of its decision the Court said, "The distributor says 'Take the available date we give you or get none.'"

The reasoning of the decision is that the contract does not operate and the distributor's obligation does not commence until the particular pictures are made available and if the distributor does not make pictures available, the exhibitor can do nothing about it and, therefore, the contract lacks mutuality of obligation and is consequently unenforceable as to the exhibitor.

The decision, while that of an Appellate Court, is archaic and bespeaks a complete ignorance of the mechanics of motion picture distribution. It bespeaks a slavish addiction to a letter instead of the spirit of the law.

**ANTI-TRUST SUIT**

**Zoning**

FIRST NAT. PICTURES, INC., et al. v. ROBISON
(72 F. (2d) 37—July 11, 1934).

An exhibitor built a theatre in the City of Inglewood, California, which is a residential suburb outside of Los Angeles. It was zoned independent of Los Angeles and under the zoning system then prevailing, she obtained first or second run in Inglewood, which enabled her to play ahead of any theatres located between her theatre and downtown Los Angeles, even though there were a number of theatres in Los Angeles within three miles of her theatre.

Subsequently, the Mesa Theatre was built in Los Angeles less than a mile from her theatre. The zoning commission decided that the Mesa was in competition with her theatre and put them both in the same zone to enable them to compete on equal terms. The exhibitor protested that this would set her back in her run, but was overruled. She sued for treble damages under the Sherman Anti-Trust Act, claiming loss of profits and finally the theatre itself because of the foregoing and recovered judgment for over $35,000. The distributors appealed to the Circuit Court of Appeal in California which reversed the judgment and decided in favor of the distributors.

Comment: The Court held that the exhibitor in effect claimed the benefit of the zoning which was in existence when she opened her theatre and at the same time denounced the rezoning as a violation of the Sherman Anti-Trust Act. The Court
said that if it was unlawful for the defendants to combine to rezone when the Mesa Theatre was built, then it was equally unlawful to zone the territory when her theatre was opened. On the other hand, if it was legal to zone as they did when her theatre was built, it was equally so when the Mesa Theatre was built in such close proximity to her theatre and the latter event justified a change in the interest of fair competition. The Court pointed out that it was not passing on the validity of the method of zoning which had been adopted.

The exhibitor applied for a rehearing, which was denied. She then applied to the United States Supreme Court, which refused to review the case (55 S.Ct., 125). Application for rehearing by that Court was likewise denied (55 S.Ct., 140).

TRADE UNIONS
Code Status—Employers' Right to Hire and Fire
SHERMAN v. ABELES
265 N. Y., 383 (N. Y. Court of Appeals—Nov. 20, 1934).

A union of projectionists (known as Local 306) sued an association of theatre owners, its members and a projectionists' union (known as Allied). The plaintiff alleged a conspiracy on the part of the defendants to boycott it, discharge its members, refused to re-employ them, abrogate collective bargaining, reduce the number employed in the booths and the wages paid and to increase the hours of work.

The lower Court found that the defendants had violated the Code of Fair Competition for the Motion Picture Industry under the N.R.A. as to wages, hours of employment and duties of employees and had organized a Company-controlled union and then granted a temporary injunction to the plaintiff pending trial (this, although the contracts between the Local 306 and the exhibitors had expired before the Allied operators supplanted their members and there was insufficient proof that anyone had to join the Company union as a condition of employment).

The exhibitors appealed to the Appellate Division, which affirmed the lower Court. They then appealed further to the highest Court of the State, which reversed the lower Courts and decided in the Exhibitors' favor.

Comment: This case is an extremely important one. It is the first Court of last resort to pass upon the Code of Fair Competition for the Motion Picture Industry and the rights of labor thereunder. The Court specifically holds that:

(1) An employer may hire and fire employees at will and may even discriminate between union men or the members of a particular union, as he chooses, in the absence of an express contract or a valid law to the contrary. It pointed out that the contract between Local 306 and the exhibitors had expired before the Allied operators replaced their members, and that

(2) Sec. 7(a) of the N.R.A. (Sec. 1(a), Art. III of the Code) is aimed not at this right of an exhibitor to hire and fire as he pleases, but at the interference with the right of an employee to select his own representative to speak collectively for him and his brother workers.

(3) Even though the exhibitor violated the Code (Art. IV, Pt. 1, Sections 2, 6, 7), a person not directly affected thereby may not complain and accordingly, a labor union may not apply for an injunction against such violation where that union or its members has no contract with and is not employed by the exhibitor.

Restrictions on Enjoining Trade Unions in Federal Court

CINDERELLA THEATRE CO. v. SIGN WRITERS LOCAL UNION
6 F. Supp. 164. (March 6, 1934).

The officers of a union asked an exhibitor to discharge a sign writer who was not a union man. He refused. Stench bombs were discharged. Posters were mutilated. Sandwich men patrolled carrying signs and distributing cards that the exhibitor was unfair to organized labor. The police refused to interfere because there was no disturbance of the peace or interference with pedestrians. The exhibitor applied to the Federal District Court for an injunction.

The Court denied the injunction and held that an amendment to the U. S. Code in 1932 prohibited any injunctive relief unless it appeared that the public officers, charged with the duty to protect the complainant's property, are unable or unwilling to furnish adequate protection and that every reasonable effort had been made by the complainant to settle such dispute either by negotiation or with the aid of any available governmental machinery of mediation or voluntary arbitration.

The Court held (1) The Code Amendment is constitutional; (2) It appears the police were unable to adequately protect the plaintiff against the stench bombs and sign mutilations and were unwilling to protect him against the patrolling and distribution of the "unfair" signs and cards, but refused the injunctive relief sought because the exhibitor had not shown that he had made the efforts to settle the dispute which the Statute requires.

Comment: The Court said further: (1) The lawless acts of the unknown stench bombers and poster vandals could not be charged to the Union and its Members in the absence of clear proof. (2) Patrolling with "unfair" signs and the distribution of "unfair" cards merely publicized the exist-
enoe of a labor dispute, which is permitted under the Federal Statute referred to, unless accompanied by violence or fraud. The Court said there was no violence present and the advertising was not fraudulent.

The Court assessed the exhibitor with the reasonable expense incurred by the union in defending the case and allowed a fee to its attorney. (6 F. Supp. 836). These cases effectually close the Federal Courts to any exhibitor who would seek injunction therein against acts such as complained of herein unless an appellate or other court holds to the contrary, which seems improbable at this time.

**Employers’ Right to Sue Exhibitor Under Union Contract**

**VOLQUARDSEN v. SOUTHERN AMUSEMENT CO.**

156 So., 678


A contract was made between an exhibitor and a union of moving picture machine operators providing for employment of only the union members for a year and any union employee when not wanted should be given two weeks’ notice. The exhibitor became dissatisfied with the wage scale under the contract. He gave the required two weeks’ notice. One of the union projectionists, who had been working for the exhibitor, sued him for pay, computed under the contract from the date of his discharge to the end of the contract.

The Louisiana Court of Appeal decided in the exhibitor’s favor.

**Comment:** The Court said:

(1) The plaintiff could sue under the contract between the exhibitor and the union even though he was not a party to it directly.

(2) Having received the notice required under the contract, his rights thereunder terminated.

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**LIBEL**

**Libel by Talkie**

**BROWN v. PARAMOUNT PUBLIX CORPORATION**


Paramount produced a talkie entitled, “An American Tragedy,” based upon an actual murder trial. The mother of one of the principal characters in the trial sued the producer for libel, claiming she was falsely shown in a bad light thereby.

The Appellate Division of the Supreme Court of New York, by a vote of three to two, decided she could sue.

**Comment:** The Court said:

“This is a comparatively new form of libel. It is not accomplished by the printed word, but by the somewhat recent invention of the talking motion picture. **In** the hands of a wrongdoer, these devices have untold possibilities toward producing an effective libel. **The plaintiff has here set forth a factual description of the objects portrayed on the screen, including the representation of herself.** **We hold that such description is a sufficient pleading of the alleged defamatory matter.”**

It should be borne in mind that the Courts have heretofore held that libelous words must be set forth in the complaint when one sues therefor, not only because it is fair to apprise a defendant what issue he has to meet, but also to enable the Court to determine whether the specific matter complained of is really defamatory.

**Libel by Usher**

**KENNINGTON-SAENGER, INC. v. WICKS, et al.**

151 So., 549 (Dec. 11, 1933).

Several boys sued an exhibitor for slander and false arrest.

It seems that some other boys had slipped past the door man without tickets. Two city policemen were called. The usher pointed out the plaintiffs and said, “These are the boys that slipped in.” They had received no stubs and could not show tickets. One of the policemen ordered them out. When they refused, he took one of them by the shoulder and said, “Get up, we are officers of the law. Get up and get out of here.” They all went to the foyer where it was found that a mistake had been made.

The exhibitor appealed to the Supreme Court of Mississippi from an adverse judgment. The Appellate Court affirmed the judgment and said:

“We think the language used clearly indicated general dishonesty on the part of the boys and to charge one with dishonesty is libelous per se. **Furthermore, the facts disclosed by the record show that the arrest was lawful. As above stated, the officers had no warrant, and were acting beyond the authority of the law, at the instance of the (exhibitor).”

**Libel by Talkie Short**

**LILLIE v. WARNER BROS. PICTURES, INC., et al.**

(34 P. 2d) 835—July 16, 1934).

Defendant produced an all-star production called “Show of Shows.” The plaintiff made a contract with defendant to do two specialty numbers “only to be used in connection with this review and not to be used in shorts.” Plaintiff performed her two numbers which were filmed. These numbers were not made part of the feature, but were subtracted therefrom and distributed as a “short” instead.

Plaintiff sued the producer, not for breach of contract, but on the theory that these facts constituted “libel, committed by wrongful and unauthorized publication of a picture of appellant, whereby she was
misrepresented in her professional character as an actress, with resulting injury to her professional reputation.”

The California District Court of Appeal decided in the producers favor.

Comment: The Court held that the producer owned the picture, and could show it as a short or otherwise as an exercise of its property right in the picture, with no right of action to the actress other than for breach of the contract.

GAMING

What Constitutes a Lottery by an Exhibitor in California

PEOPLE v. CARDAS


An exhibitor conducted a drawing on his stage for a prize to each of the two holders of lucky tickets. The prize tickets bore the following printed words:

“Winning number will be announced in the theatre and at the entrance, and the winner must be in or just outside the theatre and claim the prize when the announcement is made.”

These tickets had been distributed to motorists and pedestrians passing by the theatre and also through the medium of theatre programs. No charge was made for the tickets and it was unnecessary to purchase an admission. The prize ticket stubs were placed in a receptacle outside the theatre, but the cashier had no prize tickets in her possession. After the drawing, the lucky numbers were announced both from the stage and outside the theatre doors. Any person outside who held a lucky number could go in free to get his prize, but had to pay the regular admission charge if he stayed to see the show.

The exhibitor was convicted of drawing a lottery and disposing of lottery tickets in violation of the California Penal Code. He appealed to the Appellate Department of the Circuit Court in Los Angeles, which analyzed the foregoing scheme, reversed the judgment of conviction and directed the lower court to find the exhibitor not guilty. It said:

“* * * the holders of the prize tickets did not pay a valuable consideration for the chance of winning the prize—did not hazard anything of value upon the chance—and consequently the scheme was not a lottery and * * * the judgment of the trial court is reversed, with directions to find defendant not guilty.”

“Tango” and “Skill Ball” Violates California Penal Laws.

In People v. Babdaty, 30 P. (2d) 634, and Einzig v. Board of Police Commissioners of Los Angeles, 32 P. (2d) 103, the California District Court of Appeal, during 1934, held that the game of “Tango” or “Skill Ball” violated the California Penal laws.

“Beano” Violates Massachusetts Penal Laws

In Commonwealth v. Theatre Advertising Co., 190 N.E. 518, the Supreme Court of Massachusetts affirmed a conviction where the defendant was convicted of maintaining a gaming nuisance by keeping premises resorted to and used for illegal gaming where the game of “Beano” had been played.

The unmistakable impression from this case is that any premises which are used for “Beano” or “Tango” can be considered gambling resorts. In such event they can possibly be closed up by the authorities, thereby removing their competition against legitimate theatres.

TALKIE EQUIPMENT

Erpi Contract—License Not Sale in Alabama

ELECTRICAL RESEARCH PRODUCTS v. FORD

151 So., 594 (Supreme Ct. of Alabama—Dec. 21, 1933.)

In this case the Supreme Court of Alabama held that the Erpi contract for sound reproducing equipment was not a conditional sales contract but a license to use the equipment and the lien of an exhibitor’s unpaid landlord would not attach thereto, as title remained in the Equipment Co.

Comment: Obviously a landlord’s lien can attach only to the property of his tenant and if Erpi owned title to the equipment, the landlord’s lien cannot attach. A Federal Judge in Texas has come to the same conclusion in an unreported case entitled, Dunlap v. Stein et al. (USDC Texas, Brownsville Division).

Erpi Contract Enforceable in Oklahoma Federal Court

ELECTRICAL RESEARCH PRODUCTS, INC. v. HOME AMUSEMENT CO.


The Federal District Court in Oklahoma held that the Erpi contract was enforceable and an action in replevin to repossess equipment was not such an election of remedies as to prevent it from also suing for the rentals due under the contract up to the time of the repossession.

Comment: It pointed out that if the equipment had been sold to the exhibitor it would be otherwise but the equipment company retained title to the equipment under the express provision of the contract. It said further that when a contract may be
construed to be lawful or unlawful, the lawful construction must be adopted and the contract containing the agreement of the parties as it existed when they made it should be enforced as written.

R. C. A. Contract Enforceable in Arkansas

R. C. A. PHOTOPHONE, INC. v. SHARUM
75 S. W. (2d) 59. (October 15, 1934).

In this case the Supreme Court of Arkansas construed the R. C. A. form of contract and held the Company could repossess its sound reproducing equipment for an exhibitor's default in making the agreed installment payments.

Comment: The Court expressed its disapproval of the "surreptitious and deceitful manner of appellant's agent in gaining entrance into the theatre and taking therefrom a part of the machinery" but said "no damage resulted from this entry in itself and when the machinery was disabled by the agent, he was doing what he had a right to do."

No Recovery for R. C. A. against Exhibitor in Oregon Case

R. C. A. PHOTOPHONE, INC. v. SINNOTT
30 P. (2d) 761. (March 27, 1934).

An exhibitor leased sound reproducing equipment, for ten years agreeing to pay the rental in weekly installments of $47.60 for each of 104 weeks. The payments were to be for the equipment rental, premium insurance and service charge for two years. Under the contract, upon the breach of any of its provisions or default in payment of any installment, the unpaid balance became due at the plaintiff's option.

After the exhibitor made 36 weekly payments, he defaulted. Plaintiff repossessed the equipment and sued for the unpaid balance under the contract.

The Supreme Court of Oregon decided for the exhibitor.

Comment: The Court held that the agreement to make the payments was for the use of the equipment and servicing and when the Company repossessed the equipment it was not entitled to the unpaid balance for it was then unable to prove performance upon its part. Otherwise the Court said, "Plaintiff could merely install the equipment and, upon default in the first weekly payment by defendant, repossess it and recover the full amount of the unpaid balance. Such would, indeed, be an unconscionable contract.—If plaintiff were permitted to recover in this suit, it would, in effect, be the enforcement of a penalty."

R. C. A. Photophone Contract Construed in Minnesota

R. C. A. PHOTOPHONE, INC. v. CARISCH
255 N. W. 814. (June 29, 1934).

his installments on sound equipment. The company removed its equipment and sued for the entire balance of the installments remaining unpaid. The exhibitor alleged breach of an implied warranty that the equipment would be fit for the purpose for which it had been bought.

The Supreme Court of Minnesota affirmed a judgment for the equipment company and said that there appeared as a matter of law to be no breach of warranty or of any condition of the contracts under the facts given.

In this case an exhibitor defaulted on the contract making him liable for breach of warranty. The Court point out that while the equipment was not satisfactory at time it could have been adjusted by an experienced operator and as the exhibitor had contracted to keep the equipment in good condition and as it was shown that it operated satisfactorily when in adjustment, there was no breach.

R. C. A. Contract Enforceable in South Carolina

CRAFT vs. R. C. A. PHOTOPHONE, INC. (175 S. E. 509—July 26, 1934).

An exhibitor defaulted in payment under a contract for sound reproducing equipment. A representative of the equipment company dismantled the machine and the exhibitor suffered a dark house and lost a tenant. He sued the company and got judgment.

The Supreme Court of South Carolina reversed the judgment and dismissed the complaint on the ground that the rental payments under the equipment contract had not been paid as provided and the equipment man, therefore, had a legal right to remove the equipment.

R. C. A. PHOTOPHONE, INC. v. CARROL
177 S. E. 23. (Nov. 12, 1934).

The Supreme Court of South Carolina held under the facts in this case in which an equipment company sued under a note for the equipment that an exhibitor could not counterclaim for breach of an alleged warranty that the sound reproducing equipment involved would be of good workmanship, material and quality and of unfitness for use.

G. T. P. Sound Equipment Contract is Sale Not License in Louisiana

GENERAL TALKING PICTURES CORP. v. PINE TREE AMUSEMENT CO.
180 La. 529, 156 So. 812. (August 3, 1934).

The Supreme Court of Louisiana held that the plaintiff equipment company's contract constitutes a sale of the equipment
and not a license thereof under Louisiana Law.

It said further that an exhibitor who had purchased the theatre and equipment from a previous theatre owner could not look to the equipment company for damages where the defects complained of were known by the first theatre owner before he had sold out to the complainant.

The Court thereupon dismissed the plaintiff's suit to repossess the equipment but also reversed the judgment which the exhibitor had taken against the equipment company.

Warranties of Talkie Equipment

J. W. JENKINS SONS' MUSIC CO. v. STEHLEY
(31 P. (2d) 33—April 7, 1934).

In this case an equipment company sued an exhibitor for an unpaid balance under a contract for a sound reproducing equipment. The Court held: "If after one picture is run the equipment is not satisfactory, it will be removed and all money returned and contract closed."

The Supreme Court of Kansas affirmed a judgment for the exhibitor in the amount he had paid under that contract.

Comment: The exhibitor had claimed a breach of an implied warranty that the equipment was reasonably fit for the work and use for which purchased. The Court said that the question involved was whether the defendant could plead and recover upon that implied warranty where there was an express warranty. The Supreme Court, however, decided that the implied warranty did not relate to the matter covered by the express warranty. It held that the implied warranty did not necessarily relate to the matters covered by the express warranty and said:

"Not being satisfactory may refer to excessive price or excessive cost of maintenance, which are not at all related to the same matter as not being reasonably fit for the work or use for which it was purchased."

SUNDAY

Sunday Admissions May Not Be Taxed More Than for Week Days

GENERAL THEATRICAL CORP. OF NEW JERSEY v. BOROUGH OF VINELAND

The Supreme Court of New Jersey passed upon the validity of an ordinance which prohibited the opening of theatres on Sunday, except between 1:30 and 6:00 p.m. and between 9:00 and 11:30 p.m. and which ordinance also imposed an admission tax for the Sunday operation. The Court held that the prohibition of shows during church hours was not unreasonable, but held the tax prohibition of the ordinance to be unreasonable. Concerning the tax provision the Court said it could see "no reasonable basis for imposing a greater tax upon admissions paid at Sunday performances than those given on the other days of the week."

It said that while the governing body had been permitted to impose different regulations for Sunday operations than on other days, these regulations did not include the imposition of revenue raising taxes.

Comment: Most States have "Sunday" statutes prohibiting shows during stated hours. In many cities, with the growth of "grind" operation, there has evolved a policy of Sunday operation prior to the hours permitted by these statutes. It should be noted that such a practice is a violation of the law in such cases.

Sunday Exhibition in Georgia Unlawful

THOMPSON v. CITY OF ATLANTA
(173 S.E., 193, 172, S.E., 915—March 2, 1934.)

Georgia has a State Sunday Law which provides:

"Any person who shall pursue his business, or the work of his ordinary calling, on the Lord's day, works of necessity or charity only excepted, shall be guilty of a misdemeanor."

The Georgia Court of Appeals and the Supreme Court of Georgia held that operation of a motion picture theatre on Sunday is not a work of necessity and devoting part of the proceeds of the business to charity would not make the business a work of charity. It distinguished its previous Georgia decision in Albany Theatres, Inc. v. Short, (173, Ga. 121, 159 S.E. 688), because in that case the American Legion was not the owner of the theatre business and its ordinary calling was not the operation of theatres.

Comment: In the instant case, the exhibitor had agreed to turn over all of his net proceeds, after payment of his operating "nut," or 10% of the gross receipts if the net proceeds did not equal that amount. As the funds were to go to a committee for unemployment relief, the reasoning of the Court is hard to take, but it definitely establishes the law for Georgia. In the absence of a change by the Legislature, Sunday operation in Georgia is out for good.

THEATER LEASE

Landlord May Not Hold Exhibition Tenant Liable for Fire

PUBLIX THEATRES CORP. et al v. POWELL et al.
(71 S.W. (2d) 237—May 2, 1934.)

A theatre lease required the exhibitor to pay all taxes, insurance, rents and upkeep and for redelivery of the property to the landlord at the end of the lease in good condition and the tenant agreed "to keep
said property insured in some solvent company for at least $20,000 loss, if any, payable to "landlord," and possible Kansas (bank).

This default.
The landlord sued the tenant, claiming the fire had resulted from the tenant's negligence, not by unavoidable accident, and asked as damages the value of the building and equipment as well as rent for the unexpired term under the lease, less a credit for the unearned rent theretofore paid by the tenant for the year in advance.

'The tenant appealed from an adverse decision to the highest Court of Texas, which reversed the lower Court.

Comment: The Appellate Court said: (1) The fire terminated the lease and any advance unearned rental which had been paid should be returned pro-rata to the exhibitor; (2) As the property was covered by insurance, the landlord was not entitled to a double recovery which would necessarily result if the tenant was compelled to pay the loss as well as the insurance company.

Theatre Lease Construed

ALEXANDER et al. v. THEATRE REALTY CORP. et al.

(253 Ky. 674, 70 S.W. (2d) 380—March 23, 1934. Rehearing Denied, May 4, 1934.)

In 1928 a man with capital sought investment through a long term lease. The defendants sold him a property for $792,000 and took back a 99 year lease. The lease provided for an agreed rental of $44,000 per year and a deposit as security of $250,000. The lease also contained an assignment clause that the tenant could at any time sell or assign the entire leasehold if not in default at the time, provided the purchaser or assignee assumed the obligations thereof and that the tenant should thereby be released from all other personal liability thereunder.

In 1932 the landlord refused to grant a reduction in rent and the exhibitor assigned the lease for $250 to an irresponsible corporation organized for that purpose and to secure release from the liability for future rent. The Kentucky Court of Appeals, affirming the lower Court, held that it could not make a contract for the parties but could only construe it and the exhibitor was entitled to act as he did under the lease.

Comment: This is just another evidence of the necessity for careful language in theater leases. The landlord had contended that such an assignment was made here should have been made in good faith to one reasonably able of carrying it out before the tenant was to be released. The Court answered this contention by saying that the clause expressly authorized the assignment without any condition except that the tenant should not be in default. It would seem, however, that the Court felt the requirement for deposit had been considered a sufficient protection by the landlord when the lease was made.

Security Deposit

HANDLE v. REAL ESTATE LAND TITLE & TRUST CO.

(173 A., 313—June 30, 1934.)

In this case the Supreme Court of Pennsylvania held that a deposit of security with a landlord, which the landlord agreed to deposit in a savings fund account and to pay the tenant interest thereon, did not prevent the bank in which the money was deposited, from taking and applying that fund to the landlord's overdue loan account with it (bank).

Comment: This further proves the necessity for the careful drawing of leases to cover all possible contingencies and to clearly etch out the respective rights of the parties in such events. The Court said that the lease could have been so drawn as to make the landlord a trustee instead of a debtor. The Court pointed out that the tenant was a mere creditor of the landlord and therefore had no standing to complain that the bank (another creditor) obtained payment out of the deposit before the tenant.

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THEATRE NEGLIGENCE

The following cases involved the liability of exhibitors for negligence:

Ferreyros v. Fox Theatre Co., 68 F. (2d) 575.

Goldstein v. United Amusement Corp., 169 A. 587.


Hackney v. Mutual Theatre Co., 174 A. 520.

Falk v. Stanley-Fabian Corp. of Del., 175 A. 258.


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GOVERNMENT REGULATION AND MISCELLANEOUS CASES

State's Right to Regulate Moving Picture Machine Operation

GANDY v. BORRAS

154 So. 248

721
(Supreme Ct. of Florida—Apr. 10, 1934. Rehearing Denied, April 24, 1934.)

The Statutes of Florida provide that the Mayor of each city having 6,000 inhabitants or more, shall appoint a Board of 3 examiners to examine and license persons who may operate or assist in operating any moving picture machine and provide for a fine or imprisonment for violation.

One Borras owned an open air free moving picture show at a Beach. He employed an unlicensed man to operate the machine. Borras was arrested and attacked the validity of the Statutes.

The Supreme Court of Florida held that the Legislation was a “valid exercise of the legislative power of the State and is constitutional.” There was a dissent by two of the judges on the ground that the reason for regulating moving picture machine operation was the danger of fire and the reason did not exist in the instant case, because the machines, screen and benches were all in the open air. The basic holding of the case is that a State in the exercise of its police power may regulate the licensing of motion picture machine operation.

City May Not Enjoin Unlicensed Theatre Operation

OLSON, et al. v. CITY OF PLATTEVILLE

251 N. W. 245. (Dec. 5, 1933.)

The Supreme Court of Wisconsin held that an Ordinance which was more severe and detailed than the requirements of a State Statute for safety requirements of theatre buildings was constitutional. The Court however held that the City may not enjoin the unlicensed operation of such a theatre but was limited to enforcing the penalties under the Ordinance and that the theatre was not a public nuisance because of non-conformity to the requirements of the Ordinance, pointing out that injunctions do not issue to help enforce City Ordinances unless the act which violates the Ordinance is a nuisance in itself.

Interstate Distribution Not Taxable by State

STATE v. PARAMOUNT PUBLIX CORPORATION

178 La., 818
152 So. 535
(Supreme Ct. of La.—Nov. 27, 1933.)
(Rehearing Denied—Jan. 2, 1934.)

The State of Louisiana sued Paramount to collect a license tax levied by the State on the business of leasing and distributing motion picture films in Louisiana, based upon its gross receipts from Louisiana exhibitors.

The distributor admitted its business of selling and advertising accessories in Louisiana was taxable but contended that its business of leasing and distributing films constituted interstate commerce and therefore exempt from State taxation.

The Supreme Court of Louisiana held that the contracts were made (by acceptance) in New York and the films were shipped into the State from New York or California for exhibitions and returned thereto sometime thereafter. It said that the film distribution by the local exchange was merely in fulfillment of these original interstate contracts and shipments and, therefore, not taxable by the State.

Injunction Against Code Authority Denied

In Independent Theatre Owners Assoc. v. Motion Picture Code Authority et al, Federal Judge Goddard in New York held that he would not grant a motion for a temporary injunction to require the defendants to accept plaintiff's complaints against their competitors and to desist from accepting complaints of such competitors against the plaintiffs.

The Court pointed out that the plaintiffs had taken an inconsistent position in contending that they were not subject to the provisions of the Code so as to permit complaints against them to be entertained and yet that they were entitled to its benefits to file under the Code complaints against their competitors notwithstanding they had declined to assent thereto or to pay their pro-rata expense of administering it.

MISC.

LE BALLISTER v. REDWOOD THEATRES

36 P. (2d) 827
(Cal. D. C. of Appeal—Oct. 18, 1934.)

The controlling interest in a theatre corporation was sold with the understanding that the buyer would retain the theatre manager in some suitable position for a year at a stated salary. The manager was discharged by the new people and sued them. The California District Court of Appeal held that he could sue them because the contract was for his benefit even though he was not a direct party to it and retaining him was but one of many terms of the contract.
AGREEMENT of license under copyright made in one or more counterparts between—

the Distributor (hereinafter referred to as the Distributor), party of the first part, and the Exhibitor, (hereinafter named and referred to as the Exhibitor, operating the theater hereinafter designated), party of the second part,

WITNESSETH: The parties hereto agree as follows:

License

FIRST: The Distributor grants the Exhibitor and the Exhibitor accepts, a limited license under the respective copyrights of the motion pictures designated in the Schedule hereof and under the copyright of any matter included in any sound recorded therewith, to exhibit publicly said motion pictures and to reproduce for public exhibition a sound in synchronism therewith, but only at the said theater for the number of consecutive days specified in the Schedule and for no other use or purpose; provided that the reproducing equipment in the said theater will operate reliably and efficiently to reproduce such recorded sound with adequate volume and high quality; and provided further that if copyrighted musical compositions are included in such recorded sound, the Exhibitor will have at the date or dates of the exhibition of each of such motion pictures a license from the copyright proprietor or from any other of such copyright proprietor to perform publicly the said copyrighted musical compositions. If more than one theater is hereinafter designated the said motion pictures are licensed for exhibition at only one of such theaters unless otherwise in the Schedule specifically provided in writing.

Term and Warranty

SECOND: (a) The term of this Agreement shall begin with the date an officer or agent of the Exhibitor is furnished a copy hereof and shall continue for a period of one year thereafter unless otherwise in the Schedule provided. The Distributor agrees during said term to deliver to the Exhibitor, and the Exhibitor agrees to exhibit at said theater during said term upon the date or dates herein provided for, a positive print of each of said motion pictures except as may be excluded as provided in Clauses Fifteenth and Seventeenth hereof. The Distributor warrants that each positive print will be in good physical condition for projection and exhibition, and will clearly reproduce the recorded sound in synchronism therewith if properly used upon standard reproducing equipment. If the recorded sound is not recorded upon a print, all references herein to a print shall be deemed to include the records, discs and any other device upon which sound may be recorded for reproduction with the exhibition of a print.

Damages—Failure to Deliver

(b) If the Distributor shall fail or refuse to deliver, or the Exhibitor shall fail or refuse to exhibit during the term hereof, any of said motion pictures, excepting those which may be eliminated as provided in Clause Fifteenth hereof, and those which may not be generally released as provided in Clause Seventeenth hereof if the Distributor shall willfully violate any of the provisions of Clause Seventh hereof or shall deliver to the Exhibitor a print of any motion picture which print shall be determined was not in condition for exhibition and for the reproduction of sound as provided in Clause Second, the Exhibitor or the Distributor, as the case may be, shall pay the damage so caused and if such damage cannot be definitely computed, shall pay as liquidated damages a sum equal to the fixed sum herein specified as the rental of each such motion picture or a sum computed as provided in Clause Third (e) hereof, if the rental of any such motion picture is to be determined, either in whole or in part upon a percentage of the admission receipts of said theater or any part thereof, at the percentage of such receipts and a fixed sum; provided that any claim by the Exhibitor with respect to the condition of a print shall be deemed to have been waived by the Exhibitor unless notice of such claim shall have been given by the Exhibitor to the Distributor’s exchange from which the Exhibitor is served, by telephone or telegraph, or in person, immediately after the first public exhibition thereof by the Exhibitor and written confirmation thereof mailed by the Exhibitor upon the same day to the Distributor’s said exchange.

Payment

THIRD: (a) Exhibitor agrees to pay for such license as to each such motion picture the fixed sums specified in the Schedule at least three (3) days in advance of the date of delivery of a print thereof at the Distributor’s exchange or of the date of shipment to the Exhibitor from another exhibitor, unless after the acceptance of this application by the Distributor such payment shall be otherwise agreed to by the Distributor in writing. All payments hereunder shall be made to the Distributor at the City in which is located the exchange from which the Exhibitor is served.

Percentage Bookings

(b) If the rental of any of such motion pictures is to be determined either in whole or in part upon the admission receipts of said theater or any part thereof, the Exhibitor agrees to pay such rental immediately after the last exhibition upon the last date of the exhibition of each such motion picture or if requested by the Distributor at the end of each day’s exhibition. In each such case the Exhibitor shall deliver to the Distributor immediately after the last exhibition upon each date of exhibition of each such motion picture a correct itemized statement of the gross receipts of said theater for admission thereto upon each such date. Such statement shall be signed by the Exhibitor or the Manager or Treasurer of said theater and the Cashier thereof and shall include a statement of such facts and figures as may be provided in the Schedule to be furnished by the Exhibitor, and if requested by the Distributor, shall be made upon forms furnished by the Distributor. Upon the exhibition date or dates of each motion picture an authorized representa-
tive of the Distributor is hereby given the right to verify the sale of all tickets of admission to said theater, and the receipts therefrom; and for such purpose shall have access to the theater, including the box-office, and also the right to examine all records or receipts in all the Exhibitor’s books and records, and if hereunder it is provided that the Ex-
hibitor may make certain expenditures and/or deductions from such receipts or records, the Distributor of each such statement. The Dis-
tributor agrees, unless such representative is in the continuous employ of the Distributor or em-
ployed as an agent, broker or representative for such purpose any person a resident of or employed in the place where the said theater is located, other than a person engaged in business as an actor, director or producer. The Distributor shall not, in any information obtained pursuant to the provisions of this clause will be treated as confidential, ex-
cepting in any arbitration proceeding or litigation in respect to this license.

Liquidated Damages—Percentage Bookings

(c) If the Exhibitor fails or refuses to ex-
hbit any of said motion pictures as herein pro-
vided and the rental or any part thereof is to be computed upon any part of the admission receipts of said theater, the Ex-
hibitor shall pay the Distributor as liquidated dam-
ages for each day the Exhibitor fails or refuses to exhibit such motion pictures, in addition to any fixed sums payable hereunder in respect of such motion picture, a sum equal to such per-
centage of the average daily gross receipts of such theater on such date any feature motion picture distributed by the Distributor was exhibited there-
at during the period after (90) days prior to the date or dates when said motion picture should have been so exhibited hereunder, or if no feature motion picture was distributed by the Distributor at such theater during said ninety day period, then a sum equal to such percentage of the average daily gross receipts of such theater during the period of thirty operating days immediately prior to the date or dates when such motion pictures should have been exhibited, or prior to the date of such failure or refusal to exhibit any of said pictures referred to above herein. The Dis-
tributor shall exhibit such motion pictures for less than the full number of days provided for in the Schedule, for each day less than said full number of days, the Exhibitor shall pay the Distributor an amount hereunder such as computed upon a sum equal to sixty-five (65%) of the gross receipts of said theater during the last day of the exhibition thereof of such motion picture. A sworn statement of the said daily gross receipts shall be delivered by the Exhibitor to the Distributor upon demand therefor.

Delivery and Return of Prints

FOURTH: (a) After each of said motion pictures is generally released for public exhibition and becomes available for exhibition hereunder by the Exhibitor, the Distributor agrees to deliver as hereinafter provided, a print thereof to the Exhibitor.

(b) The public exhibition of any of said motion pictures for three (3) consecutive days at prices usually charged for admission to the theater where so exhibited in the territory wherein such is located the exchange from which the exhibitor is served, excepting any “road show,” “tryout,” “preview,” or “pre-release” exhibitions thereof, shall be deemed the general release for public exhibition of such motion picture but only in such territory. A “pre-release” exhibition shall be deemed any exhibition because of seasonal conditions making desirable exhibitions in advance of general release as herein defined.

(c) The Exhibitor agrees to exhibit each of said motion pictures in the order of its general release by the Distributor in the exchange territory in which said theater is located. The Exhibitor shall have the right to select any of the motion pictures, except those mentioned in paragraph (a) for exhibition out of the order of its general re-
lease, subject to prior runs and/or protection grant-
ed other exhibitors, on the date or dates determined as provided in the Schedule, but the Exhibitor shall not agree upon, but only upon the following condi-
tions (a) that the Exhibitor is not in default hereunder and shall have fully complied with all the provisions of this Article so set forth in the Schedule for the exhibition of one or more of said motion pictures at specified intervals; and (b) that the Distributor and the Exhibitor shall then agree upon the date or dates upon which such motion pictures generally released prior to the general release of such motion picture and avail-
able for exhibition hereunder shall be exhibited by the Exhibitor, while date or dates shall be within thirty (30) days from the first exhibition date of the motion picture to be exhibited out of the order of its general release; or in the alternative the Exhibitor shall then pay to the Distributor the license fee for each of such motion pictures then generally released and available for exhibition here-
der, and as to any thereof which shall not be exhibited by the Exhibitor as hereinabove provided, the first exhibition date of the motion picture to be exhibited out of the order of its general release, the grant of the run and protection period in re-
spect thereof shall be deemed waived by the Dis-
tributor. If the Exhibitor agrees in writing and delivers aforesaid, the Exhibitor to exhibit any of such motion pictures then generally released and available for exhibition hereunder within said thirty day period or to pay the license fee thereof, the right of the Exhibitor to thereafter select for exhibition any motion picture out of the order of its general release shall be forfeited. The provisions of this para-
graph (c) shall not be mutually exclusive of the provisions of Article Sixth hereof excepting as in this paragraph (c) specifically provided.

(d) The Distributor shall make deliveries here-
der to the Exhibitor or to the Exhibitor’s author-
ized agent, by delivery at the Distributor’s ex-
change, or to a common carrier, or to the United States Postal authorities. If deliveries are made to a carrier or to a post office, they shall be made in time for prints to reach the place where the said theater is located in time for inspection and a projection thereof before the usual time for opening said theater.

(e) Exhibitor agrees to return immediately after the last exhibition on the last date of ex-
bition listed in the Schedule for each such picture, with its reels and containers, to the exchange of the Distributor from which the Exhibitor is served or as otherwise directed by the Distributor in the same condition as when received, reasonable damage and tear due to proper use excepted. Exhibitor agrees to pay all costs of transportation of such prints, reels, and containers from the Distributor’s exchange or the last previous exhibitor having possession thereof, and shall be responsible for the return of the Distributor’s exchange; or if directed by the Dis-
tributor, to ship such positive prints elsewhere than to the Distributor’s exchange transportation charges collected. It is mutually agreed that each positive print properly directed and packed in the container furnished by the Distributor therefore, to a carrier designated or used by the Distributor and properly shipped to the Distributor shall constitute the return of such positive print by the Exhibitor.

(f) If Exhibitor fails to or delays the return of any positive print to the Distributor or fail-
to forward or delays forwarding (as directed by the Distributor) any such print to any other ex-
hibitor, the Exhibitor agrees to pay the Distributor the damage, if any, so caused the Distributor and in addition the damage, if any, so caused such exhibitor by such failure or delay. The Exhibitor agrees not to participate in any compromise of or intervene
in any arbitration or legal proceeding based upon any claim for such damage asserted against the Distributor by another exhibitor; notice of which shall be given the Exhibitor by the Distributor.

Loss and Damage to Prints

FIFTH: The Exhibitor shall pay to the Distributor a sum equal to the cost of replacement at the Distributor's exchange for any prints lost, stolen or destroyed or injured in any way in the interval between the delivery to and the return thereof by the Exhibitor in full settlement of all claims for such loss, theft, destruction or injury. Such payment, however, shall not transfer title to or any interest in any such positive print to the Exhibitor or any other party. nor release the Exhibitor from any liability arising out of any breach of this agreement. The Distributor shall at the option of the Exhibitor repay or credit to the Exhibitor any sums paid by the Exhibitor for any lost or stolen print, excepting "news reels," upon the return of such lost or stolen print to the Distributor within sixty (60) days after the date when the same should have been returned hereunder. The Exhibitor shall not be liable for the damage or destruction of any print, provided the Exhibitor establishes such damage or destruction occurred while in transit from the Exhibitor and delivery thereof was made as herein above provided. The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft or destruction of or damage or injury to any print. If any print shall be received by the Distributor by the Exhibitor or a subsequent exhibitor in a damaged or partially destroyed condition it shall be deemed to have been so damaged or destroyed by the Exhibitor unless the Exhibitor shall within thirty (30) days of the first public exhibition thereof shall have telegraphed the Distributor's exchange that such print was received by the Exhibitor in a damaged or partially destroyed condition, and setting forth fully the nature of such damage and the extent of footage so damaged or destroyed.

Selection of Play Dates

SIXTH: Unless otherwise agreed upon or unless definitely specified or otherwise provided for in the Schedule, the exhibition date or dates of each of said motion pictures shall be determined as follows:

1. Subject to prior runs and/or protection granted or hereafter granted by the Distributor to other exhibitors and within a reasonable time after a print or prints of any of said motion pictures are received at the exchange of the Distributor out of which the exhibition is served, and provided the Exhibitor is not in default hereunder, the Distributor shall mail to the Exhibitor a notice in writing of the date when each such motion picture will be available for exhibition by the Exhibitor (which date is hereinafter referred to as the "available date"). Such notice shall be mailed to the Exhibitor at least fifteen (15) days before the available date therein specified.

2. Within fourteen (14) days after the mailing of such notice, the Exhibitor shall select an exhibition date or dates not theretofore assigned to another exhibitor or other exhibitors, within the period commencing upon the available date and ending thirty (30) days thereafter and give to the Distributor written notice of the date or dates so selected.

3. Upon the failure of the Exhibitor to so select such date or dates, the Distributor shall designate such date or dates by mailing written notice thereof to the Exhibitor.

Protection and Run

SEVENTH: The Distributor agrees not to exhibit or grant a license to exhibit any of said motion pictures for exhibition in conflict with the "run" or prior to the expiration of the "protection period" if any in the Schedule specified at any theater therein named or within the territorial limit thereof specified. Such period of protection as to each of said motion pictures shall be computed from the last date of the exhibition thereof licensed hereunder. If protection is granted against a non-profit theater or educational institution, it is the intention of the Distributor to grant such protection against all theaters in the immediate vicinity of the Exhibitor's theater then unless otherwise specified in the Schedule. Such protection shall include any theater in such vicinity thereafter erected or opened.

Description of Pictures

EIGHTH: (a) The Distributor shall have and hereby reserve the right in the sole discretion of the Distributor to change the title of any of the said motion pictures to make changes in, alterations and adaptations of any story, book or play and to substitute for any thereof any other story, book or play. The Distributor also shall have and hereby reserves the right to change the director, the cast or any member thereof of any said motion pictures.

(b) The Exhibitor shall not be required to accept for any feature motion picture described in the Schedule as that of the following named star or stars any motion picture of any other star or stars; Exhibitor to accept for any other feature motion pictures in the place of any thereof in the Schedule which are designated "no substitutes," provided not more than twenty (20%) per cent of the total number of feature motion pictures specified in the Schedule, other than the motion pictures of said star or stars, are so designated. The right of rejection conferred on the Exhibitor by this Clause is in addition to the right of exclusion provided in Clause Fifteenth heretofore.

(c) The Distributor warrants that none of said motion pictures are reissues of old negatives, old negatives retitled or foreign produced by a foreign producer, excepting those specifically specified as such in the Schedule; and further that none of said motion pictures contains or will sustain any advertising matter for which compensation is received by the Distributor, or any subsidiary or affiliate of the Distributor.

Advertising Prior to First Run

NINTH: (a) If the Exhibitor is granted a subsequent run of the said motion pictures the Exhibitor shall not advertise any thereof by any means of advertising prior to or during the exhibition of any one of said motion pictures by any other exhibitor having the right to a prior run thereof and charging admission prices higher than the prices charged for admission to the Exhibitor's theater. If any such advertising by any other exhibitor is not intended for removal therefrom by the public, unless the first date of exhibition hereunder of any such motion picture shall be within fifteen (15) days from the last date of exhibition of said prior run exhibition, in which case the Exhibitor shall have the right to advertise such motion picture provided the Exhibitor does not in any advertising advertise prices that the Exhibitor is charged for admission are or will be less than the admission prices charged by the Exhibitor having the first or prior run of such motion picture. Nothing in this Clause shall be deemed to prohibit the Exhibitor from advertising generally all of said motion pictures as a group but such general advertising shall not refer to any one of said motion pictures during its exhibition by any other exhibitor having the first or immediately prior run thereof, excepting as herein provided.

(b) The Exhibitor shall not advertise by any means of advertising any of said motion pictures
which may be roadshow by the Distributor and not excepted and excluded from this license, until after the completion of such roadshowing in the United States, and then only as permitted in paragraph (a) of this Clause.

(c) For a breach of the provisions of this Clause the Distributor shall have in addition to all such other rights the right to exclude from this license any motion picture advertised in violation of the provisions hereof by any manner of advertisement, mailing or mailing of such notice the license of such motion picture shall terminate and revert to the Distributor, unless arbitration is herein provided for and immediately upon the receipt of any such notice of exclusion the Exhibitor by written notice given to the Distributor shall deny breaching any of the provisions of this Clause, in which case the question of fact raised by such denial shall be determined by arbitration.

Acceptance by Distributor

TENTH: Until accepted in writing by an officer of or any person authorized by the Distributor and notice of acceptance sent to the Exhibitor this instrument shall be deemed only an application for a license under Copyright, and may be withdrawn by the Exhibitor any time before such acceptance. Unless such notice of acceptance is sent the Exhibitor within fifteen (15) days after the date thereof, if the said theater of the Exhibitor is located East of the Mississippi River, and within thirty (30) days after the date thereof if the said theater is located West of the Mississippi River, said application shall be deemed to have been withdrawn. The deposit by the Distributor of any check or other consideration given by the Exhibitor at the time of application as payment for any purpose or the delivery of a copy of any of said motion pictures shall not be deemed an acceptance hereof by the Distributor.

Changes in Writing

ELEVENTH: This license agreement is complete and all promises, representations, understandings and agreements in reference thereto have been expressed herein. No change or modification hereof shall be binding upon the Distributor unless in writing signed by an officer of the Distributor, and/or executed by the Exhibitor in an emergency. No change or modification may be consented to in writing but only by the representative of the Distributor managing the Distributor's exchange out of which theater a commercial motion picture is provided such change or modification does not change or modify the run, and/or protection period, or decrease any rental, or eliminate any motion picture specified in the Schedule.

Assignment on Sale of Theater

TWELFTH: This license shall not be assigned by either party without the written consent of the other, provided, that if the Exhibitor sells the said theater or transfers any interest therein and is not in default hereunder, the Exhibitor may assign this license to the purchaser of the theater or of such interest without the written consent of the Distributor but any such assignment shall not be valid or of any effect hereunder unless a written acceptance thereof by the assignee assuming the obligations of the Exhibitor shall be delivered to the Distributor within fifteen (15) days after the date thereof. Such assignment shall not release the Exhibitor from any liability hereunder unless such release from liability is consented to by the Distributor in writing.

Taxes

THIRTEENTH: The Exhibitor shall pay to the Distributor upon demand, any tax, fee or other like charge now and/or hereafter imposed or based upon the delivery and/or the exhibition of prints of motion pictures and/or upon the sums payable under this license by the Exhibitor to the Distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable by the Exhibitor to the Distributor the exact amount payable hereunder by the Exhibitor is not therein definitely fixed or cannot be exactly determined, then the Exhibitor shall pay such such tax, fee or other like charge paid or payable by the Distributor as shall be fixed in the manner determined by the President of the American Arbitration Association.

Prevention of Performance

FOURTEENTH: If the Exhibitor shall be prevented from exhibiting or the Distributor from delivering any of the said motion pictures for causes beyond their direct control then this license in respect to each such motion picture shall terminate and revert to the Distributor without liability on the part of either party, provided reasonable written notice of such termination and the cause thereof is given.

Option to Exclude if Group Licensed

FIFTEENTH: (a) If the total number of feature motion pictures offered to the Exhibitor by the Distributor, at one time hereafter licensed by the Distributor hereunder, and the rental of each thereof averages less than Four hundred ($400.00) Dollars, the Exhibitor shall have the right to exclude from the Schedule for the first not to exceed fifteen (15%) per cent of the total number of feature motion pictures licensed hereunder: thereafter to further exclude not to exceed five (5%) per cent of said total number and/or lastly to further exclude not to exceed five (5%) per cent of said total number; the aggregate number of feature pictures so excluded in no event to exceed fifteen (15%) per cent of the total number licensed hereunder; and provided further that the Exhibitor shall give to the Distributor written notice of the Exhibitor's election to exclude any of said feature motion pictures not less than fourteen (14) days before the date or dates fixed for its exhibition hereunder and at the same time: (1) as to each feature motion picture excluded in the first five per cent of the total number of those feature motion pictures distributed by the Distributor rental thereof specified in the Schedule; (2) as to each feature motion picture included in the five per cent of the total number thereafter so excluded, to the Distributor of one-half of the rental thereof specified in the Schedule; and (3) as to each feature motion picture included in the five (5%) per cent of the total last so excluded there shall be added to the rental of the motion pictures then remaining to be delivered hereunder an amount at least equal to the aggregate of the rentals of the motion pictures so lastly excluded, apportioned equally to each other of any type of that exhibitor upon notice to such effect given to the Distributor, and the exhibition period specified in the Schedule of each of such motion picture so selected may be hereinafter the Exhibitor upon written notice to such effect, ratably extended for such number of days as the rental thereof specified in the Schedule plus the amount added as herein provided. If there shall be no motion pictures then remaining to be delivered hereunder, the Exhibitor shall pay to the Distributor the rental therefor specified in the Schedule. In computing such number of days fractions of more than one-third shall be deemed one day.

For the purpose of determining whether or not the average rental of any of the motion pictures,
the rental of which is to be computed in whole or in part upon a percentage of the receipts of the Exhibitor's theater, is more or less than $400.00, the rental of each such motion picture shall be deemed to be the average amount of the license fees paid by the Exhibitor to the Distributor for each feature motion picture distributed by the Distributor and exhibited at said theater during a period of one year prior to the term hereof and of which the rental was computed in whole or in part upon a percentage of the receipts of the Exhibitor's theater.

(b) On or before the fifteenth (15th) day after the end of each three (3) months' period of the term of this license, the Distributor shall repay to the exhibitor a sum equal to the amount paid by the Exhibitor to the Distributor as rental of the feature motion pictures first exhibited by the Exhibitor as provided in Paragraph (a) of this clause, during such three months' period provided that during such three months' period the Exhibitor shall have exhibited as herein provided, all of the feature motion pictures licensed hereunder then generally released and available for exhibition hereunder by the Exhibitor, excluding those, if any, excluded as provided in this clause and shall have paid to the Distributor at the time herein specified the rental of each thereof.

(c) For the purpose of computing the sum required to be paid by the Exhibitor to the Distributor as provided in Paragraph (a) of this Clause for any motion picture, the rental or any part of which shall be paid the part thereof of which the rental is computed in whole or in part upon a percentage of the receipts of said theater, shall be deemed to be that amount or part thereof which is equal to such percentage of the average daily gross receipts of such theater for each date any feature motion picture distributed by the Distributor was exhibited thereat during the period of ninety (90) days prior to the date of the Exhibitor's written notice to the Distributor of such feature motion picture, or if no feature motion picture distributed by the Distributor was exhibited at such theater during said ninety (90) days' period, then the rental of such part thereof shall be deemed to be such amount or part thereof which is equal to such percentage of the average daily gross receipts of said theater during the period of thirty (30) operating days immediately prior to the date of said written notice to exclude such feature motion picture.

(d) In computing said percentages of the total number of feature motion pictures fractions of less than one-half shall be disregarded.

(e) Upon the failure or refusal of the Exhibitor to fully and completely comply with each and every condition hereinafter in this Clause specified and upon which the Exhibitor is granted the right to exclude such feature motion pictures licensed hereunder, or provided the parties hereto have agreed to arbitration as provided in Clause Twentyieth, or as provided in any other existing license agreement between said parties, and the Exhibitor shall fail or refuse to arbitrate any claim or controversy arising hereunder or thereunder, or to comply with any award in respect thereto, or to exclude or reduce the distribution of any picture and thereafter to exclude from this license additional feature motion pictures, shall thereupon forthwith terminate and shall not again be granted hereunder during the term hereof.

(f) Upon the exclusion of each of the feature motion pictures permitted by the provisions of this Clause to be protected, if any, granted the Exhibitor in respect thereto shall be deemed waived by the Exhibitor and the license thereof shall thereupon terminate and revert to the Distributor.

First Run Exhibitions

SIXTEENTH: (a) If the Exhibitor is granted a first run of the said motion pictures, the Exhibitor shall exhibit each of the feature motion pictures permitted by the provisions of this Clause to be protected, if any, granted the Exhibitor in respect thereto shall be deemed waived by the Exhibitor and the license thereof shall thereupon terminate and revert to the Distributor.
picture as hereinafter in Paragraph (e) of this Clause provided.

Extended Runs

(d) Any of the motion pictures which shall have been exhibited at any theater in the said territory for more than one show week prior to the run granted the Exhibitor shall be excepted from the provisions of this Clause and of Paragraph (b) of Clause Fourth.

Exhibition After Revocation of Run and Protection

(e) Upon the waiver of the grant of the run and/or the protection period of any feature motion picture as provided in Paragraphs (a), (b) or (c) of this Clause upon the happening of the sum or sums payable hereunder as provided in this Clause for the license to exhibit such feature motion picture, shall have the right to exhibit the same hereunder upon a date or dates not in conflict with any run and/or protection period granted or hereafter granted to other exhibitors, upon written request mailed or delivered to the Distributor within sixty (60) days after the last date upon which such feature motion picture should have been exhibited by the Exhibitor as provided in this Clause. Failing to make such request within said sixty (60) days the license to exhibit such feature motion picture granted hereunder shall terminate and revert to the Distributor.

If the provisions of this Clause shall in any wise be in conflict with the provisions of any other license agreement made and entered into by the Distributor with any other exhibitor prior to September 1, 1933, the provisions of this Clause shall be deemed to be subordinate and subject to the provisions of such other license agreement.

Pictures Not Generally Released

SEVENTEENTH: If any of the said motion pictures described in the Schedule, excepting those, if any, which may be roadshowed by the Distributor, shall not be generally released by the Distributor for distribution in the United States during the period beginning……, and ending……, each such motion picture shall be excluded from this license, upon written notice to such effect given to the Exhibitor by the Distributor prior to fifteen (15) days before the end of said period, unless the Exhibitor shall give written notice to the Distributor not later than thirty (30) days after the end of said period that the Exhibitor elects to exhibit hereunder all such motion pictures if generally released during the year immediately following the end of said period. If such notice of election is given as aforesaid the Distributor shall deliver and the Exhibitor shall exhibit each of such motion pictures upon the terms and conditions of this license or to furnish statements of the receipts of said theater, if any, are required hereunder, or to give the Distributor's representative access to the said theater or its box-office and/or the Exhibitor's books and records relative to motion pictures the rentals of which are based upon the said theater's admission receipts as herein provided, or if the Exhibitor shall exhibit or permit the exhibition of any of said motion pictures at any time or place other than as herein specified, or if the Exhibitor becomes insolvent or is adjudicated a bankrupt, or executes an assignment for the benefit of his creditors, or if a receiver is appointed for any of the property of the Exhibitor, or if the Exhibitor voluntarily or by operation of law should lose control of the said theater or of his said interests therein making it impossible for the Exhibitor to exhibit motion pictures at the said theater, then upon the happening of any one or more of said events, the Distributor may at its option, (1) terminate this license agreement, or (2) suspend the delivery of additional motion pictures hereunder until such default or defaults should cease and be remedied. It is agreed that the exercise of any of said remedies by the Distributor shall not be exclusive of any other remedies to and without prejudice to any right or remedy of the Distributor against the Exhibitor at law or in equity and/or otherwise provided for in this license agreement.

Cutting or Alteration of Prints

NINETEENTH: The Exhibitor shall exhibit each print in its entirety and shall not copy, duplicate, sub-rent or part with possession of any print. The Exhibitor shall not make a print, excepting to make necessary repairs thereto, or when required by any duly constituted public official or authority or with the written or telegraphic consent of the Exhibitor. The Exhibitor, however, may cut the print of a news reel, and in such case shall completely restore all parts cut therefrom, prior to the return thereof to the Distributor or shipment elsewhere if so directed by the Distributor, in the same condition as received by the Exhibitor.

Optional Arbitration Clause

OPTIONAL CLAUSE: The following Clause Twentieth is optional with the parties hereto. If it is desired to make such clause a part of this license, the Exhibitor and the duly authorized representative of the Distributor shall sign their respective names where indicated immediately following this paragraph and unless so signed the said Clause shall be deemed excluded from this license agreement.

It is agreed by and between the parties that Clause Twentieth, providing for voluntary arbitration of disputes arising hereunder, shall be included as a part of this license.

Representative of the Distributor duly authorized to agree to the following Clause Twentieth.

Exhibitor.

Arbitration

TWENTIETH: The Exhibitor and the Distributor, respectively, forever voluntarily agree that as a condition precedent to the commencement of any action or proceeding in any court by either of them, to determine, enforce or protect the legal rights of either hereunder, each shall submit all claims and controversies arising hereunder for determination by arbitration to an Arbitration Board (hereby expressly waiving the oath of the arbitrators) which shall consist of four members, each of whom shall be engaged in the motion picture business, and two of whom to be appointed by the Exhibitor, and the remaining two to be appointed by the Distributor.

Upon the written request of the Distributor or the Exhibitor for the arbitration of any dispute or controversy arising hereunder, the party making such request shall notify the other parties stating the business address and business or business connection of each and shall designate there
in the date, time and place of the hearing of such controversy. The date of such hearing shall not be earlier than seven (7) days from the date of sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless the dispute is determined within a period of time meaningful in which case such hearing may be designated to be held earlier than said seven (7) day period.

Within five (5) days after the mailing of such request for arbitration, the party upon whom such request is made shall name in a written notice mailed or delivered to the other party, stating therein the business address and business or business connection of each arbitrator. If either party refuses to name the arbitrators as herein provided or if any arbitrator so named shall fail or refuse to act, or be unable to serve or shall be challenged and others are not otherwise designated and an agreed arbitrator is not then appointed, others or another arbitrator may be appointed by the other party as the case may be.

No member of the Arbitration Board shall hear or determine any controversy in which he has an interest direct or indirect and any member having such interest shall be disqualified to act.

If the arbitrators or a majority of them are unable to reach a decision, then they, or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business, here before, or in any other capacity in which he has an interest direct or indirect and any member having such interest shall be disqualified to act.

The Board of Arbitration shall have general power to determine such dispute or controversy as shall be submitted by and in regard to the selection, conduct, and control of such arbitration and the parties theretofore, provided that if after a full hearing of any controversy submitted for arbitration hereunder, except any submission to an umpire designated as hereinabove provided, the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the American Arbitration Association shall be requested to make such selection.

The Arbitration Board shall have general power to determine any controversy or to act upon the selection of an umpire, the American Arbitration Association shall be requested to make such selection.

The hearing of any such controversy shall be had before the Arbitration Board in the city where in is situated the trading place of business of the arbitrator from which the Exhibitor is served, unless the parties agree in writing that such hearing be had in some other place. If either party fails or refuses to arbitrate such controversy, the other party may apply to a United States District Court, or to any other Court, including a court of a state in which such hearing would otherwise not be had, for an order to proceed to arbitrate in which case such hearing shall be had in such place as the court to which such application is made may lawfully direct.

The parties hereto further agree to abide by and fulfill any decision or award of the arbitrators, or a majority of them and consent that any such decision or award shall be enforceable in or by any Court of competent jurisdiction pursuant to the law of such jurisdiction now or hereafter in force.

If the Exhibitor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the award of the arbitrators in respect thereto, within seven (7) days, the Distributor may at its option suspend the deliveries of the motion pictures provided for in this and in each other existing license agreement between the parties hereto and/or terminate this and each such other license agreement; and upon such failure to comply with any term of this License Agreement, all motion pictures specified in this and any other such license agreement then not exhibited forthwith shall become due and payable by the Exhibitor.

If the Distributor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the decision or the award of an Arbitration Board in respect thereto within seven (7) days, the Exhibitor may at the option of the Exhibitor terminate this and any other existing license agreement between the parties hereto by mailing a notice to such effect to the Distributor within seven (7) days after such failure or refusal; and the Exhibitor shall have the rights and remedies provided in Section Second (b) for failure to deliver motion pictures.

Any such termination by either party shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any breach by the other party to this or any other existing agreement between the parties.

Each of the parties hereto, without notice to the other, may apply to any Court having jurisdiction to make this agreement to arbitrate a rule or order of such Court.

TWENTY-FIRST: The following Schedule and all of the written and printed parts thereof are a part of this license:

SCHEDULE

END OF SCHEDULE In witness whereof the Exhibitor, operating the
theater, located at in the has
(City and State) executed this
(Date) application, which upon written acceptance thereof by the Distributor shall be deemed to be the license of the said Exhibitor for the exhibition of the motion pictures specified in the Schedule, but only at the said Theater in accordance with the terms and conditions hereof.

(Exhibitor) Accepted Date

(Distributor) By
OPTIONAL CLAUSES

Advertising Accessories

The Exhibitor agrees to lease from the Distributor or the Distributor's authorized agent for use only in connection with the exhibition of each of the motion pictures exhibited hereunder and agrees not to sub-lease or sell the following advertising accessories:

Admission Prices

The Exhibitor during the whole of the licensed exhibition period of each of the motion pictures exhibited hereunder agrees to and shall charge for admission to said theater the following prices:

Evening: Adults, orchestra—balcony—children.
Matinees: Adults, orchestra—balcony—children.

If during any such period less than said admission prices is charged, the Distributor in addition to all other rights hereunder shall have the right: (a) to immediately terminate the license of the motion picture then being exhibited, by written notice to such effect to the Exhibitor and upon the giving of such notice, the license of such motion picture shall forthwith terminate and revert to the Distributor; (b) the Exhibitor is hereby granted herein a period of "protection" to reduce such period by not to exceed one-half in respect to each of the motion pictures thereafter deliverable hereunder; or (c) provided no period of protection is specified in the Schedule to withhold for a period not to exceed sixty (60) days' notice of the date when each motion picture thereafter deliverable hereunder will be available for exhibition by the Exhibitor; and as to each such motion picture the "run" thereof, if any, granted the Exhibitor, shall be deemed revoked and the Exhibitor agrees to exhibit such such motion picture after notice of the available date thereof upon the date or dates determined as provided in Clause Sixth hereof.

Midnight Shows

The license herein granted for the number of days specified in the Schedule shall not include the right of exhibition at any time during said exhibition period to six A.M. prior to the date or first date of exhibition herein provided for unless exhibition prior to six A.M. on said date or first exhibition date is expressly granted in writing.

Roadshows

(a) The Distributor shall have the right to exhibit and/or cause to be exhibited as a "roadshow," at any time prior to the exhibition thereof hereunder, such of the motion pictures licensed hereunder as the Distributor may from time to time select and determine, provided, however, that such roadshow exhibitions shall be at theaters at which admission prices for evening performances, during such exhibitions thereof, of not less than one dollar shall be charged for the majority of the orchestra seats and further provided that, except in the cities of New York and Los Angeles, not more than two of such motion pictures shall be so roadshowed.

(b) If and when any such roadshow exhibition shall be in the City of New York and/or the City of Los Angeles, if the Exhibitor's theaters is situated in the territory then served by the Distributor's exchange or exchanges located in New York or in Los Angeles, as the case may be, the Distributor shall have the right to exhibit and exclude from this license not to exceed two of such motion pictures so roadshown in each or both of said territories, upon sending to the Exhibitor written notice to such effect not later than four (4) weeks after the commencement of such roadshow exhibition and provided that the Distributor shall by like notice except and exclude such motion picture from all other license agreements containing this Clause andlicensing the exhibition of such motion picture in addition to the exception and exclusion of any such motion picture in the territory then served by the Distributor's exchange or exchanges located in the City of Los Angeles, or in the City of New York, as the case may be, shall not be deemed to require the Distributor to except and exclude the same motion picture in both of said territories.

(c) If and when any such roadshow exhibition, excepting those in the City of New York and/or in the City of Los Angeles, shall be in the territory served by the Distributor's exchange or exchanges served by the Exhibitor, the Distributor shall have the right to except and exclude from this license not to exceed two of such motion pictures so roadshown upon sending to the Exhibitor written notice to such effect within seven (7) days after the commencement of such roadshow exhibition and provided that the Distributor shall by like notice except and exclude each such motion picture from all other license agreements containing this Clause and licensing the exhibition of such motion picture in such territory.

(d) The inadvertent omission to send to any of such exhibitors the notice provided for in Paragraphs (a) and (b) of this Clause shall not be deemed to affect the exception and exclusion from this license of any such motion picture.

(e) The Distributor may so exercise such right to except and exclude any such motion picture from time to time as is deemed necessary to protect its exhibition hereunder, except as above defined, in the United States. Any motion picture so roadshown in any place in the United States, and not excepted and excluded from this license as aforesaid, shall be deemed available for exhibition hereunder until after the completion of such roadshowing of such motion picture in the United States, and such motion picture shall be exhibited hereunder revert to the Distributor whenever released by the Distributor and made available for exhibition by the Exhibitor, and the term of this license agreement specified in Clause Second shall be in respect to each such motion picture, extended to and including the date or dates of exhibition by the Exhibitor hereunder of each thereof.

(f) For each motion picture that the Distributor shall except and exclude, as aforesaid, the Exhibitor is hereby granted the option to except and exclude from this license that particular motion picture. The option herein granted may be excluded as provided in Clauses Fifteenth and Seventeenth) one of the other motion pictures licensed hereunder, but only if the Exhibitor shall give to the Distributor written notice to such effect not later than fourteen days before the date fixed for the exhibition hereunder of such other motion picture. The Distributor may exhibit and/or license the exhibition of any and all motion pictures excepted and excluded from this license by the Distributor and/or the Exhibitor, as aforesaid, when and where desired by the Distributor, free from all claims of the Exhibitor in respect to such license. The Distributor shall forthwith upon exclusion as hereinbefore provided terminate and revert to the Distributor.

The following Clause may be, at the option of the Distributor, substituted for subdivision (b) of Clause Eighth:

(b) The parties hereto agreeing that the popularity of different types of motion pictures is subject to constant change and that the Distributor may find it necessary or advisable in certain cases to substitute different motion pictures as designated or described in the Schedule, the Exhibitor agrees, provided any such substituted motion picture is equal in box-office possibilities to the motion picture for which it is substituted, to
accept such substituted motion picture in place of the motion picture originally designated or described, with the same force and effect as if the substituted motion picture had been originally designated and described in the Schedule. If the Exhibitor determines that the relative box-office possibilities of the original motion picture and the substituted motion picture, the Exhibitor may do so within five (5) days after the receipt of such notice from the Exhibitor, and should the Exhibitor fail to so notify the Distributor to the contrary, the Distributor shall have available for screening at the exchange of the Distributor from which the Exhibitor is served, a print of the substituted motion picture. If the Exhibitor contends that the substituted motion picture is not equal in box-office possibilities to the original motion picture, the Exhibitor shall, within said five day period so notify the Distributor in writing and in such notice shall designate an appraiser stating his name and business address, failing which the Exhibitor shall be deemed to have accepted the substitution. Within three days after the receipt of such notice from the Exhibitor, the Distributor shall, by written notice to the appraiser designated by the Exhibitor and to the Exhibitor designate an appraiser, stating his name and business address.

The appraiser to determine the relative box-office possibilities of said two motion pictures shall proceed within five (5) days after the designation of an appraiser by the Distributor and shall be held in the City in which is located the exchange of the Distributor from which the Exhibitor is served. The appraisers so designated, in determining the relative box-office possibilities of said two motion pictures, may consider the suitability of the type of the substituted motion picture for the Exhibitor’s theater.

If the two appraisers are unable to agree upon the relative box-office possibilities of the said two motion pictures, they shall appoint an umpire. If they cannot agree upon an umpire, an umpire shall be appointed by the President of the Chamber of Commerce or a person holding a similar position in such City; and the decision of the umpire upon such question shall be final and binding upon the parties hereto.

If within thirty (30) days after the receipt from the Distributor of a notice of substitution the Exhibitor shall elect, by written notice to the Distributor, to have substituted in place of the motion picture proposed to be substituted the original motion picture, if thereafter generally released by the Distributor, the Distributor shall deliver and the Exhibitor thereon to accept such original motion picture provided it is generally released by the Distributor within two (2) years from the date of said notice of substitution.

**PROPOSAL FOR A NATIONAL BOARD OF APPEALS AND CONCILIATION**

In order to solve within the motion picture industry many of the problems involved in the interrelationship of exhibitor and distributor and to provide for the resolution thereof, these problems can be examined in a fair, openminded and impartial manner by the people who best understand them and can best contribute to their solution, two principal proposals for a machinery of industry self-regulation and settlement of controversies, are made:

1.—The formulation of an Optional Standard License Agreement to be referred to the respective distributors who adopt the same, as an alternative to the distributors’ own form or forms of annual exhibition contract, the exhibitor to have the free option of choosing which form of contract he desires to accept.

2.—A national board representative of the distributors and exhibitors to be created by Board of Appeals under the arbitration clause of the Optional Standard License Agreement in the specific cases hereafter mentioned, and otherwise to act as a national conciliation board.

**The Optional Standard License Agreement**

A definite standard form of contract has been formulated as the result of the most thorough and careful study of the problem and this definitive contract has been presented to the individual distributors for their adoption respectively.

The contract is not intended to determine the respective sales policies of the distributors, but to make uniform the handling of those features of the business which are necessarily common to all interests. It is believed that this form of contract is fundamentally sound and can be adopted and used for a definite period of three (3) years.

In the interests of exhibitors an innovation has been incorporated in the arbitration clause of this standard contract. It is provided that if an exhibitor elects arbitration under the said contract and the local arbitration board either by a unanimous or by a majority vote, after finding the facts of the particular controversy under the contract, are of the opinion that the strict enforcement of the contract according to its terms would work a hardship upon either of the parties there to because of the unusual conditions beyond the control of either party to the contract and arising after the contract was signed, the local arbitration board may then recommend to the parties to the contract a settlement of the controversy outside the strict provisions of the contract and give to the parties an opportunity of either settling in accordance with the recommendations of the Board or in such other fashion as the parties themselves may mutually agree. If in such case the parties do not adopt the recommendation of the Board or otherwise settle the matter, then the arbitration board or either party to the arbitration proceeding may refer the matter to the National Board of Appeals in this respect is to be final and binding upon the parties and to be carried out by them.

**Matters for Conciliation**

Wholly apart from matters of contract which are to be determined by arbitration, many problems and differences arise in the carrying on of the business of distribution between exhibitors and distributors which ought to be susceptible of fair and friendly settlement, and to this end it is proposed that local committees of conciliation should be set up, to which exhibitors and distributors may come with their differences in an effort to adjust them. If such differences cannot be conciliated and adjusted after the local conciliation machinery has been invoked, it is proposed that the matter be referred to a national board for conciliation. Such important and difficult questions as protection and run will immediately occur to the industry as appropriate subjects for such local and national bodies to deal with.

It is proposed that exhibitors locally endeavor to arrive at conclusions as to fair, reasonable and
workable protection and run schedules and that they call to their aid for this purpose the local
conciliation committees, and if they are unable
to arrive at definite conclusions on the subject
they present the questions to the National Board
for conciliation. The findings and recommen-
dations of the National Board shall without doubt be
regarded as so representative and so convincing
that they will be freely accepted and followed.

It is not intended to compel any exhibitor or any
distributor to resort either to the local or to the
national conciliation boards, nor to bind any of
them by contract to do so, but it is intended to
make available to all parties earnestly and honestly
seeking aid in working out their common problems,
a machinery in which they can have confidence of a
fair, impartial and understanding hearing,
and consideration.

In order that the National Board of Appeal
and Conciliation shall not be unreasonably burdened
with matters which should from their very nature
be disposed of locally and in order that it may
function with the best results, the National Board
of Appeals should have final authority in itself
to determine in any specific instance other than
those recommended by any local arbitration board
under the arbitration provisions of the optional
standard license contract, whether it will or will not
undertake to hear and to decide cases submitted to
it upon appeal from any of such local com-
mittees. If this rule is followed, a majority of the
National Board could decide to hear and attempt
to conciliate any extraordinary or unforeseen con-
 troversy not possible of conciliation locally.

It must always be borne in mind that it is not
intended that the National Board shall be con-
cerned with the rentals of pictures which have
been fixed in the negotiations which preceded the
execution of any exhibition contract, nor attempt
to raise or lower film rentals agreed upon by
the parties.

In contract disputes, the procedure to be fol-
 lowed is specified in the optional arbitration clause
(Clause Twentieth) of the Optional Standard
License Agreement. Contract disputes not arising
under an Optional Standard License Agreement as
to which the exhibitor has elected to include the
arbitration clause, will not be considered by the
National Board of Appeals.

Personnel and Selection of Members

For the purpose of hearing appeals or con-
ciliating complaints not involving a circuit of the-
ers affiliated with a producer or distributor, the
National Board of Appeals shall consist of three
unaffiliated exhibitors and three distributor repre-
sentatives.

For the purpose of hearing appeals or concili-
ing complaints involving a circuit of theaters
affiliated with a producer or distributor, the Na-
tional Board of Appeals shall consist of either
(a) four unaffiliated exhibitors, two distributor
representatives and two affiliated circuit representa-
tives; or (b) three unaffiliated exhibitors, one dis-
tributor representative and one affiliated circuit
representative, and the action of a majority shall be
the action of the National Board. It is important
that both parties to the controversy have fair and
equal representation of disinterested parties who
are generally familiar with the business. Selection
of unaffiliated exhibitor members can be made
by the national exhibitor association or by
from a panel of unaffiliated exhibitors conveniently
located.

Procedure for Referring Complaints for Con-
ciliation to National Board

Before referring any matter to the National
Board of Appeals, the proper local arbitration
board, protection committee or conciliation com-
mittee must hear the complaint or controversy and
shall first determine whether to determine, con-
ciliate or dispose of the controversy. After this
is done the local board or committee may then refer
the complaint or controversy to the National Ap-
peals Board. The National Board or the local board
will forward to the National Board, in connection with each case or complaint.

(1) A full and complete statement of their
finding of facts.

(2) All of the evidence submitted to them
in the case or controversy.

(3) Their recommendations for a settlement
which was not accepted by the parties.

Each party to the controversy will be permitted
to also submit their own statements of facts, argu-
ments and recommendations.

In regard to protection and run controversies,
there is contemplated that a local committee representa-
tive of all first and subsequent run exhibitors
will be established in the city or territory where
it is desired that an attempt be made to work out
by conferences a protection and run schedule or
arrangement that will be acceptable to all such exhibitors. If the recommendations of the
local committees become deadlock-
end and all reasonable efforts are exhausted to bring
about a local agreement, then the questions in
dispute may be referred to the National Board for
conciliation by such local committee.

If a protection and run schedule is agreed
upon by the local exhibitors and established in
the territory, and in connection with this
proceeding the National Board Rental
committee is established to hear and
conciliate complaints in connection with the estab-
lished protection and run plan, this continuing
committee may submit any disputed question
they are unable to agree upon to the National Board
for conciliation after they have exhausted their efforts to
effect an acceptable adjustment.

In regard to complaints of alleged unreason-
able overbuying by a circuit or any other exhibitor,
it is contemplated that a local Conciliation
Committee on which there is a fair and equal represen-
tation of distributors and exhibitors should be
established to whom complaints of unreasonable
overbuying by any exhibitor may be referred for
investigation and conciliation. If the local Con-
ciliation Committee is unable to bring about an
acceptable adjustment, and in their opinion there
is merit to the complaint, then this Committee may
refer the complaint to the National Board for
conciliation, hearing and recommendation.

The National Board of Appeals and Conciliation
will by its prestige and personnel give impartial
consideration and arrive at fair and intelligent
solutions of the more troublesome and irritating
controversies and problems not possible to solve
locally, as well as solve the unforeseen difficulties
that may arise in the future. It should be con-
sidered as the industry's supreme court of self-
regulation. Because of its standing in the indus-
try, if properly conducted, its findings and recom-
endations will carry great influence.

The success of this program will depend obvious-
ly upon the earnestness and open-mindedness with
which it is applied by the Industry. Being an
innovation, it cannot at the outset be presented
in complete detailed form in all respects and many
details of procedure may arise from time to time
which must be determined as the occasion presents.
The spirit and principle, however, underlying the
proposals appear to be so fundamentally sound and
fair that we have complete confidence in its suc-
cessful outcome.

732
Agriculture

Department of Agriculture

A small but well-equipped motion picture studio, laboratory and office is maintained by the Department of Agriculture. It is unique inasmuch as it is the only institution of its kind exclusively devoted to the production and distribution of educational pictures of instruction in agriculture, forestry, rural engineering and home economics. Films produced illustrate how to raise and care for cattle, horses, swine, sheep, poultry and birds; how to produce crops of all kinds, combat destructive insects and diseases; cope with engineering problems on the farm; build roads; how to care for the home and health of the family. Additionally the pictures inform as to Federal regulations concerning animals, forests, crops, insects, rural organizations and marketing. Through these films the Department conveys to the public in general and to rural dwellers in particular the latest developments and discoveries emanating from its scientific investigations.

The Department's film library numbers 250 or more subjects. Distribution by the department is supplemented by the distribution given prints made from the Department's negatives and purchased by state agricultural colleges, departments of visual instruction, foreign governments, and state and national organizations, approximately 500,000 feet being purchased annually.

The majority of films distributed by the department are available on standard both 35 and 16mm. slow-burning stock.

Sound pictures (all sound-on-film) are produced by the department in its own studio. These are available on both 16 and 35 mm. film.

Films produced by the department are designed to aid in the work of extension and field workers and co-operating state institutions. Their primary use is by or under the supervision of such workers. However, loans are made to farmers' organizations, schools, colleges, churches, theaters and other agencies or persons whenever copies of the desired pictures are available. There are no rental charges. Borrowers are required to pay transportation to and from Washington, D. C. A list of the department's films with information how to borrow or purchase them may be obtained by addressing: Division of Motion Pictures, Extension Service, U. S. Department of Agriculture, Washington, D. C.

Department of the Interior

Work of the Department of the Interior is depicted through motion pictures which are available for exhibition, through the Bureau of Reclamation, the Office of Indian Affairs, the Office of Education, Bureau of Mines and the National Park Service, all branches of this department. Prints are loaned at no cost except transportation to and from Washington, D. C., except the Bureau of Mines, whose films are in Pittsburgh, Pa. (See: Dept. of Commerce.) Address: Secretary, Department of the Interior, Washington, D.C.

Department of Labor

Functioning under the U. S. Department of Labor, the Women's Bureau engages in production and is now distributing three pictures on problems and conditions pertaining to women workers. Address: Women's Bureau, U. S. Department of Labor, Washington, D. C.

Department of Commerce

The motion picture films of the United States Bureau of Mines, covering 55 subjects pertaining to the mineral and allied industries, are widely used by educational institutions, engineering and scientific societies, civic and business associations, clubs, churches and miners' unions. These pictures visualize the Nation's great mineral industries. They tell the stories of petro'oum, silver, iron, copper, lead, abrasives, sulphur, asbestos and many other mineral substances.

Bureau of Mines films are produced and circulated under the direction of John A. Davis, chief engineer, information division. Cost of production is paid by co-operating industrial concerns, but the pictures are free from trademarks, trade names, or other direct advertising material.

The bureau's main distributing station is at 4500 Forbes St., Pittsburgh, Pa.

Films may also be obtained from the American Museum of Natural History, Dept. of Public Education, New York City.

CENSOR BOARDS

STATE CENSOR BOARDS

Florida

While there is a law on the statute books of Florida providing for a censor board, it is not functioning and no one has been appointed to serve on the board for several years.

Kansas


Maryland

State Board of Motion Picture Censors, 211 N. Calvert St., Baltimore. Bernard B. Gough, Chairman; Asa C. Sharp, Vice-Chairman; Marie W. Prestman, Secretary.
Massachusetts
Censors Sunday shows only. Major P. F. Healey, James H. Shearon, Thomas T. Dumont; Lawrence Decane (for vaudeville acts).

New York
80 Center St., New York City and Dept. of Education, University of State of New York, Albany. Irwin Esmond, Director of Division, Mrs. Minister, In Charge of Reviewing.

Ohio
233 S. High St., Columbus. Beverly O. Skin-

LOCAL CENSOR BOARDS
Arranged by Key City Territories

Atlanta
Atlanta, Ga.—Sherwood Astin, Chairman; W. A. Lynch, W. C. Dumas, F. P. Lowrance, Mrs. Alonzo Richardson. Birmingham, Ala.—Mrs. Neil Wallace. Valdosta, Ga.—Mrs. C. R. Hawk, Chairman; Mrs. Abial Winn, Mrs. Mattie Stevens, Mrs. T. H. McKey, Mrs. J. L. Newbern, B. S. Richardson, Dr. O. P. Spiegel.

Boston

Chicago
Chicago, Ill.—Lieut. Harry M. Costello, Police Dept., in charge of Board; Mrs. A. L. Adams, Mrs. J. M. Castello, Mrs. C. C. Doolittle, W. A. Foust, Miss E. E. Kerr, Sara Riley. Evanston, Ill.—William C. Freeman, Chief of Police; Mrs. Carlton A. Randolph, paid secretary; and Better Films Committee. Highland Park, Ill.—Edward Marroney, Chief of Police; Mrs. William Plant, paid secretary. La Grange, Ill.—Walter P. Saunders, President; K. E. Rice, C. H. Smith, George Sundheim, A. D. Bailey, C. F. Scheel, W. N. Curtis. Oak Park, Ill.—Ray S. Clark, Chairman; R. H. Salter, Vice-Chairman; Wilmette, Ill.—Mrs. Robert Halliwell.

Cincinnati
Columbus, O. — Dr. B. O. Clifford, Supt. of Public Schools.

Dallas
Dallas, Houston, San Antonio, Waco—City ordinances provide for a city censor but no appointments or appropriations have been made during recent years.

Detroit
Detroit, Mich.—Lieut. Royal S. Baker, 704 Film Exchange Bldg., Joseph Koller, Assistant. Grand Rapids, Mich.—Marie Gezon, Official Censor, City Hall, Advisory Committee: Miss Pendleton Morris, Chairman; Dr. Fred P. Currier, Earl Knudson, Miss Cecil Ronan.

Kansas City
Kansas City, Mo.—Guy Holmes, Mrs. Eleanor Walton. Springfield, Mo.—Harry Durst, Mayor; Will Lincoln, B. F. Edmonds, Mrs. Maude Harmon, Mrs. Marie Schaller, Mrs. Jeanette Lurie, Mrs. Harry Bissett, Mrs. Fred Wing; Mrs. Avis Van Dor, Police Matron. St. Joseph, Mo.—Mrs. Fred Windsor, Mrs. Buis, Mrs. Holkenbrink.

Los Angeles
Long Beach, Cal.—Although there is an ordinance providing for a censor board, there never has been such a board.

Massachusetts
Censors Sunday shows only. Major P. F. Healey, James H. Shearon, Thomas T. Dumont; Lawrence Decane (for vaudeville acts).

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Boston

Chicago
Chicago, Ill.—Lieut. Harry M. Costello, Police Dept., in charge of Board; Mrs. A. L. Adams, Mrs. J. M. Castello, Mrs. C. C. Doolittle, W. A. Foust, Miss E. E. Kerr, Sara Riley. Evanston, Ill.—William C. Freeman, Chief of Police; Mrs. Carlton A. Randolph, paid secretary; and Better Films Committee. Highland Park, Ill.—Edward Marroney, Chief of Police; Mrs. William Plant, paid secretary. La Grange, Ill.—Walter P. Saunders, President; K. E. Rice, C. H. Smith, George Sundheim, A. D. Bailey, C. F. Scheel, W. N. Curtis. Oak Park, Ill.—Ray S. Clark, Chairman; R. H. Salter, Vice-Chairman; Wilmette, Ill.—Mrs. Robert Halliwell.

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Ohio
233 S. High St., Columbus. Beverly O. Skin-
## Distribution Percentages

Sales expectancies, in percentages, of national and independent distributors as supplied by a major organization and by a leading state-right authority. While all companies do not use these exact figures, they are average. Also, every company does not have the same boundaries for territories but these average.

(Independent Percentages are listed on the next page)

### NATIONAL DISTRIBUTORS

<table>
<thead>
<tr>
<th>Territory</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany</td>
<td>1.94</td>
</tr>
<tr>
<td>Upper New York, Western Vermont and Western Mass.</td>
<td></td>
</tr>
<tr>
<td>Atlanta</td>
<td>2.24</td>
</tr>
<tr>
<td>Alabama, Florida, Georgia, parts of Mississippi and South Carolina and Tennessee east of the Tennessee River.</td>
<td></td>
</tr>
<tr>
<td>Boston</td>
<td>7.01</td>
</tr>
<tr>
<td>Maine, Massachusetts, except extreme western part, New Hampshire, Rhode Island and all but extreme section of Vermont.</td>
<td></td>
</tr>
<tr>
<td>Buffalo</td>
<td>2.68</td>
</tr>
<tr>
<td>Western New York State.</td>
<td></td>
</tr>
<tr>
<td>Charlotte</td>
<td>1.08</td>
</tr>
<tr>
<td>North Carolina and most of South Carolina.</td>
<td></td>
</tr>
<tr>
<td>Chicago</td>
<td>5.61</td>
</tr>
<tr>
<td>Northern Illinois and part of Indiana.</td>
<td></td>
</tr>
<tr>
<td>Cincinnati</td>
<td>3.39</td>
</tr>
<tr>
<td>Southern Ohio and parts of Kentucky and West Virginia.</td>
<td></td>
</tr>
<tr>
<td>Cleveland</td>
<td>3.02</td>
</tr>
<tr>
<td>Northern half of Ohio.</td>
<td></td>
</tr>
<tr>
<td>Dallas</td>
<td>3.03</td>
</tr>
<tr>
<td>Texas.</td>
<td></td>
</tr>
<tr>
<td>Denver</td>
<td>1.38</td>
</tr>
<tr>
<td>Colorado, Western Nebraska, parts of New Mexico, Black Hills of South Dakota and part of Wyoming.</td>
<td></td>
</tr>
<tr>
<td>Des Moines</td>
<td>1.55</td>
</tr>
<tr>
<td>Parts of Iowa and Nebraska.</td>
<td></td>
</tr>
<tr>
<td>Detroit</td>
<td>3.62</td>
</tr>
<tr>
<td>Lower peninsula of Michigan.</td>
<td></td>
</tr>
<tr>
<td>Indianapolis</td>
<td>1.99</td>
</tr>
<tr>
<td>Most of Indiana and Western half of Kentucky.</td>
<td></td>
</tr>
<tr>
<td>Kansas City</td>
<td>2.47</td>
</tr>
<tr>
<td>Kansas and Western Missouri.</td>
<td></td>
</tr>
<tr>
<td>Los Angeles</td>
<td>4.17</td>
</tr>
<tr>
<td>Part of Arizona, Southern California and parts of Mexico, New Mexico and Nevada.</td>
<td></td>
</tr>
<tr>
<td>Memphis</td>
<td>.82</td>
</tr>
<tr>
<td>Arkansas, Northern Mississippi and Western Tennessee.</td>
<td></td>
</tr>
<tr>
<td>Milwaukee</td>
<td>2.01</td>
</tr>
<tr>
<td>Upper peninsula of Michigan and most of Wisconsin.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Territory</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis</td>
<td>2.55</td>
</tr>
<tr>
<td>Part of Iowa, Minnesota, South Dakota, except Black Hills section and North Dakota and Western Wis.</td>
<td></td>
</tr>
<tr>
<td>New Haven</td>
<td>1.58</td>
</tr>
<tr>
<td>Connecticut.</td>
<td></td>
</tr>
<tr>
<td>New Orleans</td>
<td>1.31</td>
</tr>
<tr>
<td>Louisiana and part of Mississippi.</td>
<td></td>
</tr>
<tr>
<td>New York</td>
<td>17.62</td>
</tr>
<tr>
<td>Long Island, Greater New York City, New York State as far as Poughkeepsie and Northern N. J.</td>
<td></td>
</tr>
<tr>
<td>Oklahoma City</td>
<td>1.09</td>
</tr>
<tr>
<td>Oklahoma.</td>
<td></td>
</tr>
<tr>
<td>Omaha</td>
<td>1.21</td>
</tr>
<tr>
<td>Western Iowa and most of Nebraska.</td>
<td></td>
</tr>
<tr>
<td>Philadelphia</td>
<td>6.08</td>
</tr>
<tr>
<td>Most of Delaware, Southern New Jersey and Eastern Pennsylvania.</td>
<td></td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>2.78</td>
</tr>
<tr>
<td>Western Pennsylvania and West Va.</td>
<td></td>
</tr>
<tr>
<td>Portland</td>
<td>.96</td>
</tr>
<tr>
<td>Western Oregon.</td>
<td></td>
</tr>
<tr>
<td>St. Louis</td>
<td>2.17</td>
</tr>
<tr>
<td>Part of Idaho and most of Oregon.</td>
<td></td>
</tr>
<tr>
<td>Salt Lake City</td>
<td>1.31</td>
</tr>
<tr>
<td>Parts of Arizona, Idaho, Nevada, and Wyoming and all of Utah.</td>
<td></td>
</tr>
<tr>
<td>San Francisco</td>
<td>3.93</td>
</tr>
<tr>
<td>Northern California, Nevada and Southern Oregon.</td>
<td></td>
</tr>
<tr>
<td>Seattle</td>
<td>1.67</td>
</tr>
<tr>
<td>Washington and Western Montana.</td>
<td></td>
</tr>
<tr>
<td>Washington, D. C.</td>
<td>3.50</td>
</tr>
<tr>
<td>District of Columbia, small section of Delaware, Maryland and Virginia.</td>
<td></td>
</tr>
<tr>
<td>Canada:</td>
<td></td>
</tr>
<tr>
<td>Calgary</td>
<td>.26</td>
</tr>
<tr>
<td>Montreal</td>
<td>.97</td>
</tr>
<tr>
<td>St. John</td>
<td>.38</td>
</tr>
<tr>
<td>Toronto</td>
<td>1.84</td>
</tr>
<tr>
<td>Vancouver</td>
<td>.34</td>
</tr>
<tr>
<td>Winnipeg</td>
<td>.44</td>
</tr>
<tr>
<td>Total Canada</td>
<td>4.23</td>
</tr>
</tbody>
</table>

100%
### Distribution Percentages

(Percentages for National Distributors are on the preceding page)

#### INDEPENDENT DISTRIBUTORS

<table>
<thead>
<tr>
<th>Territory</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greater New York and Northern New Jersey</td>
<td>25.0</td>
</tr>
<tr>
<td>That part of New York, south and east of and including Westchester, Ulster, Sullivan, Dutchess and Orange counties and that part of the state of New Jersey north of but not including the counties of Burlington and Ocean and not including the city of Trenton in Mercer County.</td>
<td></td>
</tr>
<tr>
<td>Upper New York State</td>
<td>4.0</td>
</tr>
<tr>
<td>That part of New York, north and west of but not including the counties of Westchester, Ulster, Sullivan, Dutchess and Orange.</td>
<td></td>
</tr>
<tr>
<td>New England</td>
<td>10.0</td>
</tr>
<tr>
<td>New England States.</td>
<td></td>
</tr>
<tr>
<td>Eastern Pennsylvania, Southern New Jersey and Delaware</td>
<td>5.0</td>
</tr>
<tr>
<td>That part of Pennsylvania east of but not included in the counties of Potter, Clinton, Center, Millin, Huntingdon, and Fulton; Southern New Jersey being that part of New Jersey south of and including Burlington and Ocean counties and the city of Trenton.</td>
<td></td>
</tr>
<tr>
<td>Maryland, District of Columbia and Virginia</td>
<td>2.5</td>
</tr>
<tr>
<td>Texas, Oklahoma and Arkansas</td>
<td>4.0</td>
</tr>
<tr>
<td>Louisiana, Mississippi, North and South Carolina, Georgia, Florida, Alabama and Tennessee.</td>
<td>4.0</td>
</tr>
<tr>
<td>Kentucky and Ohio</td>
<td>6.5</td>
</tr>
<tr>
<td>Michigan</td>
<td>4.0</td>
</tr>
<tr>
<td>Except Upper Peninsula.</td>
<td></td>
</tr>
<tr>
<td>Western Pennsylvania and West Virginia</td>
<td>2.5</td>
</tr>
<tr>
<td>That part of Pennsylvania west of and including the following counties: Potter, Clinton, Center, Millin, Huntingdon and Fulton.</td>
<td></td>
</tr>
<tr>
<td>Northern Illinois and Indiana</td>
<td>8.5</td>
</tr>
<tr>
<td>That part of Illinois north of and including the following counties: Hancock, Brown, Cass, Sangamon, Macon, Platt, Champaign and Vermillion.</td>
<td></td>
</tr>
<tr>
<td>Eastern Missouri and Southern Illinois</td>
<td>2.5</td>
</tr>
<tr>
<td>That part of Missouri east of and including the counties of Scotland, Adair, Shelby, Randolph, Boone, Cole, Miller, Pulaski, Laclede, Wright, Douglas and Ozark; that part of Illinois south of but not including the following counties: Hancock, Brown, Cass, Sangamon, Macon, Platt, Champaign and Vermillion.</td>
<td></td>
</tr>
<tr>
<td>Western Missouri and Kansas</td>
<td>2.0</td>
</tr>
<tr>
<td>That part of Missouri west of but not including the following counties: Scotland, Adair, Shelby, Randolph, Boone, Cole, Miller, Pulaski, Laclede, Wright, Douglas and Ozark.</td>
<td></td>
</tr>
<tr>
<td>Iowa and Nebraska</td>
<td>2.0</td>
</tr>
<tr>
<td>Minnesota, North and South Dakota</td>
<td>2.0</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>2.5</td>
</tr>
<tr>
<td>Colorado, Utah, Wyoming, New Mexico and Southern Idaho</td>
<td>2.0</td>
</tr>
<tr>
<td>That part of Idaho, south and east of but not including Idaho, Boise, Ada and Canyon counties.</td>
<td></td>
</tr>
<tr>
<td>Washington, Oregon, Montana and Northern Idaho</td>
<td>2.0</td>
</tr>
<tr>
<td>That part of Idaho, north and west of and including Idaho, Boise, Ada and Canyon counties.</td>
<td></td>
</tr>
<tr>
<td>California, Arizona, Nevada and Hawaiian Islands</td>
<td>6.5</td>
</tr>
<tr>
<td>Canada</td>
<td>2.5</td>
</tr>
</tbody>
</table>

100%
Jan
In Columbia U. Manila the New U. Independence the Columbia University.

Mar
1—New Year's Day (In all the States, Territories, District of Columbia and possessions).
3—Valentine's Day.
4—Admission Day (Arizona).
5—Boston Massacre (1770).
6—Ash Wednesday (First day of Lent).
7—Karl Marx Birthday (Germany).
8—Seward Day.
9—Suffrage Day (California).
10—First Rural Free Delivery.
11—Mother's Day.
12—St. Patrick's Day.
13—Shrove Tuesday (Ala., Fla., La.).
14—Purim (Hebrew).
15—Confederate Memorial Day (Virginia).
16—Shavuoth (Pentecost)—Hebrew.
17—First Day of Spring.
18—Confederation Day (North Carolina).
19—Confederation Day (Virginia).
20—Confederation Day (Texas).
21—Confederation Day (Louisiana).
22—Shrove Tuesday (Ala., Fla., La.).
23—Confederation Day (South Carolina).
24—Confederation Day (South Carolina).
25—Confederation Day (Texas).
26—Confederation Day (Louisiana).
27—Confederation Day (North Carolina).
28—Confederation Day (South Carolina).
29—Confederation Day (Texas).
30—Confederation Day (Louisiana).
31—Confederation Day (North Carolina).

Apr
1—All Fools' Day.
2—Washington's Birthday (North Carolina).
3—Washington's Birthday (South Carolina).
4—Washington's Birthday (Texas).
5—Confederation Day (South Carolina).
6—Confederation Day (Louisiana).
7—Confederation Day (Texas).
8—Confederation Day (North Carolina).
9—Confederation Day (South Carolina).
10—Confederation Day (Texas).
11—Confederation Day (Louisiana).
12—Confederation Day (North Carolina).
13—Confederation Day (South Carolina).
14—Confederation Day (Texas).
15—Confederation Day (Louisiana).
16—Confederation Day (North Carolina).
17—Confederation Day (South Carolina).
18—Confederation Day (Texas).
19—Confederation Day (Louisiana).
20—Confederation Day (North Carolina).
21—Confederation Day (South Carolina).
22—Confederation Day (Texas).
23—Confederation Day (Louisiana).
24—Confederation Day (North Carolina).
25—Confederation Day (South Carolina).
26—Confederation Day (Texas).
27—Confederation Day (Louisiana).
28—Confederation Day (North Carolina).
29—Confederation Day (South Carolina).
30—Confederation Day (Texas).
31—Confederation Day (Louisiana).

May
1—May Day.
2—Labor Day (Philippines).
3—Confederation Day (Texas).
4—Confederation Day (North Carolina).
5—Confederation Day (South Carolina).
6—Confederation Day (Louisiana).
7—Confederation Day (Texas).
8—Confederation Day (North Carolina).
9—Confederation Day (South Carolina).
10—Confederation Day (Texas).
11—Confederation Day (Louisiana).
12—Confederation Day (North Carolina).
13—Confederation Day (South Carolina).
14—Confederation Day (Texas).
15—Confederation Day (Louisiana).
16—Confederation Day (North Carolina).
17—Confederation Day (South Carolina).
18—Confederation Day (Texas).
19—Confederation Day (Louisiana).
20—Confederation Day (North Carolina).
21—Confederation Day (South Carolina).
22—Confederation Day (Texas).
23—Confederation Day (Louisiana).
24—Confederation Day (North Carolina).
25—Confederation Day (South Carolina).
26—Confederation Day (Texas).
27—Confederation Day (Louisiana).
28—Confederation Day (North Carolina).
29—Confederation Day (South Carolina).
30—Confederation Day (Texas).
31—Confederation Day (Louisiana).

Jun
1—Kentucky Admitted (1792).
2—North Carolina Admitted (1796).
3—Confederation Day (Tenn.).
4—Confederation Day (Canada).
5—Confederation Day (North Carolina).
6—Confederation Day (South Carolina).
7—Confederation Day (Texas).
8—Confederation Day (Louisiana).
9—Confederation Day (North Carolina).
10—Confederation Day (South Carolina).
11—Confederation Day (Texas).
12—Confederation Day (Louisiana).
13—Confederation Day (North Carolina).
14—Confederation Day (South Carolina).
15—Confederation Day (Texas).
16—Confederation Day (Louisiana).
17—Confederation Day (North Carolina).
18—Confederation Day (South Carolina).
19—Confederation Day (Texas).
20—Confederation Day (Louisiana).
21—Confederation Day (North Carolina).
22—Confederation Day (South Carolina).
23—Confederation Day (Texas).
24—Confederation Day (Louisiana).
25—Confederation Day (North Carolina).
26—Confederation Day (South Carolina).
27—Confederation Day (Texas).
28—Confederation Day (Louisiana).
29—Confederation Day (North Carolina).
30—Confederation Day (South Carolina).
31—Confederation Day (Texas).

July
1—July Day.
2—July Day.
3—July Day.
4—July Day.
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7—July Day.
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23—July Day.
24—July Day.
25—July Day.
26—July Day.
27—July Day.
28—July Day.
29—July Day.
30—July Day.
31—July Day.
Arkansas Admitted (1836).
17—Bunker Hill Day.
18—Battle of Waterloo (1815).
19—Beginning of War of 1812.
20—West Virginia Day.
21—Longest Day in Year.
23—Penn Signs Treaty of Peace with Indians (1863).
26—First American Troops Land in France (1917).

**JULY**

1—Battle of San Juan Hill.
Dominion Day (Canada).
2—Garfield’s Assassination (1881).
3—Idaho Admitted (1890).
4—Independence Day.
10—Wyoming Admitted (1890).
11—John Quincy Adams Born (1767).
13—Forrest’s Day (Tenn.).
16—Bennington Battle Day (Vt.).
20—Benjamin Harrison Born (1833).

**AUGUST**

1—Colorado Day.
Beginning of World War (1914).
3—Civic Holiday (Canada).
10—Missouri Admitted (1821).
15—Panama Canal Opened (1914).
16—Bennington Battle Day (Vt.).
20—Benjamin Harrison Born (1833).

**SEPTEMBER**

2—Labor Day.
6—Lafayette Day.
President McKinley Assassinated (1901).
First Battle of the Marne.
9—Admission Day (California).
12—Defender’s Day (Maryland).
17—Constitution Day.
22—Nathan Hale Executed (1776).
23—First Day of Autumn.
28—29—Jewish New Year.
29—American Indian Day.

**OCTOBER**

1—Missouri Day.
5—Wright Brothers Take First Long Distance Flight In Airplane (1905).
7—Jewish Day of Atonement.
8—Chicago Fire (1871).
9—Fraternal Day (Ala.).
11—Farmer’s Day (Ind Friady) Florida.
12—Columbus Day.
18—Alaska Day.
19—Surrender of Cornwallis (1781).
27—Navy Day.
27—Nov. 2—National Girl Scout Week.
31—Hallowe’en.
Admission Day (Nevada).

**NOVEMBER**

1—All Saints’ Day (L.A.).
—North and South Dakota Admitted (1889).
4—John Philip Sousa Born (1854).
7—Montana Admitted (1889).
11—Armistice Day.
Washington Admitted (1889).
16—Oklahoma Admitted (1907).
17—Suez Canal Opened (1869).
28—Thanksgiving Day.

**DECEMBER**

3—Illinois Admitted (1818).
7—Delaware Day.
8—Eli Whitney Born (1765).
11—Alfred Nobel Born (1833).
12—First Marconi Wireless Across Atlantic (1901).
16—Boston Tea Party (1773).
21—Shortest Day of Year.
Pilgrims Landed at Plymouth Rock (1620).
25—Christmas Day.
29—Iowa Admitted (1848)
31—West Virginia Admitted (1862).
31—New Year’s Eve.

**ARBOR DAY** is observed in states on different dates, usually in the Spring. The dates in the same states often vary from year to year by proclamation.

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**Exploitation Trends**

By JACK HARROWER
Film Daily Staff

Exploitation of today is out of the romper stage and working more and more into shrewd, scientific, psychological analysis.

The Barnum of yesterday was followed by a school of showmen who matched his cleverly thought out stunts with noisy ballyhoo. They figured if you shout louder than the rest of the crowd you will be heard. They were heard in the beginning but the hullabaloo was used indiscriminately and the public, having been fooled a number of times, became very deaf to the ballyhoo baby’s balogna. Big space and big posting campaigns on unworthy productions eventually had the same effect upon the potential motion picture patrons as had high selling superlatives and wild catch
lines on mediocre pictures. The public began to read through the lines. Today we have an educated mob to convince to see our pictures,—educated in the sense that they seem to "smell" a palooka and pick the good ones!

The showman of today must therefore match his wits against this “you-can't-fool-me” public and convince them that he has a good picture when he has a good one. He has to blast away with bigger space, extensive posting and a carefully thought out all-around campaign to pack them in on his opening of a big picture. It takes a finer showman to do it today than it did yesterday. It is a credit to the better showmen of the country that they are today maintaining faith with their public and selling them one hundred per cent on their big pictures!

Picture exploitation via radio has become an art in itself. It is being tackled from many angles. Producers are assisting by tie-ups with huge commercial organizations that are featuring screen names to bolster their own programs in exchange for which they are using material which helps boost picture theater attendance. We have many exhibitors who claim picture personalities should not be used on the radio. We have many who just as strongly attest to the fact that the picture publicity on the radio has helped their business immensely. Many of the pitfalls of earlier radio appearances of stars, in which they made sorry spectacles of themselves on the air because of lack of proper material, have been done away with. Today their scripts are carefully prepared and every word they say has been rehearsed in advance with a plug for their current picture properly worked in.

Today radio audiences from coast to coast get "preview" dramatizations of highlight scenes from coming pictures. These radio dramatizations are prepared in the same manner as advance trailer announcements, the characters being worked up to a hot spot dramatic climax which is cut off before the plot is given away. These dramatizations on sponsored programs have done immeasurable good in campaigning big pictures.

Leading producers are furnishing radio scripts for many of their pictures so that radio stations can have dramatic societies present them in connection with the local theater opening of the particular picture. The stations are throwing in numerous announcements for the radio playlets and the pictures themselves. Radio stations also are giving time to the reading of biographical data on the various stars in the week's pictures and theaters are capitalizing on this. All in all, the radio has proved to be a substantial interest promoter in motion pictures. With the return to popularity of the musicals, the featuring of song hit numbers from the films sends many people to see the movie to learn how their favorite melody is worked into the picture.

Years ago department store windows were closed to picture exploitation. Today Hollywood is setting the fashions for the world and Hollywood cinema fashions are being featured in the most exclusive department stores from coast to coast. Not only are they turning over their windows and special departments to these styles but they are featuring them in advertising space in the newspapers, gladly giving free notice to the stars' local picture appearances.

Great commercial organizations using motion picture showmanship as an example, have made nation wide campaigns employing picture stars' photographs to the mutual advantage of their product and photoplay theaters. Newspaper editors, watching the quickly growing circulation figures of screen magazines, have taken the tip and are now devoting larger space than ever to pictures and picture people. They are running gossip columns. They are giving production news more prominence. Their columns are devoting more space to picture fashions. Contests are again becoming popular and showmen will be grabbing bigger newspaper space on these in the year to come.

The local showman is writing his campaign to fit his local needs. He is pulling out picture angles that appeal to his patrons. He is no longer going by rule of thumb but he is thumbing his fingers at the cut and dried routine stuff and stepping out with original ideas planned carefully for local appeal.

He is out-barnuming Barnum. He has to, because he has a tougher crowd to sell—and a public that can't be fooled as easily as they used to be. The showman has found out that it does not pay to fool the public but to please the public. He has found out that it pays to shout about the big ones and let the others take care of themselves.
The following compilation of exploitation material represents a selection of stunts that have proved their merit at the box office. The greater proportion of them have stood the test through the years. At first glance many of them will appear new, but the veteran showman will spot some of these as a new variation on an old stunt. Of course there is a liberal sprinkling of brand new ideas born of the new trends and changing conditions. But the old standbys are still a main reliance of the average showman. He can use them over and over again, changing and adapting them to the current picture and his present requirements.

The exhibitor is cautioned to always bear in mind any local laws that prohibit prize contests and giveaway stunts or such contests that may come under the classification of lotteries. Also be guided by the NRA Code clause that covers exploitation or ballyhoo which tends to reduce the general admission price. If in doubt on the latter at any time, consult your local Board, and thus play safe.

The following exploitation experts of the industry have been our collaborators for years past in helping to keep this manual up-to-date and thoroughly practical. Epes Sargent, who has culled the cream of his material from his weekly exploitation department in "Variety." William Ferguson, of M-G-M, and Joe Weil, of Universal. We herewith acknowledge our indebtedness to them.
THEATER FRONTS

The main idea in the use of your Theater Front is Variety. No matter how attractive your front may be, constant use without change causes it to go "dead", so far as the passersby are concerned. Keep varying your fronts. After a lavish display, switch to a severe, simple display for contrast.

NAUTICAL MARQUEE
A three-foot structure is built on the marquee suggesting a ship's rail, with the netting painted on board. Life preservers strung around give the sales talks on the attraction. Title of the picture is displayed on the ship's bridge sufficiently above the railing not to be covered up too quickly as a prospect approaches the theater. A pair of port lights are placed on the edge of the bridge with the lights, like the bridge, facing in both directions. Remember that the green light is on the left as one faces the bridge from the bow, and the red light on the right. If desired, and costs warrant, a mast can be run up with a searchlight and an operator, but just the bridge and rail will get plenty of attention.

FEATHER HAT
Use only on exceptional pictures. A large compo board hat is placed atop the marquee. It is lettered "Another feather in our cap." A feather about four feet high, to match the size of the hat, gives the title of the big attraction. As the hat is sufficiently large to be seen two blocks away, it arouses the curiosity of pedestrians till they approach close enough to read the picture title. If this stunt is used on sure-fire shows, the public will get to recognize it as a guarantee of unusual entertainment.

NEW MIRROR STUNT
Laughing mirrors on either side of your theater front box-office will always attract attention and cause small crowds to gather, but a variation of the idea is to dress one or two lads in imitation of movie stars. Fix them up with plumed hats and lots of frills. The lads should parade the lobby foyer and now and then appear on the street. They always land up in front of the trick mirrors where they primp and admire themselves, much to the delight of the prospective patrons who see the lads through the mirrors.

CARD LANTERNS
Every manager knows how to join three or four window cards together to make a triangular or box-like form to be hung on the marquee but a few take much trouble in adding to the drawing value of the stunt. Sometimes when the window cards have large letters in the printing, cut out the letters with a razor blade and paste colored paper or colored cellophane under the openings. Hang the "lanterns" so that the lights from your marquee or lobby front shine over and into the "lanterns." The effect will be colorful and attractive from near and far.

BOOK SURPRISE
Construct a book cover about 20 x 30 inches. It is provided with a hinged cover on which is lettered an invitation to open the book. Folks who approach the book will expect to find a message inside the cover, instead there is the painted outline of a girl's head with the face cut away and a real girl's face in the opening. As soon as the cover is swung back, the girl starts a brief routine announcement of the picture playing at the house and ends with an offer to answer any questions asked about the feature. A clever girl can pass off flirtation questions with a wise answer. Pick the girl from the usher staff.

CARNIVAL NIGHT
Use this one on any feature with a carnival setting. The front of theater is decorated in the carnival spirit. Japanese lanterns are strung under marquee, with 75-watt colored globes. String serpentine paper from the roof to marquee, and from there to the lobby cards. The display is illuminated at night with two flood lights attached to a flasher. It may be possible to arrange a carnival parade with the cooperation of the high school students, and make it worth while for them to costume by admitting them free. This gives the merchants a chance to come in with prizes for the best costumes. They get their publicity with the awarding of the prizes from the stage, and this feature brings the carnival spirit right into your theater.

MORNING SHOWS
Always good for the morning opening. When the house closes, a sign is put on the box-office reading: "Good morning. Box office opens 11 a. m. 25 cents to 1 p. m." The sign attracts early birds before the theater opens, particularly shoppers, and they may come back at the proper time.

SIDEWALK POSTERS
An old idea, but always good after being in non-use for a time. Anything from a one-
sheet to a 24-sheet is pasted to the sidewalk or the lobby floor, coated with silicate of soda, and allowed to dry. The chemical waterproofs the paper which will last for two or three days before it is necessary to scrape it up. Silicate of soda is known as water glass, and can be secured from your druggist.

GIANT DICE

Use this on any feature with a gambling atmosphere. Have two immense red dice made out of compo board, with white spots made out of paper. These are mounted on front of marquee. Place 100-watt globes inside each dice, which operate at night with a flasher, creating a striking effect that can be seen for several blocks.

WINKING STAR

One of the best marquee flashes that has ever been used—the Winking Star. It is used with an attractive head of a popular femme star. Use a twinkle light in back of one eye of a cutout head of the star from the 24-sheet. Here is one of the finest of night stunts, that costs little and gets you plenty of comment.

SIDEWALK ARTIST

This one calls for a local artist to work a short while in the evening. He sits near the front of lobby, and draws the figure of the star in your coming attraction. If he is clever, he will engage observers in conversation occasionally, and go into a short talk about the feature and its star. An inexpensive stunt that is sure to attract crowds to your front.

HIDDEN BALLYHOO

A life-size cutout of the star is placed near front of lobby. It is mounted on beaver board. Completely surrounding the cutout place a number of star stills. A microphone is placed in a spot where the speaker can watch persons looking at the display. As each person examines the display, he is treated to a talk on the highlights of the picture and the work of the star. The announcer in this way has a great opportunity to put over some clever selling talk.

MARQUEE FLASH

From the producer’s array of lithos secure a figure of the star at the wheel of an auto. Have this cut out and mounted on beaver board and placed on top of marquee. The wheels of the car are constructed to actually operate, with the help of a small electric motor attached. Decorate the wheels with colored bulbs. As the wheels revolve, you have an animated and lighted display that will catch every eye up and down the street.

BALLYHOO CRITICS

In the larger cities this one always clicks. The Broadway houses in New York use it every second or third week, so it must be good. On a feature that lands good reviews from the local critics, have the comments photographically enlarged. Play up the name of critic, and give him prominence on additional cards. Display these right out front. It creates goodwill with the local scribes, and you can’t go wrong there.

MASKED CASHIER

Here is a sure-fire novelty that will attract every passerby. It can be arranged in cooperation with the local editor selecting a popular girl. The girl appears masked in the box office at certain times. The newspaper announces the times of her appearance.

BOY SCOUTS

Two boy scouts are used, who know the flag telegraph code, and one other youngster who need not. One of the boys is stationed on top of the marquee with a pair of large signal flags. The other signaler is across the street and some distance up or down. The street lad signals the other, who replies, and as he does so the boy on the sidewalk calls off the message to his companion. For a time the chatter is stuff to suggest that the boys are merely practicing their scout duties. When a crowd gathers, the message runs into a plug for the current or coming show. The boy on the marquee is provided with suitable copy that he actually transmits.

NOVELTY SIGN

A good novelty sign that will have all the passersby trying to figure out how it is done. It is made from a heavy sheet of cardboard into which a simple announcement is cut, stencil fashion. Various lines vary in size, to avoid sameness, but all are based on a line to each six-inch space. This is backed by an endless band of alternate strips of white and black. These strips are only three inches high and run from side to side. Mechanical trip is gauged to bring the white and black strips alternately back of the cutout letters, with the effect that the sign seems to appear and disappear. The black strips filling in the space half the time. It is not difficult to make, with the band tripped by a "doe" on a motor wheel, but it takes a little figuring to get the band spaced so that it will be exact.

CRASHED PLANE

Here is a smash stunt that goes strong on an airplane feature, if it is possible to get hold of a plane that has been in a crack-up. The smashed plane is hoisted to the front of the theater building, and anchored with the nose of the aircraft stuck through a window, making it appear that the crash had occurred right there. At night this spectacular stunt will get a great play, with floods from the marquee focused on the plane.
LOBBIES

Avoid overcrowding in your Lobby attractions. What you are trying to create is the atmosphere of your current feature. Try to attain that result with simplicity and directness. The following ideas have been selected along these general lines.

NOVELTY BOX
This one is adapted from the novelty toy in which a light flashes when the proper answer to a question is located. It is a one-sheet sized box made to fit into a lobby frame and presenting a number of spaces, each with a light switch beside it. The cover line urges the lobby shopper to “Press the button and see if you can locate the title of our next big picture the first try. Anyone can, since each of the spaces, covered by colored paper, is further backed by a second card on which the title of the picture is written. Turning any switch gives the title, but most investigators will snap other switches to see what the other spaces say. And that hammers the title into their memory.

EMERGENCY BOARD
Have on hand one large board for emergency purposes for special announcements. This board should have a yellow face, and the lettering in red. Thus it stands out above all the other boards in the lobby when used. Hold it in readiness for a quick talk to the lobby starter. It may be used for a clip from the newsreel that has more than ordinary local interest; or to announce a switch in bookings; a special short, etc. Only use this emergency board to announce something worth while. And keep the printed message short and concise. The regulars will come to look for it, knowing it is part of your system, and they will have confidence in its message.

LOCAL CRITICS
This is a good gag for a small town where everyone knows most everyone else. It is based on the psychology that most small towners like to see their names placed up. So we have the “Criticism Board,” which is used to mount the audience comment. A desk is installed in the lobby, with paper about 3 x 5 inches, with an invitation card over the top of the desk inviting patrons to write out a criticism. These are used on a permanent board with the best and a few of the worst picked out. Most of the slams will be written in an attempt to be funny and will not prove hurtful. All criticisms must be signed with authentic names.

CLOCK GAG
Wind up an eight-day clock at noon, eight days before the opening. Set it at the extreme of slow speed and let the crowd figure just how much time the clock will lose in seven days. Name six prizes, each of a little less value, and award the top prize for the closest estimate made on the first day, and in decreasing value to the sixth day, no estimate being accepted the last day. The idea is that as time passes and the clock continues to lose, estimators can get a better line on how much time is being lost daily. Or else one prize can be given for the best estimate each day. Estimates should be in hours, minutes and seconds.

ANOTHER COOLER
Here’s an attraction for your lobby that will be widely discussed. In a prominent lobby spot place a fireplace with electrical hot coal effect. It is backed up by a one sheet mounted on a board. Investigators will be greeted by a cooling breeze from your cooling plant. The “cold fire” will be talked about all over town. Word-of-mouth advertising will prove valuable on this one. If you can, have a clown or prototically dressed man draw attention to the “fire.” Only cost is the cool air. Clown can be one of the staff.

MOVIE BAIT
Afternoon and night of change of show, have movies taken of folks entering your theater and advertise by slide that the films will be shown the following night as part of the new program. This may require the services of a professional cameraman, or possibly the town’s amateur movie man. Have only about 100 feet made during afternoon and, if you have enough lights out front or in your lobby, a like amount of footage at night. Have the print ready for the next afternoon and night showing and be sure to announce the stunt in a large frame in your lobby. This stunt has been tried out and proved to be a big business-getter.

PROGRAM ANNOUNCER
For the front of the lobby, here is a good program time table. A large illuminated clock face without hands has a movable disc around the rim, on which is painted the various items of the show. When the house opens, this rim is moved to indicate the first show, and just before the end it is swung around to give the time for the next program. It might perhaps
be even better to have the sectors movable, with each being changed as that section plays out instead of waiting to shift the entire show.

**EYE TESTER**

A novelty slant can be given to this poster display. Have cards printed up. Similar to the testing charts used by oculists. At the top in large letters is printed: "Test Your Eyes." The rest of the copy is graduated in type size for each line until your entire billing is complete. End up your message with copy about the fact that viewing pictures on your screen is soothing to the eyes. Place this in a prominent spot in your lobby. You will be surprised to see how many people will linger to test their eyes. It makes the stunt more attractive to have each line printed in a different color.

**PRISON STUFF**

For something different on a prison pix, try a display of prison newspapers. There are quite a few to be had. Get a couple of copies of each, and post them so they can be read. Requests for copies should be sent to the chaplain, with sufficient postage. Lively newspapers are published in the federal prisons in Atlanta, Ga., Leavenworth, Kansas. There is the "Star of Hope" at Sing Sing and the "New Day" at the Ohio State Reformatory. Your local editor can suggest others, as these prison sheets have a wide circulation among the papers.

**HOUSE GREETER**

Small town theaters will find this a good idea to build up matinee business. Employ a hostess as a sort of greeter, spending as much of her time as possible in the lobby. It is her job to get acquainted with the women she does not know. She makes them feel that it is a matter of personal concern to her that they do not miss any of the good shows. She also contacts her friends, keeps her eye on the children, and generally promotes a spirit of friendliness and goodwill. A good hostess can earn her pay in tickets sold, and by attending women's clubs get over a lot of valuable publicity where it will do the most good.

**TREADMILL STUNT**

As long as the bicycle fad is with us, this one is good. Run a seven-day endurance bike race in the lobby. An attractive endurance in racing togs rides a treadmill daily during certain hours. Patrons can submit their estimates of the distance she will have traveled by the end of the grind. The sporting goods store or department store can be relied on to put up suitable prizes.

**SUMMER COLORS**

In order to secure a cool-looking lobby for the hot months, study your color combinations. Try a bright green on a glossy white ground for your signs. Dress up your lobby with a complete suite of signs in this combination and you can ease up on the air conditioner, for the place will look so cool. There is a combination of a light purple, just off the lilac, and a pea green that will give more delicate effects, if a quieter lobby is desired. Deep blue on a greenish light blue can be made to suggest an icy background, and light blue letters against a very faint pink is another good combination that does not heat up. Strong reds and yellows should be omitted from lobby displays until the snow flies. Another inviting stunt is to drop the cross lobby banner down to within eight feet of the floor and light from behind with plenty of rose-colored bulbs. If you use spots, use steel, light blue and pink mediums and lay off the strong purples and reds.

**COMEDY FLASH**

Here is a simple flash display that will attract all eyes. Rig up bedroom scene, with single bed, in which is a life-size figure of a woman under the sheets. Use on a coming comedy attraction. Sign alongside bed reads: "I'm getting all the rest I can now, so I'll have strength to laugh at (picture) coming here (date)."

**MINIATURE STAGE**

This can be made a permanent feature, with a miniature stage on which is made a reproduction of a scene from the coming week's attraction. It is not always a simple matter to handle, but it is a business-getter, and therefore well worth the trouble. People will form the habit of dropping in to see what the new miniature each week indicates.

**FLOWER SHOWS**

Enlist the support of the local growers and florists for a fall flower show. Split up the list of awards with a prize for the best bouquet, best chrysanthemums, etc. Get several competent judges. Pick them from out of town, as all the local growers will be in the contest. Contact the women's page editors and the garden clubs, and start in early to build it up. It's a lot of work, but it will make your theater a landmark with everybody talking if properly handled.

**WEIGHING MACHINE**

A variation on the coin-operated device without the usual procedure of throwing off the coin control. Have the weighing machine issue a specially prepared card on which is stamped the proper weight and a non-committal fortune that ends with a prophecy that the holder will see the coming attraction. Instead of tricking the scale, have a uniformed attendant stand beside the machine and insert a coin as each person steps on the scale platform. This gives the stunt a lot of swank.
CEMENT AUTOGRAPH

Taking advantage of the fact that he had to have his lobby walls replastered, a small town exhib adapted Sid Grauman's idea of the cement autograph. In advance he arranged to have most of his regular patrons press their hands against the still soft plaster, and then trace their autograph in the palm. The manager has found that it is not only a permanent object of curiosity, but all who signed the unique album bring their out-of-town friends to see. This simple stunt is a real permanent novelty. It is ideal in smaller locations where everyone knows everybody else.

AUTO NOVELTY

On a feature with an automobile atmosphere, put a three-sheet in the lobby showing the auto coming head-on to the spectator. Back of the board place an auto horn, operated with a pushbutton by the doorkeeper. When the latter sees someone looking at the sheet, he blows the horn, getting a laugh out of the gazer. The effect of the sudden honk is much better than a steady series of blasts.

PERSONALITY GAG

If your theater is rather large, you will find that your doorman is familiar with the faces and in many cases the names of a lot of patrons you do not know. It is a good stunt to have him introduce you to these people as they come in. This not only gives an intimate touch, but people respect the doorman more when they find he stands so well with the boss. The result is that at times when you are unable to be in the lobby, your doorman's greeting does almost as well.

FOOTBALL SPLASH

In a town where there is a strong college or high school football team, this can be worked effectively on a football feature. Stills from the picture are mounted on a compo board about 40 x 80. At the top, place the heads of the two leading players of the local team on each side of a large head of the star of the feature. Then the lobby can be built up with the pennants and banners of the school, all forming an effective display at slight expense.

ATMOSPHERIC LOBBY

On a mystery feature, use the Haunted House effect. The entire lobby takes on the atmosphere. Cover the entrance with a large cobweb made of cord, gilded, and covered with metallics. Across the web stretch cut-out letters of the title. The ticket booth is covered with a white cloth to give the proper spooky appearance. Other props can be set around the lobby to create the particular atmosphere indicated in the mystery feature. Subdued lights of blue and green complete the desired effect.

COOL LOBBIES

Getting a cool effect in your lobby for the hot months is not difficult. It means avoiding cluttering up your lobby with a mess of displays. A crowded lobby looks hot and uninviting. Cut the frames down to a minimum and drape those that are left with artificial vines, light cloth, or anything that will give a light summery effect. Keep photo frames against the wall and avoid many cutouts for the hot months. If you think the lobby looks too bare, use a few potted plants, but keep them out of the line of travel. Use tubs rather than jardinières, and paint them white with bright green stripes around the hoops. All these things will tend to create the suggestion of airiness.

VOICE TEST

The "Hollywood Voice Test" can easily be arranged with the help of a radio store. A microphone is set up on one side of the lobby. It is connected by wires running inconspicuously around the door frames to a radio on the other side. Patrons are invited to speak through the mike and hear their voices come out of the radio on the opposite wall. The girls will be found anxious to try out their voices, and the men go for this stunt, too.

AIRPLANE FLASH

This stunt is only possible where you have a very large lobby. The exhibitor who originally pulled it, borrowed half an airplane from a nearby commercial field. He installed it on one side of the lobby and rigged it up to function like a plane waiting for passengers on the field, except that it was motionless, of course. The sightseers flock in, gave the three cane-backed leather-cushion chairs a workout, snapped the lights on and off, turned the radio dials, slid the windows open and shut. Outside the windows, hinged to an electrically-driven belt, moved an oil-painted panorama of landscape scenery such as viewed from an airplane. Across the lobby from the plane was mounted a 425-horsepower airplane motor. People came to gawk, and signed their approval by keeping the turnstile busy as they moved in to see the show. Use your lobby as does the circus sideshow—to draw the customers into the Big Show.

FREE HAIR CUT

This simple stunt will appeal to many mothers. An announcement is run that on a certain day all the boys who attend the show will receive a free hair cut in the lobby. A tieup is made with the local barber. Chances are that so many youngsters will be on hand to take advantage of the offer that checks for another day will have to be handed out to the waiting children. The stunt will draw a large gallery to the lobby, as adults will get a kick out of watching the antics of the youngsters.
The Ballyhoo stunts outlined in this section are necessarily of a general character. But they have been chosen with the thought that they are adaptable to a variety of pictures. Of course every showman knows that certain attractions contain the suggestion for a brand new ballyhoo never before done. He should constantly analyze his coming features to grab these "naturals."

**LAUGH BALLYHOO**

On a big laugh special, dress a couple of kids as hospital interns. They carry a stretcher around town on which reposes a wax dummy. Signs on the side of stretcher read: "Not dead, just unconscious from laughing at (name of feature)."

**BUS BALLYHOO**

With the cooperation of the local bus company, this simple stunt goes over strong. A man with a loud voice is hired to stop the local buses. Each driver is asked if he passes your theater, where a certain attraction is playing. The ballyhoover is always careful to mention the feature. He also makes it a point to stop the buses that are not going past your theater. The driver gives him the proper directions, and gets a pair of tickets for his cooperation.

**PARKED FAN**

A well dressed young chap is parked near your theater, for several days before a big attraction. He is seated in a chair carrying an umbrella on which is lettered: "I am going to be the first in line to see (star) in (picture) playing here."

**PICTURE FLOAT**

A motor truck is secured to carry a float ballyhooing a scene from your coming feature. The scene can be duplicated with a few props and the work of a carpenter. A man and girl are used to pose the scene the same as the featured players do it. The stunt can be adapted to a variety of subjects, and only requires a little ingenuity to make it an outstanding ballyhoo. And the expense can be kept nominal.

**NEWSPAPER GIRL**

One of the stunts that never fails to attract attention. Have a girl dressed in a costume composed of newspaper headlines, with all of the heads bearing some reference to your feature, whether it be scandal, society, mystery, etc. The newspaper clippings are mounted on a cloth foundation, and the ballyhoo more than shouts the idea you are trying to get over. Sprinkle a few ads for the attraction in among the headlines. The girl can wear a small white mask, which emphasizes the novelty.

**TRAVELING JAZZ**

With the assistance of five high school boys musically inclined, this stunt gets over attractively. They team up as a jazz band, consisting of a piano, drums, clarinet, trombone and sax or cornet. A Ford truck can be gotten from the dealer in return for a banner on the truck. The music store furnishes one of those miniature pianos. The truck parks occasionally in front of the music store. If the attraction has a musical number, they feature this in their repertoire. During selling hours, the truck plays in front of the theater. Easy to enlist the boys for this, as they play after school hours, and get passes for the show.

**FUNNY COSTUMES**

Where the local merchants are in a drive for Buying Week, or any other stunt to try and bring folks into town, suggest a Comedy Costume Parade for the kids. It can be made stronger for the dealers by having them enter their own contestants. The newspaper will get behind this one, as the main idea is helping the merchants and the town generally. The youngsters are advised as to the costumes through the newspaper, and the conditions of the contest. The grand windup is at the theater, with prizes awarded from the stage.

**BEACH COMPETITION**

If you want to give the summer beaches something to think about, hire a sound-truck, equipped with good amplifiers, to visit each beach and stay for about an hour or so. During the stay, records are played and in between records, announcement is made of the films playing your house. When a musical is scheduled, play the numbers from the picture and announce them as such. Few beaches provide music for the swimmers and many couples like to dance on the beach. Do this on Sundays and watch the jump in Monday and Tuesday business. As a variation, play some old-time records for community singing.

**FLIVVER BALLY**

Use an old broken down sedan for this one.
The car must run, at least for a while. Breakdowns will help, be careful of towing expense. Fill the car with all sorts of camping material, mattresses, stove, boxes, utensils, etc., also load the running boards. Letter, in white paint, the sides of the car with such sayings as "Slow goin' but we'll be at the Theatre in time to see..." or "We're on our way to the Theatre to see... sorry we ain't got no more room." This stunt can be used for any picture but is a natural for rural features.

**JUVENILE FLOATS**

Build up an express wagon float parade toward the end of the summer for the kids to participate. Your lobby carries a sample float, as a suggestion as to how it can be done. Emphasis is placed on the fact that the display can be built on a platform, which will not deprive the youngster of the use of his wagon or pushmobile in the intervening weeks. The local stationer and department store should kick in with prizes, feeling that the purchase of decorative material will return a profit. Stipulate that the floats must be the personal work of the child.

**MULE BALLYHOO**

Use a small Negro boy to ride a pony, leading a mule. The latter is blanketed with a sign reading: "If I were not a donkey, I would go to see (picture) at (theater) today." The combination of the small darky and the big mule makes this a real novelty that is bound to attract the necessary attention.

**SUIT CASE GAG**

One of your ushers is dressed up in comedy attire, or else with tuxedo and cane. He carries a trick suitcase, and at busy intersections downtown presses a spring, which opens the suitcase, disclosing some snappy copy on your feature. If the youth has good comedy sense, he can put this simple stunt over impressively.

**BILLBOARD GIRLS**

On an outstanding attraction, this one gets over strong. A group of pretty girls, dressed in bright shorts and berets, are assigned to paste a 24-sheet at some prominent location. Naturally the girls are awkward, and as bill posting requires an expert, they make some funny mistakes that keeps the crowd laughing and kidding them. The girls can purposely play this up for the comedy. It's a cinch that the stunt will easily hold the spectators, and meanwhile you are getting over your message strong on your feature.

**CAR MILEAGE**

A natural for a tie-up with an auto dealer, especially when the new models come out. But this one is made a two-car proposition, with the estimate contests ballyhooed through the main thoroughfares. An "official" car chases the other every so often to supervise the refueling. The mileage car covers a prescribed route, stopping now and then for gas and oil instead of making the number of miles on one charge of gas the subject of estimate. In this way the people along the route are reminded of your attraction frequently. Every once in awhile the official car dashes through the streets with horn blowing, and its banner carrying the message of the show, and the progress of the contest.

**FOR MEN ONLY**

A teaser gag that never fails to click. It can be used on any strong attraction with a big appeal for the women. A girl is appropriately dressed in a costume that fits in with the atmosphere of the picture. She travels the main thoroughfares, with a small box attached to a wide ribbon strung over her shoulder. She passes out envelopes to the men, on which is printed: "For Men Only." Inserted slip reads: "Be sure and take HER to see (picture, theater, play date). It's the kind of motion picture all women adore." This stunt arouses the curiosity of the women, as the girl ballyhooer can be very mysterious about just selecting the men to hand them the envelopes.

**MYSTERY SHOPPER**

Use on a big feature where the girl in question is supposed to impersonate the star. A department store loans one of its fashionable costumes, which is worn by a girl who rides around in a town car loaned by the local dealer. Use one of your ushers as footman, dressed in livery. The tie-up is made with several stores, and one in particular, which loans the girl's costume. The footman hops off at each store, and unrolls a carpet from the car to the entrance. The girl is heavily veiled. This can be enhanced by an arrangement with the newspaper, which publishes the fact that the girl buys a certain article from each store to make up the necessary articles used by the star in the various scenes of the picture.

**COMEDY RACER**

For use on a feature with an auto racing atmosphere. Secure a broken down Ford, which is driven by a man dressed in the most modern racing driver's outfit. The strong contrast between the snappy driver and the old bus gets the attention and the laughs. Signs on back and sides tie in with your feature. Also a car from the dealer who loaned you the racing togs. At such times as the car is not cruising around the town, the driver parks in front of the theater, and goes through the motions of trying to get the old car started.
TIE-UPS

Never before have there been so many national tie-ups presented to the exhibitor as this season. The major producers and distributors are concentrating on the nation-wide hookups. You in turn can tie in with your local dealers, and cash in on the national publicity already created.

VOCAL CONTEST
This stunt fits in nicely on musical features. Three or four weeks before the showing, the music store advertises a contest for the best singing of any selected number from the songs listed. Eliminations are made by audition. The best dozen singers enter the finale, which can be in the store, the theater lobby or on the stage.

BEST PUPILS
A regular Monday stunt for a theater in large city. Each of the city's schools selects each week one pupil whose work the previous week has been outstanding. These, with their parents, are guests of the theater, with the winners called to the stage to be presented to the audience. Small gifts can be promoted with dealers to be given each prize pupil.

SODA FOUNTAINS
Here is a good stunt for small towns and neighborhoods, tied in with a popular soda fountain. It is a combination ticket good for a certain number of sodas, fashioned after the style of a meal ticket with punch spaces for each nickel, to permit a choice in ordering. The ticket is sold at face value by the soda fountain. When all of the holes are punched, it is good for one admission to the theater. An ad for your theater is carried in the center of the ticket.

COUNTY FAIR
If you are in a rural community, stage a Progressive County Fair. Small cash prizes are offered by local merchants for the heaviest pumpkin, potato, best ear of corn and largest apple. All exhibits are to be brought to the theater during a specified week to fit the various crops, starting on a Friday. The winners are selected from the first entries and placed on a table in the foyer, with the name of the entrant and the weight. If a larger entry turns up, the new entry is given the place of honor. There will be several substitutions during the week, which will keep up the excitement. The whole idea is to get the farmers into town from the back roads so that the merchants can benefit from their trade. Prizes are distributed from the stage the Saturday following the contest.

FREE EATS
If you have a nearby restaurant that is trying to push the idea of something to eat after your show, this one is made to order. Every night for a period of time the restaurant supplies the theater manager with five pairs of orders for limited eats. These are handed out to couples as they leave the lobby. Distribution is made quietly, as if the manager were favoring certain patrons with the gift. It carries the impression of a personal courtesy.

BARN DANCE
This fits into the scheme of the rural theater. It is a competitive barn dance for the octet doing the smoothest performance of the old-fashioned quadrille. Pit a local eight against an imported outfit from a nearby town. You'll pack 'em in with this one on a Saturday night. You can exhaust the neighboring territories with competing teams. The band can be promoted. And no reason why the prizes can't be promoted, too. Winning team is established by applause. Prizes go to the best two couples in that team. Worked up with an appeal to local feeling, this should be good for every-other-week all winter.

PUZZLE SOLVERS
When combined with a hook-up page for the co-op merchants, this makes a good gag to interest the puzzle solvers. The contestants are required to visit each store in the contest. In each store window is carried one of the letters from the last name of the star of the feature. To secure free tickets, it is necessary to solve the puzzle, and state which window each of the letters is placed.

PERSONALITY HAIRDRESS
A variation on the usual hairdressing contest. The competitors are not asked to imitate the star's hairdress, but are judged on the basis of the hair arrangement that best expresses their personality, as does that of the star in the picture. A natural for the beauty shops, who give it window display. The contest is judged on your stage, with the hairdressers acting as judges.

WAITRESS CONTEST
This forms a neat ballyhoo for advance publicity on a feature that strikes a waitress angle. Every restaurant competes, selecting the prettiest girl. These entries appear on your stage between the two night shows. The applause of the audience decides the winner.
By making it an advance stunt, it gives the girls plenty of opportunity to talk about it to their customers and friends.

REPEAL ADVANTAGE
Special sundae shops have been used as tie-ups for the past 15 years but in the repeal communities, live-wire managers can get the same advantage from larger named cocktails. Hotels, bars and night clubs are the possibilities for the tie-ups. Names such as "The Cagney Kick", "The Joe E. Brown Bunny", "The Ned Sparks Sour", "The Schnozzler" and a host of others. Bartenders always have some new concoction that they are glad to introduce. Time the introduction of the special cocktail with the opening and playing of your picture featuring the name.

ULTRA SWIM-SUITS
The theater, bathing pool and newspaper are all tied in on this one. First the paper prints a letter from the manager in which he states that the house is thumbs down on bathing beauty contests because of the abbreviated suits of modern days. Then follows a letter to the paper from the bathing pool manager defending the back-less suits, etc., etc. Stories run back and forth for a while when the theater manager states that he is willing to put it to the vote of his audience. The bathing pool manager states that he will stage a review at his pool. Double-roll tickets are used and full admission to both theater and pool is charged, but only those with the special tickets will be admitted. Ballots are handed out and the result read from the stage, and the pool.

HALF PRICE SODAS
If you have a Mickey Mouse Club, or similar juvenile organization for Saturday morning shows, arrange with a soda fountain nearby to allow the kids to use their special matinee stubs for a half-price drink. The ticket with a nickel is good for any 10-cent drink.

AD-SWAP
Arrange with merchants for ad space in the borders of their newspaper ads in return for a screen campaign on "trade at home" movement. Stores run house and current play title instead of usual border, and spread your ad all over the paper. Your theater pays for the slides, and merchants buy the newspaper space. A fair swap.

HIGH SCHOOL BOOST
On the occasion of the local high school playing an out-of-town game, you can sponsor a fund raised by the merchants to hire buses to take the players and the rooters to the game. Divided up among several stores, the cost is nominal, and the high school students will appreciate it. The stunt is best worked during the football season, when local enthusiasm runs high. The buses start from your theater, and you might finish with a football party at your house after the game.

FOR THE KIDS
Take advantage of kids' love for toys, and incidentally the allure a toy train has for the grown-ups. Make the local toy shop a standing offer that you will display in your lobby any brand-new device in the toy market. Kids and their daddies will flock around a train exhibit especially if it is a remote control contraption. Also try out the jigsaw puzzle stunt. Have some one sit in the lobby assembling on a specially constructed board, the largest jigsaw puzzle obtainable. An erector set will also hold attention. All the time more people are flocking into your lobby which in turn means more paid customers.

ANOTHER RAFFLES
A variation of the Raffles stunt is to first tie up with a newspaper so that the readers will be notified each day just where Raffles or Mr. and Mrs. Raffles will appear. Tell the costumes they will wear but in smaller communities be careful not to be too explicit regarding the clothes. Tie-up with bus lines. Having the fugitives riding to a certain out-of-town community during any given 24 hours on a certain bus. Tie-up with a department store, having Raffles make a certain purchase during the day or week. Think out other angles for yourself. It can be worked out at little expense and with added profits.

CITY DAY
Have the city officials and merchants association join together in a special day named for your town to boost prosperity. Every merchant in town joins by offering attractive reasons why the citizens should loosen up and buy. Trolleys and buses give free rides to shopping districts during certain hours. Leading garages and parking spaces give free parking to anyone presenting a sales slip from any store. The telephone company phones housewives to remind them of bargain day. Taxi companies cut a flat 25 cents from anywhere in city limits to center. Leading restaurants cut the price on their luncheon menus. The theater can get in on this one to advantage in many ways, especially if you take a lead in promoting the gala day.

NEWSPAPER AID
This is good in a small town where your theater is some distance from the newspaper office. Make a deal with the editor to send a man around to your theater every evening and pick up the news. Have a standing screen notice that persons desiring to contribute personal items for the paper may hand them in at the box-office instead of going downtown to the newspaper office. Late items, if important, are phoned in. The editor should appreciate the courtesy, and will be generous with mention of your theater.
WINOOW DISPLAYS

The same situation that applies to Tie-Ups also makes the Window Displays a fertile field for the live showman. The nation's leading manufacturers are alive to the importance of picture tie-ups. That means the windows of the local dealers selling the nationally advertised goods are likewise at your command. Go after them with the following stunts.

CLOWN STUNT—
A good clown can hold the afternoon shoppers in suspense with this one. In the store window the clown attendant affixes cut-out letters to an easel announcing the attraction. He carefully spells out the title of the feature, and turns to the audience. As he does so, the letters fall to the ground. He expresses surprise at the laughter of the crowd, turns, sees the letters on the floor, and starts all over again. The trick is this: The panel on the easel is of fine wire cloth. A vacuum cleaner is hitched to an air tight box in back of it, creating a suction that holds the letters in place. In front of the easel is a switch that the clown works with his foot to shut off the current. This eases the suction, and the letters fall.

STOCKING PARADE—
One of the old reliables that always gets 'em. A department store window is used, with the curtain pulled down to a little less than knee high, with the space lettered for the picture. Six chorus girls are employed to sit in the window. For a time they do a tap dance in unison, while seated. Then one after another they change stockings, and model the new pair until all six are in motion. After the show, the curtain is pulled all the way down till the crowd disperses.

LOAN EXHIBITS—
The loan exhibit is sure-fire in town or country. When you have a feature with an old-time flavor like "The Bowery" coming along, start in early and promote the loan of old costumes, furniture, or anything that goes back to the time of the picture. Offer prizes for the most interesting antiques and tickets for all loans. Get your paper interested in helping to collect the loan. The store that gets the display has a sure-fire attraction, and ought to help out generously on the prizes. Properly handled, it is good for a big write-up in the papers, giving interesting yarns about the various heirlooms and the original owners.

WINDOW TAPPER—
An effective window tapper to call attention to a display can be made with an electric bell with the gong removed. This is placed in the window in such a position that the hammer barely touches the glass, and is wired to a battery with a switch instead of a push button. Throwing the switch will give a gentle tapping that will get attention even from the engrossed, and a single cell battery will run the bell for a couple of days or more, according to its hours in use. The same gag can be used to beat a drum or vibrate a cymbal for a noisemaker in the lobby if the noise will not penetrate the auditorium.

HOBBY SHOW—
Here's a dandy that will attract a wealth of attention. Stage a hobby contest by inviting entrants to supply you with exhibits. You'll get miniature ships, stamp collections, all sorts of things that you never had thought could be classed as hobbies. Have each write a short note on a card regarding the hobby. Display the collection in a nearby window and also display a card telling at which performance the winner will be announced. Give some attractive prize. Have local newspaper people as the judges.

TAKE A PEEK—
Here's one that can be worked immediately following a nationally interesting prize fight. In the window of a main street store fix up a peek-box. Have the small opening up close to the window and about the height of a medium sized person's eyes from the street. Display a sign stating, "Look! See Why ............lost the Fight!" When they look in the hole they see a card on which is printed "......Lost the Fight because he had seen ..........(name of picture)......... and He Couldn't Stop Laughing". It's not new but worked with a fight should get more attention than worked without any special tieup.

STAR FASHIONS—
A neat window display in a men's haberdashery or a woman's gown shop can be worked this way. Have the merchant select from stock a suitable tie, collar, cape or garment, similar to the one worn in picture by the star. Surround the article with stills and plenty of reading matter regarding your theater. Have one card read: "This is a duplicate of the garment worn by (star) in (title of film)."

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MILLINERY CONTEST

Line up as many millinery stores in town as possible. They all get a good break, and should be eager to come in. Each store makes up, or selects from stock, their leading creation. The women who wear the hats the most effectively and becomingly, receive the hats as prizes. Of course only one hat to any contestant. The contest is held on your stage. Winners are decided by audience applause. Before the contest display prominently in your lobby a large frame listing the stores that are in the tieup. They in turn display the usual theater announcement in their windows. A newspaper can be tied in at the end with the announcement of the contest winners, and possibly published photographs.

CAMPING

Use on any feature with an outdoor atmosphere. Good for tie-in with a sporting goods store or department store, especially during the camping season. The window is dressed to show a camping site in the woods or alongside a stream. The display includes blankets, cook stove, wind breakers, guns, canoe, fishing tackle, etc. Use a painted background of a forest scene, with the tent and a fire in foreground. Stills from the feature hook it up to your theater.

EXPERT MAKE-UP

Adapted either for a furniture store or beauty shop. The window setting is that of a boudoir, with a beauty specialist during noon hours giving demonstrations on expert make-up. This one ties in with some cosmetic being advertised heavily, with the window card stating that this cosmetic is used by the star in your feature.

MYSTERY HOUSE

A good novelty to play on a mystery feature. A window is secured in an empty store. Have a model made of the mystery house similar to the one in the feature attraction. Ribbons of various colors run from the different windows of the house, with cards pasted at the other ends explaining the various mysterious elements leading up to the mystery. This is a great stunt to arouse the curiosity of the window-lookers, and creates an urge to see your feature.

ANIMAL CRACKERS

Made to order for a wild animal picture. Cut a piece of comop board to fit one of your large frames. Paint it a deep black. Then glue to the board as many animal crackers as it will hold. The crackers must first be prenared in this fashion: Shellac the back of each cracker so that it will hold to the glue. Then silver paint the display side of each cracker. No one will guess that the display came from the grocery store. The folks no doubt will ask where these shiny little animal toys may be secured, but don’t let on. You can say that you received the display from some nearby city.

LOCAL BEAUTIES

The students of a local school select the six prettiest girls by pop. vote. Photos of each winner are displayed in a photographer’s window. In the copy, mention that an autographed photograph of any movie star selected by each one of the girls will be given as prizes. These photographs can be secured from the publicity department of the company home offices. The newspaper can tie in nicely with this stunt by running the photos. You can go further by having one grand prize for the prettiest girl in the group.

HOPE CHEST

A Hope Chest is displayed empty in the lobby, with a card advising that certain stores are going to contribute one article apiece to the chest. The contestants are required to visit the windows of these stores, and try to guess which articles displayed in the various windows will be contributed. About eight merchants are needed to put this one over. Contest cards are distributed by the stores and the theater, to be filled in with the guesses of the contestants.

MILEAGE ESTIMATES

This applies on a feature with an auto racing sequence or similar atmosphere. Use it in auto dealer’s window, who supplies a medium priced car for an estimate on mileage contest. The car is jacked up, and contestants required to estimate the number of miles the car would run in three days. The store distributes the estimate cards. Interest merchants to donate prizes to those making the closest estimates.

SEALED BIDS

A novelty stunt to help the dealer dispose of two or three trade-in radios that he has on hand. The dealer announces a “silent auction,” with anyone interested requested to drop a sealed bid in a box provided for that purpose at the theater lobby. On Saturday evening the bids are opened, and the sets delivered to the highest bidders from the stage. This stunt can be worked on a variety of articles that any dealer is trying to move off his shelves.

FISH BOWL

This one will have everybody guessing. It will not be hard to interest a dealer to make this window display. Place a large aquarium in the window with about a dozen fish of various sizes. Near one end of the tank have a wooden hoop about three inches in diameter. The stunt is, that anyone seeing a fish swim
through the hoop gets a prize. Surround the tank with your theater display or stills. The trick is that the fish can't swim through the hoop because a circular piece of glass, which might be taken from an alarm clock, prevents them. The glass is securely fastened in the hoop, which should be of wood.

GROUP PHOTOS
Secure a prominent store window, and in it place a shapely and attractive girl in a white bathing suit. She forms the eye-appeal. The girl takes photos of those looking in the window. State in your window card that five photos will be displayed daily in the theater lobby. Those finding themselves in a photograph are entitled to free admission. The girl only takes about two dozen photos during the day. The other snaps are with an empty camera.

TRICK JAR
A wide-mouthed jar is placed in the window and filled with soda or other charged water. A handful of mothballs are tossed in. These rise to the surface and drop back to the bottom of the jar with what seems to be an uncanny effect. It really is very simple. The balls attract small bubbles of gas, liberate by the water. When a sufficient number is collected the ball is buoyed to the surface, to sink again when a sufficient number of bubbles have burst. When the gas is all out, the water must be merely replaced with a fresh supply. Keeping the bottle cool will retard the action. Heat will hasten the release of the gas and the consequent movement of the balls.

BATHING STYLES
Always good on a feature with bathing or summer apparel. The department store arranges a display of its modern bathing costumes, contrasted with the kind that mother used to wear. A good display will show a sample of each costume down through the years, properly labeled. The striking variations from year to year make a display that will always arrest attention.

WINDOW SKETCHER
Properly built up by the department store, this can result in strong publicity for both store and theater. The department store engages an artist to appear in a window at certain hours. The artist makes sketches of the star of the feature, models of the store's new style creations, and every once in a while sketches one of the onlookers. Stills and cards in window tie up your feature attraction.

SIGN-BUILDER
With an attractive girl in the window on this one, you are bound to attract attention. The girl is placed in dealer's window, operating an easel with a beaver board three by four feet. The girl has cutout letters, 12 inches high, made of colored cardboard, which she pins on the board till the title of your feature is spelled out. There is a sign alongside tying up with your theater. The girl varies her work by displaying a variety of signs on another easel plugging the store's products. While the onlookers are reading these, the girl picks the cardboard letters from the first sign, and repeats the performance.

NOVELTY SIGN
Secure an empty store with a deep show window. Screen the window so that the rear is in darkness. Adjust a sign with the title of your coming attraction painted in red flitter on a black background. Entire display should be lighted by a baby spot from the front. Before the spot put a color wheel with alternate mediums of red and green revolved by a small motor. When the green spot hits the sign the lettering will disappear, since the green and red make an approximate black. With the red spot the lettering will show up brightly. This can be elaborated upon by two sets of letters, in red and green, which alternately appear and disappear.

AIRPLANE ACES
Cash in on the popularity of airplane travel and the interest in airplane modeling. Tie up with a department store and display a number of models made by amateurs. Copy in the window should read that the winning displays will be exhibited in the lobby of your theater and that free passes will be given the victors. Have as judges some local aviator and the head of the toy department of the store. Be sure to mention that each model will be returned to its owner at the end of the contest. This gives the merchant a chance to not only display his other toys in the window, but the children will enter the store to secure the return of their models.

AMATEUR DISPLAY
Arrange with a local art or picture-framing store to display in the store window, display cards made by local amateurs. The previous week, run a slide on your screen announcing the contest, which should be for art work on the following week's attraction or a coming attraction. Amateur artists are told to put their ideas of the proper art display on 20 x 40 cards.

YOUR VACANT STORE
If you have a vacant store in your building, you can turn it into an asset with neat and attractive displays of stills and other press matter. Sloppy windows have the opposite effect. Give the spaces a little thought and a lot of time in the dressing. Call upon some feminine mind to give the essential touch to the display that will attract women. It is also advisable to include some of the moving displays mentioned in this Manual from time to time in the window.
PERMANENT CO-OPS

In cooperation with local merchants, run a weekly co-op page with a contest angle. Letters are dropped from various words in the ads, and when these are replaced they can be assembled to spell the title of the current picture. Offer prizes for the six neatest and most original replies each week. Merchants contribute the prizes. They should go for this stunt during the summer months, for it insures their ads being read.

CHANGE OF PACE

When your newspaper ads seem to lose drawing power, try making a switch in style. If you are using more than a six-inch space, change over to the open letter style. Write a breezy chat about the picture instead of using smash lines as display. You can use the same lines if you want, but work them into a running comment on the picture. Use open space top and bottom, and decorate with a head cut from some large ad mat. You can cut down your space and still be so different on the page that yours will be the first announcement read. When that wears off, you can go back to regular display, but the open letter style should give you more punch in smaller space. Have the copy set in 10 or 12 point, leaded, and make it so easy to read that people are willing, and so bright that people look for more. Being breezy doesn’t mean being familiar. The entire idea can be wrecked by getting too flippant.

JUMBLED ADS

One of the old reliables on the co-op page that never fails to create interest. Ten merchants come in on a co-op page with each ad showing a line of jumbled letters. When properly arranged, each line spells the name of one of the actors in the cast of your coming attraction. Contestants are required to work out the ten scrambled lines correctly.

LOCAL BEAUTIES

The idea in this is to ferret out the local beauties who most closely resemble the star in your feature. The bigger the star, the more interest this will arouse, so the stunt should only be used on an outstanding name. The newspaper prints the star’s picture daily. Girls who think their features approximate those of the star, are requested to send their photos to the paper for reproduction. The local photographer will be glad to cooperate in taking pictures, and you can offer him some free advertising.

OLD TIMERS

A good stunt to arouse the interest of the old-timers. It is used on a film adapted from some old stage play. The editor calls on the old-timers to submit their recollections of the original stage play, reminiscences of the original cast, etc. It is surprising how many letters will disclose that there are a lot of folks in your community who are well informed on the old stage classics.

SLOGANS

In your newspaper ads, include an announcement that you will give guest tickets for the snappiest catchlines or slogans for a forthcoming picture. Do not publish a synopsis, but tell the readers enough of the story to give them an idea of the theme. Invite the advertising manager of the leading department store to join the newspaper advertising manager in judging the slogans. Use the slogans selected as winners, and also the honorable mentions, in your lobby with the name of the author at the bottom of each card.

STUDENT ESSAYS

Plenty of publicity by tying up with the local grammar or high school, offering a prize for the best essay on a subject bearing a connection with the theme of a coming attraction, or an essay on why a certain star is popular. Handle this through your newspaper by having the announcement made through the paper, which also prints the winning essays. Pick out a feature with an historical background and by doing so you can interest the English or history teachers.

COMMUNITY SINGING

The daily newspaper arranges a daily or semi-weekly Songfest. The organist should play for 15 minutes before the show, playing songs requested through the paper coupons. The paper can play up the stunt by printing the history of the classical pieces. Music organizations will greatly aid you in this stunt. The organist may be permitted to announce each number and chat briefly with the pa-
trons regarding each selection. A song leader may be used, if available.

AIRPLANE MODELS
The modeling of airplanes is always sure-fire for the kids, and it is not difficult for the newspaper to arouse interest in the contest. It can be made a three-way tieup with a sporting goods store. The models are placed on display in the theater lobby, and window of the store. Also do not overlook cooperation of an airway company if in your locality. They will cheerfully loan airplane photos and models, motors and special equipment, which all makes a swell display for the lobby. The stunt interests the fathers as well as the boys.

WOMEN'S PAGE
A novelty contest that is always good for the women's page. A cut is made of the heads of the two players featured in a love story. Above the heads are two blank halftones that are mortised into the cut. The readers are invited to fill in the halftones with their conception of what the two stars are saying to each other. This is run in advance of the feature. The newspaper gives an outline of the theme, so that the readers can approximate what they really say to each other in the feature.

PREVIEW STUNT
Here's a "fast one" to pull on the local movie critic. First be sure your coming attraction is a dandy. Then invite the critic to come over for a special morning showing, screened especially for the critic. No one else is invited. Screen the picture about three days before the official opening. Provide the critic with cuts and a layout. Undoubtedly the critic will be flattered by your courtesy and consideration and it will result in plenty of free space in the movie page about the coming attraction at your theater. Be sure the picture is a knockout or the stunt might have a bad reaction.

SILOUETTES
An easy one to put over, for it is a stunt that gives the newspaper a good break. Have the newspaper publish, each day, the silhouette of a prominent resident of the community, man or woman, with the stunt being for readers to guess who it is. Have one to five prizes each day. A variation of this stunt is to publish a photograph of some well known native son or daughter. The photograph shows the back of the head, or the head slightly turned.

THE OUTLINE STUNT
Have a newspaper print the outline of a star's head. Alongside the outline have printed a half-tone of the star. The gag is to offer prizes for the best drawing within the outline of the picture in the half-tone. You can get most from the stunt if the half-tone is a bit larger, or smaller, than the outline, thereby forestalling anyone from tracing the picture. Juvenile organizations and drawing classes in local schools should go for this one.

NAME LISTS
Place a small box in each of your newspaper ads, with the following copy: "Is this show good? Ask (here insert twenty names of persons who attended a recent performance). They saw (name of picture) last night." People like to see their names in print. The greatest help to your theater is the word-of-mouth advertising that follows the first insertion of the gag.

AMATEUR REVIEWERS
Many patrons think they are capable of reviewing pictures. This stunt gives them their opportunity. The newspaper invites them to submit criticisms on your feature. They are limited to a certain number of words, and are judged by their journalistic and critical value. The best are given space in the newspaper columns.

SMART DRESSERS
Here is a two-way tieup, including a fashion show as well as the newspaper. The paper plays it up by announcing that a photographer will snap the most smartly gowned woman for several days in the downtown shopping district. The dealer presents the women with a pair of advertised hose, identifying her from the published photo. It's a good plug for the newspaper, as it keeps all the women and girls scanning the sheet daily for the run of the contest, to see if their photos appear.

AD JUDGES
A good booster for the classified section. The newspaper asks readers to select from the classified section one ad each day for three days which they consider the most attractively worded. In submitting their selections they state briefly why they consider these the best. The merchants can be promoted to offer prizes, for they all benefit.

STAFF CONTACTS
Are you making friends with the various members of the newspaper staff? Besides the ad manager, it is advisable to contact the cartoonist, sports editor, woman's page editor, circulation manager and all other department heads. Many times the title of a film you are advertising as a coming attraction, will serve as an inspiration to the cartoonist. This is especially true when the picture is a comedy. Make friends with the artist. Suggest to him a good gag that will tie in with his comic strip of course using the title of your coming film as the title of the particular cartoon. If advance notices and press books mention that the female stars are to display advance fashions on your screen, be sure to
notify the woman's page editor. Work this system out with every newspaper department head.

**Typing Contest**

A coupon is run in a newspaper each day for a week, for girls to fill in their entries in a Fast Typing Contest. The contest is conducted in the lobby. A suitable prize is given to the girl who types a 200-word letter the fastest and most correctly. This stunt affords a tieup with an office furniture dealer, who should supply the typewriters and desks. You can have display signs around the lobby plugging the dealer.

**Perfect Features**

This makes a good stunt for the special feature writer on the newspaper. The idea is to discover those who have the most symmetrical features. The feature writer builds an interest by comparing the features of contestants with those of the star of the picture. The photographs of those that most nearly meet the requirements are published in the paper.

**Baseball Champs**

A good number for the sports editor. He plays this up for the local baseball team, offering tickets to those who score the winning run. Each day, as well as home runs each day of play. This idea can be run right through the baseball season, or as long as the editor is willing to give it a ride. You can finish up the season with a Baseball Night, especially if the home team has won any local championship, which gives you a great chance to make it a community event.

**City Beauties**

Here is a stunt that can always be depended on as a circulation stimulator for the newspaper. For several days before run of feature, a newspaper photographer snaps five photos of the prettiest girls he encounters on the streets who are willing to pose. These are reproduced in the paper as the city representative beauties. For a grand finale there is a theater party for all the girls selected.

**Careful Drivers**

A natural for Safety Week. It is an old stunt, but can be used effectively in the classified advertising columns. Each day an observer notes down instances of careful driving, and takes the license plate number. Several of these appear the following day in the classified ads. This can be extended as long as the newspaper finds it a drawing proposition. Rewards of tickets to these careful drivers makes it a cheap stunt for you, and it gives the paper a good play on interest in its classified columns.

**Love Lore**

An attention-getter when used with a little ingenuity. It applies to any feature with a love theme. It calls for use of the advertising columns of the newspaper. A Lesson in Love, brief and snappy, appears daily before the opening of the feature. At the bottom of each Lesson, in large letters, is a line: "Watch This Space." On the final day the space is used to hook up the love lessons with your feature.

**Girl Swimmers**

With the swimming meets now one of the big popular sports, it is always good for a raft of publicity if handled right. Organize it under the auspices for the local A. A. U. athletic club, or the Y. W. C. A. For girls contestants only. The A. A. U. rules govern the meet, and members of the local club should act as judges. Every amateur girl swimmer in the city is eligible. The entry blanks are obtained at your box-office. The contest features three swimming events and five diving events. Used on a big feature, it may be possible to secure a telegram from the star sponsoring the contest. Offer a cup to the main winner. The local dealers come in with additional prizes. The winner is the girl making the most points in all events. The newspaper can get behind this and build it up as a big community event, which it when properly handled.

**Juvenile Athletes**

With the vacation season many cities devote their school yards to recreational centers to keep the children off the streets. It is a simple matter in most instances to tie up to this project with an athletic league, sponsored by the theater and conducted by those having charge of the playgrounds. A few medals just before school opens again gives a talking point that will last all summer. Often this stunt can be broken into a newspaper where contests and similar hookups have been done to death. The circulation manager and the editor may see nothing in a week's contest, but they will appreciate an eight or ten weeks' feature that will appeal to parents and children alike. With the paper in, it may also be possible to promote other prizes from the merchants. If it can be arranged, talks by athletic coaches at matinees should further build the kid patronage. Theater parties each week for the playground showing the best results is another help.

**Athletic Tie-Up**

Through the sports editor of your local paper, offer free tickets to the member of any local baseball, football or basketball team for the greatest number of points in any one game. Get the schools talking about it. Make much of this stunt, as when the season ends, you can arrange a "Sports Night," and invite the whole team of which the winner is a member. Each member of the team will bring one, two or three friends to see the show and each will be a paid admission.
ADVANCE INFORMATION

A good rest room stunt. As soon as the pressbook on a release is received, have typed a brief description of the feature, just enough to arouse the interest without telling the story. Paste the cast to the card, and place it in a frame about five feet from the floor. In this way you can have a dozen frames or more plugging your coming attractions. There is one central frame lettered: "Our Next Picture." This information, particularly the cast, will start the femmes talking. And often a picture is sold to several on a minor name, which advantage is lost in the usual campaign centered on the stars.

REGISTRATION STUNT

In states in which registration is required before the regular vote can be cast, managers can get cards up in usually inaccessible locations by tying into the registration days with such copy as "If you do not register you cannot vote. Register (give dates) and then see"—and then finish off with the shows to be offered on those dates. If contact is made with the political leaders, it may be possible to have these adopted as the official cards. Making it from another angle, it is also possible to contact the politicians to print your copy on the official tack cards, particularly if you suggest some novel stunt to be used, such as helping them get up a float or a street bally.

FREE TRASH CANS

If you are prohibited from pasting printed matter and one-sheets in and around the local park, try this one. Have several friends write to the editor of the local paper complaining about the trash and other refuse strewn in the city park. Have them suggest receptacles for trash. Try to get an editorial on the subject. Then is the time to strike. Offer trash cans to the city provided you retain the privilege of pasting your stuff on the cans. Chances are that the city fathers will fall for the stunt and as the cans will not be expensive, you are getting plenty of advertising for little money.

BOOK-WORM STUNT

With many circulating libraries springing up in every city and town in the country, you can help your business and also bring plenty of attention to the libraries by having a book-mark printed and sent to everyone on your mailing list. The circulating library will come in with you on this one. On one side have your ad and if possible tie in your theater name with the library ad on the reverse side. Public libraries or stores that sell new books may not like the stunt much as they are practically sure of current trade, but the circulating library will sure like it and should cooperate. Make the book-mark colorful and really useful.

CUTTING COSTS

Few small house managers realize that they can cut down costs on printing to match their income. For mailing matter, use a hectograph, which costs about $2.50. It turns out postcard heralds at the cost of a little time and about two cents worth of inks. With several colors, you can turn out a two and three-color job at one impression. Using government postal cards cuts out the cost of stock and also permits mailing under the one-cent rate.

CUTOUTS

A good gag for small town theaters, which enlists the cooperation of the school kids. Start cutting out all the portraits of the stars you play, as well as scenes from coming pictures. When you are about to play any of these, distribute them to the children to paste on the covers of their school blank books. The children display their latest pictures to the others and form a sort of circulating advertisement, both in school and at home. It only takes a little time, and keeps alive the juvenile interest. Keep a jar of paste handy to facilitate the mounting of the pictures.

BUS SCHEDULES

Schedules are printed showing the running time of your program, also the local bus schedules. Figure it out so that the combined schedules will plainly show what bus the would-be patron must take to catch the start of your program or the feature showing. Distribute these in bus terminals and hotels. On the back of the card run the regular house ad, with the current and coming attractions.

PROGRAM BOOSTER

The question of whether your programs are being read or not will be answered if you put over this stunt for several weeks. In your next issue, include a panel on page 1.
announcing that some person's name will be mentioned next week, and that the person will receive a free pass. You can say that the name will be printed "somewhere" in the program, and in that way make the readers go through the pamphlet from cover to cover. Slip the name in on an ad or a house article. Results of a few weeks will tell you just where the paper is not being read. That is the area to cover with exploitation and accessories.

SERIAL PLUG

To introduce a new serial, have throwaways distributed in the schools. The printed matter shows an outline sketch of the hero, an Indian head, or any other idea that gets over the atmosphere of the serial. The children are to fill in with crayon coloring, and the best receive prizes. Through the educational board, this may be worked in as a class lesson in the lower grades.

TRANSIENT TRADE

There is money to be made from those spending their vacations in the smaller towns and resorts. If you happen to be located in such a spot, make arrangements with all boarding housekeepers and hotels to supply you with names of expected guests. Prepare a brief card of welcome, which awaits them on their arrival, enclosing a program of your attraction. These cards should be sent through the mail.

BICYCLE CARDS

A variation on the spare tire auto card. Have cards printed up on your coming attraction to fit the irregular triangle of a bicycle frame. By arrangement with the circulation department of your newspaper, have these cards placed on the bikes of the carriers who distribute the paper.

AUTO STICKERS

Have made up about a hundred attractive stickers. Something neat that the auto owner will not mind having on his windshield or on the rear window of his car. On the back of each sticker have a number. Also mention that if the number on the sticker is listed in the frame in your theater lobby, a pair of free tickets will be given. This should line up a lot of cars outside your theater. Carry announcements of the stunt on your screen, also send printed announcements to every garage and service station in town. Select only two or three winning numbers each day. The others on the list can be decoys, being numbers above the highest number you had printed.

NOVELTY GAG

Across the top of a few hundred colored cards, have printed in heavy type: "New Parking Law." Under this have the following text: "Section 1001, Article 6. Due to the warm weather it has been necessary to order, for Friday and Saturday of this week only, all young ladies, young men, children and their elders to change their parking places from street corners, lonely roads, porch chairs, etc., to cool, comfortable accommodations in the (name of theater) where they will see (picture)." These cards can be distributed all over town. Throw them in parked cars. Place a handful in every service station and garage. Anything that suggests a change in auto laws will attract widespread attention.

KEEP 'EM COOL

Managers with air-conditioned houses can get away from the hackneyed "20 degrees cooler inside" phrase by putting over this stunt. Collect several hundred fans, new, used or old advertising fans. Have printed to the correct measure, papers on which is printed "When You Get Tired of Fanning Yourself, Drop in at the . . . theater. Always comfortable. No chills. No Fever." Paste these papers on the fans and go through the usual distribution in your locality. Figure out you own wording if you want to vary the message.

AD PICK-UPS

In many communities, there are large stores that do all their advertising direct-by-mail, or by hand-me-outs. Contact one of these stores and arrange to have your message printed on the reverse side of the heralds, which is usually left blank. You pay for the printing. In return either supply the store with your mailing list or send out your own. In this way both your theater and the store increase the coverage of the messages two-fold. Often stores will combine the messages and tieup for a weekly service. It may be possible to print your own heralds and sell the reverse side to a store or other advertiser, thereby cutting down the cost of your printing.

HANDLING PROGRAMS

Through the leader of the local Boy Scouts, you may be able to have members assigned to regular weekly distribution of your programs. They each have a certain route, and deliver the programs from house to house. The boys participating get a season pass. In this way you reach a lot of people who do not ordinarily patronize your house, or do not pass your theater. And with such a special distribution going right into the homes, you have a good argument to interest merchants in advertising in your program.

MOTHERS' DAY

On Mothers' Day each woman is presented with a white carnation to which is tied an appropriately worded card. The value of the stunt is in doing it without any previous announcement. The women will appreciate the surprise as well as the gift, as it comes unannounced. Tie this up with the newspaper securing the names of mothers with the largest families, and offer these families free admission on this day.
SPECIAL STUNTS

In this section are included just a few of the many publicity ideas that can only be classified as Special Stunts. In the great proportion of cases they do not apply to any special picture. They are broader and more comprehensive, capitalizing on the current dance craze, a national holiday, the football season, etc. The stunts here presented are merely a suggestion as to the infinite number of ideas available.

VOTING CONTEST
Promoting patronage through youngsters electioneering for votes is an easy stunt. A good time to start is after Thanksgiving, contest to run to a few days before Christmas. The boy who wins gets a bicycle. Each youngster in the contest gets as many voting blanks as he can use, with a rubber stamp with which to fill in his name. He gives these blanks to people who will vote for him, the vote being cast when the voter enters the theater.

FREE FOOTBALLS
This stunt is adapted for small towns, and requires the cooperation of the police department to keep a space cleared for the free-for-all scramble of the boys. Announcement is made by the theater a week in advance that six footballs will be tossed from the roof of the building, or one nearby. All contestants must be in football costume. The police keep the space cleared as the footballs are tossed, becoming the property of the boy that catches them. They are tossed one at a time, and excitement runs high among the adult spectators as well as the boys. The latter afford plenty of action as they scramble for the prizes.

DANCING CLASS
Good for neighborhood houses. Hire a hoofer to teach hoofing from the stage in a 10-minute demonstration twice a week. He has two ostensible pupils—two good looking girls in rehearsal rompers. All of the lesson is addressed to them, but it is phrased to tell the audience what to do. The stunt costs little, as the girls are glad to appear for the lessons they get and a chance to get on a stage. The grown-ups will enjoy it as much as the juveniles. And it breaks the monotony of the all-film show.

JOUSTING
If you go in for gags, try the Jousting Contest. Usually eight boys are used, between 16 and 20. They are matched up. Two barrels are on the stage and the first pair of contestants are put in the barrels, about four feet apart. Each is provided with a pole six feet long and heavily padded at one end. With these lances they are supposed to push the other chap over without getting pushed in turn. Winners of the first two bouts are again matched and the eventual winner meets the similar boy from the other quartet in the finals. That gives seven bouts. Important that only pushing and no hitting be permitted.

NEW DANCES
With so many musicals introducing new dance steps, try this one as a natural. Tie up with the local newspaper or dance hall, or run the stunt alone. Announce a prize for the couple that best dances the number shown in the picture. Hold the contest on your stage. Have sketches of the dance reprinted from the press sheet and hand out to local dance halls and schools. Announce it on your screen with a slide. Applications to come to the box-office. Hold the stunt on an off night. No free passes admitted. Everyone pays.

LASTING BUBBLES
The soap bubble eye-catcher has been used often but in few cases with satisfaction. Exhibitors have found it hard to keep a steady stream of bubbles flowing from a fountain. Good, lasting bubbles can be made from gelatine, the ordinary dessert kind, dissolved in a little less water than is specified in the recipe. When almost cool, place the liquid in the fountain basin, turn on the air pipe and bubbles that will look good and last, will be blown into the air. It's just a gag to attract attention and may be used in a window or in the lobby.

PRIZE PRESERVERS
Prize money for this stunt can be promoted from grocers for the extra sales of sugar that will result. Announce to housewives that a prize of five or ten dollars will be given at a certain date for the best home-made preserves. Entries should consist of two glasses of jelly, two of jam and two of marmalade. Stores should have window displays of sugars, jars, gelati glasses, etc. Have still of the current picture placed around the displays. Select judges from prominent chefs and dieticians in town. Do not have the judging on the stage but of course announce the winners from the stage at a well-advertised performance.
REPORT CARD STUNT
Advise members of the kiddie club that during the spring term all youngsters who can show an A report card will be introduced from the stage and given a prize (of nominal cost). Secure the cooperation of school teachers and local educators. Send around a pamphlet or card telling of the stunt. Set the afternoon or night performance in keeping with the desires of the teachers. On the night of the rewards it is very probable that your theater will be filled with scholars and their parents. Announce that the same contest for an A report card will be repeated later in the term of the following term and that children winning twice will be given a medal.

CHRISTMAS SHOW
Following the Christmas Eve or Christmas Night show, you can stage a colorful tree-lighting and carol singing period. Advertise it well and think up as many pleasing stunts for the occasion that you can. Time the show so that at midnight “Silent Night” is sung with the tree gradually being lighted until it blazes into a myriad of colored lights. Permit gifts for the needy children in your community to be strewn around the tree and make the presentations at the time of the stunt or have them distributed the following day. If you have room, fix up a plaster scene of the Nativity.

FOR BOYS AND GIRLS ONLY
If you want to jolt some of the town’s civic and religious leaders into noticing your theater, advertise a show “For Boys Only” to be followed in one week by a show “For Girls Only.” Saturday mornings are the best times to present the shows. You will possibly get visits from ministers, etc., asking what you mean by a “For Boys Only” show. Of course the boys’ show consists of an action western, a cartoon, a boy’s comedy, etc. The girl’s show is selected according to their desires. At the latter show you can have candy-making instruction. Charge a nominal admission for the morning shows.

ADOLESCENT CLUB
Most of the club ideas have been confined to getting the younger children in. But there is just as much money paid by boys and girls between 12 and 18. There is no reason why the semi-grownups should not be interested in a club idea, too, if the plan is suited to their more mature development. The idea is to form a picture study club, with an enrolled membership pledged to a study of the pictures. It should be placed under the management of some tactful woman who knows her pictures. Some splendid literature is being prepared on outstanding pictures by the Hays organization for the better appreciation of pictures. The club should visit the theater on a designated night and either before or after the showing meet for a discussion.

SOCIAL SECRETARY
You can cash in on the bridge clubs through this idea. Engage a girl with a wide social acquaintance to act as secretary. She contacts merchants, arranging for donations of beverages and solids for the party, and then sells the women’s clubs the idea of having a party at the theater with refreshments. The girl takes care of all routine, including press work. The payoff is not merely the building of patronage, but establishing your theater as a smart place to frequent.

RADIO AUDITIONS
An audition contest arranged with the local radio station means a good break for all hands, if properly handled. The station announces the contest, and there will be plenty of applicants from those listening in. Radio dealers can be tied in for prizes, to be awarded by a committee of prominent people acting as judges. The theater benefits through the fact that contestants are required to talk on your current attraction.

ORPHANS’ DAY
Properly played up, this one crashes the news columns, because the orphans are always a human interest subject. The children are brought from the orphanage in buses donated by merchants, or else march in a body to the theater. Banners carried get over the message to the community that you are staging a party for the kids. Around election time, it should not be hard to get the politicians to donate a feed for the kids after the theater party. With a little thought, the cooperation of various interests can be enlisted to make this a banner day for the orphans, so that you need shoulder little expense.

DANCE LESSONS
By securing a local dancing instructor who will work for the attendant publicity, you can build up a dancing class for the kids that will net a lot of publicity. The youngsters are given lessons on the stage Saturday mornings, with the kids getting everything for the regular price of admission.

STAMP CLUB
Organize a Stamp Club among the kids. There is great interest among youngsters right now in the field of philately. Advertise that you will help youngsters get a collection started. Those attending the matinee performance are given a small package of cancelled foreign stamps. These can be secured from dealers at the rate of $1 a thousand, so it is not an expensive stunt. This is built into a permanent draw with the Stamp Club, allowing the youngsters to meet in the theater after the show so they can swap stamps together. And there is nothing the average kid likes to do better, when he once gets the stamp fad.
Theater Statistics for the Entire World

The World's Theaters

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<tr>
<th>Territory</th>
<th>Theaters</th>
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<tbody>
<tr>
<td>Europe</td>
<td>39,547</td>
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<tr>
<td>United States</td>
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<td>Latin-America</td>
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<td>Far East</td>
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<td>Canada</td>
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<td>Africa and Near East</td>
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*Film Daily Survey, Jan. 1, 1935.

### Europe

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<td>Total</td>
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*Includes all halls, converted churches and other local places of exhibition.

### Latin America

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All figures except those for the United States and Canada are from a Department of Commerce survey.
Theater Statistics
FOR THE UNITED STATES AND CANADA

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763
FOLLOWING is a list of wired motion picture theaters in the United States, Alaska and Canada, based on the annual reports of the Film Boards of Trade. Closed theaters are indicated by the symbol—Cl. A list of theater circuits of four or more houses follows this section.

It should be borne in mind that theaters are constantly changing hands and that any theater list can be strictly accurate for only a short time. Those who wish to keep this compilation up-to-date can easily do so by checking the monthly "Theater Changes" of the Film Boards of Trade. These appear in The Film Daily each month and include changes in ownership, openings and closings of theaters.

## ALABAMA

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764
ARIZONA TOTAL WIDEM THEATERS—55

TOTAL OPEN—46 TOTAL CLOSED—9

AJO—3,355 Oasis ........................................ 400
BENSON—925 Benson .................................. 150
BISBEE—8,023 Lyric .................................... 1,000
BUCKEYE Community ................................. 200
CASA GRANDE—1,351 Paramount ................. 750
CHANDLER—1,378 Rowena .......................... 400

CLIFTON—2,305 Princess ................................ 400
COTTONWOOD—1,950 Rialto ........................ 1,300

DOUGLAS—9,828 Grand .............................. 1,454
Sonora .................................... 380

DUNCAN—668 Duncan ............................... 1,475

FLAGSTAFF—3,891 Orpheum ......................... 831
FLORENCE—1,318 Isis ............................... 550

GLendale—3,655 Glendale .......................... 300

GLOBE—7,157 Rialto ................................. 860

HOLBROOK—1,115 Liberty .......................... 266

JEROME—4,932 Ritc .................................. 700

KINGMAN ........................................ 300

Lanc's ........................................ 150

LOWELL Studio ................................... 485

MESA—3,711 Nile ..................................... 900
MIAMI—7,593 Grand .................................. 800

Lyric ........................................ 600

MORENCI—8,826 Royal ............................. 350

NOGALES—6,006 Nogales ........................... 944

Royal ........................................ 600

PHOENIX—8,918 Fox .................................. 1,795

New Orpheum ................................. 1,690

RICHARDS ................................. 150
ARKANSAS

TOTAL WIRED THEATERS—153

TOTAL OPEN—145

TOTAL CLOSED—8

ARKADELPHIA—3,380
Co-ed  ..  400C1
Royal  ..  600
New  ..  400
ATKINS—1,364
Royal  ..  300
AUGUSTA—2,243
Laura  ..  250
BATESVILLE—4,484
Landers  ..  623
BEEBE—300C1
Radio  ..  300
BENTON—3,445
Imp  ..  350
BENTONVILLE—2,203
Plaza  ..  634
BOONVILLE—2,099
Joyland  ..  250
BRINKLEY—3,046
Imperial  ..  400
CALICO ROCK—659
Gem  ..  150
CAMDEN—7,273
Rialto  ..  250
Carlisle  ..  500
CARLISLE—907
Uptown  ..  250
CLARENDON—2,149
Paramount  ..  250
CLARKSVILLE—3,041
Dunlap  ..  400
CLINTON—5,314
Little  ..  200C1
Conway  ..  750
Grand  ..  350

CORNING—1,550
State  ..  400
COOTER—1,064
Paradise  ..  186
CROSSETT—2,811
Crossett  ..  381
DANVILLE—761
Pastime  ..  250
DAWESVILLE—1,832
Joy  ..  400
DEBUTTLE—2,942
Allied  ..  300
DE WITT—1,853
New  ..  260
DICKIES—1,544
Dixie  ..  300
DUMAS—1,669
Gem  ..  250
EARLE
Earl  ..  500
EL DORADO—16,421
Majestic  ..  550
Rialto  ..  1218
Star  ..  1300
ENGLAND—2,130
Best  ..  500
EUDORA—2,020
Crystal  ..  400
EUREKA SPRINGS—1,674
Commodore  ..  200
FAYETTEVILLE—7,394
Ozark  ..  300
Palace  ..  500
Rialto  ..  250
FORDYCE—3,206
Amus  ..  450
FORT CLEVELAND—4,594

GLENNWOOD SPRINGS
Glenwood  ..  350
GORDON—2,172
Wright's  ..  200
HAMBURG—1,517
Pastime  ..  250
HARRISON—3,626
Lyric  ..  500
HARTFORD—1,210
Emerson  ..  300
HAZEN—788
Cozy  ..  200
HEBER SPRINGS—1,000
Germ  ..  150
HELENA—8,316
Paramount  ..  750
HOLLY GROVE—741
Grove  ..  200
HOPE—6,008
Saenger  ..  1200
HOTSPRINGS—20,238
Central  ..  3,100
Princess  ..  836
ROYAL—1,100
Spa  ..  350
Strand  ..  400
HUGHES—815
Star  ..  300
HUNTINGTON—813
Majestic  ..  300
JONESBORO—10,326
Liberty  ..  600
LAKE VILLAGE—1,195
Rialto  ..  300
LEACHVILLE—1,157
Gem  ..  150
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LITTLE ROCK—81,679
Arkansas  ..  1200
CAPITOL—1,200
Crescent  ..  300
Highland  ..  350
LITTLE ROX—300

METROPOLITAN—500
New  ..  325
Pulaski  ..  325
Prospect  ..  600
Royal  ..  900
LONOKE—1,674
Rex  ..  300
MAGNOLIA—2,989
Moorhead  ..  325
MALVERN—5,115
Liberty  ..  325
MANILLA—1,226
New  ..  275
MARIANNA—4,314
Imperial  ..  400
MARKED TREES—2,276
Star  ..  500
MARSHALL—638
Plaza  ..  300
McGEHEE—3,488
Ritz  ..  700
MELBOURNE—300
Gem  ..  150
MENA—3,118
Lyric  ..  400
MONETTE—1,111
New  ..  225
MONTICELLO—3,076
Amus  ..  400
MORRILLTON—4,043
Rialto  ..  463
NEWARK—897
Royal  ..  275
NEWPORT—4,547
Capitol  ..  500
NEWPORT—3,000
New  ..  200C1
PERRYVILLE—1,063
Strand  ..  380
NORTH LITTLE ROCK—19,418
Princess  ..  500
Rialto  ..  600
NASHVILLE—2,469
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OSCEOLA—2,573
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**California Total Wired Theaters—828**

**Total Open—722**

**Total Closed—106**
COLORADO

TOTAL WIRED THEATERS—177

TOTAL OPEN—156

TOTAL CLOSED—21

AGUILAR—1,383
Alma ........................................ 290
AKRON—1,135
Variety .................................... 252
ALAMOSA—5175
Palm ........................................ 601
Rialto ....................................... 590
ALMA—127
Alma ........................................ 250
ARVADA—1,270
Arvada ...................................... 350
ASPEN—705
Iris .......................................... 360

SANTACRUZ—1,4395
New Santa Cruz ................................ 1100
Spanish ...................................... 1262
SANTA MARIA—7,057
Gatty ........................................ 500
Santa Maria .................................. 1250
SANTA MONICA—37,146
Criterion ...................................... 1200
El Miro ........................................ 850
Majestic ....................................... 750
Wilshire ...................................... 1200
SANTA PAULA—7,452
Lyric .......................................... 338CI
SANTA ROSA—10,636
California .................................... 1800
Empire ........................................ 700CI
Rose .......................................... 500CI
Roxy .......................................... 1150
Strand ........................................ 500CI
SAUSALITO—3,667
Princess ....................................... 400
Sawtell ....................................... 600
Tivoli ......................................... 750
SCOTIA—1,491
Winoma ....................................... 600
SEBASTAPOL—1,762
Elray .......................................... 528
Golden ........................................ 600CI
SELMA—3,047
Selma .......................................... 500
SHERRY ...................................... 600
SOLDEAD .................................. 594
Soledad ...................................... 391
SONOMA—980
Sebastian .................................... 400
SONORA—2,278
Sonora ........................................ 562
Star ............................................ 776
SOUTH PASADENA—13,730
Colonial ...................................... 700
Rialto ......................................... 1200
SOUTH SAN FRANCISCO—6,193
State .......................................... 850
Southgate ..................................... 386
SOLVANG .................................. 228
STOCKTON—47,963
California .................................... .2028

ALPERT—1,510
Imperial ....................................... 400CI
Lincoln ........................................ 450
Mandarin ...................................... 398
National ...................................... 800CI
Rialto .......................................... 700
Sierra ......................................... 620
Star ............................................ 450
SUISUN—905
Arlington .................................... 300CI
SANTEE—3,094
Strand ........................................ .600
SUSANVILLE—1,358
Liberty ........................................ 600
TAFT—3,442
Hippodrome .................................. 1698
TEHACHAPI—736
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TORRENCE—7,271
Torrence ...................................... 820
TRACY—3,829
Grand ........................................... 500
Tracy ........................................... 840CI
TRUCKEE—6,300
Truckee ....................................... 200
TULARE—6,207
Tulare ......................................... 1200
TUOLUMNE—1,200
Firemen's Hall ................................ 500
TURLOCK—4,276
Fox ............................................. 1021
Tullock ....................................... 940
UPLAND—4,713
Upland ....................................... 393
UPPER LAKE—200
Lake ........................................... 2100
UKIAH—3,124
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VACAVILLE—1,556
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VALLEJO—14,476
Fox ............................................. 1454
Senator ...................................... 670
Valmar ........................................ 395
Van Nuys ..................................... 814
VENICE—19,260
California .................................... 960
VANTURO—11,432
American ...................................... 800
Mission ....................................... 508
Ventura ....................................... 1130
VISALIA—7,263
Bijou .......................................... 800
Fox Visalia .................................. 1334

WALNUT CREEK—1,014
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WALNUT GROVE—450
Walnut Grove .................................. 350
WASCO—1,581
Wasco ......................................... 600
WATSONVILLE—8,344
Fox California .................................. 1128
Fajaro ........................................... 55
WATTS—8,000
Largo ........................................... 1400
Watts ........................................... 500
WEAVERVILLE—960
Victory ....................................... 200
WEED—4,500
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WEOTT .................................... 150
WESTMORELAND
Casino ........................................ 450
WESTWOOD—4,600
Westwood ..................................... 1100
WESTWOOD VILLAGE—1,825
Fox Village .................................... 1489
WILLIAMS—851
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Wardmans ..................................... 900
Whittier ....................................... 1016
WILLOWS—1,424
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WILLows—2,024
Rialto .......................................... 575
WILMINGTON—14,907
Avalon ......................................... 450
Granada ....................................... 994
WOODLAND—5,424
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WILLIAMS—400
Bill's .......................................... 300
National ....................................... 800
YOSEMITE—150
Yosemite Camp & Curvy Caverns ........ 400
YREKA—2,126
Broadway ...................................... 500
Miner ........................................... 400CI
YUBA CITY—3,605
Smith's ....................................... 601
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- Fox 789
- Empress 300

**OAK CREEK—1,199**
- Rio 250

**OLATHE—593**
- Olathe 340

**ORDWAY—1,139**
- Princess 300

**OTIS—529**
- Sun 120

**PAGOSA SPRINGS—890**
- Pagosa Springs 750

**PALISADE—400**
- Palisade 0

**PAONIA—958**
- Paonia 250

**PLATTEVILLE—533**
- Rex 200

**PUEBLO—50,102**
- Pueblo 555

**PARKER—3,424**
- Grand 648

**PALMER—569**
- Empress 75

**SALIDA—1,069**
- Salida 0

**SILVERTON—1,301**
- San 250

**SIMLA—387**
- Simla 150

**SPRINGFIELD—1,933**
- Springfield 200

**STEAMBOAT—1,249**
- Chief 250

**STERLING—7,184**
- Sterling 539

**TRINIDAD—11,715**
- Trinidad 300

**VICTORIA—1,264**
- Victoria 110

**VONA—183**
- Vona 100

**WALDEN—260**
- Star 175

**WALSenburg—3,507**
- Walsenburg 684

**WASHINGTON—1,574**
- Washington 250

**WESTCLIFFE—345**
- Westcliffe 250

**WINDSOR—1,852**
- Windsor 30

**WOODMAN—548**
- Sanborn 50

**WRAY—1,783**
- Wray 500

**YUMA—1,360**
- Yuma 250
TOTAL WIRED THEATERS—177

TOTAL OPEN—157
TOTAL CLOSED—20

ALLINGTON—790
Park .................................................. 600
ANSONIA—19,898
Capitol .................................................. 1,188
Tremont ............................................. 600CI
AVON—1,534
Town Hall ........................................... 507CI
BALTIC—2,300
Jedin .................................................... 195CI
BANTAM—545
Rivoli ................................................... 200CI
BRANFORD—2,365
Branford ........................................... 356
BRIDGEPORT—146,716
American .......................................... 836
Astor ................................................... 320CI
Barnum ............................................... 636
Black Rock .......................................... 499
Bostwick ............................................. 516
Cameo .................................................. 1160
Capitol ................................................ 923
Colony ................................................... 499
Globe ..................................................... 580
Hippodrome ......................................... 998
Liberty ............................................... 1,500
Majestic ............................................ 2193
Park City ........................................... 1090
Poli ....................................................... 3048
Rialto .................................................... 758
Rivoli ..................................................... 730
Strand .................................................. 877
Strand Palace ........................................ 708
West End ............................................. 896
BRISTOL—29,451
Bristol .................................................. 937CI
Cameo .................................................. 1660
BRIDGEPORT—1,386
Broadbrooks ........................................ 1093CI
CANAAN—1,401
Colonial ............................................... 418
COLCHESTER—937
Colchester ........................................... 250
COLLINSVILLE—3,069
Town Hall ........................................... 745
DANBURY—22,261
Capitol .................................................. 1497
Empress ............................................. 1385CI
Palace ................................................... 1953
DANIELSON—4,210
Orpheum .............................................. 715
DARIEN
Darien ..................................................... 686
DEVON—2,000
Devon ................................................... 414
DERBY—10,788
Commodore Hall ................................... 1335
DEEP RIVER—1,325
Pratts .................................................... 498
EAST HARTFORD—13,656
Astor ...................................................... 490
EAST HAVEN—9,520
Capitol .................................................. 744
ESSEX—2,815
Essex Square ........................................... 498
FAIRFIELD—1,563
Community ........................................... 870
GREENWICH—5,981
Pickwick ............................................... 1907
GROVE BEACH ........................................ 500
Casino ................................................... 400CI
Guilford ............................................... 1,880
Guilford ............................................... 358
HARTFORD—164,072
Alyn ....................................................... 1997
Capitol .................................................. 3017
Cameo .................................................... 1400
Crown ................................................... 1194
Colonial ............................................... 1445
Daly ....................................................... 1445
Lenox .................................................... 946
Lincoln ................................................... 1590
Lyric .................................................... 1590
Poli ......................................................... 2344
Princess ............................................... 768
Regal ..................................................... 946
Rialto ..................................................... 743
Rivoli ..................................................... 900
State ..................................................... 953
State ..................................................... 1489
JEWETT CITY—4,436
Fins Opera House ................................... 469
LAKEVILLE—1,600
Stuart ..................................................... 500
LYME—674
Town Hall ........................................... 218CI
MADISON—1,857
Bonoff ................................................... 480
MERIDAN—38,481
Capital .................................................. 794
Palace .................................................... 1703
Poli ......................................................... 1022
MIDDLETOWN—24,554
City ....................................................... 1437
Middlesex ............................................ 1400
Palace .................................................... 1046
MILFORD—13,493
Capitol .................................................. 710
MOOSUP—4,001
Moosup .................................................. 480
MYSTIC—6,035
Strand .................................................... 703
NAUGATUCK—14,215
Aleazar ................................................... 580
Gem ....................................................... 350
NEW BRITAIN—68,128
Capital .................................................. 1,144CI
Emerald ............................................... 1,368
Palace .................................................... 1263
Rialto ..................................................... 963
State ..................................................... 492
State ..................................................... 2225
NEW CANAAN—2,372
Playhouse ............................................ 475
NEW HAVEN—162,655
Apollo .................................................... 499
Annex .................................................... 496
Bijou ..................................................... 1627
Capital .................................................. 485CI
Cannon ............................................... 848
Cave ...................................................... 749
Dixwell ............................................... 749
Dreamland ........................................... 800
Garden ................................................... 700CI
Globe ..................................................... 508
Howard ............................................... 1160
Lyric ...................................................... 430
Lawrence ............................................... 749
Little Theater 200CI .................................. 2373
Pequod ................................................... 1269
Plaza ...................................................... 400
Pol Palace ............................................. 3005
Roger Sherman ..................................... 2076
State ..................................................... 200
Strand ................................................... 729
Vicory ................................................... 600
Whalley ............................................... 935
White Way ............................................ 725
Whitehouse .......................................... 999
NEW LONDON—29,640
Capitol .................................................. 1756
Crown ................................................... 1094
Empire ................................................... 1157
Empire ................................................... 1603
NEW MILFORD—4,781
Star ....................................................... 358
NEWTON—2,751
Town Hall ........................................... 2,200
NORWALK—36,019
Empress ............................................. 1576
Regent ................................................... 1092
NORWICH—23,021
Broadway ............................................ 1,307
Palace .................................................... 1,307
Strand .................................................... 933
PLAINVILLE—4,114
Strand .................................................... 698
PLAINFIELD—7,926
Library ................................................... 938
PUTNAM—7,318
Brauey ................................................... 865
RIDGEFIELD—2,707
Town Hall ........................................... 456CI
ROCKVILLE—7,445
Palace .................................................... 773
SAYBROOK—2,375
Town Hall ........................................... 468CI
SEYMOUR—6,781
Strand .................................................... 698
SHELTON—10,113
Shelton .................................................. 650
SIMSBURY—2,958
Memorial Hall ....................................... 290
SOUTHINGTON—5,125
Colonial ............................................... 652
SOUTH NORWALK—13,331
Palace .................................................... 1,171
Rialto ..................................................... 929
SOUTH MANCHESTER—10,025
Circle .................................................... 808CI
State ..................................................... 1346
SPRINGDALE—5,500
Springdale ........................................... 840
STAFFORD SPRINGS—3,492
Paramount ............................................ 500
STAMFORD—46,346
Palace ................................................... 1950
Rialto ..................................................... 1429
Stamford ............................................. 1352
Strand ................................................... 1419
STRAFFORD—16,104
Stratford ............................................. 800
TAPPAHANNOCK—6,195
Hillcrest ............................................. 492
TERRYVILLE—4,200
Auditorium .......................................... 425
THOMASTON—3,903
Paramount ............................................ 692
THOMPSONVILLE—8,525
Franklin ............................................... 927
TORRINGTON—26,040
Alhambra ............................................ 1247CI
Palace .................................................... 1280
Warren ................................................. 1866
UNIONVILLE
Town Hall ............................................. 496
WALLINGFORD—12,318
Strand ................................................... 490
Wilkinson ............................................. 1200
WALNUT BEACH
Colonial ............................................... 450
WATERBURY—101,025
Alhambra ............................................. 499
Cameo ................................................... 1041
Capitol .................................................. 756
Carroll ................................................... 747
Cameo ................................................... 780
Hamilton ............................................. 600
Lyric ...................................................... 455
Poli ......................................................... 3400
State ..................................................... 1944
St. Joseph's Church ............................... 600
Strand ................................................... 1556
WATERBURY—6,050
Cameo ................................................... 470
WEST CENTER—16,312
Central ................................................... 984
WESTPORT
Fine Arts .............................................. 492
WEST HAVEN—12,400
Cameo ................................................... 652
Cameo ................................................... 932
WILLIMANTIC—12,102
Capital ................................................... 1188
Gem ....................................................... 982CI
Strand ................................................... 640
WINDSOR LOCKS—3,792
Rialto ..................................................... 598
WINDSOR—5,620
Windsor ................................................. 470
WINSTED—7,883
State ..................................................... 922
### Delaware

**Total Wired Theaters—32**

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**Total Open—28**

**Total Closed—4**

### District of Columbia

**Total Wired Theaters—50**

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### Florida

**Total Wired Theaters—200**

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**Total Open—181**

**Total Closed—19**
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IDAHO

TOTAL WIRED THEATERS—110

TOTAL OPEN—89

TOTAL CLOSED—21

ABERDEEN—464
Duncan 250
ALBION—262
Ward 130
AMERICAN FALLS—1,280
it’s 500
ARCO—572
Walker 250
ASHBURN—5,806
Star 300
BANCROFT—403
Harris 350C1
BLACKFOOT—3,199
New Mission 350C1
Nuart 300
BOISE—12,200
Boise 400
Granada 611
Lyric 350
Pinney 100
Rialto 400
U. S. Vets Hospital 200
BONNERS FERRY—1,003
Bancroft 350C1
BURKE—767
Ramona 500
BURKE—876
Miners Hall 200
BURLEY—3,826
Burley 750
Orpheum 540
CAMDEN—1,106
American 400
Roxy 540
CAMBRIDGE—404
Community 100C1
CAREY—767
Carey Ward 200
CASCADE—726
Cascade 150C1
CHALLIS—418
Challis 300

CLIFTON—217
Ward Hall 200C1
COEUR d’ALENE—8,297
Dream Liberty 900
Liberty 700
COUNCIL—388
Council 200C1
DOWNEY—553
Downey 200
DRiggs—719
Orpheum 250
ELK RIVER—862
Rex 170
EMMETT—2,763
Ideal 500
FRANKLIN—531
Ward Hall 225C1
GLENS FERRY—1,414
Opera House 300
GOODING—1,592
Schubert 500
GRACE—626
Opera House 400
GRANGEVILLE—1,439
Lyric 275C1
HAGERMAN—327
Park Opera House 150C1
HAILEY—973
Liberty 400
IDAHO FALLS—9,429
Idaho 499
Paramount 150
Reo 700
Rex 500
JEROME—1,976
Rialto 500
KELLOGG—4,124
Liberty 500
KENDRICK—522
Audian 240C1

LAVA HOT SPRINGS—544
Resort 300
LEWISTON—9,403
Granada 600
Liberty 800
Rex 400C1
Temple 600
MCCALL—651
Electric 869
MACKAY—777
American 869
MALAD—2,353
Star 500
MIDDLETOWN—300
Movie 150
MONTPELIER—1,436
Gem 500
Rex 486
MOSCOW—4,476
Kenworthy 923
Vandal 325
MOUNTAIN HOME—1,644
Gem 300
MULLAN—1,891
Liberty 300
NAMPA—2,066
Adelaide 700
Majestic 600
NEW MEADOWS—220
LaFoy 200C1
NEW PLYMOUTH—510
Ideal 275C1
NEZ PERCE—677
Temple 150
Wigwam 200
OAKLEY—882
Playhouse 225
OROFINO—1,078
Rex 200

PARIS—825
Novelty 350
PARMA—750
Liberty 300C1
PAUL—363
Paul 225C1
PAYETTE—2,616
Ritz 250
PECK—164
Peck 200
Pierce 200
POCATELLO—16,471
Capitol 480
Rialto 500
Orpheum 400
Siesta 500C1
POTLATCH—2,522
Peoples 300
PRESTON—3,381
Grand 452
Isis 600
PRIEST RIVER—545
Rex 200
REXBURG—3,048
Rex 650
RIGBY—1,531
Gem 500
Royal 525
Ririe 200C1
Jorgensen 200C1
Star 200
ROSE LAKE—363
Y. M. C. A. 100
RUPERT
Wilson 450
ST. ANTHONY—2,778
Rialto 500
St. Maries 1,996
Bungalow 300C1
SALMON—1,371
State 200

VIDALIA—3,583
Pal 510
VIENNA—1,832
Woods 345
VILLA RICA—1,304
Amus 300
WASHINGTON—3,158
Strand 200
WAYCROSS—15,510
Lyric 886
WAYNEBORO—3,922
Grand 250
WEST POINT—2,146
Riviera 1,700
WINDER—3,283
Strand 375

TOTAL—400

SANDERSVILLE—3,011
Pastime 200
SAVANNAH—85,024
Arcadia 580
Bijou 121
Dunbar 600
Folly 155
Lucas 700
Odeon 980
Savannah 400
Star 900
SOCIAL CIRCLE
Circle 500
SPARTA—1,613
Dreamland 250
STATEBORO—3,996
State 600
SUMMERVILLE—932
Royal 385
SWAINSBORO—2,442
Rex 250
SYLTVAND—1,781
Premier 200
SYLVESTER—1,984
Sylvia 220
TALLAPOOSA—2,417
Amus 300
TATE
Auditorium 635
THOMASTON—4,922
Community 300C1
FIVE POINTS—250
Ritz 250
Silvertown 750
THOMASVILLE—11,733
Rose 800
THOMSON—1,914
Knox 250
TIFTON—3,390
Ritz 547
TOCCOA—4,602
Star 250
TRION
Y. M. C. A. 600
VALDOSTA—13,482
Palace 393
Ritz 800

777
ILLINOIS
TOTAL WIRED THEATERS—952
TOTAL OPEN—734
TOTAL CLOSED—218

ABINGDON—2,762
Bijou .......................... 450
ALBANY—550
Community ........................................ 125Ci
ALBION—1,666
Majestic ........................................ 350
ALEDO—2,203
Aledo O. C. ........................................ 400
ALEXIS—787
Melba ........................................ 310
ALLERTON—450
Community ........................................ 125Ci
ALSEY—229
Alsey ........................................ 200Ci
ALTAMONT—1,225
Alta ........................................ 200Ci
ALTON—3,151
Gem ........................................ 300
Grand ........................................ 1,117
Princess ........................................ 600
Temple ........................................ 530
ALVIN—386
Shadows ........................................ 200Ci
AMBOY—1,972
Amboy ........................................ 280
ANNA—1,081
Yale ........................................ 550
ANNAWAN—415
Coliseum ........................................ 429
ANTIOCH—775

Antioc ........................................ 400
Crystal ........................................ 300Ci
APPLE RIVER—484
Opera House .................................... 200Ci
ARCOLA—1,686
Ritz ........................................ 400
ARGO—5,001
Argo ........................................ 461
ARLINGTON HILLS—4,986
Arlington ........................................ 400
ARTHUR—998
LaMar ........................................ 288
ASHLAND—1,106
Asha ........................................ 294Ci
ASSUMPTION—1,852
Senic ........................................ 2670
ASTORIA—1,340
Colonial ........................................ 284
ATKINSON—689
Princess ........................................ 220Ci
AUBURN—2,660
American ........................................ 300Ci
AUGUSTA—1,085
Heslep ........................................ 200Ci
AURORA—46,589
Paramount .................................... 2016
Tivoli ........................................ 1,600
AVON—797
Avonia ........................................ 30,915
BARRINGTON—3,203
Catlow's Aud. .................................. 499
BARRY—1,490
Star ........................................ 300
BATAVIA—5,031
Vanity ........................................ 500
BEARDSTOWN—7,311
Princess ........................................ 600
BECKMEYER—850
Princess ........................................ 267
BELLEVILLE—28,425
Lincoln ........................................ 1,654
Oak ........................................ 480
Ritz ........................................ 400
Scott Field ...................................... 1,200
Washington ..................................... 1,100
BELLWOOD—1,881
Bell ........................................ 2,581
BELVIDERE—8,114
Apollo ........................................ 936
BEMENT—1,517
Avalon ........................................ 250
BEND—3,316
Grand ........................................ 450
SENSONVILLE—1,676
Center ........................................ 318Ci
BENTON—7,201
Capitol ........................................ 1,200
BERWYN—4,005
Bery ........................................ 1,675
Oak ........................................ 575
Ritz ........................................ 1,505
Roxy ........................................ 800
BENTHANY—842
Cozy ........................................ 200Ci
BLOOMINGTON—
Castle ........................................ 889
Front St ........................................ 300
Illini ........................................ 1,156
Irving ........................................ 1,026
Majestic ........................................ 150
BLUE ISLAND—16,509
Grand ........................................ 700Ci
Lyric ........................................ 928
BOWEN—640
Opera House .................................... 200Ci
BRADLEY—2,991
Gem ........................................ 2,500
BRAIDWOOD—1,161
Pastime ........................................ 1,180Ci
BREEZE—2,399
Grand ........................................ 300
BRIDGEPORT—2,229
Anatole ........................................ 300
BRIMFIELD—617
Community .................................... 600Ci
BROADLANDS—500
Broadlands ...................................... 200Ci
BROOKFIELD—10,015
Strand ........................................ 299
BROOKLYN—657
Travel Show .................................... 977
BUCKNER—1,827
Cozy ........................................ 250Ci
BUNKER HILL—977
Lincoln ........................................ 300Ci
BURBANK—2,716
Rialto ........................................ 500
CAIRO—13,525
Gem ........................................ 750
Empress ........................................ Cl
Jackson ........................................ 600
CAMBRIDGE—1,330
Palace ........................................ 400
CAMP POINT—994
Opera House .................................... 250Ci
CANTON—11,751
Capitol ........................................ 950
Cedar ........................................ 250
CARBONDALE—7,528
Gem ........................................ 750
CARLINVILLE—5,212
Marvel ........................................ 750
CARLYLE—2,027
Grand ........................................ 350
CARMI—2,662
Strand ........................................ 500
CARRIER MILLS—
Castle ........................................ 2,343
Nox ........................................ 450
CARROLTON—2,020
Bijou ........................................ 450
CARTHAGE—2,240
Woodbine ...................................... 350
CASEY—2,189
Lyric ........................................ 320
CARTERVILLE—3,404
Hayton ........................................ 300
CENTRALIA—14,082
Grand ........................................ 900
Playhouse ........................................ 300
Illinois ........................................ 954
CHAMPAIGN—20,332
Orpheum ........................................ 854Ci
Park ........................................ 300
Rialto ........................................ 800
Varsity ........................................ 300
Virginia ........................................ 1900
CHANDLERVILLE 826
Cozy ........................................ 280
CHAPIN—565
Amus ........................................ 324
CHARLESTON—8,004
Lincoln ........................................ 700
Rex ........................................ 500
CHATS WORTH—981
Virginia ........................................ 250
CHENA—1,324
Lyceum ........................................ 300Ci
CHESTER—2,197
Chester ........................................ 340
Joy ........................................ 499
CHICAGO—3,376,438
Academy ........................................ 962
(16 S. Balsted St.) ........................ 134
(7074 N. Clark St.) ........................ 500
(2739 W. 55th St.) ........................ 1250
Adelphi ........................................ 1314
Acadia ........................................ 1250
Alamo ........................................ 1250
(3641 W. Chicago Ave.) .............. 7074
Alba ........................................ 968
(4816 N. Kedzie) ........................ 300
Alma ........................................ 286
(5352 Wentworth Ave.) .............. 7074
Alvin ........................................ 33
(612 W. Chicago Ave.) .............. 1760
Ambassador .................................... 5825
American .................................... 1226
(7 N. Ashland Ave.) .............. 723
Amo ........................................ 436E
Apollo ........................................ 669
(526 E. 47th St.) ...................... 1400
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(Clark & Randolph) ................... 914
Archer ........................................ 2009
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IOWA

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### LOUISIANA

**TOTAL WIRED THEATERS—202**

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### Theaters and Cities

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### Other Information

- **SAEGERS**—500
- **AMITIS**—2,536
- **ARCADIA**—1,782
- **ALGIER**—9,000
- **SAEGERS**—500
- **AMITIS**—2,536
- **ARCADIA**—1,782

---

The table above lists various cities and the number of wired theaters in each. The information is sourced from a document that appears to be a page from a book or a report, detailing the number of theaters in each location across Louisiana. The data is presented in a structured format, making it easy to read and compare across different cities.
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**Total Wired Theaters**: 184

**Total Open**: 137

**Total Closed**: 47
MARYLAND

TOTAL WIRED THEATERS—202
TOTAL OPEN—190  TOTAL CLOSED—12

ABERDEEN—1,240
ANAPOLIS—12,531
ANNAPOLIS
Booker T
Circle
Republic
Star
Baltimore—804,874
Aldine
Apollo
Arcade
Avon
Axton
Auditorium
Aurora
Avalon
Avenue
Belvedere
Belnord
Belvedere
Boulevard
Bridge
Broadway
Brooke
Brookland
Capitol
Camel
Carey
Clover
Cluster
Columbia
Dainty
Dainy
De Luxe
Dixie
Dunbar
Echo
Edgewood
Embassy
Eureka
Forest Park
Fulton
Goldfield
Grand
SANGERVILLE—1,225
Strand
Eureka
SHERMAN MILLS
Opera House
SKOHEGAN—5,981
Opera House
South
SMYRNA MILLS
I. O. O. F. Hall
SO. BERWICK—1,164
State
SO. HARPNESS
Seaside
SO. LINCOLN
Community

SO. PARIS—1,961
Strand
Pavilion
SO. PENOBSCOT
Pavilion
SO. POLAND
Pavilion
SO. PORTLAND
Strand
SO. W. HARBOR
Park
SO. WINDHAM
Oriental
SPRINGVALE—2,300
Colonial
STOCKHOLM—1,353
Eureka
STOCKTON SPRINGS
Andrews
STONINGTON
Opera House

TURNER
K. of P..............200
UNITY
Star
VAN BUREN—4,594
Gayety
VINELAND—1,965
Gem
WALDOBORO—2,426
Star
WASHBURN—1,870
Lyric
WATERVILLE—15,454
Empire
Haines
Opera House
State
WELLS BEACH—1,943
Wells Beach
Webbnet

WESTBROOK—10,807
Scenic
Star
WEST SULLIVAN
Ahamba
Wilton—2,505
Bijou
316 CI
Wilton
394
WINTHROP
Gem
350
WISCONSAS—1,192
Pastime
Town Hall
350
WOODLAND
Opera House
YARMOUTH—2,216
Pastime
Town Hall
350
YORK HARBOR—246
Lancaster
600 CI
YORK VILLAGE
Community
250

GRAND-HIGHLANDTOWN—1150
Guy's
Hammond
Hampden
Harford
Harlem
Hippodrome
Horn
Howard
Ideal
Ike
Irvington
Keith's Garden
Lafayette
Leader
Lincoln
Linwood
Little
Loew's Century
Loew's Valencia
Lord Baltimore
Mayfair
McHenry
Metropolitan
Morrell Park
Nemo
New
Pacey's Garden
Palace
Park
Parkway
Patterson
Plaza
Penninon
Pimlico
Preston
Red Wing
Recent
Reid
Rex
Rialto
Ritz
Rivoli
Roosevelt
Royal
Roxy
Roy
Schanze
Stanley
State
State
State
Wells Beach
Webbnet

CHESTERTOWN—2,800
Lyceum
Crisfield—3,850
Arcade
CUMBERLAND—37,747
Capitol
Embassy
Garden
Liberty
Lloyd
New
State
Strand
DENTON—1,604
Detonia
DUNDEE
Dundalk
EASTON—4,092
New
ELKTON—3,331
New
ELLICOTT CITY—1,216
Earl
EMMITTSBURG—1,235
Gem
ESSEX
Electric
Essex
FEDERALSBURG
Federal
FREDERICK—4,143
Maryland
CHESAPEAKE CITY—1,016
CHESAPEAKE CITY
Seaside
CHESTER—300
Opera House
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**MINNESOTA**

**TOTAL WIRED THEATERS—429**

**TOTAL OPEN—393**

**TOTAL CLOSED—36**
MISSISSIPPI

TOTAL WIRED THEATERS—114

TOTAL OPEN—106

TOTAL CLOSED—8

ABERDEEN—3,925
Temple .................. 500
ALCORN—670
A. & W ................................ 400
AMORY—3,214
Mingo .................. 446

BALDWYN—1,106
Lyric .......................... 300

BELZONI—2,735
Crescent ........................ 400

BOONEVILLE—1,703
Princess .......................... 250

BROOKHAVEN—5,288
Arcade .......................... 499

BUDE—1,378
Amus .......................... 300Cl

ST. PAUL—271,606
Cameo .......................... 516

BELZONI—2,356
(Grand & Oxford)
World ................................ 800
(Wabasha)

BROOKHAVEN—5,288
Arcade .......................... 499

BUDE—1,378
Amus .......................... 300Cl

Champion ........................ 723

BROOKLYN—450
C L .................. 500

BUDE—1,378
Amus .......................... 300Cl

C H .......................... 1000

BROOKE—3,850
C L .......................... 500

BUDE—1,378
Amus .......................... 300Cl

Champion ........................ 723

BROOKLYN—450
C L .................. 500

BUDE—1,378
Amus .......................... 300Cl

City ................................ 800

BROOKLYN—450
C L .................. 500

BUDE—1,378
Amus .......................... 300Cl

Dale .................. 700

BROOKLYN—450
C L .................. 500

BUDE—1,378
Amus .......................... 300Cl

Dewey .................. 450

BROOKLYN—450
C L .................. 500

BUDE—1,378
Amus .......................... 300Cl

Eaton .................. 500

BROOKLYN—450
C L .................. 500

BUDE—1,378
Amus .......................... 300Cl

Empress .................. 1,057

BROOKLYN—450
C L .................. 500

BUDE—1,378
Amus .......................... 300Cl

Eaton .................. 500

BROOKLYN—450
C L .................. 500

BUDE—1,378
Amus .......................... 300Cl

Empress .................. 1,057

BROOKLYN—450
C L .................. 500

BUDE—1,378
Amus .......................... 300Cl

Eaton .................. 500

BROOKLYN—450
C L .................. 500

BUDE—1,378
Amus .......................... 300Cl

Empress .................. 1,057

BROOKLYN—450
C L .................. 500

BUDE—1,378
Amus .......................... 300Cl
MISSOURI
TOTAL WIRED THEATERS—470
TOTAL OPEN—384 TOTAL CLOSED—86

ADRIAN—1,000
Adrian ........................................... 300
ALBANY—1,900
Rigby ........................................... 500
ANDERSON—945
Anderson .......................................... 250CI
APPLETON CITY—1,132
Palace ........................................... 300CI
ARCHIE
Archie ........................................... 400
ASHGROVE—1,000
Gaiety ........................................... 250
Melba ........................................... 300

AURORA—3,500
Princess .......................................... 600
BELTON—275
City Hall ........................................ 275
BERNIE—1,571
Elie ........................................... 200CI
BETHANY—2,200
Noll ........................................... 500
Roxy ........................................... 550
BILLINGS—650
Billings .......................................... 325CI
BISMARCK—949
Monarch .......................................... 200CI

BLUE SPRINGS—750
Rex ........................................... 200CI
BLYTHEDALE—294
State ........................................... 235CI
BOLIVAR—2,256
Ritz ........................................... 467
BONNE TERRE—3,815
Odeon ........................................... 500
BOONVILLE—6,200
Lyric ........................................... 564
BOULDER—1,965
Huckstep ........................................ 600CI
New ........................................... 500

BRANSON—700
Owen ........................................... 400
BRAZOS—1,018
Auditorium ...................................... 350
BROOKFIELD—2,000
DeGraw ........................................... 800
New Plaza ...................................... 646CI
BROWNING—694
Electric .......................................... 233
BRUNSWICK—1,411
Russell ........................................... 450
BUCKNER—538
Joy-Mor .......................................... 200CI
MONTANA
TOTAL WIRED THEATERS—112
TOTAL OPEN—90 TOTAL CLOSED—22

ABSKORKEE—300
Elteb ........... 100
ANACONDA—12,494
Bluebird ......... 750
AUGUSTA
Augusta ........ 100
Baker ........... 350
Lake ............ 1,380
BELT—810
Palace ........... 210
BIG SANDY—333
Grand ......... 250C1
BIG TIMBER—1,224
State ........... 249
BILLINGS—16,380
Babcock ....... 1,110
Fox ............. 1,000
Liberty ......... 400
Liberty .......... 590
Regent ........... 500C1
Rio ............. 579
BOZZMAN—6,855
Ellen ........... 400
Rialto ........... 500
BRIDGER—567
Star ............. 200
BROADUS
Star ............. 100C1
BROWNING—1,172
Orpheum .......... 245
BUTTE—39,932
American ........ 998
Fox ............. 1,550C1
Liberty .......... 450C1
Park ............. 1,200
Rialto .......... 1,200
CHINOOK—1,320
Orpheum .......... 275
CHOTEAU—926
Royal ........... 250
COLUMBIA FALLS—637
Columbia ........ 230C1
Park ............. 200
COLUMBUS—834
Oasis ............. 200
CONRAD—1,499
Orpheum .......... 350
CULBERTSON—536
Nile ............. 150
CUT BANK—843
Orpheum .......... 300
DEER LODGE—3,510
Rialto ........... 800
DILON—2,422
Hartwig .......... 500
EUREKA—1,083
Majestic .......... 250
FLAXVILLE—300
Flaxville .......... 266
FORSYTH—1,591
Roxy ........... 275
FROUD—434
Liberty .......... 150
FROMBERG—446
Liberty .......... 210
FT. BENTON—1,109
Capitol .......... 200
FT. HARRISON
Veterans Bureau ... 200
GERALDINE—279
Geraldine .......... 100
GLASGOW—2,216
Orpheum .......... 335
Roxy ........... 500
GLENDALE—4,629
Rose ............. 220
STANBERRY—
Princess .......... 400
STEELE—751
Melba .......... 300C1
STEELEVILLE—854
Stockton .......... 250
SULLIVAN—909
Meremac .......... 500
SWEET SPRINGS—
Star ............. 150
TANKO—1,870
Tarkio .......... 450
THAYER—1,632
Royal ........... 225
TIPTON—1,067
Tipton .......... 225
TRENTON—1,044
Hobbell .......... 650
Plaza ........... 800
TRIPLES—337
Opera House ...... 250C1
TROY—1,116
Colonial .......... 400
UNIONVILLE—1,825
Royal ........... 400
URICH—500
Crump ........... 300
VALLEY PARK—1,772
Park ............. 300
VANDALIA—2,450
Star ............. 300
VERSAILLES—
Royal ........... 350
WARRENSBURG—
Main Street ...... 300
Star ............. 100
WARRENTON—800
Vita .......... 225
WARS—900
Majestic .......... 300
WASHINGTON—
3,132
Calvin's .......... 500
WEBB CITY—7,800
A-Muse-U .......... 600
Civic ........... 550
WEBSTER GROVES—
10,335
Ozark .......... 1,100
WELLSVILLE—
1,551
Regal .......... 400
WEST BORO
City Hall .......... 250
WESTON—800
Rex ............. 530C1
WEST PLAINS—3,178
Davis .......... 655
WHITEHALL—1,441
Star ............. 340C1
WINDSOR—2,034
Opera House ...... 450

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NEW JERSEY
TOTAL WIRED THEATERS—418

TOTAL OPEN—364  TOTAL CLOSED—54

ARLINGTON—13,200
Lincoln 1,200

ATLANTIC CITY—
66,198

Apollo 1,700
Astor 800
Capelle's 1450
Colonial 1,985
Earle 1,000
Embarca 1,500
Globe 1,761
Hollywood 1,500
Lyric 700
Milton Doolin's 2,500
Palace 500
Royal 750
Stanley 1,999
Steel Pier 1,000
Steel Pier Ocean 1,400
Steel Pier Music Hall 2,250
Strand 1,988

BAY HEAD—429
Lorraine 1,250

BAYONNE—88,979
DeWitt 2,270
Embassy 700
Lyceum 1,100
Paramount 750
Plaza 1,530
Strand 1,300
BEACH HAVEN—715
Colonial 500

BELLEVILLE—26,974
Capitol 1,292
BELMONT—3,491
Rialto 300
Rivoli 300

BELVIDERE—2,073
Opera House 450

BERGENFIELD—8,816
Palace 1,055

BERLIN—1,955
Berlin 480

BERNARDSVILLE—
3,336
Liberty 350

BEVERLY—2,864
Beverly 500

BLACKWOOD—630
Blackwood 448

BLAIRSTOWN—
400

BLOOMFIELD—
38,077
Broadmoor 1,000
Royal 1,806

BOGOTA—7,341
Queen Anne 1,399

BOONTON—6,866
Lycceum 600

BOONTON—800

BRENTWOOD WOODS
Hall-in-Pine 500

BRISTOL—1,428
Bristol 250
Gem 300

CANADA—1,236
Beelee's 1200

CLAREMONT—9,524
Latchis 1,100
Magnets 959
Tremont 300

COLEBROOK—1,811
Halecyon 300

CONCORD—25,228
Auditorium 1,100
Capital 1,423
Concord 750
Star 10,735

CONWAY—3,102
Majestic 760

DOVER—3,582
Broadway 576
DOVER—13,573
BROADWAY—235
Orpheum 425
Strand 991

DURHAM—3,500
Franklin 500
E. JAFFREY—303
Park 375

E. MANCHESTER
Empire 294

ENFIELD—1,577
Beede's 500
EPING—1,276
Loddy's 250

ERROL—3,604
Opera House 300
Exeter 6,604
Ioka 500

FARMINGTON—400
Strand 400

FRANKLIN—6,576
Pastime 800

GORHAM—2,734
Gorham 300

GREENVILLE—1,346
Sawyer's 300

GROVETON—1,900
Groveton 352

HANOVER—1,251
Casho No. 600
Olympia 500

HAMPION
The Barn 125

HILLSBORO—2,229
Opera House 250
Strand 300

HINSdale—1,773
Town Hall 450

INTERVALE—1,420
Playhouse 500

JACKSON
Town Hall 500

KEENE—13,794
Colonial 1036
Latchis 1,000
Scenic 800

LACONIA—12,471
Colonial 1,230
Laconia Gardens 600

LAKELAND—2,592
Opera House 500

Lancaster—2,815
Rialto 500

LEBANON—1,612
Opera House 1000
Park 600

LINCOLN—1,473
Clarkachron 400

LISBON—2,288
Playhouse 500

LITTLETON—2,308
Premier 750

MANCHESTER—76,834
Crown 500
Empire 294
Globe 300
Grande Sq. 300
Lyric 300
Notre Dame 900
Palace 1,000
Star 1,400
State 1,500
Vitaphone 700

MEREDITH—1,680
Premier 300

MILFORD—3,783
Strand 400

MOUNTAINVIEW
Pinlands 250

NASHUA—31,463
Colonial 850
Park 750
State 900
Tremont 1,000

NEWFIELDS
Community 330

NEW LONDON
Memorial 1,987
NEWMARKET—3,181
Star 600

NEWPORT—4,109
Conniston 950

NO. HAMPTON
Centennial 300

NO. WOODS—2,567

PENACOOK—3,100
Palace 350

PETROLEO—3,615
Gem 400

PITTSFIELD—1,914
Strand 300

PLYMOUTH—2,353
Music Hall 600
New Plymouth 750

PORTSMOUTH—14,495
Arcadia 852
Colonial 1,256
Olympia 1,000
Portsmouth 1,160

ROCHESTER—10,209
Colonial 500
Scenic 600

RYE
Rye Beach 200
SANBORNVILLE
Opera House 375

debrook—1,537
Ware Hall 300

SOMERSWORTH—
5,680

SONOMAS—2,900
Opera House 500

TILTON—2,114
Tilton 500

W. RUNZEY
Grange 300
W. STEWARTSON
Star 345

WHITEFIELD—1,935
Little 500

WILTON—1,546
Town Hall 400

WINCHESTER
Strand 300

WOLFEBORO
Brewster Hall 500

WOODS—1,900
Orpheum 600
Opera House 500
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**NEW MEXICO**

**TOTAL WIRED THEATERS—66**

**TOTAL OPEN—60**

**TOTAL CLOSED—6**

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NEW YORK

TOTAL WIRED THEATERS—1,388

TOTAL OPEN—1,216
TOTAL CLOSED—172

ADAMS—1,613
Opera House 207

AKRON—2,123
Park 450 CI

ALBANY—120,400
Albany 651
Arbor 700
Capitol 1200 CI
Colonial 800

Eagle 700
Harmanus Hall 2000
Hudson 565 CI
Leland 1200
Madison 1400
Paramount 900
Pine Hills 600 CI
Regent 650
Ritz 1134
Royal 750
RK0 Palace 3325
RK0 Proctor's 1604
State 751
Strand 1943

ALEXANDRIA BAY—2,130
Weller 500

ALEGHENY—4,411
Town Hall 250

ALTAMONT—915

Masonic Hall 200

AMENIA—1,560
Play House 300

AMSTERDAM—36,200
Orpheum 350
Regent 1130 CI
Rialto 1460
Strand 1263

ANDOVER—1,241
Auditorium 300 CI

ARCADIA—1,604
Hammond 350

ATTICA—2,123
Family 250

AUBURN—36,632
Capitol 1100
Jefferson 1300
Strand 1075 CI

AURORA—389
Library 200 CI

AVAIL FORKS—2,000
Bridge 300

AVELAND PARK—460
Totem Lodge 300 CI

AVON—2,403
Park 250

BAINBRIDGE

Lyric 400 CI

Baldwinville—3,891
Orpheum 200 CI
Paramount 800

BALLSTON—4,476
Capital 500

BATAVIA—17,628
New Family 1000
LaFayette 1107

BATH—4,015
Balcock 693

BEACON—12,000
Apollo 450

BEDFORD HILLS

Community—CI

BERGEN—724
Grange 200 CI

BERLIN—1,620
I.O.O.F. Hall 250

BINGHAMTON—75,800
Binghamton 450 CI

A.venue 1804
Cameo 800
Capital 2400
Grand 350
Laurel 500
Lyric 935
Regus 779
Ritz 350
Rivera 1695
Star 800
Strand 1200
Suburban 1015
Sun 600
Symphony 700

BOLIVAR—1,723

BOLTON LANDING—1,370

BOONVILLE—2,096
Avon 322

BROADALBAN—1,200
Cozy 250

BROCKPORT—1,625
Strand 500

BROCKTON—1,360
Majestic 275

BRONXVILLE

Bronxville 1166

BREWSTER

Ritz 430

BUFFALO—573,076

Academy 914

(Main St.)

Allendale 900

(Allen St.)

Artistic 350

Avon 350

(Lovejoy St.)

Broadway 1100

(Broadway-Lyceum) 400

Capitol 1001

(Triangle)

Casino 450

(Orange St.)

Cazenovia 386

(Seneca St.)

Central Park 1000

(Main St.)

Circle 550

(Connecticut St.)

Clinton Strand 600

(Clinton St.)

Colonial 650

(Orange St.)

Columbia 1200

(Columbia St.)

Commodore 780

(Connecticut St.)

Ellen Terry 750

(Grant St.)

Embassy 360

(Main St.)

Erlanger 1416

(Delaware Ave.)

Genesee 1694

(Orange St.)

Granada 1216

(Main St.)

Grand 400

(Sycamore St.)

ROY—705

Pendick 270

SANTA FE—11,175

Lenise 1105

Paris 800

State Penitentiary

Sunmount Sanatorium

Indian school

SANTA ROSA—1,127

Kiva 300

SILVER CITY—3,515

El Sol 303

Silco 800

SOCCORO—2,057

Gem 450

SPRINGFIELD—915

Pastime 240

TAOS—2,010

Mountainair 350

TUCUMCARI—4,143

Princess 600

TULAROSA—1,404

Muse U. 450

815
CAMBRIDGE—1,626
   Cambridge
   Arcade
   CANADIAN—7,686
   Playhouse
   CANAHOE—2,105
   Strand
   CANASTA—4,223
   Avon
   CANISTEO—2,548
   Canistota
   CANTON—3,000
   American
   School
   CARTHAGE—4,535
   State
   Strand
   Temple
   CASTLETON—2,681
   I.O.O.F. Hall
   CATSKILL—3,077
   Community
   CATTARAUGUS—1,359
   Palace
   CAZENOVIA—1,776
   Town Hall
   CHADWICKS—1,000
   Standard Hall
   CHAMPLAIN—1,278
   Lyceum
   CHATEAUGUAY—1,391
   Ideal
   CHATHAM—2,415
   Crandall
   CHAUTAQUA—540
   Commercial
   Commercial
   CHERRY VALLEY—764
   Cherry Valley
   CHESTERTOWN—700
   Chester
   CITY—621
   Raymond
   CHITTENDEN—700
   Delphna
   CINCINNATI—900
   Albamara
   CLARK MILLS—844
   Arthur Hinds Club
   CLAY—240
   Pearson’s
   CLAYVILLE—1,049
   Clayville
   CLIFTON SPRINGS—1,819
   Palace
   CLYDE—2,552
   Playhouse
   COBLESKILL—2,585
   Park
   COHOES—2,334
   Majestic
   Cohoes
   Rialto
   COLD SPRINGS
   Hudson
   CORINTH—2,546
   Star
   CORNING—15,722
   Fox
   Plaza
   State
   CORTLAND—15,043
   Cortland
   State
   COXSACKIE—2,434
   Coxsackie
   CROGHAN—800
   Wonderland
   CUBA—1,496
   Peerless
   DANNESKIRK—11,335
   Central
   DANSVILLE—4,569
   Star
   DELANSON—460
   Community
   DELMAR—500
   Delmar
   DEPEW—6,122
   Colonial
   DEPOT—2,038
   Empire
   DOBBS FERRY—5,007
   Embassy
   DOLGEVILLE—3,329
   Strand
   DOVER PLAINS—800
   Dover
   DOWNSVILLE—567
   Opera House
   DUNDEE—1,163
   Beckman
   DUNRIK—19,972
   Capitol
   EAST AURORA—8,415
   Aurora
   East
   E. DURHAM—256
   Lawyers
   E. ROCHESTER—6,627
   Rialto
   E. SYRACUSE—1,399
   Roxie
   EDMESTON—750
   Edmiston
   EDWARDS—559
   Opera House
   ELIZABETHTOWN—574
   Capitol
   ELLENBURGH DEPOT—270
   Happy Hour
   ELLenville—3,316
   Shawland
   ELMIRA—48,359
   Capitol
   ELMIRA—48,359
   Capitol
   ENDICOTT—15,627
   Fitch
   Lyric
   Strand
   ESSEX—507
   Harlan Memorial
   FAIRPORT—2,264
   Park
   FAIRPORT—2,264
   Park
   FAIRPORT—2,264
   Park
   FAIRPORT—2,264
   Park
   FALCONER—3,579
   Falconer
   FEATHERSTONE—97
   Rustic Inn
   CAFÉ—149
   Café
   VAN BUREN—250
   Van Buren
   Caledonia—1,427
   Roxie
   CALLICOON—800
   Modern
   GRIDER—497
   Grider
   HOLLYWOOD—300
   Hollywood
   JEFFERSON—1100
   Jefferson
   JUBILEE—747
   Jubilee
   NIAGARA ST.—300
   Lafayette
   KEITH’S—500
   (Main St.)
   LAFAYETTE—3000
   Lafayette
   LIBERTY—450
   (Jefferson)
   LINCOLN—308
   (Broadway)
   LITTLE GERMAN—346
   (Fillmore Ave.)
   LITTLE HIPPODROME—350
   (Main St.)
   LOVEJOY—341
   (Main St.)
   MAZOWE—650
   (Virginia St.)
   MAJESTIC—450
   (Jefferson Ave.)
   MASQUE—350
   Maxine
   MAYFAIR—480
   (Seneca St.)
   NEW ARK—712
   (High St.)
   OAKDALE—350
   (Genesee St.)
   ORPHEUM—312
   (Genesee St.)
   PARK—250
   (Amhurst St.)
   PLAZA—1000
   (William St.)
   RIALTO—546
   (W. Ferry St.)
   RIVERSIDE—1247
   Tonawanda St.
   RIVOLI—1600
   (Broadway)
   ROOSEVELT—1887
   (Broadway)
   ROXY—960
   (William St.)
   SENATE—625
   (Rho Island St.)
   SENeca—346
   Sheer’s Bailey
   SHEA’S—1790
   Shea’s Buffalo
   SHEA’S—3076
   Shea’s Court St.
   SHEA’S—1640
   Shea’s Elmwood
   SHEA’S—1600
   Shea’s Hippodrome
   SHEA’S—1366
   Shea’s Kentton
   SHEA’S—1440
   Shea’s North Park
   SHEA’S—1750
   Shea’s Great Lakes
   SHELDON—377
   (Walden Ave.)
   STAR—550
   William St.
   SYLVIA—453
   (Fillmore Ave.)
   TECH—2400
   (Grant St.)
   UNITY—640
   (Grant St.)
   VARSITY—862
   (W. Ferry St.)
   VICTORIA—1500
   (W. Ferry St.)
   WALDEN—246
   (Walden Ave.)
   CADYVILLE—97
   Rustic Inn
   CAIROS—149
   CAFÉ
   Van Buren
   CALENDONIA—1,427
   Roxie
   CALLICOON—800
   Modern
   FAUST—200
   (T. Hamlin, P. O.)
   Lyric
   FILLMORE—491
   Opera House
   FLEISCHMANNS—711
   Maxbllt
   FONDA—600
   Fonda
   FT COVINGTON—865
   Palace
   FT. EDWARD—3,631
   Braddy
   FT. PLAIN—2,906
   Smalley’s
   FRANKLINVILLE—2201
   Adelphi
   FREDONIA—5,814
   Wintergarden
   FRIENDSHIP—1,139
   New Star Lake P. O.
   FULTON—2,210
   Happy Hour
   GENEVA—16,535
   Geneva
   GENOA—97
   Regent
   GLOVERSVILLE—120
   Glove
   HIPPOMIDE—120
   Hippodrome
   GOVERNOR—4,111
   Graly
   GREENE—1,363
   Pastime
   GRANVILLE—3,547
   Stassen
   HAMPSHIRE—200
   St. Mary’s
   HAMBURG—4,731
   Palace
   HAMILTON—1,668
   Smalley’s
   HAMMONDSPORT—1,063
   Capital
   HANCOCK—1,481
   Capitol
   HARRISON—12,571
   Croton
   HAINES FALLS—200
   St. Mary’s
   HAMBURG—4,731
   Palace
   HAMILTON—1,668
   Smalley’s
   HAMMONDSPORT—1,063
   Capital
   HASTINGS—571
   Hastings
   816
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| AHOSKIE—1,940 |
| Richards ............ 500 |
| ALBERMARLE—3,493 |
| Alameda ............. 350 |
| ANDREWS—1,748 |
| Andrews ............. 225 |
| ASHEBORO—5,021 |
| Sunset .............. 500 |
| ASHEVILLE—50,193 |
| Auditorium .......... 200C1 |
| B. T. Washington, 487C1 |
| Carolina ............ 350C1 |
| Eagle ............... 400 |
| Imperial ............ 1160 |
| Palace .............. 260 |
| Paramount .......... 1000 |
| Plaza ............... 1,1350 |
| State ............... 350 |
| AYDEN—1,607 |
| Princess ............ 300 |
| BADIN—3,000 |
| Baden ............... 150C1 |
| BEAUFORT—2,857 |
| Colored ............. 200 |
| Sea Breeze .......... 225 |
| BELHAVEN—2,458 |
| Cameo ............... 200 |
| BERNETT—4,121 |
| Iris ................ 250 |
| Majestic ............. 250 |
| BENSEN—1,522 |
| Princess ............ 200 |
| BESSEMER CITY—3,739 |
| Rex ................ 250 |
| Roxie ............... 250 |
| BLACK MOUNTAIN—277 |
| New ................ 200 |
| BLADENORO—587 |
| Lyric ............... 200 |
| BLOWING ROCK—450 |
| Carolina ............ 250CI |
| BOONE—1,295 |
| Pastime ............ 200 |
| BREvard—2,339 |
| Clemson ............ 300 |
| BRYSON CITY—1,806 |
| Bryson .............. 300 |
| Fronynt ............ 230 |
| BURLINGTON—9,737 |
| Alamance ............ 425 |
| Carolina ............ 400 |
| PARAMOUNT .......... 800 |
| CANTON—5,117 |
| Colonial ............ 500 |
| Imperial ............ 250 |
| Strand .............. 300 |
| CHAPEL HILL—2,699 |
| Carolina ............ 250 |
| Standard ............ 300 |
| CHARLOTTE—82,675 |
| Broadway ............ 1400 |
| Carolina ............ 1500 |
| Charlotte ........... 400 |
| Criterion ........... 750 |
| Lincoln ............. 600 |
| Savoy ............... 600 |
| State ............... 1400 |
| CHERRYVILLE—2,756 |
| New ................ 250 |
| CHINA GROVE—1,258 |
| Welcome ............. 200C1 |
| CLINTON—2,712 |
| Gem ................ 300 |
| CLIFFSIDE ........... |
| Cliffside ............ 400 |
| COLUMBIA—864 |
| Columbia ............ 375 |
| CONCORD—11,820 |
| Paramount ........... 450 |
| Pastime ............ 300 |
| State ............... 700 |
| COLLEME—2,050 |
| Peerless ............ 600 |
| CRAMERTOWN ........ |
| Midway ............. 300 |
| DAVIDSON—1,145 |
| Davidson ............ 350 |
| DRAPER—1,140 |
| Peoples ............. 1,300 |
| Y. M. C. A. ........ 300 |
| Dunn—1,555 |
| Paramount .......... 400 |
| DURHAM—52,037 |
| Carolina ............ 1800 |
| Erwin ............... 600 |
| Criterion .......... 800 |
| Paramount .......... 400 |
| Regal ............... 525 |
| Kioto ............... 750 |
| University .......... 350 |
| wonderland .......... 500CI |
| EAST ROCKINGHAM |
| Playhouse .......... 200 |
| EDENTON—3,563 |
| Taylor's .......... 700 |
| ELIZABETH CITY —10,037 |
| Alkama ............. 750 |
| Carolina ............ 1000 |
| ELKIN—2,357 |
| Lyric ............... 250 |
| ENFIELD—2,234 |
| Masonic ............. 400 |
| ERWIN—590 |
| Peerless ........... 400 |
| FAIRMONT—1,314 |
| Capel ............... 200 |
| FAYETTEVILLE—13,049 |
| eARMVILLE—2,056 |
| Paramount .......... 400 |
| PAYSON—1,300 |
| FORT BRAGG—1,649 |
| Horn's ............. 400 |
| Romania ............ 685 |
| GASTONIA—1,793 |
| Macan ............... 150 |
| Lyric ............... 200 |
| Park—600 |
| Cameo ............... 640 |
| Lido ............... 268 |
| Model ............... 280 |
| Park Hill .......... 1060 |
| RKO PROSPECT ....... 2030 |
| Strand ............. 1344 |
| Terrace ............. 650 |
| Warburton .......... 640 |
| Yonkers ............ 250 |
| GIBSONVILLE |
| Gibsonville .......... 350 |
| GOLDSBORO |
| Carolina ............ 500 |
| Paramount .......... 900 |
| GRAHAM |
| Graham ............. 250 |
| GRANITE FALLS—2,147 |
| Lyric ............... 250 |
| GREENSBORO—53,569 |
| Carolina ............ 2400 |
| Criterion .......... 1500 |
| Central .......... 300 |
| Imperial .......... 700 |
| National .......... 1800 |
| Palace ............. 150 |
| Rialto ............. 500 |
| GREENVILLE—9,194 |
| College ............ 1500 |
| Plaza ............... 400 |
| State ............... 300 |
| HAMIL—4,801 |
| Carolina ........... 750 |
| HATTERAS |
| Burrus ............. 200 |
| HEMP |
| School .............. 150 |
| HENDERSON—6,345 |
| Carolina ............ 900 |
| Moon ............... 250 |
| Stevenson's ......... 650 |
| HENDERSONVILLE— |
| Carolina ............ 1000 |
| Queen .............. 450 |
| HERTFORD—1,914 |
| Rex ............... 250 |
| HICKORY—7,363 |
| Carolina ............ 900 |
| Grand .............. 400 |
| Paramount .......... 900 |
TOTAL WIRED THEATERS—160
TOTAL OPEN—141
TOTAL CLOSED—19

AMBROSE—389
S. of N. Hall... 300Cl
ANAMOOS—563
Anna... 250
ANETA—568
Aneta... 150
ARNEGARD—225
Arnegard... 100
ASHLEY—1035
Strand... 200
BEACH—1,106
Bijou... 225
BELFIELD
Lyric... 150
BERTHOLD—498
Arcade... 150
BELULAH
Princess... 300
BISMARK—7,122
Capitol... 500
Ft. Lincoln... 250
Paramount... 2632
State Penitentiary... 600
BOTTINEAU—173
State... 400
BOWBELLS—643
Royal... 250
BOWMAN—767
Cozy... 300
BUXTON—425
Buxton... 200Cl
CANDO—1,111
Auditorium... 250
CARRINGTON—1,420
Grand... 300
CARSON—356
Avalon... 300
CASSELTON—1,538
Portland... 250
CAVALIER—819
Roxy... 200
COGSWELL—445
Opera House... 175
COLUMBUS—332
New Columbus... 250
COOPERSTOWN—1,112
Strand... 410
COURTENAY
Opera House... 250Cl
CROSBY—1,147
Audiatorium... 300
DEVILS LAKE—5,140
Grand... 700
State... 955
DICKINSON—4,122
Rialto... 400
Strand... 250
DRAKE—517
Opera House... 150
DRAYTON—637
Star... 125
DUNSEITH—374
Althea... 185
EDGELEY—803
Iris... 300
EDMORE—501
Lyric... 1,300
ELGIN—725
Auditorium... 275Cl
ELLENDALE—1,400
Lyric... 225
ENDERLIN—1,120
Grand... 400
FAIRMOUNT—706
State... 150
FARGO—28,609
Fargo... 1124
Grand... 1000
Isis... 350
Orpheum... 800Cl
Princess... 450
Roxy... 300
State... 1190
FESSENDEN—731
Auditorium... 300
FINLEY—587
Roxy... 200
FLAXTON—374
Lyceum... 200Cl
FORT YATES—400
Auditorium... 200
FORMAN—380
Forman... 175
FARRISON—714
Garrison... 185
GASCOWNE—150
Opera House... 100
GILBY—320
Opera House... 250Cl
GLEN ULLIN—875
Palace... 200Cl
GRAFTON—2,512
Strand... 400
GRAND FORKS—17 175
Dakota... 815
Forks... 542
Metropolitan... 1,500Cl
Paramount... 870
GRANVILLE—394
Gem... 250Cl
GRENOIRE—358
Orpheum... 200
HANHINSON—1,477
LaQua... 270
HARVEY—1,590
State... 430
HATTON—604
New... 200
HAZELTON—446
Roxy... 300
HAZEN—689
Mars... 150
HEBRON—1,374
Lyceum... 350
HETTINGER—817
Strand... 350
HILLSBORO—1,183
Gem... 280
HOPE—699
Cozy... 300
JAMESTOWN—6,627
Opera House... 700
Star... 800
State... 400
KENMARE—1,446
Lyceum... 300
KENSAI—425
Kensal... 125
KILDEER—512
Auditorium... 250
KULM—725
Auditorium... 300
LAKOTA—959
Capitol... 185
LAMONT—1,041
Rex... 200
LANGDON—1,228
Electric... 200
LANSDALE—337
Grand... 200
LARIMORE—1,089
Grand... 400
LEEDS—704
Empress... 200
 LEITH—158
Opera House... 150
LIDGERWOOD—1,125
Lyric... 300
LINDON—1,011
Willows... 450
LISBON—1,855
Scenic... 264
LITCHVILLE—528
Community... 250
McCLUSKEY—646
McClusky... 160
McHENRY—250
Henry... 219
Iris... 150
MCCARTY—546
Hollywood... 300
MADDOCK—557
Home... 284
Mandan—4,336
Palace... 500
MARION
Woodman... 200
MARMARTH—1,138
Johnson... 200
MAXBASS—147
Allona... 250
MAYVILLE—1,214
Delchar... 300
MICHIGAN—491
Opera House... 200Cl
MILNOR—680
Iris... 300
MILTON—393
Star... 250
MINOT—15,902
Orpheum... 500
Strand... 480
State... 1045
MINTO—565
Strand... 500
MOHALL—650
Grand... 250
MOTT—723
Sun... 200
NECHE
Movies... 150
NEW ENGLAND—613
State... 300
NEW ROCKFORD—30
Blackstone... 400
NEW SALEM—711
Grand... 200
NOONAN—250
Memorial Hall... 250
NORTHWOOD—935
New Grand... 300
OAKES—1,637
Grand... 600
OBERON—326
Community... 250Cl
OGdensburg... 310
New... 150
PAGE—443
Page... 250
PARSHALL—470
Grand... 200
PARK RIVER—1,114
Lyric... 250
PENNIE—802
Movies... 200
PORTAL—512
Portal... 150
RHAME—356
Palace... 250
Roper... 250
Bijou... 200
ROCK LAKE—238
Rock Lake... 200
ROLLA—675
Munro... 260
ROLETTE—409
Arnold... 300Cl
RUGBY—1,424
New Lyric... 350
ST. THOMAS—520
Community... 160
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BROKEN ARROW 1,964
Crystal ✔ 400
Broken BOW 2,291
Arrow ✔ 450
BUFFALO 920
Buffalo ✔ 350
CANTON 797
Grand ✔ 300
CARMEN 904
Pine ✔ 200
CARGO 2,063
Liberty ✔ 300
CARTER 642
Liberty ✔ 300
CHANDLER 2,717
H & S ✔ 350
Checotah 699
Checotah ✔ 650
CHELSEA 1,527
Lyric ✔ 300
CHEROKEE 2,236
Ritz ✔ 350
CHEYENNE 826
Lyric ✔ 250
CHICKASAW 14,099
Kozy ✔ 230
Midwest 598
Ritz ✔ 350
cANNO 3,720
Yale ✔ 240
CLEVELAND 2,955
Melba 400
CLINTON 7,512
Del rio 750
Rex ✔ 500
Rialto 1000
Ritz 300
COLGATE 2,064
Wigwam 400
COWLENE 2,249
COWLENE 1,274
Palace ✔ 250
CRAWFORD 2,023
Grand ✔ 190
CUSHING 9,301
American ✔ 300
American ✔ 1000
Paramount ✔ 440
CUSTER 698
Rex ✔ 200
CYPRESS 922
Rox ✔ 250
CYNTHIA 800
Fox ✔ 400
DEWEY 2,074
Paramount 324
DURHAM 4,972
Midwest 750
DUNCAN 8,363
Folly ✔ 300
DURANT 1,463
Liberty ✔ 700
EDMOND 3,576
Gem ✔ 440
ELDORADO 1,183
Rex ✔ 300
ELK CITY 5,666
Lama ✔ 450
EL RENO 9,384
Citation ✔ 850
EMPRESS 1,480
Rex ✔ 400
Gem ✔ 450
EUCALIPTUS 2,313
Max ✔ 400
FAIRFAX 2,134
Tall Chief ✔ 1000
FAIRVIEW 1,887
Royal ✔ 368
FLETCHER 739
Quannah ✔ 300
FORGAR 605
Alta ✔ 350
FT. COBB 827
Rialto 200
RT. FORT 400
Army ✔ 500
FREEDOM 250
Liberty ✔ 250
FREDERICK 4,568
Grand ✔ 450
FRANKLIN 1,416
Fox ✔ 350
GARITA 31
Cozy ✔ 31
GARDEN 1,856
Toy ✔ 230
GARBER 1,356
Blue Moon ✔ 300
GEARY 1,892
Broadway ✔ 350
GRANDFIELD 1,416
Fox ✔ 350
GUTHRIE 9,582
Guthrie ✔ 700
GUYMON 2,181
American ✔ 350
HAMILTON 736
Rialto 890
HARTSHORN 3,587
Liberty ✔ 300
HASKELL 1,682
Orpheum 300
HEALDTON 2,017
Nush ✔ 400
Tompson ✔ 400
HEAVENER 2,269
Liberty ✔ 700
HELENA 735
Palm ✔ 200
HENNESSEY 1,271
Orman ✔ 250
HENRYTTA 7,694
Blaine ✔ 650
Morgan ✔ 400
HINTON 1,009
Hinton ✔ 250
HOBART 4,182
Kiowa ✔ 500
OKLAHOMA 400
HOLDENVILLE 7,268
Dixie ✔ 600
Grand ✔ 850
Liberty ✔ 360
HOLMEN 3,485
Pettit ✔ 1026
HOOVER 1,628
Mission 240
HUGO 5,272
Ritz ✔ 500
Ritz ✔ 350
HYDRO 948
Royal ✔ 250
IDA 2,581
Lyric ✔ 450
State ✔ 300
KAW CITY 1,001
New Kaw ✔ 250
KINGFISHER 2,726
Grand ✔ 230
KONOA 350
Rex ✔ 350
LAVERNE 903
Laverne ✔ 240
LAUHW 12-121
Dome ✔ 800
Lawton 1,100
Murray 500
Palace ✔ 500
Palace ✔ 800
LEEDY 946
Rex ✔ 240
LEXINGTON 836
Mystery ✔ 220
LINDSEY 1,713
Blue Moon ✔ 350
Lincoln ✔ 340
McALESTER 804
Mecca ✔ 450
Mecag ✔ 400
Oklah ✔ 750
MADILL 2,203
Madill ✔ 300
Majestic ✔ 300
MANCHESTER 279
Franklin ✔ 200
MANGUM 4,806
Nush ✔ 350
Temple ✔ 800
Rialto ✔ 400
MARIETTA 1,505
Palace ✔ 450
MAIDENCE 3,084
Whitney ✔ 560
MARSHALL 375
Mecca ✔ 200
MAYO 3,426
Arcadia ✔ 750
MAYSFIELD 875
Folsom ✔ 350
MEDFORD 1,084
Avo ✔ 250
MEEKER 561
Chamber ✔ 250
MIA 8,064
Coleman ✔ 1600
Gloria ✔ 500
MINCO 962
Royal ✔ 275
MT. VIEW 1-025
Ritz ✔ 475
MUSKOGEE 32-026
Broadway ✔ 900
Gem ✔ 400
Grand ✔ 423
Ritz ✔ 1480
Yale ✔ 380
NEWKIRK 2-135
O. K. ✔ 350
NORMAL 9603
Campus ✔ 500
Oklahoma ✔ 400
Sonarga ✔ 450
NOWATA 3-531
Rex ✔ 675
OILTON 1-305
Nivens ✔ 450
OKEECHOBEE 300
Rialto ✔ 300
OKEMAH 4-002
Crystal ✔ 600
Jewel ✔ 400
OKLAHOMA CITY 1-185 389
Aldridge ✔ 900
Blue Moon ✔ 400
Capitol ✔ 1200
Guthridge ✔ 964
Citation ✔ 1500
Empress ✔ 985
Folly ✔ 500
Ias ✔ 315
Jewel ✔ 405
Joy ✔ 500
Liberty ✔ 1300
Majestic ✔ 500
Midwest ✔ 1600
Reno ✔ 850
Rialto ✔ 425
Ritz ✔ 800
Victoria ✔ 830
Warners ✔ 1950
Yale ✔ 540
OKMULGEE 11,097
Cozy ✔ 300
Inca ✔ 1250
Orpheum ✔ 1250
Yale ✔ 800
OLSTEAD 651
Victory ✔ 400
CORRA 50
Orr ✔ 300
PAULS VALLEY 2-435
Folly ✔ 300
Royal ✔ 1100
PAWHSUKA 5,931
Ki-He-Kah ✔ 800
State ✔ 650
PAWNEE 2,561
Buffalo ✔ 350
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OREGON

TOTAL WIRED THEATERS—174

TOTAL OPEN—164

TOTAL CLOSED—10

ALBANY-5,325
Granada-440
Rialto-300
Venetian-560
ASHLAND-4,528
Lithia-400
ASTORIA-10,349
Riviera-544
Viking-600C
Liberty-1,012
BAKER-7,858
Clarck-650
Empire-550
BANDON-1,306
Hartman-497
BEAVERTON-1,134
Roseway-225C
Bend-8,821
Capitol-600
Grand-550C
Liberty-500
BONNEVILLE-2,500
Roosevelt-500
BURNS-2,591
Ideal-239
Liberty-300C
CLATSKANIE-737
Avalon-330
CONDON-940
Liberty-300
COQUILLE-2,732
Liberty-474
CORVALLIS-7,581
Majestic-658
Oregon State-382
Whiteside-1,100
COTTAGE GROVE-2,472
Arcade-500
DALLAS-2,970
Majestic-400
ELGIN-724
Enterprises-1,379
Vista-150
ESTACADA-522
Liberty-250
EUGENE-18,893
Colonial-550
Hellig-800
McDonald-1,120
Rex-850
STATE-738
FLORENCE-150
Princess-500
FOREST GROVE-1,856
Star-400
GARIBALDI-200
Rose-150

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Penn

West Tarenton

White Haven

Wilkes Barre

Albany

Capitol

Crystal

Family

Hazel

Irving

Kingston

Ornheum

Palace

Penn

Sterling

Strand

York

Youngwood

Pittston

Garden

150C

Souderton

Grand

200C

Souderton

Rialto

12,935

Pennsylvania

5940

Wlater

So. Union

Uniontown

250C

Waynesboro

2,840

Penn

900C

York

55,337

York

1024

York
RHODE ISLAND

TOTAL WIRED THEATERS—79
TOTAL OPEN—55   TOTAL CLOSED—24

APPONAUGH—1,300
Luna Hall ............ 350
ARTIC—4,000
Gem ................ 792
Majestic ............. 950Cl
Palace ............... 1,000
AUBURN—970
Park ................ 1,200
BLOCK ISLAND—900
Empire ............... 300Cl
BRADFORD
Braddock ............ 300Cl
BRISTOL—3,897
Pastime ............. 407
CENTERDALE—300
Community .......... 800
CENTRAL FALLS—25,928
Bellevue ............ 600
Lafayette .......... 650
CONIMICUT
Gem ................ 500Cl
Highlight .......... 250Cl
CRANSTON—43,914
Palace ............. 916
Liberty ............ 200
E. GREENWICH—3,290
Greenwich .......... 726
E. PROVIDENCE
Hollywood .......... 900
Town Hall .......... 600Cl
HARRISVILLE—Mem. Hall .... 500Cl
HOPE VALLEY—Strand ..... 225Cl
JAMESTOWN—Palace .... 250
LITTLE COMPTON
Sakonot ............ 250Cl
MANVILLE—Maple Hall .... 600Cl
MT. PLEASANT—Castle .... 900
NARRAGANSETT
PIER—1,250
Casino ............ 500Cl
NEWPORT—27,612
Colonial ........ 1,200
Paramount .......... 927
Strand .......... 800
OAKLAND BEACH—Scenic ... 550Cl
OLNEYVILLE—1,314
(Providence P. O.)
Conn’s Olympia ....... 1000
Royal ........ 1,340
PASCOAG—3,000
Music Hall .......... 400Cl
Star ............. 300
PAWTUCKET—77,203
Broadway .......... 600
Capital ........ 1,400
Imperial .......... 1,100Cl
Leroy ........ 250
Music Hall .......... 2000
Strand .......... 1900
PEACEDELA—1,550
Peacedale .......... 350Cl
PROVIDENCE—252,981
Albee ........... 2,314
Bijou ............ 1,126
Capitol ........ 1,000
Carlton .......... 1,535
Columbia ......... 300
Fay’s .......... 1938
Hope .......... 934
La Sirena .......... 600Cl
Liberty .......... 800
Loew’s Bad .......... 2,500
Majestic .......... 2,262
Modern ........ 1,400
Paramount ....... 1,500
Rialto .......... 1,500
Uptown .......... 1,492
RKO Victory ...... 1,619
RIVERSIDE
Lyric ........... 200
RIVERPOINT—3,500
Thoron’s .......... 900
SHANNOCK
Memorial .......... 250Cl
THORNTON—900
Ferri Casino ....... 400
Myrtle .......... 250Cl
TIVERTON—4,578
Seacoast .......... 500Cl
VALLEY FALLS—5,000
Mayfair .......... 620
WAKEFIELD—2,750
Community .......... 500
WARREN—7,841
Lyric ........... 583
WATCH HILL
Ningret .......... 200Cl
WESTERLY—9,932
Central .......... 600
Lyric .......... 300Cl
United .......... 800
WEST WARWICK—14,461
Thornton’s .......... 900Cl
WICKFORD—1,050
Music Hall .......... 200Cl
WOONSOCKET—49,376
Bijou ............ 1,500
Olympia .......... 800
Stadium .......... 1,273
PARK ........... 600
Park ........... 1,200Cl
Park ........... 900

SO. CAROLINA

TOTAL WIRED THEATERS—129
TOTAL OPEN—118   TOTAL CLOSED—11

ABBEVILLE—4,414
Opera House ...... 800
Aiken—6,033
State .......... 550
ALLENDALE—2,066
Carolina .......... 300
ANDERSON—14,383
Carolina .......... 600
Criterian ....... 800
Lyric .......... 250
Strand .......... 600
BAMBERG—2,450
Little ............ 300
BARNWELL—1,834
Barnwell .......... 350
BATESBURG—2,839
Carolina .......... 300
BATH
Bath .......... 2,500
BEAUFORT—560
Beace ........ 300
BELTON—1,765
Belto .......... 2,750
BENNUESVILLE—3,667
Carolina .......... 1,018
Palace .......... 200
Palmetto .......... 350
BISHOPVILLE—2,249
Lyric .......... 200
BLACKSBURG—1,284
BLACKVILLE—1,284
Lyric .......... 300Cl
BUFFALO
Buffalo .......... 300
CALHOUN FALLS—250
Mills .......... 250
CAMDEN—5,183
Cudoun .......... 400
CHARLESTON—62,265
Carolina .......... 350
Garden .......... 900
Gloria .......... 1,800
Lincoln ........ 450
Majestic .......... 400
Palace .......... 800
Victory .......... 800
CHERAW—3,573
State .......... 400
CHESTER—5,528
City .......... 450
Ps metto .......... 300Cl
CHESTERFIELD—1,030
New .......... 200
CLEMSON—1,200
Y. M. C. A. ....... 300

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TEXAS

TOTAL WIRED THEATERS—778

TOTAL OPEN—717

TOTAL CLOSED—61

ABERNATHY—858
Star .......... 200 C1

ABILENE—23,175
Gem .......... 400
Palace .......... 373
Paramount .......... 1407
Queen .......... 585

ALAMO—1,021
Alamo .......... 250

ALBANY—2,420
Aztec .......... 406

ALICE—4,239
Queen .......... 300
Rialto .......... 543

ALPINE—3,493
Granada .......... 1000

ALVARADO—1,210
Alvarado .......... 385

ALVIN—1,513
Grand .......... 355

AMARILLO—43,132
Fair .......... 1405 C1
Liberty .......... 375
Mission .......... 817
Paramount .......... 1400
Rex .......... 450
Rialto .......... 692
Texas .......... 476

ANGLETON—1,227
Angleton .......... 250

ANSON—2,093
Palace .......... 375
Texas .......... 350

ANTON—400
Spade .......... 225

ARANSAS PASS—2,482
Rialto .......... 300

ARCHER CITY—1,512
Royal .......... 250

ARLINGTON—3,661
Texas .......... 400

ARP—369
Liberty .......... 300
Rex .......... 300

ATHENS—4,342
Dixie .......... 500

ATLANTA—1,683
Ritz .......... 300

AUDtin—53,118
Hancock .......... 1092
Paramount .......... 1421
Queen .......... 825
Ritz .......... 568
Skinny's .......... 239
Texas .......... 479

BAIRD—1,961
Sial .......... 406

BALLINGER—4,187
Palace .......... 525
Queens .......... 400

BARLETT—1,873
Alamo .......... 250

BASTROP—1,892
Strand .......... 250

BAY CITY—4,070
Colonial .......... 388
Franklin .......... 460

BAYTOWN—5,200
Arcadia .......... 500
Palace .......... 360

BEAUMONT—57,132
Gem .......... 300
Jefferson .......... 1903
Liberty .......... 916
People .......... 298
Tivoli .......... 550
Rio .......... 750

BEEVILLE—4,806
Rialto .......... 800
Mission .......... 450

BELLVILLE—1,532
Alamo .......... 250

BELTON—3,779
Beltonian .......... 469
Belton .......... 400

BENAVIDES—819
Empress .......... 150 C1

BENJAMIN—485
Benjamin .......... 225 C1

BIG LAKE—832
Palace .......... 300

BIG SPRINGS
Lyric .......... 500
Queen .......... 500
Ritz .......... 400

BISHOP—953
Vest .......... 250 C1

BOERNE—1,116
Casade .......... 300

BONHAM—5,194
American .......... 750
Best .......... 400

BORDER—6,530
American .......... 400 C1
Paramount .......... 400
Rex .......... 500
Rig .......... 600

BOYCE—1,331
Majestic .......... 300
Texas .......... 300

BOWLING
Bolttex .......... 300

BRACKETTVILLE—1,622
Palace .......... 225

BRADY—3,383
Lyric .......... 400
Ritz .......... 450

BRECKENRIDGE—7,569
Palace .......... 536
National .......... 500
Plaza .......... 375

BRENHAM—880
Simons .......... 880

BROOKFIELD—1,907
Brookshire .......... 250

BROWNFIELD—2,021
Rialto .......... 250

BURK Burnett—3,277
Palace .......... 700
Fox .......... 250

BURNT T —1,055
Burntex .......... 250

CALDWELL—1,724
Matsionian .......... 350

CALVERT—2,103
Queen .......... 250

CAMERON—4,565
Cameron .......... 375

CANADA—2,068
Palace .......... 400

CANTON—699
Royal .......... 250

CANYON—2,821
Olympic .......... 400

CARLISLE—500

CARRIZO SPRINGS—2,171

CARTER—1,645
National .......... 125
Texas .......... 700

CELINA—949

CENTER—2,511
Ritz .......... 250

CHILDRESS—7,163
Monogram .......... 320
Palace .......... 840

CHILlicothe—1,610
Palace .......... 260

CISCO—6,027
Ideal .......... 400
Palace .......... 480

CLARENDON—2,756
Pastime .......... 550

CLARKSVILLE—2,952
Colonial .......... 272
State .......... 400

CLEBURNE—11,539
Palace .......... 625
Roosevelt .......... 250

CLEVELAND—1,326
Cleveland .......... 350

CLIFTON—1,367
Cliftex .......... 340

COLEMAN—6,077
Dixie .......... 970

COUST —2,950

COLLEGE STATION—2,500
A. & M. College .......... 1600

COLORADO—4,669
Palace .......... 714
Ritz .......... 230

COLUMBUS—2,054
Orphic .......... 400
Ritz .......... 400

COMANCHE—2,458
Majestic .......... 450
Ritz .......... 300

COMFORT—715
Community .......... 600

COMMERCE—4,267
Lyric .......... 900
Palace .......... 500

CONROE—2,457
Gum .......... 250
Liberty .......... 400

COOLEIDGE—1,169
New .......... 300

COCHRAN—1,306
Grand .......... 450

CORPUS CHRISTI—27,741

Crane .......... 748
Grand .......... 1000
Melba .......... 1000
Palace .......... 1250
Reo .......... 640 C1
Ritz .......... 426

CORRIGAN—718
Corrigan .......... 250

CORPUS CHRISTI—27,741

COTULLA—1,645

COTTULLA—3,169

COTULLA—4,197

COX—1,200

CROCKETT—4,441

CROCKETT—1,200

CROCKETT—4,441

AUDITORIUM .......... 800
Texas .......... 225

CROSBY—417
Crosby .......... 125
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Liberty 150CI

REFUGIO—2,019
Rialto 452

RICHMOND—1,432
Queen 275

ROANOKE—183
Dreamland 400

RISE STAR—1,153
Liberty 310

ROARING SPRINGS—405
Texan 150

ROBSTOWN—4,183
Palace 750

ROBY—801
Roby 260

ROCHESTER—562
Rochester 400

ROCKDALE—2,204
Dixie 425

ROCKPORT—1,140
Rio 254CI

ROCK SPRINGS—1,000
O & S. 400

ROCKWALL—1,069
Empress 250CI

ROGERS—1,032
Strand 225

ROSCOEE—1,250
Majestic 200

ROSYN—200
Gem 200

ROSENBURG—1,941
Liberty 300

ROTON—1,631
Majestic 400

ROXTON—500
Magnolia 224CI

ROYCE CITY—1,128
Palace 425

RULE
Rule 300

RUSK—3,869
Astor 300

RUSK—867
Texas 375

SABINAL—1,586
Majestic 225

SAINT JO—960
Majestic 200

SAN ANGELO—25,376
Angelus 925

SANT ANTONIO—231,542

SANDERSON—1,254
San Antonio 150CI

SAN DIEGO—3,525
Palace 275

SAN JUNIPERO—1,153
Texas 300

SAN PEDRO—300
Juan 300

SAN MARCOS—5,134
Plaza 500

SANTA BARBARA—3,240
Palace 350

SANTA ANA—1,883
Queen 325

SARAGOSA—216
Texas 250

SCHULenberg—699
Cozy 400

SEALY—1,640
Texas 250

SEGUIN—5,196
Palace 506

SEYMOUR—2,626
Texas 450

SHAMROCK—3,778
Texan 300

SHERMAN—15,778
Liberty 400

SHERMAN—SALEM
Dallas 900

SIENNA—1,372
Palice 250

SIERRA BLANCA—723
Sierra Blanca 200

SILSBEY—3,060
Palace 300

SILVION—773
Palace 160

SINTON—1,852
Rialto 375

SLATON—3,869
Palace 552

SMILEY—125CI
Smiley 125CI

SMITHERS—3,290
Texas 380

SNYDER—3,077
Palace 560

STILWELL—2,550
Ritz 550

SOMERVILLE—2,287
Majestic 458

SONORA—1,942
Las Vista 350

SOUTH SHORE—3,032
Crescent 400

SPARKMAN—1,580
Lyric 375CI

SPUR—1,883
New 400

SPARK—1,161
Ritz 250

STAMFORD—4,082
Alcove 500

STANTON—3,179
Crystal 200

STEPHENVILLE—3,944
Majestic 550

STERLING—867
Sterling 250

STRATFORD—872
Roxy 360

SUDAN—1,014

Garden 250

SULPHUR SPRINGS—250

Broadway 300

Mission 500

SWEETWATER—650

Ritz 400

SYLVAN BEACg
Sylva Beach 300CI

TAHOE—1,619

English 250

TAHOE—7,459

Howard 600

PACIFIC SHORES—3,500

Strand 400

Tamura—7,475

Star 375

TEMPLE—15,350

Arcadia 956

Bell 300

Little 250

TERRELL—8,794

Iris 603

Lyric 300

TEXARKANA—16,602

Little Princess 450

Paramount 1,901

Strand 700

TEXAS CITY—3,534

Jewel 498

TEXON—

T exon 475

THORNDALE—1,002

Gem 220

THREE RIVERS

Rialto 250

THROCKMORTON—1,133

Texan 250

THURBER—1,000

Meaza 400

TIPPMAN—1,545

Palace 250

TOMBALL—1,000

Ritz 200

TRINITY—2,036

Queen 250

Troup 290

TULIA—2,202

Grand 300

TULSA—732

Germ 298

TYLER—17,089

Arcadia 544

Liberty 450

Majestic 372

Queen 250

ULAVDE—5,286

Strand 500

VALLEY MILLS—937

Lyric 250CI

VANY—100CI

Victor 300

VAL ALSTYNE—3,143

Ritz 300

VAN HORN—614

Community 200

VENUS—569

Venus 100CI

WHITEWRIGHT—1,017

Amus 400

WINDOM—4,000

Rex 516CI

Rig 710

WINNSBORO—1,905

Amus 400

WINTERS—2,422

Lyric 300

WOLFE CITY—1,388

Palace 300

WOODSBORO—1,286

Ritz 485

WOODVILLE—969

Crescent 250

WORTHAM—1,404

Palace 350CI

YOAKUM—5,655

Grand 535

Woodward 250CI

L'Arcade 400

Strand 300

OVERTON—900

Humble 300

YSLETA—2,025

International 300

WACO—5

Crystal 400

Rex 300

Verona 600

Way 400

WAELDER—1,04

Cove 300

WASKOM—518

Rex 250CI

WAXAHACHIE—8,039

Empire 300

Lincoln 375CI

Rex 600

WEATHERFORD—4,890

Palace 550

Princess 365

WEIMAR—1,256

Palace 350

WEINERT—14

Rex 190CI

WELLINGTON—3,570

Ritz 750

Texas 500

WEST—1,807

Best 370

WEST COLUMBIA—250

Capital 300

Queen 250

WHARTON—2,691

Wharton 452

WHEELER—931

Rogue 250

WHITEWRIGHT—1,484

Rex 250

Whitehouse 200CI

WHITEWRIGHT—1,484

Palace 300

WHITNEY—751

Opera House 210

WICHITA FALLS—43,690

Gem 601

Majestic 516

State 816

Strand 900

Texas 300

WOLFS POINT—812

Majestic 300

WILLOW SPRGS.—500

Avalon 300

Ritz 400

WINK—4,000

Rex 516CI

Rig 710

WINNSBORO—1,905

Amus 400

WINTERS—2,422

Lyric 300

WOODLAWN—600

WOLF CITY—1,388

Palace 300

WOODSBORO—1,286

Ritz 485

WOODVILLE—969

Crescent 250

WORTHAM—1,404

Palace 350CI

YOAKUM—5,655

Grand 535

Ritz 250CI

L'Arcade 400

Strand 300

OVERTON—900

Humble 300

YSLETA—2,025

International 300
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<td>Wyoming</td>
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**Total Wired Theaters: 126**

**Total Open: 109**

**Total Closed: 17**
## Vermont

### Total Wired Theaters—83

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<th>Total Open</th>
<th>Total Closed</th>
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<td>58</td>
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### Theaters

#### ALBURY—633
- Colonial: 200
- Barre: 3,107
- Magnet: 860
- O. H.: 800
- Paramount: 1,161

#### BARTON—1,363
- Gem: 300
- Bellows Falls: 3,330
- Opera House: 900
- Star: 480C1

#### BENNINGTON—7,390
- Gen. Starke: 800
- Harte: 1000C1
- Bethel: 1,782
- Bethel: 300
- Bradford: 598
- Colonial: 171
- Brandon:
  - Brandon: 400
  - Brattleboro: 8,700
  - Auditorium: 900
  - Capitol: 450
  - Latchis: 600
  - Bristol: 1,190
  - Holly: 500C1

#### BURLINGTON—24,789
- Majestic: 1,000
- Paramount-Flynn: 1460
- State: 550
- Strong: 1,000

#### DANBURY
- Ackerts: 500
- E. Arlington:
  - Hollywood: 196C1
- Enosburg Falls: 1,195
- Playhouse: 430

#### ESSEX JCT.—1,621
- Colonial: 250C1
- Fairfax: 1,244
- Fairlee: 300C1
- Fairhaven: 2,299
- Fairlee: 450
- Hardwick: 1,667
- Idle Hour: 400

#### HARRISONVILLE
- Winn: 350
- Hardland: 1,268
- Damon Hall: 400C1
- Irasburg Screenland: 350C1
- Island Pond: 1,937

#### MONTPELIER—7,837
- Playhouse: 1,033
- Strand: 500
- Montgomery Centre:
  - Crescent: 250C1
  - Morrisville: 1,822

#### NEWFANE—160
- Town Hall: 250C1
- Newport: 5,094
- Burns: 300
- Northfield: 2,075
- Savoy: 640
- Orleans: 1,301
- Auditorium: 400

#### POULTNEY—1,570
- Star: 300
- Proctor: 2,151
- Proctor: 400C1
- Randolph: 1,819
- Strand: 500

#### READSBORO—1,000
- Masonic Hall: 300C1
- Richford: 1,993
- Park: 440
- Richmond: 718
- Rutland: 250
- Rutland: 17,315
- Duns: 380C1
- Grand: 726
- Paramount: 985
- Strand: 931C1

#### SOUTH HERO
- Community: 250

#### SOUTH LONDONBERRY
- Swan Hill: 300

#### ST. ALBANS—8,020
- Bellevue: 700
- Empire: 464
- ST. JOHNSBURY—7,920
- Palace: 850
- Star: 800
- SO. ROYALSTON—1,100
- Opera House: 200

#### SPRINGFIELD—4,943
- Auditorium: 350C1
- Ideal: 600

#### STOWE—531
- Civic Club: 1350C1
- Town Hall: 350C1

#### SWANTON—558
- Champlain: 495
- UNDERHILL
- Mansfield: 200
- Vergennes: 1,705
- New City: 368
- Waterbury: 1,776
- Lyric: 575
- Opera House: 300C1
- W. Rutland Town Hall: 450
- White River Jct. Lyric: 688
- Wilminton: 611
- Memorial: 400C1
- Windsor: 3,689
- Empress: 4,450C1
- Strand: 800
- Winooski: 3,687
- Strand: 650
- Woodstock: 1,312
- Gem: 300C1

## Virginia

### Total Wired Theaters—241

<table>
<thead>
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<th>Total Closed</th>
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<tbody>
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<td>230</td>
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</table>

### Theaters

#### ABINGDON—2,877
- Shenandoah: 250

#### ALEXANDRIA—24,149
- Capitol: 300
- Ingomar: 500
- Richmond: 750

#### ALTAVISTA
- Liberty: 200

#### APPALACHIA—3,595
- Appalachia: 300

#### ASHLAND—1,297
- Ashland: 300

#### BASSETT—2,050
- Bassett: 150

#### BEDFORD—3,713
- Liberty: 500

#### BELLEHAVEN—372
- Idle Hour: 350

#### BERKLEY—5,000
- Lincoln: 300
- Rex: 400

#### BERRYVILLE—1,094
- Claro: 350

#### BIG STONE GAP—3,908
- Amuzu: 300
- Big Island: 200

#### BLACKSBURG—1,406
- Little: 375

#### GAP—372
- Lyric: 300

#### MONTGOMERY COUNTY
- Bethesda: 300

#### RICHMOND
- Colonial: 224
- Middletown: 2,003
- Opera House: 375

#### MILTON—614
- Recreation: 300

#### SOUTH LONDONBERRY
- Swan Hill: 300
OAK HARBOR—200
Oak Harbor ........ 150
ODESSA—838
Family ........... 250
OKANOGAN—1,516
Paramount ........ 230
OLYMPIA—11,522
Avalon ............ 500
Capitol ........... 900
Liberty ........... 700
OMAK—1,400
Gem .............. 350
Red Fox ........... 4000
ONALASKA—600
Dream ............ 229
OROVILLE—800
Liberty ........... 250
OTHÉLLO—397
Othello ........... 100
PALOUSE—1,147
Congress .......... 250
PASCO—3,500
Liberty ........... 550
PE ELL—891
Pe Ell ............ 100
POMEROY—1,845
Seeley ........... 545
PORT ANGELES—10,552
Elwha ............. 700
Lincoln ........... 7000CI
Olympian .......... 1100
PORT ORCHARD—1,415
Community .......... 350
PORT TOWNSEND—3,890
Rose .............. 500
Townsend .......... 500
POULSBRO—582
Almos ............. 125
PROSSER—1,897
Princess .......... 300
PULLMAN—3,292
Audian ........... 432
Cordova .......... 700
PUYALLUP—550
Liberty ........... 300
ROXY—200
Roy ................ 200
RAYMOND—750
Raymond .......... 750
RENTON—4,057
Renton ............ 400
Grand ............. 500
REPUBLIC—710
Liberty ........... 200
RHYDERWOOD—200
Sunset ............. 200
RITZVILLE—1,900
Ritz ................ 235
ROSALIA—631
Family ............. 250
RoslY—1,200
Rose ............... 250
SEATTLE—365,583
American ........... 380
(Hillman City) .......... 852
WEST VIRGINIA

TOTAL WIRED THEATERS—227

TOTAL OPEN—204

TOTAL CLOSED—23

ALDERSON—1,401
Russell 250
AMEAGLE—205
Ameagle 225
AMHERSTDALE—4
Anister 220
Amherst 1,404
ASHLAND—263
Ritz 245
ASPBURY—240
Barbourville 1,508
ATLANTIC—275
Tivoli 300
BECKLEY—1,935
Beckley 577
BELTING—1,571
Belling 220
BERKLEY—800
Berkeley 50
BERWIND—527
Berwind 280
BLUEFIELD—19,347
Bluefield 1,136
Colonial 1,206
Granada 1,144
RIALTO—700
Rialto 237
BOOYAH—1,048
Boooyah 250
BROOKLYN—1,517
Brooklyn 250
BROWN—1,172
Brown 370
BROWN—225
Brown 1,063
Bucks County 400
CABIN CREEK—519
Cabin Creek 319
CABIN CREEK—519
Cabin Creek 400
CABIN CREEK—519
Hollywood 396C
CAMDEN—348
Camden 1,485
CAMDEN—348
Liberty 300
CAMPERDOWN—2,281
Camperdown 200
CARTHAGE—2,281
Carthage 200
CARY—400
Cary 200
CASSAWAY—225
Lyric 220
CEDAR GROVE—1,110
Cedar Grove 200
COMET—250C
Comet 230C

CHARLESTON—60,408
Sunset 250
Virginian 1,000
CHARLESTOWN—2,434
Jefferson 700
Opera House 100
Chester—3,701
New Lincoln 272
CIRCLEVILLE—1,508
New 1,039
Tivoli 500
BECKLEY—9,357
Beckley 750
Lyric 550
PALACE—1,517
Belington 220
BERKLEY SPRINGS—1,087
Berkley 250
Dunn 400
BERWIND—527
Berwind 280
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CAMPERDOWN—2,281
Camperdown 200
CARTHAGE—2,281
Carthage 200
CARY—400
Cary 200
CASSAWAY—225
Lyric 220
CEDAR GROVE—1,110
Cedar Grove 200
COMET—250C
Comet 230C

LOGAN—4,396
Middlesburg 900
LORADO—217
State 400
LUMBER—1,289
Union House 250
MCCOMAS—100
Mora 300
MCCORMICK—4,710
Midway 550
MADISON—1,156
Rialto 400
MANNINGTON—3,261
Burt 500
MARLINTON—1,576
Seneca 250
MARMET—200C
Perry 800
MARTINSBURG—14,857
Hedgewood 969
Central 787
MATEWAN—932
Matewan 275
MATOUK—300
Matouk 300
MAYBEURY—100
Dixie 100
MIDDLEBOURNE—769
Nadene 200
MILBURN—229
Mechanicsburg 229
MILTON—1,305
Picture Garden 200
MONOGAHA—1,909
Strand 300
MONTICELLO—New 250
MONTGOMERY—2,906
Huntsville 380
MOORFIELD—734
Grand 400
MORGANTOWN—1,127
Grand 400
MORGANTOWN—1,127
Metropolitan 1,200
Morgan 400
WARNER—1,300
Martin 400
MOUSSING—14,441
Grand 480
Park 300
Strand 980
MT. HOPE—2,361
Princess 500
MULLENS—2,356
Royal 400
NEWBURG—272
Wyoming 500
NEWBURG—272
Crystal 250

E53
NEW CUMBERLAND—3,200
Manos .......................... 350
NEW MARTINSVILLE—2,814
Lincoln ............................ 400
NITRO—5,055
Lyric ............................ 300CI
NORTHFORK—494
Freeman ............................ 600
NORTON—1,037
Norton .......................... 200
OAKHILL—2,076
Lyric ............................ 500
Kings .............................. 250
OMAR—1,230
Omar .............................. 400
OSAGE
Evans ............................... 300
PADDEN CITY—2,281
Virginia ............................ 175
PARKERSBURG ........................ 29,605
Heistle .............................. 400
Palace ............................... 350
Smoot ............................... 221
Strand .............................. 726
Virginian ............................ 500
PARSONS—2,012
Victoria ............................... 400
PAW PAW—781
Paw Paw ............................ 150CI
PENNSBORO—1,654
Penn ................................. 250
PETERSBURG—1,410
Bridge ............................... 275
PHILLIPPI—1,767
Grand ............................... 350
Smith ............................... 225CI
PIEDMONT—2,241
Opera House ........................ 350
POINT PLEASANT—3,301
State ............................... 300
POWELLTON—426
Coppers ............................ 275
PRINCETON—6,955
Royal ............................... 714
QUINWOOD—213
Quinwood ............................ 300
RAINELLE—920
Lyric ............................... 200
RHODELL—518
Lyric ............................... 200
RICHWOOD—5,720
New Star ............................. 562
RIVESVILLE—1,700
Jackson ............................. 240
State ............................... 300
ROMNEY—1,441
Ideal ............................... 300
RONCEVERTE—2,254
Grand ............................... 350
ROWELSBOURG—1,573
American ............................ 200
ST. ALBANS—3,254
Main ................................. 260
ST. MARYS—2,182
Auditorium ............................ 400
SALEM—2,943
Strand ............................... 240
SCARBRO—950
Rialto ............................... 250
SHARON—300
Y. M. C. A. ............................ 175
SHARPLES—530
Sharpley ............................. 300
SHEPHERDSTOWN ........................ 888
Opera House ........................ 300
SHINNISTON—2,802
Columbia ............................. 300CI
Princess ............................. 450
Davison ............................. 687CI
Odeon ............................... 526
Majestic ............................. 300
Exon ................................. 600
REED ................................. 300
Rex ................................. 300
SMITHERS—525
Majestic ............................. 300
ST. CHARLES—5,904
Mound ............................... 480
SPENCER—2,493
Robey ............................... 600
SUMMERVILLE—536
Ward ............................... 250CI
SUTTON—1,205
Little Playhouse ........................ 250
SWITCHBACK
Dixie ............................... 250
TERRA ALTA—1,474
Alpine ............................... 400
THOMAS—1,667
Sutton ............................... 350
THORPE
Thorpe ............................... 300CI
TUNNELTON—595
Virginia ............................. 400
VIVIAN—650
Vivian ............................... 220CI
WAR—1,392
Family ............................... 230CI
War ................................. 700
WARD—160
War ................................. 250
WARWOOD—1,250
Lincoln ............................. 500
WARDONSVILLE ........................ 189
Dorie ............................... 275
WEBSTER SPRINGS—1,000
Mill-Vance ............................ 598
WEIRTON
Manas ................................ 600
State ................................ 500
WELCH—5,376
Pocahontas ............................. 1200
Temple of Odd Fellows ........................ 470CI
WELLSBURG—6,986
Palace ................................ 500
WESTON—8,846
Camden ............................... 660
WEST UNION—984
Regent ............................... 170
WHARTON—300
Alcoa ................................ 215
WHEELING—61,659
Capitol ............................... 2527
Court ................................ 660
Liberty ............................... 1000
Lyric ................................. 300
Rex ................................. 1000
Rialto ............................... 498
St. Michaels Assembly Room ........................ 500
SOUTHERN—300
State ................................ 980
Temple ............................... 410CI
Vigoria ............................... 1200
Virginia ............................. 1000CI
WHITE SULPHUR SPRINGS—1,484
Plaza ................................. 400
WHITEVILLE .......................... 300CI
Liberty ............................... 300CI
WIDEN—1,537
Y. M. C. A. ............................. 300
WILLIAMSON—9,410
Cinderella ............................ 1000
Gem ................................. 250CI
WINDING GULF ........................ 210
YUKON
Union ............................... 300

WISCONSIN

TOTAL WIRED THEATERS—396
TOTAL OPEN—343
TOTAL CLOSED—53

ADAMS—1,119
Adams ............................... 250
ALGOMA—1,911
Majestic ............................. 320
ALMA—920
Alma ................................. 300
AMERY—1,203
Gem ................................. 350
ANTIGO—8,451
Home ................................. 500
Palace ............................... 1105
APPLETON—10,561
Appleton ............................. 909
Elle ................................. 1836
ARCADIA—1,540
Strand ............................... 400
ASHLAND—11,334
Majestic ............................. 500
Royal ................................. 800
ATHENS—1,350
Opera House ........................ 450
AUGUSTA—1,467
Opera House ........................ 350
BAYLEY’S HARBOR
Opera House ........................ 300
BALDWIN—666
New Baldwin .......................... 350CI
BARABOO—5,538
Ringling ............................... 874
BARRON—1,623
Majestic ............................. 300
BAYFIELD—1,441
Princess ............................. 350
BEAVER DAM—9,856
Davison ............................. 687CI
Deon ................................. 526
BELoit—23,609
Majestic ............................. 800
Rex ................................. 600
BENTON—874
Blende ............................... 250
BERLIN—3,940
Rex ................................. 300
BINGHAM ............................. 300
Norris Farms ........................ 900
BLACK RIV. FALLS—1,796
Avalon ............................... 300
Scott ................................. 280
BLAIR—657
Century ............................... 200
BLOOMER—1,648
Ideal ................................. 1,400
BOYCEVILLE—415
Municipal ............................ 250CI
BRILLION—1,102
Auditorium ............................ 250
BRODHEAD—1,600
Sun ................................. 290
BURLINGTON—3,626
Crystal ............................... 340
Plaza ................................. 600
CAMBRIDGE—490
Park Opera House 400Cl
CAMPGROUND—572
Lyonel ............................... 300
CASSVILLE—899
Picture Garden ........................ 250
### Wyoming

**Total Wired Theaters—49**

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### Alaska

**Total Wired Theaters—19**

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<tr>
<td>Wrangell</td>
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Alberta

78 theaters; 73 open; 5 closed

BANFF—900
Lux ........................................ 400
BARRHEAD
Community .................................. 100
BASSANO—700
Orpheum .................................... 200
BELLEVUE—500
Coles ......................................... 300
BLAIRMORE—1,500
Orpheum ..................................... 400
BROOKS—1,000
Gailey ........................................ 175
CADDIN—300
Caddomin .................................... 200
CALGARY—90,000
Capitol ........................................ 1,560
Crewe ......................................... 340
Casa ........................................... 500
Kinema ........................................ 353
Palace ......................................... 1,875
Strand ......................................... 853
Variety ........................................ 1,220
CAMROSE—2,000
Bailey’s ...................................... 450
CAMPBELL
Opera ......................................... 110
CARDSTON—1,500
Palace .......................................... 300
CASTOR—800
Opera .......................................... 300
CHAUVIN—200
Chauvin ....................................... 100
CLARES—1,200
Rex .............................................. 300
COLEMAN—2,000
Palace .......................................... 300
CORONATION—700
Opera .......................................... 200
DIDSBURY—801
Opera .......................................... 300
DRUMHELLER—270
Narier ......................................... 500
EAST COULEE
Star ............................................ 250
EDMONTON—80,000
Avenue ........................................ 200
Capitol ......................................... 1,470
Dreamland ..................................... 500
Empress ........................................ 700
Gem ............................................ 400
Princess ....................................... 400
Rialto .......................................... 700
Strand .......................................... 500
EDSON
Edson ........................................... 300
FOREMOST—150
Opera .......................................... 150
FORESTBURG—200
Griller ......................................... 150
FT. SASKATCHEWAN
Empress ........................................ 150
GLEICHEN
Opera ........................................... 150
GRANUM—250
Starland ....................................... 200
GRANDE PRAIRIE—1,000
Capitol .......................................... 250
HANNA—1,400
Capitol .......................................... 450
HIGH RIVER—1,400
Highwood ...................................... 100
INNISFAIL—1,000
Opera .......................................... 300
JASPER—300
Chaba ........................................... 125
LACOMBE—1,500
Avalon .......................................... 350
LETHBRIDGE—11,000
Capitol .......................................... 1,000
Roxy ............................................ 500
LUSCARG—200
Luscar .......................................... 150
MACLEOD—600
Empress ........................................ 350
MEDICINE HAT—10,000
Empress ........................................ 475
Monarch ........................................ 500
Dreamland ...................................... 300
MOUNTAIN PARK—250
Mountain Park .................................. 200
NANTO—716
Opera .......................................... 200
OLDS—500
Opera .......................................... 100
PEACE RIVER—750
Boys ........................................... 250
PINCHER CREEK—1,000
Opera .......................................... 200
PONOKA—750
Empress ........................................ 200
PROVOST—450
Royal ........................................... 175
RAYMOND—1,000
Capitol .......................................... 300
RED DEER—2,000
Crescent ....................................... 500
ST. PAUL—300
Capitol .......................................... 110
Elite ............................................ 340
STRATHMORE—300
Opera .......................................... 250
STETTLER—1,200
Stettler ........................................ 300
SUNDAY—100Cl
Opera .......................................... 1,100
SYLVAN LAKE—200
Alexander ..................................... 250
Upton ........................................... 340
TABER—1,343
Rex ............................................. 400
TURNER VALLEY—1,000
Empress ........................................ 300
VICKING—492
Opera .......................................... 110
VULCAN—775
Opera .......................................... 300
WAINWRIGHT—1,022
Elle ............................................ 400
WAYNE—300
Rex ............................................. 110
WETASKIWIN—2,000
Audrey ......................................... 400
YOUNGSTOWN
Opera House .................................. 200

British Columbia

101 theaters; 98 open; 3 closed

ABBOTSFORD
Abbotsford .................................. 300
AGASSIZ—750
 Legion Hall .................................... 325
ARMSTRONG—1,000
Star ............................................ 300
ASHCROFT
via Opera House ............................. 205Cl
ATLIN
Globe ........................................... 150
ANYOX
Bea Hall ........................................ 345
BARKERVILLE—400
Royal ........................................... 300
BRALORNE—450
Community Hall............................... 150
BRIDGE RIVER—200
Community Hall............................... 225
BRITANIA
Community ..................................... 250
BURNABY MUNICIPALITY—25,600
Central Park ................................... 300
Regent .......................................... 679
CHILLIWACK
Strand ........................................... 570
COURTENAY
Gaiety .......................................... 400
CUMBERLAND
Ilo Ilo ........................................... 500
CRANBROOK
Star ............................................. 414
Creston ........................................ 300
DAWSON CITY
Family ......................................... 464
DUNCAN
Capitol .......................................... 464
ENDERBY—555
Colliseum ...................................... 250
FERNI
Orpheum ........................................ 375
FIELD
L. M. C. A. ..................................... 110
GRANITO
Empress ........................................ 386
GOLDEN—850
Legion Hall .................................... 250
HAMMOND—950
Community Hall ............................... 350
HANEY—500
Haney ........................................... 250
HOLLYBURN—700
Hollyburn ...................................... 450
INDEVER—300
Legion Hall .................................... 200
KAMLOOPS
Capitol .......................................... 721
KEDOWNIA
Empress ........................................ 722
BISMALREY
Orpheum ........................................ 400
LADNER
Delta Hall ...................................... 300
LADYSMITH
Rialto ........................................... 325
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<th>Address</th>
<th>City</th>
<th>Capacity</th>
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<td>33 theatres: 27 open; 6 closed</td>
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<tr>
<td>Manitoba</td>
<td>68 theatres: 58 open; 10 closed</td>
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Ontario

294 theaters; 293 open; 1 closed

ACTON—1,850
Gregory ............. 258
ALMONTE—2,412
O'Brien's ........... 356
AMHERSTBURG— 3,240
Liberty ............. 441
ANSONVILLE
Empire ............. 442
ARMNUPRIOR—4,003
O'Brien's ........... 627
AYLMER—2,300
Capitol ............. 282
AURORA
Royal ............... 382
BARRIE—7,500
Capitol ............. 570
Roxy ................ 690
BELLVILLE—13,443
Belle ................ 961
Capitol ............. 811
BLENHEIM—1,700
Temple ................ 368
BLIND RIVER—3,000
Rivoli ............... 472
BOWMANVILLE— 3,660
Royal ................ 400
BRAZILBRIDGE—2,442
Princess ............ 285
BRAMPTON—5,524
Capitol ............. 831
BRANTFORD—30,100
Capitol ............. 1,603
BROCKVILLE—9,682
Capitol ............. 966
BURLINGTON—3,389
Hume ................ 489
CAMPBELLFORD
Hollywood ........... 199
CANNING—779
Temple ................ 394
CAPPERS—1,684
Capitol ............. 230
CARDINAL—1,319
Addison ............... 147
CAPEX ............... 1,684
Addison ............... 230
CARLTON PLACE—4,086
Star ................ 378
CHAPLEAU
Regent ............. 380
CHATHAM—16,441
New Capitol ........ 1,285
CHESTERVILLE— 1,009
Rex ................ 130
COBALT—3,544
Cobalt ............. 1,50
COBOURG—5,644
Capitol ............. 519
COCHRANE—2,948
Empire ............. 424
COLLINGWOOD— 2,000
Gayety ............. 620
Regent ............. 311
CORNWALL—10,938
Capitol ............. 1,261
DENTLHI
Capitol ............. 342
DREDGON—1,424
Majestic ........... 262
DRENN—1,376
Strand ................ 247
DUNDA—5,137
Majestic ........... 624
DUNNVILLE—3,500
Hollywood ........... 415
EAST WINDSOR— 14,241
Temple .............. 579
ESPARAISON
Princess ............ 398
EXETER—663
Leavitt's ............ 200
FERGUS—2,590
Grand ............ 471
FOREST—1,415
Kineto ............. 350
FORT ERIE NORTH— 3,513
Bellard .............. 369
FORT FRANCES— 5,577
Royal .............. 640
FORT WILLIAM— 26,075
Orpheum ............. 948
Royal ................ 794
GALT—13,571
Capitol ............. 1,121
GANNANOQUE—3,590
Delaney's ............ 635
GEORGETOWN— 1,973
Gregory ............ 398
GODERICH—4,252
Capitol ............. 587
GOREBAY
Community Hall ....... 350
GRIMSBY—1,888
Moore's ............. 390
GUELPH—21,068
Capitol ............. 917
Royal .............. 1,000
HAGERSVILLE—1,387
Regah ............. 404
HAMILTON—145,000
Capitol .............. 2218
De la ................ 931
Empire ............. 930
Gregory ............ 481
Kenilworth .......... 691
Kenmore ............. 577
Lyceum ............ 675
Lyrice ................ 722
Main ............. 685
Palace ............. 2233
Playhouse ........... 666
Queens ............. 1054
Regent .............. 614
Royal ............ 428
Strand ............. 935
Tivoli ............. 1307

Newfoundland

8 theaters; 8 open; 0 closed

BELL ISLAND
Gaiety ................ 200
CORNER BROOK
Majestic ............. 500
GRAND FALLS
Opera House .......... 250
ST. JOHN—23,000
Crescent ............. 450
Little Star ........... 350
Nickle ................ 800
Star Movie ........... 1000
Queen ................ 1200

Novia Scotia

45 theaters; 38 open; 7 closed

AMHERST—12,000
Empress ............. 900
ANNAPOLIS—1,200
Kings ................ 350
ANTIGONISH—1,700
Celtic ............. 300
BERWICK
Bleagh's ............. 200Cl
BRIDGEGATE—1,500
Strand ............. 250
BRIDGEGATE—3,500
Empire ............. 400
CLARKES HARBOUR— 1,100
Vimy ................ 350
DARTMOUTH—9,000
Dundas ............. 750
Majestic ............. 400
DIGBY—2,000
Bijou Dream ........... 350
DOMINION—3,500
Royal .............. 300
GLACE BAY—17,000
Russell ............. 850
Savoy ............. 1300
HALIFAX—58,000
Capitol ............. 3200
Casino ............. 1164
Community .......... 600
Family ............. 600
Gaety ............. 900
Garrick ............. 723
Orpheus ............. 900
INVERNESS—3,500
Palace ............. 200
KENTVILLE—2,700
Capitol ............. 550
LIVERPOOL—3,000
Astor ............. 887
LUNENBURG—2,800
Capitol ............. 472
NEW GLASGOW— 8,500
Academy of Music—650Cl
Roseland ............. 900
NEW WATERFORD— 6,500
Majestic ............. 500
NORTH SYDNEY— 6,500
Rivoli ............... 448
PICTOU—2,500
Capitol ............. 470
RIVER HERBERT— 1,050
Palace ............. 300Cl
SHELBORNE—1,435
Magnet ............. 250
SPRINGHILL—6,000
Capitol ............. 480
STELLARTON—7,000
Jubilee ............. 350
SYDNEY—18,000
Strand ............. 689
Capitol ............. 685
SYDNEY MINES— 9,000
Strand ............. 700
TRURO—8,000
Capitol ............. 584
Princess ........... 600Cl
Strand ........... 500Cl
WHITNEY PIER— 4,000
Casino ............. 425Cl
WESTVILLE
Roxy ............. 375
WEYMOUTH—1,000
Community ........ 225Cl
WINDSOR—2,500
Imperial ........... 600
WOLFGO—2,500
Orpheum ........... 480
YARMOUTH—7,000
Majestic ............. 600
**Quebec**

- **150 theaters; 129 open; 21 closed**

### Prince Edward Island

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Seventy-five houses are operated by the U. S. Army Motion Picture Service in posts, camps, and stations throughout the country. All of the houses are wired for sound pictures. The theaters are divided into five territories. Below is a list of these houses by branches with the address and manager of each branch. The number and days of showing are also included.

NEW YORK BRANCH
1270 6th Ave., Room 904, New York City
Thomas H. Martell, Manager

POST
Fort Adams, R. I.—3 showings—Mon., Wed., Fri.
Fort Ethan Allen, Vt.—7 showings—Every day.
Carlisle Barracks, Carlisle, Pa.—7 showings—Every day.
Fort Devens, Mass.—7 showings—Every day.
Fort Du Pont, Delaware City, Del.—7 showings—Every day.
Fort Hancock, N. J.—6 showings—Every day except Sat.
Madison Bks., Sacketts Harbor, N. Y.—7 showings—Every day.
Mitchel Field, Hempstead, L. I., N. Y.—7 showings—Every day.
Fort Monroe, Hampton, N. J.—7 showings—Every day.
Fort McKinley, Portland, Me.—3 showings—Sun., Tues., Fri.

POST
Fort Niagara, Youngstown, N. Y.—7 showings—Every day.
Plattsburg Bks., Plattsburg, N. Y.—7 showings—Every day.
Fort Slocum, N. Y.—5 showings—Every day except Wed. and Sat.
Fort Totten, N. Y.—3 showings—Mon., Wed., Fri.
Fort Wadsworth, Rosebank, S. I., N. Y.—5 showings—Every day except Mon. and Sat.
U. S. M. A., West Point, N. Y.—3 showings—Mon., Wed. (Sat.—Cadet)
Fort Williams, Cape Cottage, Me.—5 showings—Every day except Wed. & Sat.
Fort H. G. Wright, Fisher's Island, N. Y.—7 showings—Every day.

POTOMAC BRANCH
703 Mather Bldg., Washington, D. C.
Fred Bund, Jr., Manager

POST
Fort Bragg, Ga.—7 showings—Every day.
Holabird Quartermaster Depot, Baltimore, Md.—5 showings—Every day except Mon. and Sat.
Fort Howard, Md.—7 showings—Every day.
Fort Hoyle, Md.—7 showings—Every day.
Fort Humphreys, Va.—7 showings—Every day.
Langley Field, Va.—7 showings—Every day.
Maxwell Field, Montgomery, Ala.—3 showings—Sun., Tues., Fri.
Fort George G. Meade, Md.—7 showings—Every day.
Fort Monroe, Va.—7 showings—Every day.

POST
Fort Moultrie, Moultrieville, S. C.—5 showings—Every day except Wed. and Sat.
Fort Myer, Va.—6 showings—Every day except Sun.
Fort McClellan, Anniston, Ala.—3 showings—Sun., Tues., Fri.
Fort McPherson, Atlanta, Ga.—5 showings—Every day except Wed. and Sat.
Nansemond Ordnance Depot, Portsmouth, Va.—3 showings—Mon., Wed., Fri.
Fort Oglethorpe, Ga.—7 showings—Every day.
Fort Screven, Ga.—5 showings—Every day except Wed. and Sat.
Fort Washington, Md.—4 showings—Sun., Tues., Thurs., Fri.

ST. LOUIS BRANCH
3312-A Olive St., St. Louis, Mo.
Michael W. Smith, Manager

POST
Fort Atkinson, Neb.—6 showings—Every day except Sat.
Fort Des Moines, Iowa.—7 showings—Every day.
Fort Benj. Harrison, Ind.—7 showings—Every day.
Jefferson Bks., Mo.—7 showings—Every day.

POST
Fort Knox, Ky.—7 showings—Every day.
Fort Lincol'n, Bismarck, N. Dak.—3 showings—Sun., Tues., Fri.
Fort Logan, Colo.—7 showings—Every day.
Fort Meade, Meade County, S. Dak.—7 showings—Every day.

Operated by The Adjutant General of the Army
Major General James F. McKinley.

Officer in Charge: Captain Wm. E. Bergin, A.G.D.
Civilian Director: Raymond B. Murray.
POST

Fort Riley, Kans.—7 showings—Every day.
Fort Robinson, Neb.—3 showings—Sun., Wed., Fri.
Savanna Ordnance Depot, Savanna, Ill.—3 showings—Mon., Wed., Fri.
Scott Field, Belleville, Ill.—3 showings—Sun., Tues., Fri.

POST

Selfridge Field, Mt. Clemens, Mich.—3 showings—Mon., Wed., Fri.
Fort Sheridan, Ill.—7 showings—Every day.
Fort Snelling, Minn.—7 showings—Every day.
Fort Francis E. Warren, Wyo.—7 showings—Every day.

DALLAS BRANCH

618 Dallas Gas Bldg., Dallas, Texas
W. E. Crist, Manager

POST

Barksdale Field, Shreveport, La.—showings—Sun., Tues., Thurs., Fri.
Fort Bliss, Texas, 7th Cavalry and 92nd Field Artillery Theatres—7 showings—Every day.
Fort Clark, Brackettville, Texas—7 showings—Every day.
Fort Crockett, Galveston, Texas—7 showings—Every day.

POST

Fort Sam Houston, Texas, Main, No. 2 and Camp Bullis Theaters—7 showings—Every day.
Fort Huachuca, Ariz.—7 showings—Every day.
Kelly Field, Texas—7 showings—Every day.
Randolph Field, Texas—7 showings—Every day.
Reno Quartermaster Depot, El Reno, Okla.—3 showings—Sun., Wed., Fri.
Fort Ringgold, Rio Grande, Texas—5 showings—Every day except Mon. and Sat.
Fort Sill, Okla.—7 showings—Every day.

SEATTLE BRANCH

110 Wall St., Seattle, Wash.
Theodore G. Kemper, Manager

POST

Fort Douglas, Utah—7 showings—Every day.
Fort Lewis, Wash.—7 showings—Every day.
March Field, Riverside, Calif.—7 showings—Every day.

POST

Presidio of Monterey, Calif.—7 showings—Every day.
Fort Stevens, Oreg.—3 showings—Sun., Tues., Thurs.
Fort Worden, Port Townsend, Wash.—7 showings—Every day.

U. S. NAVY SHIPS and SHORE STATIONS SHOWING MOTION PICTURES

Three hundred and fourteen units of the United States Navy are now equipped to show motion pictures. These units are divided as follows:

Ships wired for sound with 35mm. equipment ........................................ 191
Shore stations with 35mm. sound equipment ........................................ 89
Recruiting stations with 16mm. sound equipment ................................... 34

314

SHIPS:

ARKANSAS    ARIZONA    CALIFORNIA    COLORADO    IDAHO
MISSISSIPPI    NEVADA    NEW YORK    OKLAHOMA    SARATOGA
NEW MEXICO    TENNESSEE    TEXAS    WEST VIRGINIA
PENNSYLVANIA    ELLIS
UTAH    GILMER
WYOMING    JACOB JONES

865
SHORE STATIONS:

Marine Barracks, Quantico, Va.
Naval Training Station, Newport, R. I.
Naval Training Stations, Hampton Roads, Norfolk, Va.
Naval Training Stations, Great Lakes, Ill.
Sound Motion Picture Technicians School, Navy Yard, New York.
Naval Air Station, Pensacola, Fla.
Receiving Station, Philadelphia, Pa.
Navy Motion Picture Exchange, Navy Yard, New York.
Norfolk Naval Hospital, Portsmouth, Va.
Naval Training Station, San Diego, California.

Marine Barracks, San Diego, California.
Naval Air Station, San Diego, California.
Motion Picture Technicians School, Naval Training Station, San Diego, Cal.
Naval Air Station, Coco Solo, C. Z.
Naval Prison, Navy Yard, Portsmouth, N. H.
Navy Yard, Portsmouth, N. H.
Navy Yard, Boston, Mass.
Naval Hospital, Chelsea, Mass.
Naval Hospital, Newport, R. I.
Submarine Base, New London, Ct.
Receiving Ship (U.S.S. SEATTLE), Navy Yard, New York.
Naval Air Station, Anacostia D. C.
Navy Yard, Charleston, S. C.
Naval Hospital, San Diego, Calif.
Marine Barracks, Cavite, P. I.
Naval Hospital, Camacao, P. I.
Receiving Station, Navy Yard, Cavite, P. I.
Marine Barracks, Guantanamo Bay, Cuba.
Naval Station, Pearl Harbor, T. H.
Submarine Base, Pearl Harbor, T. H.
Submarine Base, Coco Solo, C. Z.
Naval Air Station, Pearl Harbor, T. H.
Naval Hospital, Brooklyn, N. Y.
Naval Hospital, League Island, Pa.
Naval Proving Grounds, Dahlgren, Va.
Naval Hospital, Washington, D. C.
Naval Air Station, Hampton Roads, Va.
Naval Hospital, Great Lakes, Ill.
Bureau of Navigation, Navy Department, Washington, D. C.
Pacific Coast Torpedo Station, Keyport, Wn.
Naval Station, Newport, R. I.
Naval Station, Los Angeles, Calif.
Naval Station, Olon, P. I.
Radio Station, Los Banos, P. I.
Naval Station, Gus. (Angeles and Sumay).
Radio Station, Ceyz, P. R.
Radio Station, Wailea, T. H.
Marine Detachment, Peiping, China.
Naval Station, Tutuila, Samoa.
Receiving Ship, Annapolis, Md.
Receiving Station, Cavite, P. I.
Radio Station, Los Banos, P. I.
Naval Academy, Annapolis, Md.
Receiving Ship, San Diego, Calif.
Motion Picture Exchange, Cavite, P. I.
Naval Proving Grounds, Dahlgren, Va.
Marine Barracks, Sumay, Guam.
Naval Station, Guantanamo Bay, Cuba.
Naval Ammunition Depot, Hawthorne, Nevada
Naval Ammunition Depot, St. Julians Creek, Va.
Naval Ammunition Depot, Fort Mifflin, Pa.
Naval Ammunition Depot, Iona Island, New York.
Naval Ammunition Depot, Hingham, Mass.
Naval Ammunition Depot, Lake Denmark (Dover), N. J.
Naval Air Station, Lakehurst, N. J.
Marine Barracks, Navy Yard, New York (Brooklyn).
The Receiving Station, Navy Yard, Washington, D. C.
Naval Mine Depot, Yorktown, Va.
Marine Barracks, Naval Operating Base, Hampton Roads, Va.
Naval Air Station, Sunnyvale, Mountain View, Calif.
Receiving Ship, San Francisco, Calif.
Pacific Coast Torpedo Station, Keyport, Wash.
Receiving Station, Pearl Harbor, T. H.
Naval Ammunition Depot, Mare Island, Calif.
Marine Barracks, Navy Yard, Boston, Mass.
Marine Barracks, Coco Solo, C. Z.
Marine Barracks, Naval Training Station, Great Lakes, III.
Marine Barracks, Navy Yard, Mare Island, Calif.
Marine Barracks, Washington, D. C.
Naval Yard, Mare Island, Calif.
Naval Prison, Mare Island, Calif.
Naval Prison, Cavite, P. I.

NAVY RECRUITING STATIONS,
16mm.

Navy Recruiting Bureau, New York City, N. Y.
Navy Recruiting Station, Baltimore, Md.
Navy Recruiting Station, Birmingham, Ala.
Navy Recruiting Station, Boston, Mass.
Navy Recruiting Station, Brooklyn, N. Y.
Navy Recruiting Station, Buffalo, N. Y.
Navy Recruiting Station, Cincinnati, Ohio.
Navy Recruiting Station, Cleveland, Ohio.
Navy Recruiting Station, Dallas, Texas.
Navy Recruiting Station, Denver, Colo.
Navy Recruiting Station, Des Moines, Iowa.
Navy Recruiting Station, Detroit, Mich.
Navy Recruiting Station, Houston, Texas.
Navy Recruiting Station, Indianapolis, Ind.
Navy Recruiting Station, Kansas City, Mo.
Navy Recruiting Station, Little Rock, Ark.
Navy Recruiting Station, Los Angeles, Calif.
Navy Recruiting Station, Louisville, Ky.
Navy Recruiting Station, Macon, Ga.
Navy Recruiting Station, Minneapolis, Minn.
Navy Recruiting Station, Nashville, Tenn.
Navy Recruiting Station, New Haven, Conn.
Navy Recruiting Station, New Orleans, La.
Navy Recruiting Station, Omaha, Nebr.
Navy Recruiting Station, Pittsburgh, Pa.
Navy Recruiting Station, Portland, Ore.
Navy Recruiting Station, Raleigh, N. C.
Navy Recruiting Station, Richmond, Va.
Navy Recruiting Station, St. Louis, Mo.
Navy Recruiting Station, Salt Lake City, Utah
Navy Recruiting Station, Springfield, Mass.
Navy Recruiting Station, Troy, N. Y.
Navy Recruiting Station, San Francisco, Calif.
Navy Recruiting Station, Seattle, Wash.
THEATER CIRCuits
IN THE UNITED STATES AND CANADA
OPERATING FOUR OR MORE HOUSES

A list of 373 circuits operating four or more theaters. When possible the names of the presidents, general managers and film buyers are included.

Arranged Alphabetically

ADLER THEATER CO.
No. of Houses: 6.
Pres.-Gen'l Mgr.: J. P. Adler.
Film Buyer: John A. Ludwig.
WISCONSIN, Marshallfield: Adler and Relda.

AFFILIATED THEATERS, INC.
Home Office: 629 Common St., New Orleans, La.
LOUISIANA, Covington: Majestic; Crowley: Arcadia; Donaldsonville: Grand; Franklin; Opera House; Hammond: Columbia; Jennings: Strand; Lafayette: Jefferson; Lake Charles: Arcade; Minden: Rex; New Iberia: Elks; Plaquemine: Wilson; Reserve: Murains; Thibodaux: Grand; Ruston: R'alto.
MISSISSISSIPPI, Brookhaven: Arcade; Canton: Canton; Laurel: Strand; McComb: State; Yazoo City: Yazoo.

ALASKA EMPIRE THEATERS, INC.
Presidents: B. E. Shearer.
ALASKA, Douglas: Coliseum; Haines: Coliseum; Juneau: Capitol, Coliseum; Ketchikan: Coliseum, Liberty, Revilla; Petersburg: Coliseum; Sitka: Coliseum; Skagway: Coliseum; Wrangel: Coliseum.

AL-DUN AMUSEMENT CO.
Home Office: Lanett Theater Bldg., Lanett, Ala.
No. of Houses: 6.
President: G. D. Allen.
Gen'l Mgr.-Film Buyer: L. J. Duncan.
ALABAMA, Fairfax: Fairfax; Langdale; Langdale; Lanett; Lanett; Riverdale; Riverdale; Shamburger: Shamburger.
GEORGIA, West Point: Auditorium.

ALGER THEATERS
Home Office: Peru Theater, Peru, Ill.
No. of Houses: 10.
ILLINOIS, Champaign: Park; LaSalle: Rexy; Mendota: State; Morrison: Capital; Oglesby: Aida; Peru: Peru; Princeton: Apollo; Rochelle: Hub; Spring Valley: Valley; Urbana: Princess.

ALL-AMUSEMENTS, INC.
No. of Theaters: 7.
President-Gen'l Mgr.: J. H. Thompson.

GEORGIA, Baxley: Princess; Cochran: Auditorium; Eastman: Princess; Hot Valley: Princess; Hawkinsville: Princess; McRae: Princess; Perry: Perry.

ALADDIN THEATER CORP., see: GENERAL THEATERS.

ALLEN THEATER, INC.
Home Office: Community & Associated Sts., Cleveland.
Film Buyers: Leikowich & Fine.
OHIO, Cleveland: Allen, Doan, Detroit, Hilgard Square, Liberty, Savoy.

ALLIED AMUSEMENTS, LTD.
Home Office: 241 Cathedral Ave., Winnipeg.
No. of Houses: 6.
President: J. Alles.
Gen'l Mgr.: Don F. Gauld.
CANADA, Winnipeg, Man.: Plaza, Rose, Garden, Palace, Roxy, Uptown.

ALPINE THEATER CIRCUIT
(Note: This is a portable circuit.)
WEST VIRGINIA, Beleinton: Grand; Clarksburg: Carolina; Davis: Opal; Hundred: Hundred; Jane Lew: Jane Lew; Newburg: Crystal; Rivesville: Jackson; Rowesburg: American; Terra Alta: Alpine; Tunnelton: Virginia.

ALTOONA PUBLIX THEATERS.
No. of Theaters: 10.
President: A. N. Nottopoulos.
General Manager: A. C. Himmeleim.

AMUSEMENT ENTERPRISES, INC.
Home Office: Princess Theater, Albertville, Ala.
No. of Houses: 4.
Pres.-Gen'l Mgr.-Film Buyer: Thomas E. Orr.
ALABAMA, Albertville: Princess; Atalla: Liberty; Boaz: Rialto; Guntersville: Palace.

ANDERSON THEATER CIRCUIT.
Home Office: 118 E. Jefferson St., Morris, Ill.
No. of Theaters: 5.
ILLINOIS, Coal City: Rialto; DeKalb: Egyptian; Morris: Morris; Sandwich: Avalon; Woodstock: Miller.
ANDERSON THEATER CO.
Home Office: Cheraw, S. C.
No. of Theaters: 5.
Owner: H. H. Anderson.
NORTH CAROLINA, Hamlet: Hamlet; Lumberton: Carolina, Pastime.
SOUTH CAROLINA, Bennettsville: Carolina; Camden: Camden; Cheraw: State.

ANGER, L. J.
Home Office: 1830 Barum Ave., Bridgeport, Conn.
No. of Houses: 5.
Treasurer-Film Buyer: L. J. Anger.
CONNECTICUT, Bridgeport: Barum, Bostwick, Colonial, Capitol; East Hartford: Astor.

ARKANSAS AMUSEMENT CORP.
(Affiliated with Publix.)
President: Ed Rowley.
ARKANSAS, Little Rock: Capitol, Pulaski, Royal, Arkansas.

ASHLAND AMUSEMENT CO. See: BLAND BROS.

ASSOCIATED THEATERS (Md.)
Home Office: 1518 W. Baltimore St., Baltimore.
No. of Theaters: 11.
President: Samuel Back.
Gen'l Mgr.-Film Buyer: J. Louis Ronne.
MARYLAND, Baltimore: Apollo-Broadway, Capitol, Goldfield, Harlem, Rialto, Astor, Cameo, Gwynn, Regent and Diane.

ASSOCIATED THEATERS (Cincinnati).
Home Office: 220 W. 5th St., Cincinnati.
No. of Theaters: 5.
Pres.-Gen'l Mgr.-Film Buyer: Frank W. Huss, Jr.
OHIO, Cincinnati: Americus, Hiland, Park, Imperial and Royal.

ASSOCIATED THEATERS (Cleveland).
Home Office: 3rd Floor, Film Exchange Bldg., Cleveland.
No. of Houses: 20.
President: John D. Kalalat.
OHIO, Cleveland: Capitol, Denison Square, Five Points, Garden, Jewel, Jennings, Knickerbocker, Savoy, Imperial, Homestead, Shaw Hayden, Union Square, Royal, Windameer, Sunbeam, Plaza, Hilliard Square, Liberty, Oak, Detroit, Lorrain-Fulton.

ATLANTIC THEATERS, INC.
No. of Houses: 9.
President-Treasurer: Ben Amsterdam.
NEW JERSEY, Beverly: Beverly; Borden-town: Fox; Bridgeton: Stanley; Burlington: Fox; Mt. Holly: Fox; Penn's Grove: Broad; Riverside: Fox; Swedesboro: Embassy; Woodbury: Rialto.

AUSMUS & PARROTT AMUSEMENT CO., INC.
Home Office: Central Ave., La Follette, Tenn.
No. of Houses: 7.
President: John L. Ausmus.
Secretary-Treasurer: W. H. Parrott.
TENNESSEE, Greenville: Princess, Palace; La Follette: Capitol; Maryville: Partie; Lenoir City: Grand; Sweetwater: Gay.

BAIR'S THEATERS
Home Office: Basement, Roosevelt Bldg., Indianapolis, Ind.
No. of Theaters: 5.
President: R. R. Clair.
INDIANA, Indianapolis: Oriental, Ritz, St Clair, Strand and Upton's.

BALABAN, HARRY, THEATERS
Home Office: 190 State St., Chicago, Ill.
ILLINOIS, Chicago: Commercial, Dearborn, Kar, Windsor; Park Ridge; Pickwick.

BALABAN & KATZ CORP. (96% Controlled by Paramount-Publix Corp.)
Home Office: 175 N. State St., Chicago.
No. of THEATERS: 38.
President: Barney Balaban.
Vice-President: Walter Immerman.
Secy.-Treasurer: John Balaban.
Asst. Secy.-Treas.: Elmer E. Upton.
Film Buyer: A. J. Kaufman.
ILLINOIS, Chicago: Belmont, Belpark, Berwyn, Biltmore, Central Park, Chicago, Congress, Covery, Crystal, Gateway, Harding, LaGrange, McVicker's, Manor, Maryland, Oriental, Pantheon, Paradise, United Artists, Varsity, Norshore, Senate, Roosevelt, Tower, Uptown, Riviera, Century, Granada, Marbro, State, Northtown, Southtown, Regal, Terminal, Garrick, Apollo, Lakeside, Tivoli.

BASIL BROS. THEATERS
Home Office: 1600 Genesee St., Buffalo, N. Y.
No. of Theaters: 8.
Pres.-Gen'l Mgr. & Film Buyer: Nicholas J. Basil.
NEW YORK, Buffalo: Genesee, Strand, Variety, Jefferson, Victoria, Broadway, Maxine, Rivoli.

BELLE AMUSEMENT CO.
Home Office: 402 Film Exchange Bldg., Cleveland, Ohio.
Treasurer: Maurice Kaplan.
OHIO, Cleveland: Atrion, Crown, Grand Central, Superior, Waldorf, Southern.

BELLE THEATERS, INC.
Home Office: 63 Delancy St., New York, N. Y.
President, Louis Schneider.
Vice-President: Charles Steiner.
Treasurer: Nathan Vinegrad.
Secretary: W. W. Cohen.
Film Buyers: Elias Mayer, Charles Steiner.

BENEFIELD, B. J.
Home Office: Strand Theater, Morris, Minn.
MINNESOTA, Beardsley: Star; Clinton: Clinton Opera House; Elbau Lake: Crystal; Glenwood: Opera House; Graceville: Grand; Hancock: Hancock: Morris: Orpheum and Strand.

BENNETT THEATER CIRCUIT
Home Office: Bennett Theater, Auburn, Neb.
No. of Theaters: 4.

BENTON, WILLIAM, CIRCUIT
Home Office: 328 Broadway, Saratoga, N. Y.
No. of Theaters: 7.
Pres.-Gen'l Mgr.: William Benton.
Film Buyer: William Benton.
NEW YORK, Ballston: Capitol; Cohoes: Rialto and Majestic; Mechanicville: State: Plattsburg; Strand; Saratoga: Congress: Whitehall; Capitol.

BERGER AMUSEMENT CO.
Home Office: 502 Pence Bldg., Minneapolis, Minn.
No. of Theaters: 4.
President: Bennie Berger.
Secy.-Treasurer: Ben Ashe.
MINNESOTA, Bemidji: Rio; Brainard: Paramount, Palace; Minneapolis: Paradise.

BERNSTEIN & LUSTIG
Home Office: R. 7, Film Exchange Bldg., Los Angeles, Calif.

BERNSTEIN, WILLIAM, THEATERS
Home Office: 319 Realty Building, Elmira, N. Y.
No. of Theaters: 7.
General Managers: H. L. and B. M. Berinstein.

BIJOU AMUSEMENT CO.
Home Office: 421 Fourth Ave., N.; Nashville.
President: Milton Starr.
Gen'l Mgr.-Film Buyer: Evans Sprott.
No. of Theaters: 15.
GEORGIA, Augusta: Lenox; Macon: Douglass.
LOUISIANA, Baton Rouge: Grand.
NORTH CAROLINA, Durham: Regal, Wonderland, Raleigh; Royal.
SOUTH CAROLINA, Charleston: Lincoln; Columbia: Capitol, Royal; Greenville: Liberty, Temple.
TENNESSEE, Knoxville: Gem; Nashville: Bijou and Lincoln.
TEXAS, Houston: Lincoln.

BLACK HILLS AMUSEMENT CO.
Home Office: Deadwood Theater, Deadwood, S. D.
President: Leo Bertholo.
General Manager: Leo Peterson.
Film Buyer: Charles Klein.
SOUTH DAKOTA, Belle Fourche: Belle; Deadwood: Deadwood, Isis; Hot Springs: Hot Springs; Rapid City: Elks; Sturgis: Majestic.

BLAIR THEATER ENTERPRISES
Home Office: 1310 19th St., Belleville, Kansas.
No. of Theaters: 4.
General Manager: Sam H. Blair.
KANSAS, Belleville: Blair; Mankato: Blair; Osborne: Blair; Smith Center: Blair.

BLANK, A. H.—See: Tri-State.

BLUMENFELD THEATER CIRCUIT
Home Office: 25 Taylor St., San Francisco, Cal.
President: Max Blumenfeld.
General Manager: Joe Blumenfeld.
CALIFORNIA, Berkeley: Oaks; Mill Valley: Sequoia; San Francisco: San Francisco, Del Paso; San Anselmo: Tamalpais; San Rafael: El Camino; Oakland: American, Roxie; Sacramento: Sierra; Stockton: Sierra.

BOLTE CIRCUIT
Home Office: 4212 White Plains Ave., Bronx, N. Y.
No. of Houses: 4.
Pres. and Gen'l Mgr.: John C. Bolte.
NEW YORK, New York: B.B. Burke, Wakefield, Laconia.

BOYD, A. R., ENTERPRISES
No. of Theaters: 12.
President: A. R. Boyd.
Vice-President: Frank W. Rohrer.
PENNSYLVANIA, Allentown: Embassy; B费lding; Boyd; Globe; Philadelphia: Fox, Oxford, Locust; Lancaster: Colonial; Easlon: Boyd; Strand; Chester: Boyd; York: York.

BRANDT THEATRES
Home Office: 1555 Broadway, New York, N. Y.
No. of Theaters: 27.
Representative: Harry Brandt.
NEW YORK, Manhattan and Bronx, N. Y. C.: Alden, Central, City Hall, Globe, Rex, St. Marks, Times Square, Tremont, Waldorf, Windsor, Arcadia, Liberty; Brooklyn, N. Y. C.: Dewey, Empire, Flatbush, Globe, Halsey, Lakeland, Marvin, Rivoli.
SANDERS, Tivoli, Willoughby, Wyckoff; Jamaica, L. I.: Carlton.
NEW JERSEY, Newark: Broad, Rialto.

BRECHER, LEO, THEATERS
Home Office: J2 E. 58th St., New York, N. Y.
Pres.-Gen'l Mgr.: Leo Brecher.

BROWN ENTERPRISES
No. of Houses: 7.
President: Sam J. Brown.
Vice-President: J. L. Brown.
General Manager: D. J. Lewis.
MICHIGAN, Detroit: Ambassador, Bichon, Dexter, Fenkell, Orpheum, Astor, Woodward-Grants.

BUFFALO THEATERS, INC.
Home Office: 646 Main St., Buffalo, N. Y.
No. of Theaters: 12.
General Manager: Vincent R. McFaul.

BUTTERFIELD, W. S., THEATERS, INC.
(Attached with Publix)
President: W. S. Butterfield.
Gen'l Mgr.-Film Buyer: E. C. Bratty.
(Note: Theaters are listed in two groups as follows:
W. S. BUTTERFIELD THEATERS, INC.:
MICHIGAN, Ann Arbor: Majestic, Michigan, Orpheum, Wurth; Battle Creek: Bijou-Arcade; Post, Regent, Strand; Bay City: Bay, Regent, State; Flint: Capitol, Garden, Palace; Grand Blanc: Grand, Robinson, Grand Rapids; Ips. Keith's, Kent, Majestie, Regent; Hillsdale: Dawn; Holland: Colonial, Holland, Strand; Ionia: Orpheum, Jackson; Capitol, Majestic; Michigan, Regent, Rex; Kalamazoo: Capitol, Fuller, State; Lansing: Capitol, Gladner, Lansing, Strand: State (E. Lansing); Monroe: DuSable, Family; Detroit: State, Strand; Muskegon: Theatres; Niles: Ready, Owosso: Capitol, Strand; Pontiac: Ebell, Oakland, Orphen, Rialto, State; Port Huron: Deseray, Family: Saginaw: Franklin, McGe-Palace, Regent, Strand, Temple, Wolverine; South Haven: Center, Ypsilanti; Martha Washinton, Wurth.

BUTTERFIELD-MICHIGAN THEATERS, INC.:
MICHIGAN, Adrian: Crosswell, Family; Alpena: Lyric, Maltz; Benton Harbor: Liberty, Bijou, Big Rapids; Colonia; Cadillac: Lyric McGin; Ludington: Lyric, Ramsdell: St. Joseph; Caldwell: Three Rivers: Riviera; Traverse City: Lyric, Opera House, Regent.

C. & F. THEATER CO
Home Office: 60 Union St., Providence.
No. of Theaters: 6.
President: Frank C. Walker.
Gen'l Mgr.-Film Buyer: Edward M. Fay.
NEW YORK, Rochester: Comerford's Capitol; RHODE ISLAND, Providence: Carlton, Fay's, Majestic, Mahogany, Brecher.
PENNSYLVANIA, Philadelphia: Fay's.

C. & M. AMUSEMENT CO.
No. of Houses: 4.
President: Edward E. Finch.
Gen'l Mgr.-Film Buyer: Frank J. Hassett.
OHIO, Cambridge: Colonial and Strand; Marietta: Hippodrome and Putnam.

CABART THEATERS CORP.
CAREY & ALEXANDER
Home Office: Colonial Theater, Lebanon, Ind.
No. of Theaters: 7.

CASSIDY, W. A.
Home Office: Frolic Theater, Midland, Mich.
General Manager: E. A. Zvenikey.

CENTRAL STATES THEATER CO.
Home Office: Royal Theater Bldg., Hoisington, Kan.
No. of Theaters: 6.

CENTRAL STATES THEATER CORP.
Home Office: 300 Iowa Bldg., Des Moines.
No. of Houses: 41.

CEN'I'URY CIRCUIT, INC.
Home Office: 30 Rockefeller Plaza, N. Y. C.
No. of Houses: 20.

CHARNAS, NAT. B.
Home Office: 322 Summit St., Toledo, O.

CHESBROUGH, W. C.
Home Office: 1187 N. High St., Columbus, O.
No. of Theaters: 8.

CINEMA CIRCUIT CORP.
Home Office: 226 W. 42nd St., N. Y. C.
WEST VIRGINIA, Carolina; Carolina; Idamay; Idamay.

CONSTANT, A. G.
Home Office: 503 Sncair Bldg., Steubenville, O. No. of Theaters: 5.

OHIO, Belaire: Capitol, Temple, Canton: Palace; East Liverpool: American, State.

CONSTANTI CIRCUIT OF WASHINGTON
Pres.-Gen'l Mgr.: Pearl Constanti.
Film Buyer: Peter Constanti.
WASHINGTON, Puellant: Liberty, Roxy; Summer: Liberty; Tacoma: Riviera.

CO-OPERATIVE THEATERS OF MICHIGAN
Home Office: 1001 Fox Theater B'dg., Detroit, Mich. No. of Theaters: 76.
(Nota: This corporation is a film booking circuit only).


COOPER, J. H. ENTERPRISES
(Not listed in two previous years as follows): J. H. COOPER ENTERPRISES: COLORADO, Greeley: Sterling; Grand Junction: Avalon, Strand; Pueblo, West. INTERSTATE THEATRES INC.
J. H. Cooper and F. E. Tompkins.
COLORADO, Colorado Springs: American, Rialto, Tompkins.

COULTER-SOMMA CIRCUIT
VIRGINIA, Petersburg: Bluebird, Cockade; Richmond: Brookland, Byrd, H'podge and Globo.

COUTURE BROS.
Home Office: Star Theater, Manchester, N. H.
Gen'l Mgr.-Film Buyer: A. Couture.

CRESCENT THEATRES OF MICHIGAN
(I.CRESCENT THEATRE CO.holdings are listed in a previous group).
CRESCENT THEATRE CO.: ALABAMA, Alabama City; Ritz; Decatur; Princess; Gadsden: Capitol, Princess.

Roosevelt; Selingsgrove: Stanley; West Pittston: Garden, Liberty; Bloomsburg: Capitol; Carlisle: Orpheum, Strand; Dunmore: Capitol, Fritz; Dickson City; Dunmore: Garden; Duryea: Pastime; Forest City: Freedman; Hazelton: Capitol, Feeley, Grand; Honesdale: Lyric; Kingston: Kingston; Lackawanna: Capitol, Northumberland: Savoy; Old Forge: Holland; Olyphant: Granada; Parsons: Parsons; Pittston: American, Roman; Plymouth: Shawnee; Pottsville: Capitol, Hopewell; Sayre: Sayre; Scranton: Capitol, Strand, West Side; Shenandoah: Strand; Sunbury: Rialto; Strand; Towanda: Keystone; Wilkes-Barre: Alhbra, Capitol, Hazel, Irving, Orpheum, Penn, Sterling, Jersey Shore: Victoria; Carbondale: Irving, Majestic.

NEW YORK, Owego: Tioga; Waverly: Capitol.

COMMONWEALTH THEATERS, INC.
Home Office: 221 West 18th St., Kansas City, Mo. No. of Theaters: 10.
President: C. A. Schultz. Sec'y-Treas.: A. C. Kemp.
KANSAS, Lawrence: Patee, Granda.

COMMUNITY CIRCUIT THEATERS
Pres. and Gen'l Mgr.: Max Lefkowich.
OHIO, Cleveland: Cedar-Lee, Carter, Commodore, Euclid, Hilliard Square, Lyric, Stork, Liberty, Don, Strand, Stroud, University, West Park.

CONFEDERATION AMUSEMENTS, LTD.
QUEBEC, Montreal: Cartier, Chateau, Dominion, Empress, Maisonneuve, Outremont.

CONSOLIDATED THEATERS, INC.
Home Office: 100 Passaic Ave., Garfield, N. J.
NEW YORK, Butler: Butler; Garfield: Ritz; Pompom Lakes Colony; Westfield: Rialto.

CONSOLIDATED THEATERS, LTD.
President: J. Arthur Hirsch. Gen'l Mgr.-Film Buyer: A. Adlman.
QUEBEC, Montreal: Ils Majesty's, Princess; Quebec City: Arlequin; Sherbrooke: Premier; Verdun: Palace.

CONSOLIDATED AMUSEMENT ENTERPRISES, INC.
President: Max Richter. Vice-Pres.-Gen'l Mgr.: Laurence S. Bolognino.
Film Buyer: Al Suchman.

CONSOLIDATION COAL CO.
Film Buyer: F. A. Kraft.
KENTUCKY, Burdine: Burdine; Dunham: Dunham; Jenkins: Jenkins; McCrory, McCrory; Van Lear: Year.

PENNSYLVANIA, Acosta: Acosta; Jenners: Jenners.
EPSTEIN'S THEATERS CORP.
Home Office: 4932 S. 24th St., Omaha, Neb.
No. of Houses: 7.
Pres.-Treas.: Louis Epstein.
Vice-Pres.-Sec'y.: Louis Epstein.
NEBRASKA, Omaha: Benson, Circle, Corby, Maryland, Roseland, Tivoli, Beacon.

ESSANESS THEATERS CORP.
No. of Houses: 25.
President: C. E. Silverman.
Vice-President: Emil Stern.
Secretary-Treasurer: Sidney M. Spiegel, Jr.

ESTATES OPERATING CO., INC.
Home Office: 269 Fifth Ave., Brooklyn, N.Y.C.
NEW YORK, New York (Brooklyn): Avon, Eden, Garfield, 16th Street.

EVERGREEN STATE AMUSEMENT CORP.
No. of Houses: 27.
President: Frank L. Newman.
Vice-President: A. R. Rosenberger.
Secretary-Treasurer: Finley.
Film Buyer: E. L. Alperon.
WASHINGTON, Seattle: Washington; Pullman: American, Mt. Baker; Bremerton: Rex, Rialto; Olympia: Liberty; Seattle: Coliseum, Fifth Avenue, Paramount, Egyptian, Nite, Bobo, State, Fox, Orpheum, Liberty; Vancouver: Castle, Wenatchee; Liberty, Rialto; Everett: Balboa, Granada, Everett.

FAMOUS PLAYERS CANADIAN CORP., LTD.
Home Office: Royal Bank Bldg., Toronto, Canada.
No. of Theaters: 187.
President: N. L. Nathanson.
Vice-President: T. F. Bragg.
Chairman of the Board: A. H. Zukor.
Assistant Secretary: N. G. Barrow.
CANADA, Belle Vue: Belle; Brandon, Man.: Capitol; Strand; Brandon: Brant, Capitol; Brockville: Capitol; Calgary, Alta.: Capitol; Palace, Strand, Grand, Variety, Empire, Chatham: Capitol, Princess; Chilliwack, B. C.: Strand; Cobourg: Capitol; Cornwall: Capitol; Dartmouth: Dundas, Royal; Edmonton, Alta.: Capitol; Dreamland, Empire, Princess, Strand; Port William: Corona, Orpheum, Royal; Galt: Imperial, Capitol; Capital, Regent; Hope, Halifax, N. S.: Community, Family, Capitol, Casino, Garrick; Hamilton; Palace, Savoy, Capitol, Strand, Tivoli; Kamloops, B. C.: Capitol, Rex; St John; Kelowna, B. C.: Empire, Kingston: Capitol, Grand, Tivoli; Kitchener: Capitol, Lyric, Lethbridge, Alta.: Majestic, Rex; Capitol; London: Capitol, Grand, Palace; Moncton, N. B.: Capitol, Empire; Montreal: Capitol, Imperial, Loe's, Palace; Moose Jaw, Sask.: Capitol, Savoy; Namaimo, B. C.: Bijou, Capitol, Opera House; New Westminster, B. C.: Columbia, Niagara Falls: Capitol; North Bay: Capitol, Royal; North Battleford, Sask.: Empress: Oshawa: Regent; Orillia: Imperial, Capitol; Repton: Classic, Opera House; Savoy; Paris: Capitol; Penticton, B. C.: Empire; Peterborough: Capitol, Grant, Rialto; Port Hope: Capitol; Prince Rupert B. C.: Capitol, Quebec; Regina: Capitol, Broadway, Grand, Metropolitan; Ross'and, B. C.: Capitol, Savoy; Chatham: Capitol, Daylight, Sault Ste. Marie: Orpheum, Algoma, Algonquin, Saxton, Sask.: 114th Avenue, Plaza; St. Catharines: Capitol; St. John, N. B.: Capitol, Majestic, Mainstreet, рекл: Palace, Strand, Majestic; Sidney, N. S.: Capitol, Sudbury: Capitol, St. Thomas: Capitol, Three Rivers. Que.: Capitol, Rialto, Toronto, Academy, Alhambra, Beach, Beaver, Bedford, Bloom, Capitol, Christie, College, Crystal, Carlton, Century, Eastwood, Garden, Gerard, Grover, Hippodrome, Imperial, La Plaza, La Reta, Oakwood, Palace, Parkdale, Paramount, Photodrome, Prince of Wales, Regent, Runnymede, St. Clair, Tel, Tivoli, Uptown, Victoria, York, Trail, B. C.: Liberty; Trenton; Trent, Vancouver; Alma, Broadway, Capitol, Dominion, Grandview, Kerrisdale, Kitsilano, Orpheum, Regent, Strand, Victoria, Windsor; Vernon: Empire; Victoria: Capitol, Dominion, Royal Victoria; Waikerville, Tivoli: Welland: Capitol, Grand, Weyburn: Hi-Art, Windsor; Capitol; Palace: Winnipeg: Arlington, Capitol, Crescent, Gaiety, Metropolitan, Osborne, Winnipeg, Tivoli, Wonderland.

FANCHON & MARCO
Home Office: Ambassador Theater, 7th & Locust Sts., Louis, Mo.
MISSOURI, St. Louis: Ambassador, Fox, Grand Central, Missouri, St. Louis.

FARWEST THEATERS (operated with Sterling Chain Theaters)
Home Office: 1529 Queen Anne Ave., Seattle, Wash.
No. of Houses: 8.
WASHINGTON, Seattle: Granada, Arab; Voodail, Queen Anne, Madrona, Portola, Bea; com. Mission.

FEDERATED THEATERS, INC.
Home Office: 3125 S. Harwood St., Dallas, Tex.
TENNESSEE, Bonham: American, Best; Greenville: Rialto, Colonial, Rita; Graham: National.

FENYVESSY THEATERS
Home Office: 62 St. Paul St., Rochester, N. Y.
No. of Theaters: 8.
President: Albert A. Fenyvessy.
NEW YORK, Rochester: Family, Madison, Monroe, Strand, West End.

FINKESTEIN THEATERS, INC.
Home Office: 24 So. 7th St., Minneapolis, Minn.
No. of Houses: 15.
President: H. D. Finkelstein.
Vice-President: Leonard S. Finkelstein.
Vice-Treasurer: Daniel E. Finkelstein.
IDAHO, Atlantic, Idaho, Strand: Carroll: Earle, Rex; Coeur d'Alene: Ainsley, Rialto, Jefferson; Idaho; State: Spencer, Fraser; Spencer, Spirit Lake; New Royal; Perry: Grand, Foxy; Webster City, Grand Canyon, Isis.

FIRST NATIONAL THEATERS, INC.
Home Office: Liberty Theater, Yakima, Wash.
No. of Theaters: 4.
President: Frederick Mercy.
Vice-President: Frederick Mercy, Jr.
WASHINGON, Yakima: Capitol, Liberty, Majestic, Yakima.

FISHERMAN THEATERS, INC.
Home Office: 134 Meadow St., New Haven, Conn.
No. of Houses: 7.
President: A. Fishman.
Gen'l Mgr.: Film Buyer: J. B. Fishman.

FITE, W. D. & R. F.
Home Office: 612 Kansas Ave., Kansas City, Kansas.
No. of Theaters: 4.
Pres.-Gen'l Mgr.: Film Buyer: W. D. Fite.
KANSAS, El Dorado: Eris; Kansas City: Kansas; Santa Fe: Royal.
MISSOURI, Joplin: De Ray.

FLANIGON & STEELE
FORT SMITH THEATERS, INC.—Included under MALCO THEATERS.

FORT, EARL, CIRCUIT
PENNSYLVANIA. Philadelphia: Ambassador, Baltimore, Byrd, Sherwood.

FOURTH AVENUE AMUSEMENT CIRCUIT
Home Office: 13th Ave. and 70th St., Brooklyn, N. Y.
Representatives: Louis Nelson, Irving Renner,

FOURTH AVENUE AMUSEMENT CO.
Home Office: 356 Francis Blvdg., Louisville, Ky.
No. of Theaters: 18
President: Fred J. Dulle.
Sec'y-Treas.: D. H. Long.

(Note: Theaters operated by Fourth Ave Amusement Co. are listed in 2 groups, as follows:


KENTUCKY, Louisville: Rix, Rialto, Strand and Uptown.

FOWLER, ALPHA & OSCAR OLDKNOW
Home Office: 44 Georgia Ave., Atlanta.
Pres.-Gen'l Mgr.-Film Buyer: Alpha Fowler.
GEORGIA, Atlanta: Empire; Carrollton: Carroll; Douglasville: Alpha.

FOX MIDLAND—Included under FOX MIDWEST.

FOX MIDWEST THEATERS CORP.
Home Office: 320 W. 47th St., Kansas City, Mo.
No. of Theaters: 120
President: Herbert V. Jones.
Vice-President: William J. Wood.
Treasurer: Charles E. Shaffer.

MISSOURI, Boonville: Lyric; Brookfield: DeGraw, Plaza; Cape Girardeau: Broadway, Cape, Orpheum; Excelsior Springs: Crane; Beyer, Casino; Joplin: Fox, Hippodrome, Paramount; Kansas City: Apollo, Boone, Gladstone; Isis, Lincoln, Linwood, Plaza, Rockhill, Uptown, Vista, Warwick, Waldo; Kirkville: Kennedy, Princess; Lexington: Mainstreet; Marshall: Auditorium; Moberly: Grand, Fourth Street; Nevada: Arbo, Star; Sedalia: Liberty, Sedalia; Springfield: Gilloz, Plaza, Electric.


FOX MIDWEST THEATERS CORP. DENVER DIVISION.
Home Office: 1718 Curtis St., Denver, Colo.
No. of Houses: 56
Division Manager: Rack Ricketson.
District Manager: H. B. Ashton.


COLORADO, Boulder: Isis, Curran; Delta: Strand, Egyptian; Denver: Isis, Mayan; Durango: Kiva, Gem, Rialto; Ft. Collins: America, Lyric, La Junta: Rourke, Elks; Longmont: Longmont, Neeley; Montrose: Fox, Empress; Sterling: America, Trinidad, Isis, Rialto, Strand, West.

NEBRASKA, Alliance: Imperial, Rialto; McCook: Fox, Temple; North Platte: Fox, Paramount, State; Sidney: Fox.

NEW MEXICO, Las Cruces: Del Rio, Rio Grande; Las Vegas: Coronado, Mutual, Duncan.

JOSON, Cheyenne: Strand, Paramount; Princess, Lincoln; Kemmerer: Victory, Rawlins; Strand, Opera House; Rock Springs: Rialto, Grand; Sheridan: Lotus, Orpheum.

IDAHO, Pocatello: Orpheum, Capital, Strand; Idaho Falls: Paramount.

MONTANA, Missoula: Wilma, Rialto, Liberty; Billings: Babcock.

FOX ROCKY MOUNTAIN—Included with FOX MIDWEST, DENVER DIVISION.

FOX WEST COAST THEATERS CORP. and affiliated corporations. See: NATIONAL THEATERS.

FOX WISCONSIN CIRCUIT
Home Office: 1032 N. Sixth St., Milwaukee, Wis.
No. of Theaters: 20
President: Spyros Skouras.
General Manager: H. J. Fitzgerald.
Film Buyer: E. L. Alperson.
Treasurer: G. N. Blatchford.

(Note: Theaters under Fox Wisconsin Circuit are listed in six groups as follows):

WISCONSIN, Milwaukee: Alhambra.

FOX PALACE CORP.: WISCONSIN, Milwaukee: Palace.

FOX WISCONSIN CORP.: WISCONSIN, Milwaukee: Wisconsin.

WILMA KEE THEATERS, INC.: WISCONSIN, Menasha: Brin; Milwaukee: Downer; Neenah: Embassy; Shorewood: Shorewood.

WISCONSIN AMUSEMENT ENTERPRISES CORP.: WISCONSIN, Beaver Dam: Davison, Odeon.

Fond du Lac: Fond du Lac; Green Bay: Orpheum, Strand; Madison: Orpheum, Parkway.

Strand; Marinette: Fox, Rialto, Strand; Milwaukee: Garden, Miller, Oriental, Tower; Oshkosh: Grand, Rex; Stevens Point: Fox, Lyric.

West Allis: Paradise.

MICHIGAN, Momomine: Lloyd.

VALEY THEATERS CORP.: WISCONSIN, Wausau: Grand, Wausau.

FRANKLIN AMUSEMENT CO. (Minnesota)
Home Office: 1021 E. Franklin Ave., Minneapolis, Minn.
Gen'l Mgr.-Film Buyer: O. C. Woempner.
MINNESOTA, Minneapolis: Chateau, Latvia, Lyndale, New Franklin and New Park; Willmar: Majestic, State.

FRELS THEATERS
Home Office: Uptown Theater, Victoria, Texas
Gen'l Mgr.-Film Buyer: Rubin Frels.
TEXAS, Bellville: Alamo; El Campo: Nor- man; Victoria: Uptown and Victoria; Yorktown: L'Arcade.

FRIEDER & GROSSMAN
Home Office: 35 Warren Street, Hudson, N. Y.
No. of Theaters: 7.
Film Buyers: Frieder & Grossman.

FRISINA AMUSEMENT COMPANY
Home Office: Capitol Theater, Taylorsville, Ill.
No. of Theaters: 8.

GENERAL THEATERS, INC.
Home Office: Orpheum Theater Bldg., Denver, Colo.
Pres.-Gen'l. Mgr.: Harry E. Huffinan.
Pres.-Treas.: C. K. Boettcher.
President: W. W. Watson.
Secretary: L. K. Brown.
Chairman of the Board: Wilbur Newton.
(Note: Theaters listed in three groups as follows):
Pres.-Treas.: Harry E. Huffinan.
Secretary-President: C. M. Huffinan.
COLUMBUS, Blackbird, Bide-A-Wee.
CENTENNIAL THEATER CORP.: COLORADO, Denver: Orpheum.

GENESEE THEATRICAL ENTERPRISES, INC.
Home Office: Batavia, N. Y.
No. of Houses: 12.
Pres. & Film Buyer: N. D. Dipson.
General Mgr.: J. R. Osborne.
NEW YORK, Elms: Capitol, Colonial.
OHIO, East Liverpool: American, State.
Pennsylvania, Lock Haven: Garden, Martin; Milton: Bijou, Legionaire.
WASHINGTON, Wheeling: Capitol, Court, Liberty, Victoria.

GEORGIA THEATERS SERVICE CORPORATION
Home Office: 512 Walton Bldg., Atlanta, Ga.
No. of Theaters: 3.
President: Arthur Lucas.
Vice-President: William K. Jenkins.
Secretary-Treasurer: M. A. Metzer.
GEORGIA, Atlanta: Fox, Paramount, Capitol, Georgia—(closed): Augusta: Imperial, Modjeska, Rialto, Brunswick: Bijou, Ritz; Columbus: Grand, Rialto, Royal, Springs—(closed); Gainesville: Ritz, Macon; Capitol, Grand—(closed), Rialto, Ritz; Savannah: Bijou, Foley, Lucas, Odeon; Waycross: Lyric.

GILES, GEORGE A. CO.
No. of Theaters: 9.
Massachusetts, Boston: Uptown; Framingham: Hillside, Park, T. Gorman; Gardner: Orpheum, Uptown; Norwood: Guild, Norwood.
NEW HAMPSHIRE, Laconia: Gardens, Colonial.

GOLDBERG, AARON, THEATERS
Home Office: 25 Taylor St., San Francisco.
No. of Houses: 4.
Owner: Aaron Goldberg.
California, San Francisco: New Circle, Egyptian, Peerless, Silver-Palace.

GOLDMAN, CHARLES
Home Office: Rivoli Theater, St. Louis, Mo.

MISsouri, St. Louis: Hollywood, Rainbow, Rivoli, Senate.

GOLDEN STATE THEATER & REALTY CORP.
Home Office: 25 Taylor St., San Francisco.
No. of Theaters: 31.
President: E. H. Emmick.
Gen'l. Film Buyer: R. A. McNeil.
CALIFORNIA, Berkeley: Rivoli; Carmel: Carmel; Hayward: Hayward; Hollister: State; Merced: Merced; Monterey: Golden State and Monterey Fairway, Broaday, Capitol, Central, Dimond, Fairfax, Golden State, Granada, Piedmont, New Fruittvale, Palace, Parkway: Pacific Grove: Grove; San Francisco: Amazon, Daly City, Gypsy, Haigh, Irving, Palmer, Parkside, Riviera, Uptown; San Leandro: Palace; Santa Cruz: New Santa Cruz, Unique.

GOULDEN, LOUIS B., ENTERPRISES
Home Office: 20 S. Illinois St., Indianapolis, Ind.
President: Louis B. Goulden.
Secretary: Manuel Freeman.
Treasurer: E. R. Goulden.
Indiana, Indianapolis: Tower, Fountain Square, Sanders; Kokomo: Paramount; Noblesville: State; Peru: Ritz.

GRAPHIC THEATRES CIRCUIT
Home Office: 179 Exchange St., Bangor, Me.
No. of Houses: 13.
President: Samuel Kurson.
Gen'l. Mgr.: Newell Alexander.
MAINE, Belfast: Colonial; Bucksport: Alamo; Camden: Comique; Dexter: Park; Dover: New Star, Millinocket: Opera House, Milo: Chic; Northeast Harbor: Pastime; Ellsworth: Dirigo; Madawaska: Roxy.
NEW HAMPSHIRE, Franklin, Pastime; VERMONT, Brandon; Newport: New Burns.

GREAT STATES THEATERS CORPORATION—See: PUBBLIX GREAT STATES.

GREEN, IRVING, CIRCUIT
Home Office: 650 Mt. Auburn St., Watertown, Mass.
No. of Theaters: 4.
Massachusetts, Everett, Park; Medford; Fellsley; Melrose: Melrose; Watertown: Coolsedge.

GREEN COUNTY AMUSEMENT CO., INC.
Home Office: Wedgeyard Bldg., Schenectady, N. Y.
Gen'l. Mgr.-Film Buyer: W. W. Wallace.
NEW YORK, Albany: Capitol; Catskill: Community; Schenectady: Albany, Barcli, Hudson, State, Strand and Van Curler; Scotia: Ritz.

GREENFIELD, LEON
Home Office: 102 Court St., Brooklyn, N. Y.
No. of Theaters: 4.
President: Leon Greenfield.
NEW YORK, New York (Brooklyn): Boro Hall, Gloria, Lido, Paras Cour.

GREGORY CIRCUIT
Home Office: 109 W. Chicago Ave., Chicago, III.
No. of Theaters: 13.
General Manager: S. J. Gregory.
Film Buyers: James Gregory and B. A. Lucas.
WISCONSIN, Fond du Lac: Fond du Lac; Oshkosh: Rex.

GREVE, J. A.
Home Office: Oak Creek, Colo.
(Note: This is a testable circuit.)
COLORADO, Gilman: Gilman; Hayden: Amphitheatre; McCoy: McCoy; Minturn: Jewel, Oak: Creek; Rio: Red Cliff: Rio.
GRIFFITH AMUSEMENT CO.
Home Office: 11½ North Lee, Oklahoma City, Okla.
No. of Houses: 88.
President: L. C. Griffith.
General Manager: R. M. Clark.
Film Buyer: H. R. Falls.
OKLAHOMA: Ada: McSwain, Liberty, Ritzi; Altus: Empire, Rex, Wigwam; Ardmore: Palace, Paramount, Rex, Ritz; Bartlesville: Liberty, Lyric, Odeon, Rex; Blackwell: Palace, Midwest; Chandler: I. & S., Odeon; Chickasha: Kovy, Rialto, Ritz, Sugg; Claremore: Palace, Yale; Clinton: Del Rio, Rialto, Rex; Cushing: Paramount; Duncan: Palace, Polly; Earlsboro: Rex; Elk City: Enid; Arcadia, Aztec, Criterion, Mecca; McAlester: Tall Chief; Guthrie: Melba, State, Guthrie, Henryetta: Blaine, Morgan; Hugo: Eris; Maud: Arcadia; Miami: Coleman, (street); Norman: Odeum, University; Oklahoma City: Reno, Rialto; Okmulgee: Cozy, Orpheum, Yale; Sapulpa: Yale, Empress; Seminole: Rex, Ritz, State; Shawnee: Bison, Criterion, Rex; Stillwater: Aggie, Mecca, Tonkawa: Criterion, Rialto; Vinita: Lyric; Hobart: Kiowa; TEXAS: Borger: Circle, Rex, Rig; Cleburne: Palace, Yale; Gainesville: Lyric, Majestic, Texan; Lubbock: Lindsey, Palace, Texas; Midland: Ritz, Yucca; Pampa: La Nona, Rex, State; Panhandle: Rex; Wellington: Ritz, Texan; Wink: Rex, Rig.

GRIFTH, R. E., THEATERS, INC.
Home Office: 1802 Tower Petroleum Bldg., Dallas, Texas.
No. of Houses: 13.
President-Buyer: R. E. Griffith.
NEW MEXICO: Albuquerque: Kimo, Rio, Mesa; Carlsbad: Cactus, Cavern; Clovis: Lyceum, Mesa; Gallup: Cairo; Hobbs: Rig, Rex; Portales: Portales; Roswell: Yucca, Princess.

GROSS CIRCUIT
ALASKA: Douglas: Coliseum; Haines: Coliseum; Petersburg: Coliseum; Sitka: Coliseum; Wrangell: Coliseum.

GUSDANOVIC, PAUL
Home Office: 602 Film Exchange Bldg., Cleveland.
No. of Houses: 6.
President: Paul Gusdanoivic.
OHTO, CLEVELAND: Corlitt, LaSalle, Norwood, Moreland, Regent, Cameo.

H. & H. THEATER COMPANY
Home Office: Abilene, Tex.
Gen'l Mgr.-Film Buyer: H. T. Hodge.
TEXAS: Anson: Palace; Ballinger: Palace and Queen; Merkel: Queen; Midland: Grand, Ritz; Odessa: Lyric; Stamford: Alcove and Ritz; Winters: Lyric, Queen; Eldorado: Ritz.

HALL INDUSTRIES THEATERS
Home Office: Rialto Theater, Beeville, Tex.
No. of Theaters: 11.
Partnership: H. W. Hall, J. S. Hall, J. S. Hall, Jr.
General Manager: H. W. Hall.
Film Buyer: H. W. Hall.
TEXAS: Alice: Queen, Rialto; Aransas Pass: Rialto; Beeville: Mission and Rialto; Cuero: Palace, Rialto; Kenedy: Rialto; Kingsville: Rex and Rialto; Sinton: Rialto.

HAMRICK, JOHN, THEATERS
Home Office: Blue Mouse Theater, Seattle, Wash.
No. of Theaters: 12.
Owner: John Hamrick.
OREGON: Portland: Blue Mouse, Music Box, Oriental, Orpheum, Playhouse.
WASHINGTON: Seattle: Blue Mouse, Music Box, Music Hall, Orpheum; Tacoma: Blue Mouse, Music Box, Temple.

HARRIS AMUSEMENT CO.
No. of Theaters: 14.
President: Frank J. Harris.
Sec'y-Treas.: George S. Harrison.

MICHIGAN, Detroit: Family.
PENNSYLVANIA, East Liberty (Pittsburgh): Harris-Family; Huntingdon: Clifton; Jeannette: Harris; Oil City: Drake, Lyric; Pittsburgh: Harris-Avin, Harris-Beechview, Harris-Mount Oliver, Harris-Wm. Penn; Reynoldsburg: Harris-Adelphi; St. Marys: St. Marys.

HARRIS THEATRICAL ENTERPRISES, N.Y.
Home Office: 3410 Broadway, N. Y. C.
No. of Theaters: 7.
Gen'l Mgr.: Harry A. Harris.
Film Buyer: Harry A. Harris.

HARRIS-VOELLER THEATERS, INC.
No. of Theaters: 8.
President-Gen'l Mgr.: I. I. Harris.
Vice-President: C. C. Voeller.
IDAHO, Boise: Cozy and Ramona; Burley: Burley and Orpheum; Rupert: Egyptian and Wilson.

WYOMING, Evanston: Strand, Orpheus.

HARRISON THEATER & REALTY CORP.
No. of Theaters: 5.
General Manager: M. Marcus.

HAVEN CIRCUIT
Home Office: Imperial Theater, Forest City, Ark.
ARKANSAS, Forest City: Imperial; Brinkley: Imperial; Marianna: Imperial; Wynne: Imperial.

HAYNES, G. W., CIRCUIT
Home Office: Strand Theater, Union City, Tenn.
No. of Theaters: 1.
KENNESSEE, Obion: Strand; Ridgely: Palace; Tiptonville: Strand; Union City: Strand.

HEINS, E. D.
VIRGINIA, Roanoke: American, Park, Rialto, Roanoke.

HEISEL, G. J.
OHTO, New Boston: Lyric, New and Popular; Scoville: Stanley.

HEYWOOD AMUSEMENT CO.
Home Office: New Richmond, Wis.
No. of Houses: 4.
Gen'l Mgr.-Film Buyer: J. G. Heywood.
WISCONSIN, Cornell: Gem; New Richmond: Gem; Stanley: Star; Clear Lake: Community.

HICKORY AMUSEMENT CO.
Home Office: Hickory, N. C.
No. of Theaters: 5.
Owner: J. F. Miller.
NORTH CAROLINA, Hickory: Carolina, Grand, Rivoli, Pastime; Lincolnton: Rivoli.

HILDINGER ENTERPRISES
Home Office: 142 E. State St., Trenton, N. J.
No. of Houses: 8.
Film Buyer: I. Levy.

HIRSH AMUSEMENT COMPANY
No. of Theaters: 5.
PENNSYLVANIA, Philadelphia: Century, Forrest, Pike, Ruby, Spruce.
HOKAY THEATERS, INC.
PENN. Address: 5 S. Franklin: Orpheum, Park, Ritz; Grove City: Majestic.

HOME THEATERS CIRCUIT CORP.
Home Office: Lincoln Theater, Robinson, Ill.
No. of Houses: 4.
Pres.-Gen'l Mgr.-Film Buyer: J. C. Hewitt.
ILLINOIS, Newton: Star; Oblong: Home; Robinson: Lincoln, Strand.

HOUSE CHARLES, ENTERPRISES
Home Office: 105 W. State St., Rockford, Ill.
No. of Houses: 6.
Gen'l Mgr.-Film Buyer: Charles House.
ILLINOIS, Rio: Marengo; Rockford: Capital, Columbia, Midway, Rialto, State.

Hudson Robert
Home Office: 9th & Main Sts., Richmond, Ind.
No. of Houses: 7.
President-Treasurer: Robert L. Hudson.
Secretary: Hallis P. Hudson.
Vice-President: Will Reilly.

Huish THEATERS
Home Office: Star Theater, Eureka, Utah.
No. of Houses: 1.
Sole Owner: C. E. Huish.
UTAH. Eureka: Star; Payson: Star; Richfield: Kinema, Lyric; Helper: Strand; Kanab: Kanab.

Hunt'S THEATERS, INC.
Home Office: Cedar & Atlantic Aves., Wildwood. N. J.
Pres.: W. C. Hunt.
Treasurer: W. R. Stine.
Secretary: W. D. Hunt.


Imperial THEATERS, INC.
Home Office: Imperial Theater, Forest City, Ark.
No. of Theaters: 4.
Pres., Gen'l Mgr. & Film Buyer: L. F. Haven.
Arkansas, Brinkley: Imperial; Forrest City: Imperial; Marianna: Imperial; Wynne: Imperial.

INDEPENDENT THEATERS, INC. (Tenn.)
Home Office: Cameo Theater, 527 Market St., Memphis, Tenn.
No. of Houses: 9.
President: A. Solomon.
Gen'l Mgr. and Film Buyer: S. H. Borisky.
(Note: Theaters listed in two groups as follows:)

Independent THEATERS, INC.
TENNESSEE. Chattanooga: American, Park, Cameo, Ritz, Rivoli, Bijou, Bonita.
LEANDER AMUSEMENT CO.
TENNESSEE. Chattanooga: Amulus, Grand.

inland THEATERS, INC.
Home Office: 215 North First St., Yakima, Wash.
No. of Theaters: 8.
President: Frederick Mercy, Sr.
Gen'l Mgr. & Film Buyer: Frederick Mercy, Jr.
WASHINGTON, Kennewick: Liberty; Pasco: Liberty; Sunnyside: Liberty; Toppenish: Liberty; Victory; Walla Walla: Liberty, Roxy, Capitol.

Indiana county THEATERS CO., INC.
No. of Houses: 5.
President: John O'Hare.
Gen'l Mgr.-Film Buyer: William Lipsie.

INTERBORO CIRCUIT OF THEATERS, INC.
Home Office: 785 DeKalb Ave., Brooklyn, N.Y.C.
No. of Theaters: 20.
President-Gen'l Mgr.: Samuel Strausberg.
Vice-President: Louis Nelson.
Film Buyer: Jack Hatlen.

INTERSTATE CIRCUIT INC.
(Also see: Texas Consolidated)
Home Address: Majestic Theater Bldg., Dallas, Tex.
President: Karl Hoblitze.
Gen'l Mgr.-Film Buyer: R. J. O'Donnell.
TEXAS. Dallas: Majestic, Palace, Capitul, Old Mill; Fort Worth: Worth, Hollywood, Palace, Majestic; San Antonio: Majestic, Texas, Aztec, Empire, State; Houston: Majestic, Shastan, Kirby, Queen; Austin: Queen, Hancock, Paramount; Galveston: Queen, Tremont.

INTERSTATE ENTERPRISES (Fla.-Ga.)
Home Office: Rose Theater, Thomasville, Ga.
No. of Houses: 4.
President-Gen'l Mgr.: Nat M. Williams.
Florida. Quincy: Shaw.
Georgia. Quitman: Felix; Thomasville: Grant and Rose.

INTERSTATE THEATER CORP.
Home Office: 260 Tremont St., Boston.
No. of Houses: 16.
Pres.-Gen'l Mgr.: Edward Ansins.
Film Buyer: Harold Stoneman.

INTERSTATE THEATERS, INC. (Ohio) See:
Constant, A. G.

Isle Theatrical Corp.
Home Office: 1560 Broadway, N. Y. C.
Gen'l Mgr. and Film Buyer: Harry Shiffman.
New Jersey, Lakewood: Strand, Palace.

Jayem THEATER CIRCUIT
Home Office: 1215 Fulton St., Brooklyn, N. Y.
Representative: Irwin Margulies.
New York, Brooklyn: Regent, Sheldon.
New Jersey, Clifton, Star, Guttenberg: Columbia; West New York: Rialto, Rivoli.

Jefferson Amusement Co., INC.
President-Gen'l Mgr.: J. C. Clemmons.
(Note: Jefferson Amusement Co. holdings are listed in two groups as follows:)

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JEFFERSON AMUSEMENT CO., INC.

TEXAS, Beaumont: Jefferson, Liberty, Tivoli, Peoples; Port Arthur: Strand, Peoples, Pearce, Majestic, Strand; Victoria: Rita, Queen.
GREENVILLE: Texan, Rita, Gem; SEGUN: Palace, Texas.

EAST TEXAS THEATERS, INC.

President: Sol E. Gordon.

TEXAS, Lufkin: Pines, Nacogdoches; Austin: Rita; Henderson: Palace, Strand; JEFFERSON: Strand, Jackson; Abilene: Marshall, Paramount Planet; Killeen: Clarion, Strand, Rio; Gladiawater: Gregg, Llano, Fayette; Brownwood; San Angelo: Liberty; PORTLAND: Victoria; Victoria: Rita, Queen.

KELLER, LEO

Home Office: Columbia Theater, Paducah, Ky.

KENTUCKY, Paducah: Arcade, Columbia, Orpheum; Murray: Capitol.

KIRK & CAIN

Home Office: Paintsville, Ky.

COLEMAN: Garden; Paducah: Arcade; Paintsville: Arcade, Sipp.

KLUTH & LAVIN

Home Office: Cut Bank, Mont.

MONTANA: Conrad: Orpheum; Cut Bank: Orpheum; Kevin: Kevin; Shelby: Orpheum.

KNOBEL, BENJAMIN, CIRCUIT

Home Office: 301 West 42nd St., New York City.

NEW YORK, Brooklyn: Irving; Mt. Vernon: Embassy, Plaza; Pelham: Pelham; Poughkeepsie: Liberty, Playhouse.

KOMER, CHARLES & HARRY

MICHIGAN, Detroit: Colony, Mayfair, Whittier; Redford: Redford; Royal Oak: Royal Oak.

KRAMER, THEATRICAL ENTERPRISES


No. of Theaters: 6.


LACROSSE THEATER CO.

Home Office: Rivoli Bldg., La Crosse, Wis.

No. of Houses: 5.

President: W. A. Leavitt.

General Manager: F. L. Koppellmeyer.

Film Buyer: William D. Burford.

KALLET THEATERS, INC.

Home Office: Madison Theater, Oneida, N. Y.

Pres.-Gen'l Mgr.: J. J. Kallet.

NEW YORK, Oneida: Madison and Regent; Rome: Family, Capitol and Strand; Syracuse: Regent; Utica: Orpheum, Uptown.

KAPLAN, MAURICE See: BELLE AMUSEMENT CO.

KARSCH, GEORGE

Home Office: Roseland Theater, Flat River, Mo.

LEAD BELT AMUSEMENT CO.

MISSOURI, Bonnie Terre: Odeon; Flat River: Roseland; Herculaneum: Fairland; Farmington Entertainment Co.

MISSOURI, Farmington: Ritz.

KEAMCO, INC.


No. of Theaters: 7.

President: Abraham Wax.

Treas.-Gen'l Mgr.: Morris Wax.

NEW JERSEY, Atlantic City: Royal.

PENNSYLVANIA, Philadelphia: Pearl, Royal, Standard, Stratford.

KEILO, LEO

Home Office: Columbia Theater, Paducah, Ky.

KENTUCKY, Paducah: Arcade, Columbia, Orpheum; Murray: Capitol.

KIRK & CAIN

Home Office: Paintsville, Ky.

COLEMAN: Garden; Paducah: Arcade; Paintsville: Arcade, Sipp.

KLUTH & LAVIN

Home Office: Cut Bank, Mont.

MONTANA: Conrad: Orpheum; Cut Bank: Orpheum; Kevin: Kevin; Shelby: Orpheum.

KNOBEL, BENJAMIN, CIRCUIT

Home Office: 301 West 42nd St., New York City.

NEW YORK, Brooklyn: Irving; Mt. Vernon: Embassy, Plaza; Pelham: Pelham; Poughkeepsie: Liberty, Playhouse.

KOMER, CHARLES & HARRY

MICHIGAN, Detroit: Colony, Mayfair, Whittier; Redford: Redford; Royal Oak: Royal Oak.

KRAMER, THEATRICAL ENTERPRISES


No. of Theaters: 6.


LACROSSE THEATER CO.

Home Office: Rivoli Bldg., La Crosse, Wis.

No. of Houses: 5.

President: W. A. Leavitt.

General Manager: F. L. Koppellmeyer.

Film Buyer: William D. Burford.

WISCONSIN, La Crosse: Bijou, Majestic, Riviera, Rivoli, Strand.

LAM AMUSEMENT CO., INC.

Home Office: Broad St., Rome, Ga.

No. of Theaters: 6.

President: O. C. Lam.

GEORGIA, Cedartown: Cedar, Princess; LaGrange: LaGrange; Newnan: Gen; Rome: DeSota, Rivoli.

LASKER, JACOB, & SONS

Home Office: 310 S. Michigan Ave., Chicago, Ill

No. of Theaters: 6.

President: Jacob Lasker.

Film Buyer: Ben Lasker.

ILLINOIS, Berwyn: New Riv. Rexy; Chicago: Music Box, Ridge, Bertha; Cicero: Villas.

LATCHIS, PETER

Home Office: Latchis Theater, Keene, New Hampshire.

NEW HAMPSHIRE, Claremont: Latchis; Keene: Colonial, Latchis; Milford; Strand.

VERMONT, Brattleboro: Latchis, Auditorium.

LAZARUS-VINNICOFF CIRCUIT—See: CIRCLE THEATERS

LEFF-MYERS THEATERS

Home Office: 276 W. 43rd St., New York, N. Y.

No. of Theaters: 7.

President: Abraham Leff.

Treasurer: Louis Myers.

LYRIC AMUSEMENT CO.
Home Office: 84 W. Pennington St., Tucson, Ariz.
No. of Theaters: 4.
President: Nick Diamos.
Vice-President: John Diamos.
Treasurer: David G. Diamos.
ARIZONA, Bisbee: Lyric, Douglas, Grand.
Nogales: Nogales; Tucson, Plaza.
Mackennan, A. J.
Home Office: 115 Hooker Ave., Poughkeepsie, N. Y.
NEW YORK, Millbrook: Strand; Millerton: Paramount; Pawling: Albermarc; Phoenixia; Keen's.
McCARTHY BROS.
Home Office: 64 Fifth St., N., Fargo, N. D.
Pres.-Gen'l Mgr.-Film Buyer: W. T. McCarthy.
MINNESOTA, Fergus Falls: Lyric and Orpheum; Montevideo: New Eagle and Star.
NORTH DAKOTA, Lidgerwood: Lyric; Cavalier: Roxy; Hebron: Lyceum; St. Thomas: Opera House.
McCULLUM'S, A. B. THEATERS.
Home Office: 805 E. Lincoln St., Hoopston, Ill.
Film Buyer: A. B. McCollum.
Gen'l Mgr.: John F. Burhorm.
ILLINOIS, Clinton: Clanton, Kaye, Star; Dwight: Blackstone; Fairbury: Central; Hoop- ston: Lorraine, McFerren Opera House; Paxton: Paxtonian; Urbana: Colonial; Watseka: Little.
MCCUTCHEON, O. W.
Home Office: Blytheville, Ark.
ARKANSAS, Blytheville: Ritz, Gem, Roxy, MISSOURI, Charleston: America; Akron: Grand and Malvern.

M & P THEATERS
Executive Managers: M. J. Mullen, S. Pinanski. (Affiliated with others)
Home Office: 60 Scollay Square, Boston, Mass.
MAINE, Bangor: Bijou, Graphic, Opera House, Park; Bath: Columbia, Opera House; Biddeford: Central, City Opera House; Ft. Fairfield: Paramount, Park; Houlton: Temple; Rockland: Empire, Park; Strand; Waterville: City Opera House, Haines: Westbrook: Star; Portland: Maine, State, Strand.
MASSACHUSETTS, Allston: Allston, Capital; Boston: Beacon, Fenway, Metropolitan, Modern, Paramount, Scollay Square, Washington St.

LUST, SIDNEY, THEATERS, Under Direction of
Home Office: 513 Mather Bldg., Washington, D. C.
No. of Houses: 8.
General Manager: Miss A. McConnell.
Film Buyer: Sidney L. Lust.
DISTRICT OF COLUMBIA, Washington:
Hippodrome, Leader.
MARYLAND, Hyattsville: Arcade; Mount Rainier: Cameron, Rockville, Arcade.
VIRGINIA, Alexandria: Igarom, Richmond, Capitol.

LYRIC THEATERS
Home Office: 220 S. State St., Chicago.
General Manager: B. A. Lucas.
Frankfort: Princess, Roxy.

MAINE & NEW HAMPSHIRE THEATERS CO.
Home Office: Metropolitan Bldg., Boston.
President: George W. Lane, Jr.
General Manager: J. J. Ford.
Film Buyer: W. A. Sullivan.
MAINE, Auburn: Auburn; Augusta: Capitol and Colonial; Brunswick; Cumberland; Pastime; Gardiner: Opera House and Coliseum.
Hallowell: Acme; Lewiston: Empire, Music Hall, Priscilla and Strand; Liverpool Falls, Dreamland; Norridgewock: Rex; Capital, Colonial; Strand; South Paris: Strand; Wilton: Bijou.
MASSACHUSETTS, Fitchburg; Fitzhugh; NEW HAMPSHIRE, Berlin; Albert and Princess; Concord: Capitol, Star; Portland: Colonial, Olympia and Portsmouth.
VERMONT, Burlington: Flynn, Majestic; Montpelier: Playhouse.

MALCO THEATRES, INC.
Home Office: 138 S. Main St., Memphis, Tenn.
No. of Houses: 45. (37 open; 6 closed)
Pres.-Gen'l Mgr.: M. A. Lightman.
Secretary-Treasurer: M. S. McCord.
ARKANSAS, Bentonville: Plaza; Camden: Royal, Staunton; Clarksville: Dunlap; Conway: Conway; Fayetteville: Ozark, Palace, Royal; Fort Smith: Joe, New, Mystic, Temple, Helena, Paramount, Pastime, Hope, Saenger; Huntsville: Dixie; Jacksonville: Sand, Liberty; Morrilton: New Palace; Newport: Capitol; North Little Rock: Rialto, Princess, Paragould, Capitol; Pine Bluff: Saenger, Alamo; Smackover: Joy; Springdale: Concord; Stuttgart: Majestic, Rice. TENNESSEE, Jackson: Paramount, State; Memphis: Strand, Lamar, Linden, Circle, Memphis, Rialto, Capitol, Cameo, Princess.

MALLERS BROS
Home Office: 1014 Calhoun St., Fort Wayne, Ind.
No. of Houses: 10.
Pres.-Gen'l Mgr.-Film Buyer: Peter Mallers.
INDIANA, Bluffton: Gaiety, Grand; Fort Wayne: Family, Riley; Portand: Hines, Princess; Tippton: Ritz, Warsaw: Centennial.
OHIO, Delaware: Eltie, Valentine.

MANHATTAN PLAYHOUSES—See: BELLE THEATERS, INC.

MANN AND WALSH THEATERS
Home Office: 25 Taylor St., San Francisco, Cal.
No. of Theaters: 14.
President: George M. Mann.
Vice-President: George A. Walsh.
2nd Vice-President: Ivan A. McClain.
(Note: Listed in two groups as follows):

INDEPENDENTLY OPERATED:
GEORGIA, Atlanta: Palace, Tenth Street, West End; Decatur: De Kalb; East Point: Fairfax.
NATIONAL THEATERS SYNDICATE & MID-LAND THEATERS CORP.

No. of Theaters: 6.

CALIFORNIA, Marysville: Liberty, National; San Jose: American; Modesto: Lyric, Princess; Woodland: National. REDWOOD THEATERS, INC.

No. of Theaters: 8.

CALIFORNIA, Arcata: Minor; Eureka: New Liberty, Rialto, State; Dinuba: Williams; Fort Bragg: State; Fortuna: Fortuna; Ukiah: State.

MANNY, K. C.

MANNING & WINK
No. of Houses: 7.
Film Buyers: H. V. Manning and J. C. H. Wink.

GEORGIA. Calhoun: Gem; Cartersville: Grand; Dalton: Crescent and Shadowland; Marietta: Strand.

TENNESSEE, Athens: Strand; Etowah: Gem

MANSFIELD, W.
Home Office: Tama, Iowa.
IOWA, Belle Plaine: King, Rivoli; Tama: Tuka, Mills Opera House.

MARGET THEATER CIRCUIT
Home Office: 53 State St., Boston.
MASSACHUSETTS. Chelsea: Strand; East Boston: Day Square; Somerville: Broadway and Orpheum.
RHODE ISLAND, Central Falls: Belleone.

MARLOW'S THEATERS
Gen'l Mgr. Film Buyer: John Marlow.

MARSCHONEN, INC.
Home Office: Vermillion, So. Dakota.
No. of Theaters: 7.
IOWA, Hawarden: Tivoli; LeMars: Elite.
Royal.

NEBRASKA, Wayne: Gay, Crystal.
SOUTH DAKOTA, Vermillion: March, Coyote.

MARTIN THEATERS
Home Office: 1104 Broadway, Columbus, Ga.
No. of Theaters: 24.
Owner: R. E. Martin.
Auditor: E. G. Parrish.
Gen'l Mgr. Film Buyer: A. E. Adams.
ALABAMA, Dothan: Houston, Alabama, Alcazar; La Fayette: La Fayette; Opelika: Opelika; Roanoke: Roanoke; Phoenix City: Palace; Talladega: Fox, Paramount; Sylacauga: Ritz.
FLORIDA, Marianne: Dixie.

GEORGIA, Americus: Rylander; Bibb City: Pastime; Columbus: Royal, Rialto, Liberty; Douglas: Douglas; Fitzgerald: Grand, Ritz; Montezuma: Grand; Tifton: Ritz and Strand; Dublin: Ritz; Milledgeville: Colonial.

MARTINA CIRCUIT
Home Office: 18 E. State St., Albion, N. Y.
No. of Theaters: 6.
Buyer: James Martin, Sr.
General Manager: C. Y. Martin.

NEW YORK, Albion: Rialto; Clyde: Playhouse; Mt. Morris: Family; Naples: Naples; Nunda: Nunda.

MECO THEATER CORP.
Home Office: 1600 Broadway, N. Y. C.
No. of Houses: 12.
President: M. E. Comerford.
Vice-President: F. C. Wait.
Secretary-Treasurer: M. B. Comerford.


MICHAELS THEATERS
Home Office: Mayfair Theater, Buffalo, N. Y.
NEW YORK, Buffalo: Allendale, Embassy, Mayfair, Plaza.

MIDDLESEX AMUSEMENT CO.
No. of Houses: 9.
President: E. O. Ramsdell.
Gen'l Mgr.-Film Buyer: G. A. Ram-dell.
(Theaters operated in three groups, as follows)

RASMBELL'S, Bovery: Larron, Strand.
MEDFORD OPERATING CO.:
MASSACHUSETTS, Medford: Medford, Riverside.

MIDDLESEX AMUSEMENT CO.:
MASSACHUSETTS, Maiden: Auditorium, Granada, Mystic, Orpheum, Strand.

MIDDLESEX THEATERS, INC.
No. of Houses: 7.
President: Laurence G. Lasky.
General Manager-Film Buyer: Julius Joelson.
MASSACHUSETTS: Arlington: Capitol, Falmouth; Elizabeth; Somerville: Ball Square, Capitol, Central: Taunton: Park, Strand.

MIDHAM CORPORATION
See: SOUTHIO THEATERS.

MIDLAND THEATERS, INC.
See: MANX & WALSH

MID-STATE THEATERS, INC. See: CO-OPERATIVE THEATERS.

MIDWEST THEATER CORP.
Home Office: 413 Martin Brown Bldg., Louisville, Ky.
President: J. I. Schwarz.
Vice-President and Treasurer: K. A. Pierson.
(Note created in two groups as follows)

MIDWEST THEATER CORP.
KENTUCKY, Louisville: Alamo, Brown, Crescent, Shelmor, Studio; Richmond: State; Shelbyville: Bnan Ton.

SCHWARTZ AMUSEMENT CO.
INDIANDA, New Albany: Eks.
KENTUCKY, Louisville: Grand, Palace.

MILLER, J. F. See: HICKORY AMUSEMENT CO.

MILLER, JOHN W. JR.
3-HOIDE ISLAND, Bradford; Bradford: Hope Valley, Grand; Narragansett; Narragansett Pier Casino; Shannock: Memorial Hall; Wakefield: Opera House; Wickford: J. O. O. F. Hall; Watch Hill: Minigret.

MINER AMUSEMENT CO. INC.
Home Office: Miner Theater, Rice Lake, Wis.
Gen'l Mgr. Film Buyer: George Miner.

WISCONSIN, Chetek: Grand; Chippewa Falls: Loop, Rivoli; Ladysmith: Unique; Rice Lake: Miner's Majestic.

MINNESOTA AMUSEMENT CO.
(Affiliated with Public)
Home Office: 17 N. Sixth St., Minneapolis, Minn.
Receiver: William Hamm, Jr.
Twin City District:
MINNESOTA, Minneapolis: Century, Lyric, Minnesota, State; St. Paul: Cameo, Paramount, Riviera, Tower.
Suburban Group:
MINNESOTA, Minneapolis: American, Arion, Aster, Grand, Grand, Loring, Nokomis, Rialto, Uptown; St. Paul: Capitol, Park, St. Clair, Uptown.

Northern District:
MINNESOTA, Duluth: Auster, Garrick, Lyceum, Lyric, Strand, Orpenn; Hibbing: State, Garden, Homer; Moorhead: Moorhead; Virginia: Garrick, State.
NORTH DAKOTA, Fargo: Fargo, State, Orpheum, Grand; Grand Forks: Dakota, Paramount.

SOUTHERN MINNESOTA, Austin: Paramount, State; Fairmont: Strand, Nicholas; Mankato: State, Grand; Redwood Falls: New City, Metropole; St. Cloud: Paramount, Grand; Winona: State, Winona, Rex.

WISCONSIN, Superior: Peoples, Palace, Savoy.

SOUTHERN MINNESOTA, Austin: Paramount, State; Fairmont: Strand, Nicholas; Mankato: State, Grand; Redwood Falls: New City, Metropole; St. Cloud: Paramount, Grand; Winona: State, Winona, Rex.

WISCONSIN, Eau Claire: State, Wisconsin, O'Klare (tentative name).

MONARCH THEATERS, INC.
Home Office: 501 Madison Ave., New York, N. Y.
No. of Theaters: 6.
President: Milton H. Feld.
Vice-President: David J. Chatkin.
Treasurer: Harry Katz.

ASS'N, Treasurer: LeRoy J. Furman.

INDIANA, Indianapolis: Circle, Indiana.

OHIO, Steubenville: Paramount; Youngstown: Palace; New Castle: Penn.

MONESSEN AMUSEMENT CO.
PENNSYLVANIA, Elwood City: Manos; Monessen: New Manos, Star; Vandergrift.

MONTGOMERY AMUSEMENT CO. & PELA THEATERS CO.
Home Office: 6212 Montgomery Road, Cincinnati.
No. of Houses: 4.
President: Elmer A. Shail.

OHIO, Cincinnati: Monte Vista; Lockland; Pendrola; Reading: Emera, Lyric.

MORSE, CHARLES
Home Office: 260 Tremont St., Boston.
No. of Houses: 16.
Gen'l Mgr-Film Buyer: Charles Morse.

CONNECTICUT, New London: Empire; Norwich: Strand.

MASSACHUSETTS, Adams: Atlas; Everett: Rialto; Haverhill: Strand; Lawrence: Strand; Lynn: Auditorium; Pittsfield: Kameo; Quincy: State; Roxbury: Roxbury.

NEW HAMPSHIRE, Nashua Park: Portsmouth: Atlantic.

NEW JERSEY, Newark: City.
NEW YORK, Utica: Colonial; Newburgh: Cameo; Poughkeepsie: Rialto.

NACE, HARRY L. See: PUBLIX-RICKARDS.

NACE

NASSER BROS. THEATERS
CALIFORNIA, Los Angeles: Balboa, Mission, Royal.

NATIONAL THEATERS
President—Sidney R. Kent.
Vice-President—Chicoraus.
Vice-President—W. C. Michel.
Home Office: 1699 W. Washington St., Los Angeles, Cal.
No. of Theaters: 165 (134 open; 31 closed).
(Note: Theaters are listed by districts.)

LOS ANGELES FIRST RUN DISTRICT.

LOS ANGELES CITY DISTRICT.

EAST LOS ANGELES DISTRICT.
CALIFORNIA, Bell: Alcazar; Glendale: Alexander, Bard's, California, Capitol, Gateway; Glendale; Huntington Park: California, Lyric; Los Angeles: Florence, Golden Gate, Highland, Starland, Sunbeam, United Artists; Pasadena: Pasadena, Strand, United Artists.

BEACH DISTRICT.
CALIFORNIA, Hermosa Beach: Hermosa, Long Beach: Egyptian, Imperial, United Artists, West Coast Park, Park Home, Rosemary; Redondo Beach: Redondo; San Pedro: Cabrillo, Strand; Santa Monica:Criterion; Venice: Calhoun; Wilmington: Grand.

SAN BERNARDINO DISTRICT.
CALIFORNIA, Calexico: Capitol; El Centro: Imperial, United Artists; San Diego: Balboa, California, Egyptian, Fairmont, Fox, North Park.

ORANGE COUNTY DISTRICT.
CALIFORNIA, Anaheim: Anaheim, Fox; Fullerton: Fox-Fullerton; Santa Ana: Broadway, West Coast.

SPECIAL DISTRICT.
CALIFORNIA, San Luis Obispo: Elmo, Obispo.

SOUTHERN CALIFORNIA DISTRICT.
CALIFORNIA, Bakersfield: California, Fox; Ontario: New California; Pomonca, Fox, Sunkist; Redlands: Redlands, Riverside: Golden State, Riverside: Santa Barbara: Arlington; Santa Paula: Gen Con; San Bernardino: California, West Coast: Talt: Hippodrome.

ARIZONA DISTRICT.
ARIZONA, Globe: Fox-Miden; Phoenix: Fox Phoenix, Fox; Longmont: Fox; Vendome.

METROPOLITAN DISTRICT.
CALIFORNIA, San Francisco: Loew's Warfield, Paramount, St. Francis.

PENINSULA DISTRICT.

CALIFORNIA, Berkeley, California, United Artists, U. C.; Oakland: Fox, Grand Lake, Orpheum, Paramount, Senator, State: Richmond; Fox-California; Vallecio: Senator.

VALLEY DISTRICT.
CALIFORNIA, Fresno: Kimiko, State, Wilson; Sacramento: Alhambra, Capitol, Hippodrome; Senator; San Jose: California, Mission; Stockton: Fox-California, State.

MONTANA OPERATING DISTRICT.
MONTANA, Butte: American Rialto, Great Falls: Alcazar, Liberty, Rainbow; Lewistown: Judith.

CLOSED THEATERS.
ARIZONA, Globe: Globe.


MONTANA, Butte: Fox.

NEIGHBORHOOD THEATERS, INC.
Home Office: 1013 E. Main St., Richmond, Va.
No. of Theaters: 5.
President: Morton G. Thalhimer.
Gen'l Mgr-Film Buyer: Sam Bendheim, Jr.
Ass'Treas-Auditor: H. E. Wood.
VIRGINIA, Richmond: Capitol, Grand, Ponton, State, Venus.

NETCO THEATERS CORP.
Home Office: 1501 Broadway, New York, N. Y.
Representative: George C. Walsh.
NEW YORK. Glens Falls: Paramount; Mid-
downtown: Paramount; Newburgh: Broadway;
Peekskill: Paramount; Poughkeepsie: Bardavon,
State, Stratford.

NEBT J. REAL THEATRES CO.
Home Office: 39 W. Broad St., Columbus, 0.
No. of Theaters: 5.
President-Gen'l Mgr.: J. Real Neth.
OHIO, Columbus: Cameo, Clinton, Eastern,
Hartman, State.

NEWBURY CIRCUIT
Home Office: 902 F St., Belmar, N. J.
President: Lee W. Newbury
Gen'l Mgr.-Film Buyer: George W. Emmott.
NEW JERSEY, Asbury Park: Ocean, Springlake
and Ritz; Bay Head: Lorraine; Belmar: Rivoli;
Bradley Beach: Alexandria; Pt. Pleasant: Grove;
Seaside Park: Colonial.

NEW CAROLINA THEATERS, INC.
H. F. Kinney
(Constituted with Public)
NEW CAROLINA, Burlingon: Carolina, State,
Paramount; Chapel Hill: Carolina, State; Char-
lotte: State, Carolina; Concord: Paramount;
Durham: Carolina, Rialto; Paramount; Savoy;
Fayetteville: Broadway, Carolina; Goldsboro:
Carolina, Paramount; Greensboro: Alamo, Car-
ilina; Monroe: Imperial, State; Hendersonville: Carolina; High Point: Paramount,
Broadhurst, Rialto, Orpheum; Lenoir: State,
Imperial; Raleigh: Capitol, Palace, State; Rocky
Mount: Lyric Carolina, Salisbury; Strand,
Victory; Capitol, Wilson; Wilson, Carolina;
Winston Salem: Carolina, Colonial, State.
SOUTH CAROLINA, Anderson: Strand;
Columbia: Imperial, Ritz, Rex; Greenville,
Carolina, Rivioli; Spartanburg: Strand, Rex;
Sumter: Rex.

NOTES, MARCUS THEATERS
Home Office: Strand Theater, Washington, D. C.
No. of Theaters: 4.
Proprietor: Marcus Notes.
General Manager: Isaac Notes.
Auditor: D. R. Sillings.
DISTRICT OF COLUMBIA, Washington:
Criterion, Empress, Roosevelt, Strand.

NOTOPOLOS—See: ALTOONA PUBLIX

O. K. THEATERS
Home Office: 1801½ Commerce St., Dallas, Tex.
No. of Houses: 12.
Pres.-Gen'l Mgr.-Film Buyer: Oskar Korn.
TENNESSEE, Alexandria: Prince.
TEXAS, Alamo: Granada; Canadian: Palace;
Cranes: Palace; Ft. Stockton: Queen; Marfa;
College Station: McCamey; Grand; Plainview;
Granada, Palace; Pecos: Palace; Post, Palace;
Sanderson: Princess; Taylor: Palace.

OCHS, LEE A., THEATER CIRCUIT
Home Office: 1560 Broadway, N. Y. C.
No. of Houses: 11.
President: Lee A. Ochs.
(Note: Lee A. Ochs' Theaters are now being
operated by the following companies under work-
ing arrangements):

RADIO-KEITH-ORPHEUM:
NEW YORK, New York: Costello, Midtown,
Uptown, Yonkers.

CONSOLIDATED AMUSEMENT ENTER-
PRISES:
NEW YORK, New York: Kingsbridge, Mosh-
olnu, Ogden, Tuxedo, U. S.

HARMAN, NEW YORK, New York: Gem, Majestic.

ORPHEUM THEATER CO.
Home Office: P. O. Box 358, Fergus Falls, Minn.
No. of Theaters: 15.
President: C. W. Kaddatz.
Sec'y-Manager: F. T. McCarthy.

MINNESOTA, Fergus Falls: Orpheum, Lyric;
Montevideo: Orpheum, Star.

PACIFIC NATIONAL THEATERS, INC.
Home Office: 1915 Fourth Ave., Los Angeles.
No. of Houses: 7.
President: Russell Rogers.
Vice-President: James D. Kent.
Sec'y-Treas.: C. W. Kendall.
CALIFORNIA, Bakersfield: Nile; Chula Vista:
Seville; Long Beach: Palace; San Diego: Mis-
sion, Plaza Superba, Aztec.

PANORA, S., CIRCUIT
Home Office: Strand Theater, Willimantic, Conn.
CONNECTICUT, New Milford: Star; Staf-
ford Springs: Paramount; Waterbury: Garden,
Willimantic: Strand.

PARAMOUNT THEATERS
Home Office: Paramount Theater, Charlotte-
ville, Va.

ENSEE, Bristol: Paramount;
Danville: Broadway, Capitol, Rialto; Lynchburg:
Isis, Paramount; Newport News: James, Para-
mount;
MARYLAND, Cumberland: Strand.

PARAMOUNT PUBLIX CORP. and Subsid-
aries
Home Office: 1501 Broadway, New York, N. Y.
No. of Theaters: 975.
(Note: This list shows the theaters belonging
to the Paramount Publix Corp. and operated by
various subsidiary companies. A complete list
is given by the latter companies and groups).

GEORGE WALSH:
NEW YORK, Glens Falls: Paramount; Mid-
downtown: Paramount; Newburgh: Broadway;
Peekskill: Paramount; Poughkeepsie: Bardavon,
State, Stratford; Stapleton (State Island): Para-
mount;

VINCENT MEFFALL:
NEW YORK, Buffalo: Bailey, Buffalo, Cen-
tury, Court Street, Elmwood, Great Lakes, Hip-
podrome, North Park, Seneca, Kensingston;
Niagara Falls: Belvedere, North Tonawanda:
Riviera.

MYRON BLOOM:
NEW YORK, Fulton: Happy Hour, Quirk.

PARAMOUNT PUBLIX:
NEW YORK, New York City: Paramount,
ARTHUR MAYER:
NEW YORK, New York City: Rialto.
SI FABILAN:
NEW YORK, Brooklyn: Paramount.

NEW YORK, Rochester: Capitol, Century,
Regent; Oswego: Tioga; Waverly: Amusco, Cap-
itol.

PENNSYLVANIA, Bloomsburg: Capitol, Col-
burbia: Carlisle: Orpheum, Strand; Danville:
Victoria, Ritz; Dickson City: Rex; Dunmore:
Garden, Oreing; Duryea: Pastime; Forest City:
Fredman, Hazelton; Capitol, Fidelity, Grand;
Honesdale: Lyric; Jersey Shore: Victoria; King-
ston: Kingston, Luzerne; Luzerne; Mauck
Chunk: Capitol; Northumberland: Savoy; Old
Forge: Holland, Olyphant; Granada, Parsons,
Parsons: Pittston: American, Roman; Plymouth:
Shawnee; Pottsville: Capitol, Hippodrome; Sayre:
Sayre; Shenandoah: Strand; Sunbury, Rialto;
Oakhurst, Strand; Towanda: Keystone, Williams-
ports: Capitol, Keystone; Scranton: Academy,
Bell, Capitol, Gem, Globe, Manhattan, Rialto,
Ritz, Riviera, Roosevelt, State, Strand;
Temples: West Side; Wilkes Barre: Albamha;
Capitol, Hazel, Irving, Orpheum, Penn, Sterling,
Strand, Temple.

UNATOPOLOS:
MARYLAND, Cumberland: Strand.

PENNSYLVANIA, Ambridge: Penn; Butler:
Capitol.

PHILADELPHIA THEATRES:

PENNSYLVANIA, Philadelphia: Frankford,
Nixon, Roosevelt, Tower.

NEW JERSEY, Newark: Paramount; Pater-
son: United States.

CART RAMFORD:
NORTH CAROLINA, Asheville: Imperial
Palace, Paramount, Plaza.
TENNESSEE, Bristol: Paramount; Johnson City: Criterion, Liberty, Majestic; Memphis: Palace.

WILLY-KINCEY:


SOUTH CAROLINA, Anderson: Strand; Columbia: Caronia, Imperial, Rex, Strand; Spartanburg: Strand; Sumter: Rex; Greenville: Carolina, Rivoli.

TENNESSEE, Chattanooga: Tivoh, Rialto, State; Johnson: Tennessee, Riviera, Strand; Nashville: Paramount.

ARIZONA, Flagstaff: Jo, Mystic, New;

HURLEY BERRY:

VIRGINIA, Charlottesville: Paramount; Lynchburg: Virginia, Paramount.

GEORGE ZEPPOS:

VIRGINIA, Newport News: James, Paramount.

WEST VIRGINIA, Wheeling: Rex.

LUCAS AND JENKINS:

GEORGIA, Brunswick: Bijou, Ritzy; Gainesville: Capitol; Grand Opera House, Rialto, Ritzy; Columbus: Grand, Kiato, Royal, Springer; Augusta: Imperial, Modjeska, Rialto; Savannah: Auditorium, Bijou, Fox, Pantages, Savannah, Roosevelt; State: Atlanta: Fox, Capitol, Paramount, Georgia.

HARRY DAVID AND LOUIS L. DENT:

IDAHO, Boise: Egyptian, Granada, Pinney; Twin Falls: Idaho, Orpheum.


L. J. SPARKS:

FLORIDA, Jacksonville: Arcade, Capitol, Empress, Florida, Imperial, Palace, Temple, Republic, Rialto; Daytona Beach: Florida, Crystal, Lyric; Daytona: Empire; Lakeland, Palace, Polk, Strand; Lake Worth: Oakley, West Palm: Capitol, Kettler, Park, Rialto, Stanley; St. Petersburg: Alcazar, Cameo, Capitol, Florida, La Plaza, Ninth Street, Phil, Ritzy; Tampa: Franklin, Park, Seminole, Victory, Tampa, Coral Gables: Little River: Rosetta, Miami: Olympia, Paramount, Rex, Flagger, Roxy; Miami Beach: Community; Palm Beach: Beaumont, Paramount, Arcadia, Star; Delano: Aberdeen, Pal, Rex, Broadway; Clearwater: Belleview, Capitol, Ritz, Deland: Drekia; Sarasota: Edwards; Fort Myers: Arcade, Ritzy; Winter Park: Baby Grand, St. Augustine: Jefferson, Orpheum; Bradenton: Palace, Palmetto, New; Orlando: Isis, Rialto; Plant City: Capitol; Orlando: Ritz; Sarasota: Sarasota, Gainesville: Florida, Lyric; Ocala: Dixie, Ritz; Palatka: Howell; Sanford: Milanes, Princess; Fort Lauderdale: Queen, Sunset; Bartow: Bartow.

ED ROWLEY:

ARKANSAS, Little Rock: Arkansas, Capitol, Pulaski, Rialto, Rose.

JOE COOPER and WARNER BROS.:


JOE COOPER:


HORACE MANN:

TEXAS, Dallas: Capitol, Majestic, Melba, Old Mill, Palace; Fort Worth: Hollywood, Majestic, Palace, Worth; Houston: Kirby, Majestic, Majestic, San Antonio: Aztec, Empire, Majestic, State, Texas: Austin: Hancock, Queen, Paramount, Galveston: Queen, Tremont; Abilene: Majestic, Palace, Paramount, Queen, Ama


J. C. CLEMMONS AND SOL GORDON.


TEXAS, Stroud: Ritz, Iris, Texan, TRACY BARHAM.

INDIANA, Hammond: Paramount: Marion, Paramount.

OIL HAMILTON: Palace, Paramount, Rialto; Marion: Palace, Marion; Middletown: Paramount, Strand.

A. H. BLANK:


MULLINS AND PINANSKI (OLYMPIA THEATERS):


MULLINS AND PINANSKI (N in receivership):


885
PHOENIX AMUSEMENT CO. OF ARIZONA
Home Office: Box 515, Phoenix, Ariz.
Gen'l Mgr.-Film Buyer: George A. Mank.
ARIZONA: Ajo; Douglas; Florence; Glendale; Hayden; Lake; Ray; Tucson; Yuma; Superior; Mank.

PHOENIX AMUSEMENT CO. (Kentucky)
(Also Somerset Amusement Co. and Virginia & Kentucky Theatres, Somerset, Ky.)
Home Office: P. O. Box 336, Lexington, Ky.
No. of Houses: 6.
President-Gen'l Mgr.: John R. Elliott.
Ass't. General Manager: Amna Hell Ward.
Sec'y-Treasurer: H. C. Congleton.
KENTUCKY: Lexington; Ben Ali, Strand, State, Kentucky; Paris; Bourbon; Richmond; Madison.

PIRTE CIRCUIT
Home Office: Orpheum Theater, Jerseyville, Ill.
No. of Houses: 5.
Pres.-Gen'l Mgr.-Film Buyer: S. E. Pirtle.
ILLINOIS: Abingdon; Bijou; Beardstown: Princess; Bushnell; Rialto; Jerseyville; Orpheum.

PITT THEATERS, INC.
No. of Houses: 16.
Pres.-Gen'l Mgr.: Benjamin T. Pitts.
Sec'y-Treas.: L. G. Payne.
VIRGINIA: Berryville; Pitts Clarks; Culpepper; Pitts Fairfax; Emporia; Weiss; Fredericksburg; Pitts Colonial; Pitts Leader; Front Royal; Pitts Murphy; Leesburg; Pitts Tally-ho; Manassas; Pitts Dixie; Orange; Pitts Madison; Richmond; Pitts Henry; Suffolk; Pitts Cavalier; Pitts Chadwick; Warrenton; Pitts Fauquier; West Point; Pitts York.
WEST VIRGINIA: Charleston: Pitts Jefferson; Pitts Opera House.

PIZOR CIRCUIT
No. of Theaters: 9.
Gen'l Mgr.-Film Buyer: Lewin Pizor.
PENNSYLVANIA: Minersville: Lyric; Nazareth; Broad St., Royal; Pen Argyl; Liberty; Phoenixville; and Rialto; Pine Grove; Hippodrome; Pottsville; Hollywood; Rogersford; P'n:n.

POLL NEW ENGLAND THEATERS, INC.
Home Office: Poli Bldg., New Haven, Conn.
No. of Houses: 16.
(Operated by Loew's Inc.)
CONNECTICUT: Bridgeport: Poli's, Majestic, Globe, Lyric; Hartford: Poli's, Palace; Meriden; Palace, Poli's; New Haven: College, Bijou, Poli's, Watertown: Poli's, MASSACHUSETTS: Springfield: Poli's; Worcester: Elm Stree, Plaza, Poli's.

PONCA CITY THEATERS, INC.
Home Office: Ponca Theater, Ponca City, Okla.
Gen'l Mgr.-Film Buyer: F. B. Pickrel.
OKLAHOMA: Pawhuska; Kiheka; Ponca City: Auditorium, Murray, Ponca and Ritz.

POPKIN & ROBBINS — See: EASTLAND THEATERS

PREDDEY THEATER CIRCUIT
Home Office: 187 Golden Gate Ave., San Francisco.
President: Walter G. Preddey.
Gen'l Mar.-Film Buyer: R. O. Remis.
CALIFORNIA: Burlingame; Broadway; North Sacramento; Del Paso; Roseville; Roseville and Rose; San Francisco; Princess, Uptown.

PREMIER THEATERS
Home Office: 626 Main St., Evansville, Ind.
No. of Houses: 5.
President: Isadore J. Fine.
Gen'l Mgr.-Film Buyer: Oscar Fine.

PREMIER OPERATING CORP., LTD.
Home Office: 21 Dundas Sq., Toronto.
No. of Theaters: 12.
Pres.-Film Buyer: Herbert Allen.
Gen'l Mgr.: Jule Allen.
CANADA: Cobalt: Classic; Kirkcener: Capitol and Lyric; Kirkland Lake: Capitol, Strand; Leamington: Capitol; Lincoln Park: Park; Montreal: Amherst, Francois, Monkland, Westmount; Mount Dennis: Mount Dennis; New Toronto: Capitol; Oakville: Smith Falls: Capitol; Stratford: Majestic; Toronto: Hollywood, Major; Rogers Road: Major, St. Clair, Royce; Wallaceburg: Capitol.

PRICE THEATERS CO. (Ohio)
Home Office: Grand Theater, Newark, Ohio.
No. of Houses: 4.
General Manager: C. E. Price.
Manager and Film Buyers: F. E. and W. P. Price.

PRINCIPAL THEATERS CORP. OF AMER.
No. of Houses: 20.
President: Sol Lesser.
Gen'l Mgr.-Film Buyer: M. Rosenberg.
ARIZONA: Yuma: Yuma.
CALIFORNIA: Alhambra: Alhambra. El Ray: Banning; Banning; Brawley: Brawley: Culver City: Melba; Los Angeles: Palace, President, Orpheum; Riverside: Alhambra; San Bernardino; San Jose: Alhambra, Superior; San Diego: San Diego; San Francisco: Alhambra, Oficce: San Francisco:
LONG ISLAND, Bellaire: Bellaire; Center Moriches: Center Moriches; Greenport: Greenport; Hicksville: 21; Hollis: Hollis; Island: Ozone Park: State: Springfield Gardens; Garden; South Ozone Park: Park; Southampton: Southampton: Riverhead; Riverhead, Suffolk; Amityville: Amityville; Babylon; Babylon: Bayshore: Bayshore; Regent: Sayville: Sayville:
PATCHOGUE: Patchogue, Patchogue, Rialto; West Hampton: West Hampton; East Hampton: Ed wards; Montauk Point: Montauk: Say Harbor: Sag Harbor: Smithtown: Northport: Northport; Little Neck: Little Neck; Laurelton: Laurelton: St. Albans: Linden: Merrick: Gables,

PRUDENTIAL & PLAYHOUSE OPERATING CO.
Home Office: 1501 Broadway, New York, N. Y.
No. of Theaters: 35.
President: Joseph M. Seider.
Film Buyers: Joseph M. Seider, Irwin Wheeler.
Ass't Film Buyers: Harry H. Bittwar, Samuel Baker.
NEW YORK: Mamroneck: Playhouse; Rye: Playhouse; Yonkers: Strand.

PUBLIC THEATERS CORP.
Home Office: Westport, Conn.

PUBLIX BANDING THEATERS, INC.
Home Office: Asheville, N. C.
NORTH CAROLINA: Asheville: Auditorium, Palace, Imperial, Paramount, Plaza.

PUBLIX GREAT STATE THEATERS CORP.
(Affiliated with Publix and Balaban & Katz Corp.)
Home Office: 175 N. State St., Chicago, Ill.
No. of Theaters: 61.
President: Barney Balaban.
Vice-President & Gen'l Mgr.: Jules J. Ruben. 
Secretary: John J. Balaban.

ILLINOIS, Alton: Grand, Princess: Aurora; Paramount, Tivoli; Bloomingron: Castle, Illini, Irvin, Majestic; Blue Island: Grand, Lyric; Chicago Heights: Lincoln-Dixie, Illinois, Washington; Evanston: Fisher, Lincoln, Palace; Desmo- tur: Bijou, Empress, Lincoln; East St. Louis: Majestic, Orpheum; Edwardsville: Wildey; Elgin: Crocker, Grove, Rialto; Galesburg: Orpheum; Harvey: Mahal: Paramount, Capitol, Orpheum, Princess, Rialto; Kankakee: Luna, Majestic, Paramount; Kewanee: Peerless; La Salle: La Salle, Majestic; Peoria: Apollo, Madison, Majestic, Orpheum, Palace, Rialto, Quinlon Belasco, Empire, Orpheum, Washington; Rockford: Coro- nada, Orpheum, Palace; Springfield: Orpheum; Streator: Majestic, Plumb; Waukegan: Academy, Gensee, Majestic, Rialto; Wood River: Wood River.

INDIANA, South Bend: Colfax, Palace, State.

PUBLIX-RICKARDS-NACE, INC.

AKRON, Casa Grande: Paramount; Mesa: Majestic, John Balaban; Phoenix: New Orpheum, Ramona, Rialto, Strand; Tucson: Opera House, Rialto; Winslow: Rialto.

PUBLIX SALT LAKE, INC.
Home Office: 52 W. Second South St., Salt Lake City, UT.
President: Louis Marcus.
Secretary: James Angeliens.
Treasurer: F. J. Edwards.

UTAH, Provo: Paramount; Salt Lake City: Capitol, Paramount, Victory.

IDAHO, Twin Falls: Idaho, Orpheum.

R & R—See: Robb & Rowley.

RADIO-KEITH-ORPHEUM CORP.
Home Office: RKO Bldg., Radio City, N. Y. C.
President: J. R. McDonough.
Asst. to President: Major L. E. Thompson.

Vice-President: Nate Blumberg.

Treasurer: Herman Zohbel.

Secretary: William Mallard.

(Note: This includes only theaters operated by Radio-Keith-Orpheum not those booked by the c- cut.)


DISTRICT OF COLUMBIA, Washington:

ILLINOIS, Champaign: Orpheum, Virginia; Chicago: Palace.

MASSACHUSETTS, Boston: Bijou, Boston, Keith’s; Lowell: Keith’s.

MICHIGAN, Detroit: Uptown. MINNESOTA, Minneapolis: Seventh Street; St. Paul: Orpheum, President.

MISSOURI, Kansas City: Mainstreet.

NEW JERSEY, New Brunswick: Rivoli, State; Trenton: Broad, Capitol, Lincoln, Palace, Trent; Kearny: Regent; Newark: Proctor’s Terminal; Rutherford: Rivoli, Union City, Capitol.

NEW YORK, New York City: Palace, Albany, Apollo, Chezter, Coliseum, Colonial, Costello, Empire, Fordham, Franklin, Hamilton, Hollywood, Jefferson, Midtown, Regent, Royal, Uptown, York- town, 23rd Street, 58th Street, 81st Street, 86th Street, 125th Street; Brooklyn: Albee, Bushwick, Dyker, Greenpoint, Madison, Orpheum, Prospect, Shore Road, Tilyou; Cedarhurst: Central, Far Rockaway, Columbus; Strand: Fushing, Keith’s, Jamaica: Alden; Richmond Hill: Keith’s; Rock-away Park: Park; White Plains: Keith’s; Mount Vernon: Proctor’s; New Rochelle: Proctor’s; Yonker’s: Palisade; Syosset: Keith’s, Paramount, Strand: Roche- ter, Palace, Temple; Schenectady: Plaza, Proctor’s, State, Strand; Troy: Proctor’s.

OHIO, Cleveland: Allen, Palace, 105th Street; Columbus: Majestie, Palace; Dayton: Colonial, Keith’s, Cincinnati: Albee, Capitol, Family, Grand, Lyric, Palace, Paramount.

RIHODI INLAND, Providence: Albee, Victory.

IDAHO, Des Moines: Orpheum.

RAMSEY-BROS.—See: MIDDLESEX AMUSEMENT CO.

RANDFORCE AMUSEMENT CORP.
President: Louis Frisch.
Secretary: Samuel Rinzler.


RAPALUS THEATERS
Home Office: Majestic Theater, Easthampton, Mass.

GENL Mgr.-Film Buyer: Joseph S. Rapalus.

MASSACHUSETTS, Bondville, Opera House; Easthampton: Majestic; Gilbertville: Plaza; Lud- low: Burr; Monson: Capitol.

RAPP AND RUDEN
Home Office: 678 Eighth Ave., New York, N. Y. No. of Theaters: 5.
President: Arthur M. Rapf.
Treasurer: Michael Ruden.

NEW JERSEY, Bloomfield: Broadmoor; Caldwell: Park; Upper Montclair: Bellevue.

NEW YORK, Broadway: Reade’s, Kingston: Astor (leased to Loews), Bijou, Moroso (leased to Shuberts), Mayfair, Savoy, City.

READE, WALTER, ENTERPRISES
Home Office: 1531 Broadway, New York City.
No. of Houses: 28.
President: Walter Reade.

General Manager: Charles J. Bryan.


NEW YORK, Broadway: Reade’s, Christianity, Hollywood: Keith, New York: Astor (leased to Loews), Bijou, Moroso (leased to Shuberts), Mayfair, Savoy, City.

REDWOOD THEATERS—See: MANN & WALSH

REPUBLIC-STATE-CORP.
Home Office: c/o Warner Bros. Theaters, 321 W. 44th St., N. Y. C.
No. of Houses: 4.
President: S. Carlisle.

General Manager: Phil Chakeres.

Film Buyer: Clayton Bond.

OHIO, Springfield: Fairbanks, Majestic, Regent and State.

REINHEIMEN
No. of Theaters: 10.

ILLINOIS, Chicago: Milo, Parkway, Rose- land, Rose- and State, Thalia, Tiffany, Alamo, Fa- mous; Elmhurst: York.

INDIANA, Hammond: Calumet.

REX THEATER CO.
Home Office: 6226 S. Halsted St., Chicago, Ill.
No. of Theaters: 6.

ILLINOIS, Chicago: Empress, Logan, New Regent, Parkway, Rex, Wabash.

REYNOLDS, J. A.

SOUTH CAROLINA, Buffalo: Buffalo; Chester: Cheston and Dreamland; Greer: Greer.
SAPERSTEIN, A.

SAXE AMUSEMENT MANAGEMENT, INC.
Home Office: 642 N. 5th St., Milwaukee, Wis.
No. of Theaters: 60.
President: C. C. Brewer.
Sec'y-Treas.: H. Saxe.

WISCONSIN: Janesville: Jeffries, Apollo; Kenosha: Orpheum; Milwaukee: Garfield, Mirath, Modjeska, Princess, Tivoli, Upton; Oshkosh; Oshkosh: Madison: Capitol.

SCHINE CIRCUIT
Home Office: 40 North Main St., Gloversville, N. Y.
President: J. Meyer Schine.
Gen'l Mgr.: Louis W. Schine.
NEW YORK: Amsterdam: Rialto, Strand. Regent; Aurora: Jefferson, Strand, Palace; Bath: Babcock; Buffalo: Granada, Riverside; Canada:ith: Strand: Caring: Fox; State; Cortland: Temple; Geneva: Geneva. Regent, Temple; Gens Falls: Rialto, Empire; Gloversville: Glove, Hippodrome; Herkimer: Liberty; Lake Placid; Palace, Little Falls: Rialto; Lockport: Rialto, Hi-Art; Malone: Malone, Plaza; Massena: Massena; Newark: Capitol: Norwich; Colonial; Ogdensburg: Strand, Star, Oswego: Strand, Richardson, Capitol; Rochester: Riviera, State, Dixie, Liberty, Grand; Salamanca: Andrews; Saranac Lake: Pontiac; Syracuse: Eckel; Watertown: Avon, Olympia.
OHIO Bellefontaine: Holland, Strand, Piqua, Ohio, Miamis; Wooster: Wooster.

SCHLOSSMAN THEATERS, INC.
No. of Houses: 4.
Gen'l Mgr.-Film Buyer: Paul Schlossman.

SCHNUR, E. T.
(W. E. T.: This is a notable circuit.)


SCHOENSTADT, H. & SONS
No. of Houses: 16.
President: H. Schoenstald.

SCHREIBER, JACOB, THEATRICAL ENTERPRISES

SCHULTZ, WILLIAM J.
Home Office: 433 Chandler St., Detroit, Mich.
No. of Theaters: 3.
Owner: William J. Schulte.

SCHWARTZ ERNEST
Home Office: 505 Williamson Bldg., Cleveland.
No. of Houses: 4.
President: Ernest Schwartz.
OHIO, Cleveland: Broadview Mile, New V. Norvel.

SCHWARTZ, GEORGE M. CIRCUIT
Home Office: Capitol Th., Dover, Del.
DELAWARE, Dover: Capitol: Temple; Smyrna: Como, Strand, Everett, Middletown.

SCHWARZ See: MIDWEST THEATER CORP.

SCOTT, V. F.
Home Office: Penn Theater, Conemaugh, Pa.


SEASHORE THEATERS, INC.
Home Office: Warner Th., Atlantic City, N. J.
No. of Theaters: 8.

SEMELROTH THEATER CIRCUIT
Home Office: 910 S. Nicholas Ave., Dayton.
No. of Houses: 6.


SHARBY, FRED
Home Office: 106 Main St., Keene, N. H.
No. of Theaters: 3.
General Manager: Fred Sharply.


SHARD, ELMER

SHEA CHAIN, INC.
Home Office: 1540 Broadway, New York City.
Pres., Gen'l Mgr.-Film Buyer: M. A. Shea.

MASSACHUSETTS: Amherst: Amherst; At- tleboro: Union; Leominster: Plymouth, Rialto, Westfield: Park.


NEW JERSEY: Bayonne: Opera House.


SHEA THEATERS CORP. See: BUFFALO THEATERS

SIMANSKY & MILLER
Home Office: Standard Oil Building, Chicago.
Film Buyer: Simon Simansky.

ILLINOIS, Chicago: Forest, Lido, Lindy, Savoy.

SIMONS W. A., AMUSEMENT CO
Home Office: 1500 Mississauga, Mont.
President: W. A. Simons.

SIPE, L. C. THEATERS
Home Office: Latta Arcade, Charlotte, N. C.
No. of Theaters: 12
NORTH CAROLINA, Burlington: Almanac, High Point: Carolina
SOUTH CAROLINA, Anderson: Criterion, Spartanburg: Criterion.

SKIBBALL BROS.
Home Office: 505 Film Bldg., Payne Ave., Cleveland, O.
No. of Theaters: 7
OHIO, Mansfield: Madison; Massillon: Grand, Cleveland: Cameo; Toledo: Granada, Rivoli, Savoy, Palace.

SKOURAS THEATERS CORP.
Home Office: 1905 Broadway, New York, N. Y.
No. of Theaters: 22
NEW YORK, New York; (Manhattan) Academy of Music, Audubon, Jap Gardens, Nemo, Riverside, Riviera; (Brooklyn) Blenheim, Crotona, Park Plaza, Valentine, Long Island: (Astoria) Broadway, Crescent, Grand, Steinway; (Corona) Corona, Granada; (Fashing) Roosevelt; (Forest Hills) Forest Hills; (Glen Cove) Cove; (Great Neck) Payhouse; (Hempstead) Hempstead, Rivoli; (Jackson Heights) Boulevard, Jackson; (Jamaica) Jamaica; (Kew Gardens) Kew Gardens I, L. (Valley Stream) Valley Stream; (Woodside) Sunnyside.
New York State: Nyack: Broadway, Rockland; Oasing: Parthenon, Victoria; Portchester: Capitol.
NEW YORK, Cooperstown: Hopewell; Manhattan: (Valley Stream) Once Upon A Time; (Woodside) Sunnyside.
New York State: Nyack: Broadway, Rockland; Oasing: Parthenon, Victoria; Portchester: Capitol.

SMALLEY S THEATERS, INC.
Home Office: 137 Main St., Cooperstown, N. Y.
No. of Theaters: 14
President: William C. Smalley.
Sec'y-Treas.: H. N. Smith.
NEW YORK, Cooperstown: Smalley's, Smalley's Pavilion; Delhi: Smalley's; Fort Plain: Rialto and Smalley's; Hamilton: Smalley's; Johnstown: Smalley's; Norwich: Smalley's; St. Johnsville: Smalley's; Sharon Springs: Smalley's; Sidney: Smalley's; Stamford: Smalley's; Walton: Smalley's; Worcester: Wieting Opera House.

SMITH & BEIDLER THEATERS (Ohio)
Home Office: 519 Main St., Toledo.
No. of Theaters: 5
Pres.-Gen'1 Mgr.: Martin G. Smith and James A. Beidler.
OHIO, Toledo: East Auditorium, Eastwood, Park, Royal, Westwood.

SMITH, PHIL, THEATREAL ENTERPRISES
No. of Houses: 10
Film Buyer: Philip Smith.

MASSACHUSETTS, Hudson: Hudson, State; Ipswich: Strand; Weymouth: Weymouth; South Boston: Broadway, Congress Hall, Imperial, Strand.
RHODE ISLAND, East Greenwich: Greenwich; Providence: Royal.

SNAKER CIRCUIT
Home Office: 163 Smith St, Perth Amboy, N. J.
No. of Houses: 7
Film Buyer: Philip Smith.

MASSACHUSETTS, Hudson: Hudson, State; Keypoint: Palace and Strand; New Brunswick: Strand; South Amboy: Empire; South River: Capitol and Star.

SNIDER, RALPH E.
No. of Theaters: 7

SNIER THEATERS
Home Office: 2007 Pinkney St., Omaha, Neb.
No. of Theaters: 4
NEBRASKA, Omaha: Winn, Lothorp, Victoria, Garden.

SOUTHERN AMUSEMENT CO., INC.
Home Office: Miller Bldg., Lake Charles, La.
President: W. G. Strange.
Vice-President: Clyde Williams.
Gen'l Manager: Edward Martin.
LOUISIANA, Crowley: Acadia; DeRidder: Reart; Jennings: Strand; Lafayette: Jefferson; Lake Charles: Arcade, Louisianne and Paramount; Leesville: Dreamland; Vinson: Strass.

SOUTHIO THEATERS CORP.
Home Office: Paramount Theater, Hamilton, O.
No. of Houses: 4

SOUTHWESTERN THEATERS, INC.
Home Office: 623 W. Grand St, Oklahoma City, Okla.
No. of Theaters: 13
President: P. R. Isley.
Treas.-Film Buyer: W. P. Moran.
MISOURI, Springfield: Mozart; Mulviken.
OKLAHOMA, Oklahoma City: Cushing: American; Dunkin; Oklahoma City: Isis; Picher: Plaza, Roxy; Tulsa: Circle, Lyr. Main Street; Plaza; West Tus: Cameo.

SPARKS CIRCUIT
Home Office: Florida Theater Bldg., Jacksonvillle, Fla.
No. of Houses: 89
President: E. J. Sparks.
Treasurer: M. C. Talley.
General Manager: B. B. Garner.


SPENCER, F. G., CO., LTD.
No. of Houses: 14
President: F. R. Spencer.
Gen'l Mgr. & Film Buyer: A. A. Fielding.
NEW BRUNSWICK, Dalhouse: Opera House; Campbellton: Strand, Capitol; Saint John: Strand, Rialto; Woodstock: Capitol.
NOVA SCOTIA, Amherst: Empress; Kentville: Capitol; Liverpool: Astor; Lunenburg: Capitol; Truro: Strand, Capitol.
PRINCE EDWARD ISLAND, Charlottetown: Capitol, Prince Edward.

SPRINGER-COCALIS-HAMBURG (Also see: COCALIS-STAMATIS)
Film Buyer: S. D. Cocalis.
NEW YORK, Bayside (L. I.): Capitol; Bronx: Castle Hill, Interboro, Marble Hill, Rosedale, Pelham, Allerton, Yorke, Ward; Brooklyn: Apollo, St. George, Momari, Heights; New York: Beacon, Carlton, Arden, Dyckman, Lane, Manhattan, Symphony, Stoddard, 77th St., Olympia, Thalia; Bronx: Burke, Loraine, Pilgrim, Wakefield, Wood; Yonkers: Broadway, Park Hill.

NEW JERSEY, Elizabeth: Elmore, Gaiety, Royal, Strand; Roselle Park: Park.

STAMATUS AMUSEMENT CO.
Home Office: 1531 Fulton St., Brooklyn, N. Y.
No. of Theaters: 10.
President: C. D. Stamatus.
Secretary-Treas.: George D. Stamatus.

NEW YORK, Brooklyn: Classic, Cumberland, Parkway, Venus.

STANDARD THEATERS CORP.
Home Office: 118 W. 1st St., Oklahoma City, Okla.
No. of Theaters: 8.
Affiliated with Publix: Oklahoma City: Capitol, Circle, Criterion, Ritz, Victoria.

STERLING CHAIN THEATERS, INC.
(Affiliated with Farwest Theaters)
Home Office: 515 Pike St., Seattle, Wash.
No. of Theaters: 13.
President: John Danz.
Gen'l Mgr. & Film Buyer: Roy Cooper.

STERN, CHARLES
Home Office: Wallace Theater, Chicago.
ILLINOIS, Chicago: Austin, Cinema, Karlov, Wallace.

STERN, J.
ILLINOIS, Chicago: Chelton, Colony, High-

STEVENSON AMUSEMENT CO.
Home Office: Stevenson Theater, Henderson.
President: W. D. Burwell.
Gen'l Mgr. & Film Buyer: S. S. Stevenson.
NORTH CAROLINA: Henderson: Moon, Stevenson; Sanford: Sanice, Temple.
SOUTH CAROLINA: Rock Hill: Carolina, Stevenson; Mullens: Mullens; Marion: Rainbow.

STIEFEL THEATER CIRCUIT
Home Office: 306 E. Main St., Lock Haven, Pa.
No. of Theaters: 6.

PENNSYLVANIA, Downingtown: Roosevelt; Ephrata: Roxy; Lewisburg: Roxy; Lock Haven: Martin, Roxy; Meyersdale: Roxy.

STRAND AMUSEMENT CO.
Home Office: 1250 Main St., Bridgeport, Conn.
No. of Theaters: 6.
President: Charles Levin.
Gen'l Mgr. Film Buyer: Morris Jacobson.

CONNECTICUT, Bridgeport: American, Hippodrome, Rialto, Strand, Strand-Palace and Park City.

STRAND THEATRE CO.
Home Office: Moorlyn Theatre, Ocean City, N. J.
No. of Theaters: 4.
Gen'l Mgr. & Film Buyer: D. Roscoe Faunce.
NEW JERSEY, Ocean City: Moorlyn, Strand, Showboat, Village.

STRAND THEATERS
No. of Houses: 10.
President & Gen'l Mgr.: J. M. Levinson. Treasurer: Max L. Levinson.

MASSACHUSETTS, Attleboro: Bates, Columbia; Boston: South Station, Leamster, Plymouth, Metropolitan, Rialto; Quincy: Strand, Quincy, Alhambra; Worcester: Plymouth.

STRAUSBERG CIRCUIT—See: INTERBORO CIRCUIT

SUN THEATER CO.
No. of Theaters: 4.
Gen'l Mgr. & Film Buyer: Harold Kortes.
MICHIGAN, Grand Ledge: Sun; Otsego: Otsego; Plainwell: Sun; Vicksburg: Sun.

SWITOW, M. & SONS ENTERPRISES, INC.
Home Office: Kentucky Theater Bldg., Louisville, Ky.
No. of Theaters: 13.
President: M. Switow.
Vice-Pres. and Treas.: S. J. Switow.
Secretary: H. R. Switow.

KENTUCKY, Lexington: Ada-Mead; Louisville: Cozy, Kentucky.

SYNDICATE THEATRES, INC.
Home Office: 116½ S. Harrison St., Shelbyville, Indiana.
No. of Theaters: 5.
President: Catherine Rembusch.
Secretary-Treas.: Trueman T. Rembusch.

INDIANA, Columbus: American, Crump; Elwood: Alhambra, Elwood; Franklin: Artcraft.

T. & D., Jr. ENTERPRISES
Home Office: 25 Taylor St., San Francisco, Calif.
No. of Theaters: 2.
General Manager: M. Naify.
NOTE: T. & D., Jr. ENTERPRISES also holds a 50% interest in SAN FRANCISCO THEATERS, listed under San Francisco Theaters.

CALIFORNIA, Auburn: State; Chico: National, Senator; Dunsmuir: California; Hanford: Fox; Lodi: T. & D., Jr.; Martinez: State; Oroville: State; Paso Robles: T. & D., Jr.; Petaluma: California; Red Bluff: State; Redding: Redding; Sacramento: California; Santa Rosa: California; Susanville: Liberty; Tulare: Tulare; Visalia: Fox; Lindsay: Lindsay.
NEVADA, Reno: Granada, Majestic and Wigwam.

TALKINGON CIRCUIT
Home Office: Harrington, Wash.
No. of Theaters: 7.
Owner and Manager: W. L. Talkington.
WASHINGTON, Davenport: Family; Endicott: Family; Garfield: Family; LaCrosse: Family; Odessa: Family; Rosalia: Family; St. John: Family.

TAMA THEATER CO.
Home Office: Tama, Ia.
No. of Houses: 5.
IOWA, Belle Plaine: King. Rivoli: Tama; Milla: Traer; Traer:

TANNER, HARRY
Home Office: Palace Theater, Pana, Ill.
ILLINOIS, Nokomis: Palace; Pana: Illinois, Palace; Vandalia: Liberty.

TEXAS CONSOLIDATED THEATERS, INC.
(Also see: INTERSTATE CIRCUIT, INC.)
Home Office: Majestic Theater Bldg., Dallas, Tex.
President: Karl Hoblitzelile.
Film Buyer: R. J. O'Donnell.

TEXAS, Abilene: Majestic, Palace, Paramount, Queen; Amarillo: Fair, Mission, Paramount, Rialto; Breckenridge: National, Palace, Gem;
Brownwood: Gem, Lyric; Corsicana: Grand, Ideal, Palace; Dallas: Arcadia, Denison, Rialto, Star; DeKalb: Dreamland, Palace; Eastland: Lyric, El Paso: Texas-Grand, Elanay, Palace, Plaza, Wigwam; Harlingen: Arcadia, Rialto; Mcallen: Palace, Queen; Mercedes: Capitol, Mexia: Royal; Paris: Grand, Lamar, Plaza; Ranger: Arcadia, Columbus; Temple: Arcadia, Bell, Gem; Tyler: Arcadia, Majestic, Liberty, Queen; Vernon: Picturium, Queen, Vernon; Waco: Strand, Waco, National; Weslaco: Ritz; Wichita Falls: Gem, State, Majestic, Palace, Strand; Brownsville: Capitol, Queen.

TEXAS FEDERATED THEATERS
Home Office: 312/S. Harwood St., Dallas.
No. of Theaters: 23.
Pres.-Film Buyer: H. A. Cole.
Gen'l Manager: B. H. Hanalson.
TEXAS, Belville: Alamo; Bonham: American, Best; Columbus: Orphic; El Campo: Palace; Goliat: Goliat; Greenville: Colonial, Rialto; Sealy: Texas; San Marcos: Grand, Palace; Seguin: Palace; Victoria: Princess, Victoria; Yorktown: L’Arcade.

THALHEIMER INTERESTS
Home Office: Capitol Theater, Richmond, Va.
VIRGINIA, Richmond: Capitol, Grand, Penton, State, Venus.

THEATRICAL MANAGERS, INC.
Home Office: 940 Consolidated Bldg., Indianapolis, Ind.
No. of Theaters: 6.
President: A. Young.
Vice-President: C. J. Wolf.
Buyer: M. J. Wolf.

THOMPSON & RICHELIEU THEATERS
Home Office: Clearfield, Pa.
No. of Houses: 4.
President: H. J. Thompson.
Pennsylvania, Bellefonte: Richelieu State; Clearfield: Lyric, Ritz.

THORNTON, OWEN
RHODE ISLAND, Arctic: Gem, Majestic and Palace; Riverpoint: Thornton, O. H.

TOLEDO THEATER ENTERPRISES
Home Office: 332 Summit St., Toledo.
No. of Houses: 4.
Pres.-Gen'l Mgr.: Nat. B. Charnas.
OHI0, Toledo: Avalon, Lyric, Strand; Bucyrus: Southern.

TRI-STATE THEATERS CORP.
Home Office: 301 Capitol Theater Bldg., Des Moines, Ia.
No. of Houses: 29.
President: A. H. Blank.
Gen'l Mgr.-Film Buyer: G. Ralph Branton.
IOWA, Cedar Rapids: Paramount, State; Davenport: Capitol, Columbia, Garden; Des Moines: Des Moines, Paramount, Strand, Garden, Roosevelt; Newton: Capitol; Ottumwa: Grand; Sioux City: Capitol, Princess; Waterloo: Paramount, Strand.
ILLINOIS, Moline: Le Claire; Rock Island: Fort, Spencer.
NEBRASKA, Fairbury: Bonham; Grand Island: Capitol, Island, Majestic; Omaha: Orpheum, Paramount, State, World; Hastings Rivoli, Strand.

TRI-STATE THEATERS, INC.
Home Office: Criterion Theater, Medford, Ore.
OREGON, Albany: Regent; Venetian; Ashland: Lithia; Corvallis: Majestic, Oregon State, Whiteside; Grants Pass: Rivoli; State; Medford: Criterion, Rialto, Studio; Roseburg: Indian, Rose.
WASHINGTON, Vancouver: Mission: Weed; Weed; Yreka: Broadway, Miner.

UNITED AMUSEMENT CORP., LTD. (Canada)
No. of Theaters: 20.
President: Ernest A. Cousins.
Vice-President: D. A. Murray.
Managing Directors: George Guentakos.
Secretary-Treasurer: E. F. McMenahon.


UNITED ARTISTS THEATER CIRCUIT
Home Office: 729 Seventh Ave., New York, N.Y.
No. of Theaters: 24.
Pres. & Chair. of the Board—Joseph M. Schenck.
Vice-Pres.—Lee Shubert.
Vice-Pres.—Demis F. O’Brien.
Visc-Pres. & Gen. Mgr.—Harry D. Buckley.
Sec.-Treas.—Bertram S. Nayfack.
Comptroller—A. M. Geoghegan.
(Note: Majority of United Artists’ theaters are operated in conjunction with other theater circuit organizations. Names of these associates appear in connection with houses so operated.)
CALIFORNIA, Berkeley: United Artists (Wesco); El Centro: United Artists (Wesco); Glendale: California (Wesco), Capitol (Wesco); Inglewood: United Artists (Wesco); Los Angeles: United Artists, Whittier Blvd., United Artists (Wesco), Four Star, Egyptian; Long Beach: United Artists (Wesco); Pasadena: United Artists (Wesco); Sacramento: Alhambra (Wesco); San Francisco: United Artists (Wesco).

ILLINOIS, Chicago: United Artists (United Detroit Theaters Corp.),
KENTUCKY, Louisville: Loew’s (Loew’s).
United Artist’s (Loew’s),
MARYLAND, Baltimore: Loew’s Century (Loew’s), Parkway (Loew’s), Loew’s Stanley (Loew’s, United Artists Va’encia (Loew’s).
MICHIGAN, Detroit: United Artists (Balaban & Katz).
NEW YORK, New York: Rivoli.
OHI0, Columbus: Loew’s United Artists Broad (Loew’s), Loew’s-United Artists’ Ohio (Loew’s).
OREGON, Portland: United Artists (United Artists-Parker).

UNITED CHAIN THEATERS OF PA.
See: CITIES THEATERS CORP.

UNITED DETROIT THEATERS CORP.
(Affiliated with Public)
No. of Theaters: 9.
President: George W. Trendle.
Vice-President, Gen’l Mgr.: W. C. Patterson.

UNITED THEATER ENTERPRISES — See: GEORGIA THEATERS SERVICE

VAN NOMIKOS—See: REX THEATER Co.

VENTNORE REALTY & LEASING CO.
No. of Houses: 5.
President: George F. Wielland.
Gen’l Mgr. & Film Buyer: P. Mortimer Lewis.
NEW JERSEY, Atlantic City: Capitol, Embassy, Strand, Ventnor, Apollo.

VICTORIA AMUSEMENT CO.
Home Office: 26th & Federal Sts., Camden, N. J.
No. of Theaters: 1.
Gen’l Mgr.-Film Buyer: S. Varbalow.
VICTORIA AMUSEMENT ENTER., INC.
Home Office: 46 W. Independence St., Shamo-
kin, Pa.
No. of Houses: 6.
Gen'l Mgr.-Film Buyer: Herbert Efferinger.

VINCICOFF THEATERS
Home Office: 411 S. Broadway, Los Angeles, Cal.
CALIFORNIA, Alhambra: Garfield; Long
Beach: Strand; Los Angeles: Mirror, Strand.

VIRGINIA WOODSTOCK See: WOOD-
STOCK

VON HERBERT, J.—See: JENKINS

VONDESRHMITT AMUSEMENT ENTER-
PRISES
Home Office: Indiana Theater, Bloomington, Ind.
No. of Houses: 7.
President: H. P. Vonderschmitt.
Gen'l Mgr.-A. B. Clark.

VONDERBRO THEATERS
Home Office: 321 W. 44th St., New York, N. Y.
President: Harry M. Warner.
No. of Houses: 436.

W.A.H. OF PENNSYLVANIA, Am. Esplanade, Gloucester: Apollo and Lead-
er; Palmia: Broadway; Pitman: Broadway; Gloss-
boro: Glossboro.

WARRIN BROS. THEATERS
Home Office: 212 W. 44th St., New York, N. Y.
President: Harry M. Warner.

WASHINGTON, D.C.
DISTRICT OF COLUMBIA, Washington: Am-
bassador, Apollo, Avalon, Avenue, Grand, Central, Colony, Eagle, Home, Lincoln, Metropolitan, Street.

WASHINGTON, Ill.
DISTRICT OF COLUMBIA, Washington: Ambassador, Apollo, Avalon, Avenue, Grand, Central, Colony, Eagle, Home, Lincoln, Metropolitan, Street.

WILLIAMSBURG, Va.
DISTRICT OF COLUMBIA, Washington: Ambassador, Apollo, Avalon, Avenue, Grand, Central, Colony, Eagle, Home, Lincoln, Metropolitan, Street.

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WILLIAMSBURG, Va.
DISTRICT OF COLUMBIA, Washington: Ambassador, Apollo, Avalon, Avenue, Grand, Central, Colony, Eagle, Home, Linco
THE BARNES PRINTING COMPANY has printed the FILM DAILY YEAR BOOK For Seventeen Years

"There Must be A Reason"

229 WEST 28th STREET
NEAR SEVENTH AVENUE, NEW YORK
# Amusement Stocks in 1934

## New York Stock Exchange

<table>
<thead>
<tr>
<th>Approx. Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Net Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Seating</td>
<td>83,600</td>
<td>73/4</td>
<td>2-9</td>
<td>21/2</td>
<td>7-27</td>
<td>53/4</td>
</tr>
<tr>
<td>Brunswick-Balke Col.</td>
<td>69,800</td>
<td>103/4</td>
<td>3-17</td>
<td>4</td>
<td>7-23</td>
<td>5</td>
</tr>
<tr>
<td>Columbia Pictures etc.</td>
<td>219,500</td>
<td>413/4</td>
<td>12-3</td>
<td>211/2</td>
<td>7-26</td>
<td>383/4</td>
</tr>
<tr>
<td>Consol. Film Ind.</td>
<td>152,700</td>
<td>63/4</td>
<td>12-21</td>
<td>131/2</td>
<td>7-27</td>
<td>33/4</td>
</tr>
<tr>
<td>Consol. Film Ind. pfd.</td>
<td>261,100</td>
<td>203/4</td>
<td>12-31</td>
<td>101/2</td>
<td>1-2</td>
<td>201/4</td>
</tr>
<tr>
<td>Eastman Kodak</td>
<td>249,000</td>
<td>1161/4</td>
<td>11-26</td>
<td>79</td>
<td>1-4</td>
<td>112</td>
</tr>
<tr>
<td>do pfd.</td>
<td>3,180</td>
<td>147</td>
<td>1-27</td>
<td>120</td>
<td>1-16</td>
<td>137</td>
</tr>
<tr>
<td>Fox Film “A”</td>
<td>482,300</td>
<td>173/4</td>
<td>4-26</td>
<td>81/2</td>
<td>7-26</td>
<td>131/4</td>
</tr>
<tr>
<td>K-A-O pfd.</td>
<td>2,800</td>
<td>373/4</td>
<td>8-2</td>
<td>20</td>
<td>1-19</td>
<td>331/2</td>
</tr>
<tr>
<td>Loew’s, Inc.</td>
<td>2,910,500</td>
<td>37</td>
<td>12-1</td>
<td>203/4</td>
<td>7-26</td>
<td>343/2</td>
</tr>
<tr>
<td>do pfd.</td>
<td>20,050</td>
<td>105</td>
<td>11-30</td>
<td>72</td>
<td>1-2</td>
<td>1043/4</td>
</tr>
<tr>
<td>Metro-Goldwyn, pfd.</td>
<td>16,300</td>
<td>283/4</td>
<td>12-22</td>
<td>21</td>
<td>1-5</td>
<td>28</td>
</tr>
<tr>
<td>Paramount cths.</td>
<td>2,639,560</td>
<td>53/4</td>
<td>2-16</td>
<td>131/2</td>
<td>1-2</td>
<td>33/4</td>
</tr>
<tr>
<td>Pathe Exch.</td>
<td>735,500</td>
<td>43/4</td>
<td>3-2</td>
<td>71/2</td>
<td>7-17</td>
<td>13/4</td>
</tr>
<tr>
<td>do “A”</td>
<td>608,200</td>
<td>243/4</td>
<td>6-12</td>
<td>101/2</td>
<td>1-4</td>
<td>103/4</td>
</tr>
<tr>
<td>RCA</td>
<td>4,064,400</td>
<td>53/4</td>
<td>2-6</td>
<td>43/4</td>
<td>7-26</td>
<td>53/4</td>
</tr>
<tr>
<td>do pfd. “A”</td>
<td>158,350</td>
<td>563/4</td>
<td>12-31</td>
<td>231/2</td>
<td>1-4</td>
<td>531/4</td>
</tr>
<tr>
<td>do pfd. “B”</td>
<td>1,495,000</td>
<td>46</td>
<td>12-18</td>
<td>15</td>
<td>1-4</td>
<td>411/4</td>
</tr>
<tr>
<td>KKO</td>
<td>689,300</td>
<td>43/4</td>
<td>2-17</td>
<td>111/2</td>
<td>7-23</td>
<td>25</td>
</tr>
<tr>
<td>Universal Pictures pfd.</td>
<td>2,840</td>
<td>463/4</td>
<td>4-11</td>
<td>163/4</td>
<td>1-8</td>
<td>383/4</td>
</tr>
<tr>
<td>Warner Brothers</td>
<td>1,648,300</td>
<td>83/4</td>
<td>2-5</td>
<td>23/4</td>
<td>7-26</td>
<td>43/4</td>
</tr>
<tr>
<td>do pfd.</td>
<td>11,840</td>
<td>313/4</td>
<td>4-24</td>
<td>13</td>
<td>11-23</td>
<td>213/4</td>
</tr>
</tbody>
</table>

## New York Stock Exchange Bonds

| Gen. Thea. Eq. 6s 40 | 7,607,000 | 13 | 2-19 | 33/4 | 2-2 | 93/4 | + 63/4 |
| Gen. Thea. Eq. 6s 40 cths. | 3,765,000 | 113/4 | 2-19 | 3 | 1-5 | 93/4 | + 63/4 |
| Keith A-O 6s 40 | 776,000 | 73/4 | 12-29 | 51 | 1-3 | 73/4 | + 21 |
| Loew 6s 41ww | 239,000 | 1053/4 | 12-21 | 83 | 1-2 | 1053/4 | + 193/4 |
| Paramount 6s 47 tiled. | 4,185,000 | 653/4 | 12-13 | 293/4 | 1-8 | 653/4 | + 323/4 |
| Paramount 6s 47 cths. | 3,104,000 | 653/4 | 12-13 | 283/4 | 1-14 | 623/4 | + 323/4 |
| Par. By. 53/451 | 1,881,000 | 47 | 5-5 | 30 | 1-2 | 453/4 | + 153/4 |
| Par. 53/451 cths. | 506,000 | 47 | 5-7 | 30 | 1-2 | 453/4 | + 153/4 |
| Par. 53/450 filed. | 6,347,000 | 653/4 | 12-13 | 293/4 | 1-8 | 653/4 | + 323/4 |
| Par. 53/450 cths. | 8,582,000 | 653/4 | 12-13 | 29 | 1-4 | 623/4 | + 323/4 |
| Pathe 7s 37 | 900,000 | 1021/2 | 12-31 | 85 | 1-3 | 1023/4 | + 173/4 |
| KKO (6s 41) | 176,000 | 411/2 | 12-19 | 183/4 | 1-17 | 403/4 | + 253/4 |
| KKO part paid cths. | 2,000 | 44 | 12-24 | 35 | 3-1 | 42 | ..... |
| Warner’s 6s 39 | 11,021,000 | 67 | 4-21 | 403/4 | 1-21 | 59 | + 153/4 |

## New York Curb Market

| Carrier Corp. | 195,445 | 193/4 | 51/2 | 173/4 | + 113/4 |
| Columbia Picts. etc. | 2,600 | 35 | 243/4 | 35 | + 7 3/4 |
| Sentry Safety Control | 11,800 | 71/2 | 71/2 | 3/16 | + 1 1/10 |
| Technicolor | 232,200 | 143/4 | 73/4 | 131/2 | + 4 3/4 |
| Trans-Lux | 66,200 | 33/4 | 13/2 | 2 1/2 | + 5/2 |
| Universal | 3,900 | 53/4 | 4-10 | 3 | 1-29 | 3 | + 2 |

## New York Produce Exchange Securities

| Paramount Publix | 53/4 | 1 1/2 | 3 1/4 | + 1 1/2 |

## Curb Stocks Stricken from List

| National Screen Service | 300 | 163/4 | 14 | 14 | + 1 1/2 |
Company was formed in 1923 to reorganize and recapitalize various corporations under the management of Balaban & Katz. Capitalization: Common, $25 par, 270,000 shares authorized, 264,206 outstanding. (More than 90% of common held by Paramount Publix.) Preferred, 7% cumulative, 28,700 shares authorized, 26,126 outstanding.


**PRICE RANGE OF STOCKS**
(Stock removed from New York Curb May 1, 1933, and from Chicago Stock Exchange Feb. 19, 1934.)

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>3½</td>
<td>2½</td>
<td>$.33D</td>
<td>30</td>
<td>15</td>
<td>$.64</td>
</tr>
<tr>
<td>1932</td>
<td>26</td>
<td>5</td>
<td>4.46D</td>
<td>81½D</td>
<td>56</td>
<td>37.50D</td>
</tr>
<tr>
<td>1931</td>
<td>69</td>
<td>30</td>
<td>5.00</td>
<td>98½D</td>
<td>80½D</td>
<td>57.18</td>
</tr>
<tr>
<td>1930</td>
<td>79½D</td>
<td>65</td>
<td>7.91</td>
<td>106½D</td>
<td>90</td>
<td>80.29</td>
</tr>
<tr>
<td>1929</td>
<td>88½D</td>
<td>59</td>
<td>9.65</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1928</td>
<td>104</td>
<td>59¼</td>
<td>6.29</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1927</td>
<td>63</td>
<td>57½</td>
<td>6.28</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1926</td>
<td>76½D</td>
<td>62</td>
<td>4.93</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td>83½D</td>
<td>50½</td>
<td>5.30</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

D—Deficit.

**CONSOLIDATED BALANCE SHEET, DECEMBER 30, 1933**

**Assets**

Fixed Assets: Land, $5,941,863.31; buildings, leaseholds and equipment (after depreciation of $7,045,936.02), $10,341,434.08; premiums paid for capital stocks of consolidated subsidiaries, $647,157.16; investments and Advances: Investment in Publix State Theaters, Inc., at cost, less accumulated deficit and provision for accrued dividends on Preferred Stock to December 30, 1933 (previously consolidated), $1,818,425.33; investment in and advances to affiliated companies, less reserve, $38,786; other stocks, etc., $79,325.78; current assets: Cash in banks, $592,473.50; working funds, $40,470; current accounts with subsidiary and affiliated companies (not consolidated), $327,908.71; miscellaneous accounts and notes receivable, (including employees' $2,230.26) less reserve, $46,746.53; Deferred Charges: Unamortized bond discount and expense, $104,886.50; unexpired insurance premiums, $23,469.61; prepaid rent, taxes, licenses and dues, $41,214.50; supplies and miscellaneous, $48,822.41.

$10,920,454.55

$477,000.00

$1,936,337.11

$1,007,598.74

$218,393.02

$30,569,983.42

$15,513,977.99

$3,025,500.00

$282,200.00

$221,254.99

$1,311,647.91

$181,362.71

$34,039.82

$20,569,983.42

**Liabilities**

Stated Capital and Surplus: Capital Stock—Authorized—28,700 shares of 7% Cumulative Preferred Stock of $100 par value and 270,000 shares of Common Stock of $25 par value; outstanding—7% Cumulative Preferred Stock—26,126 shares, (28,512 shares issued, less 2,387 shares purchased and cancelled), (Dividends on Preferred Stock paid to December 31, 1932), $2,612,600; Common Stock—264,206 shares, $6,605,150, total, $9,217,750; surplus (per accompanying statement), $6,296,227.99.

$15,513,977.99

$3,025,500.00

$282,200.00

$221,254.99

$1,311,647.91

$181,362.71

$34,039.82

$20,569,983.42

**CONSOLIDATED SURPLUS ACCOUNTS**

For the 52 Weeks Ending December 30, 1933

Capital Surplus: Balance December 31, 1932 $1,096,433.02

Deduct: Elimination of capital surplus previously taken up in consolidation relative to surplus

$899
Add: Discount on preferred stock purchased and cancelled during 1931, $18,771.25; proportion of capital surplus transactions relating to investment in capital stock of Publix Great States Theaters, Inc. and discount on preferred stock of that company purchased and cancelled during 1933, $28,047.82

$788,501.36

Balance December 30, 1933.
Earned Surplus: Balance December 31, 1932, $3,365,747.68; Add—Net profit for the 52 weeks ending December 30, 1933 as per accompanying statement, $93,191.24, total, $3,460,938.92; Deduct—Special charges in respect of reduction in book values of a) investments in affiliated companies, and b) capital assets and deposits written off in connection with cancellation of leases, etc., $150,478.83, total, $3,310,460.09; Add—Discount on bonds purchased and retired, $47,696.25; credit arising from adjustment of sundry reserves created during prior years, but no longer required, $44,484.47; adjustment in respect of rents and Federal income taxes of prior years (net), $83,266.75, total, $310,447.47.

$46,819.07

Total surplus carried to Balance Sheet.

$6,296,227.99

CONSOLIDATED PROFIT AND LOSS ACCOUNT
For the 52 Weeks Ending December 30, 1933

Profit from operations before deducting interest charges and provision for depreciation and amortization $1,350,368.14
Other income: Interest and miscellaneous income 53,258.68
Total profits and income $1,403,626.82
Provision for depreciation and amortization, $828,138.27; interest charges (including bond discount and expense of $32,263.38), $286,928.81 1,115,067.08
Profit before providing for impairment of investments in subsidiary and affiliated companies not consolidated including provision for accrued dividends on preferred stock of subsidiary company not consolidated $288,559.74
Deduct: Provision for impairment of investments in subsidiary and affiliated companies, $146,360.50; provision for accrued dividends on preferred stock of subsidiary company not consolidated, $47,008 193,368.50
Net profit carried to surplus account $95,191.24

COLUMBIA PICTURES CORPORATION
Producer and Distributor
Incorporated Jan, 10, 1924, in New York
General Office, 779 Seventh Ave., New York

Capitalization: No par common stock, 300,000 shares authorized, 168,177 outstanding. No par $3 preference stock, cumulative and convertible (redeemable at $47.50), 25,000 shares authorized, 17,261 outstanding. Of the authorized common, 18,393 shares are reserved for conversion of preferred, and 27,302 shares are under option to the management at $28.00 a share until June 30, 1937. Majority of common stock held in a voting trust to continue for 10 years to April 1, 1940. Dividend, on common, $1 and 5% in stock annually; preferred, $3 annually.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>N.Y.S.E. High</th>
<th>N.Y.S.E. Low</th>
<th>Curb High</th>
<th>Curb Low</th>
<th>Earned Per Sh. High Low Common Ptd.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>28 1/2 29 1/4 27 1/4 27 1/4 27 1/4 27 1/4</td>
<td>27 1/4 27 1/4</td>
<td>27 1/4 27 1/4</td>
<td>27 1/4 27 1/4</td>
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<tr>
<td>1932</td>
<td>15 1/2 16 1/2 14 1/2 14 1/2 14 1/2 14 1/2</td>
<td>14 1/2 14 1/2</td>
<td>14 1/2 14 1/2</td>
<td>14 1/2 14 1/2</td>
<td>3.09 14.23</td>
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<tr>
<td>1931</td>
<td>23 1/4 24 1/4 22 1/4 22 1/4 22 1/4 22 1/4</td>
<td>22 1/4 22 1/4</td>
<td>22 1/4 22 1/4</td>
<td>22 1/4 22 1/4</td>
<td>3.09 39.10</td>
</tr>
<tr>
<td>1930</td>
<td>55 7/8 56 1/2 54 1/2 54 1/2 54 1/2 54 1/2</td>
<td>54 1/2 54 1/2</td>
<td>54 1/2 54 1/2</td>
<td>54 1/2 54 1/2</td>
<td>6.12 56.93</td>
</tr>
<tr>
<td>1929</td>
<td>38 1/8 40 1/2 38 1/2 38 1/2 38 1/2 38 1/2</td>
<td>38 1/2 38 1/2</td>
<td>38 1/2 38 1/2</td>
<td>38 1/2 38 1/2</td>
<td>4.78 27.07</td>
</tr>
<tr>
<td>1928</td>
<td>30 1/2 35 1/8 31 1/4 31 1/4 31 1/4 31 1/4</td>
<td>31 1/4 31 1/4</td>
<td>31 1/4 31 1/4</td>
<td>31 1/4 31 1/4</td>
<td>1.75 10.00</td>
</tr>
<tr>
<td>1927</td>
<td>28 7/8 30 3/4 29 1/2 29 1/2 29 1/2 29 1/2</td>
<td>29 1/2 29 1/2</td>
<td>29 1/2 29 1/2</td>
<td>29 1/2 29 1/2</td>
<td>81 82.22</td>
</tr>
</tbody>
</table>

CONSOLIDATED BALANCE SHEET, JUNE 30, 1934

Assets
Cash $825,185.60
Accounts Receivable: Due from employees, $11,914.25; film customers and sundries (after reserve of $71,992.03), $356,560.93; advances to partly owned company (after reserve of $35,000), $73,141.89 441,617.09
Advances to outside producers, less amortization (secured by films) 297,271.75
Inventory: Released productions at cost, less amortization, $2,744,785.10; completed productions not yet released, at cost, $892,773.24; cost of productions in process, $607,287.93; rights and scenarios, at cost, $146,360.50; advertising accessories, at cost or written down value, $15,315.21; film stock and miscellaneous supplies, at cost, $35,921.60 4,637,254.33
Total current and working assets 6,201,328.77
Investments in wholly owned foreign subsidiary companies and branches at May 26, 1934, $311,068.27; Deduct—Cash remitted to New York by foreign subsidiary companies and branches subsequent to May 26, 1934, $183,446.81 128,161.46
Cash in trust withheld from outside producers (per contra) 52,934.70
Deposits 4,349.79
Investments: Miscellaneous securities, cost less reserve, $2,555.21; cash surrender value of insurance, $62,716.75 65,271.96
Fixed assets as appraised by Pacific States Appraisal Company, December 31, 1926 and July 12, 1927 with subsequent additions at cost: Land, $482,009.37; buildings, equipment and fixtures, $1,771,137.63; Deduct—Reserve for depreciation, $939,549.75. Prepaid Expenses .............................................. 1,313,597.25
$7,945,623.36

Liabilities and Capital

Notes Payable—Trade, $177,023.48; accounts payable and accrued expenses, $778,490.13; mortgages and purchase contracts payable within one year, $34,068; due to outside producers and owners of royalty rights, $50,353.58; dividends payable July 2, 1934, $42,339.75; reserve for Federal taxes (estimated), $265,000. .......... $1,347,274.94

Total current liabilities ..................................... $1,347,274.94
Mortgages and purchase contracts payable after one year ........................................ 184,068.00
Deposits payable ........................................... 50,000.00
Deferred Income: Advance payments (self-liquidating): Foreign customers, $174,637.88; domestic customers, $73,962.80 .......................................................... 248,600.68
Funds withheld from outside producers' accounts (contra) ........................................... 52,294.70
Reserve for contingencies .................................. 201,564.40
Stock dividend on common stock payable August 2, 1934 ........................................... 54,021.80
Capital: Preference stock without par value (see Note A), 25,000 shares authorized, 17,261 (net) outstanding ........................................................................................................... 517,830.00
Common stock without par value (see Note B), 300,000 shares authorized; 169,359 outstanding, $2,109,899.38; Deduct—Treasury stock 1,182 outstanding, $32,662.44. .................... 2,077,236.94
Capital Surplus: Balance at June 27, 1931, representing residual of increment arising from appraisal of properties, depreciated, per statement certified by the company's former independent auditors, $77,608.21; Deduct—Depreciation of studio buildings and equipment applied thereagainst, $19,483.67, total, $58,124.54; discount on preferred stock acquired, $3,478.75 .................................................................................. 61,603.29
Earned surplus, per statement attached ................................................................................. 3,151,128.61
Contingent Liabilities:
Guarantee of loan made by a foreign subsidiary company subsequent to June 30, 1934, £50,000. .................................................................................................................. 50,000.00
Liabilities pending—amount indeterminable. ........................................................................ 180,619.43

$7,945,623.36

CONSOLIDATED STATEMENT OF OPERATIONS AND EARNED SURPLUS ACCOUNT

For the Twelve Months (52 Weeks) Ended June 30, 1934
(Including operations of the corporation in foreign territories and of its foreign subsidiary branches for the twelve months ended May 26, 1934.)

Gross income from rentals and sales of film and accessories ........................................... $11,178,446.66
Deduct: Amortization of production costs, $5,310.009; share to other producers, $290,782.47; cost of accessories, $266,648.99 .................................................. 5,958,857.44
$5,219,589.22

General, administrative and selling expenses (see Note A) ........................................... 3,920,271.33
Operating losses of foreign subsidiary companies and branches ........................................ 17,788.03
Other income (net), including excess duties recovered, profit or loss on foreign exchange, discount on merchandise purchases, forfeited deposits, etc. ........................................ 87,915.82
Provision for Federal taxes (estimated) ................................................................................. 265,000.00
Expenses relating to organization and establishment of newly formed foreign subsidiary, less incidental income ................................................................. 1,195,870.66
Net profit .............................................................. 1,195,870.66
Earned surplus at July 1, 1933 ......................................................................................... 2,993,773.16
Add—Excess provision made in prior years in the reserve for contingencies and credit from adjustments with officers .................................................. 305,500.00
Deduct: Dividends: On preference stock, $51,783; on common stock—cash, $42,339.75; stock, $54,021.80, total, $96,361.55 ........................................... 148,144.55

Earned surplus at June 30, 1934, per balance sheet .............................................................. 3,151,128.61
Note A: Including interest on loan of $16,551.30 and depreciation on furniture in head office and branches of $30,718.73. Depreciation on studio buildings and equipment of $163,322.53 has been capitalized as production cost and is being written off as film amortization.
CONSOLIDATED FILM INDUSTRIES, INC.

Film Laboratories, etc.
Incorporated Jan. 7, 1928, in Delaware
General Office, 1776 Broadway, New York

Organized in 1928 to succeed company of same name formed in 1924 in New York as a consolidation of various laboratories in California and the East. Subsidiaries include American Record Corp., Cinema Patents Co., Studio Camera Co., Lubin Publishing Corp.

Capitization: Common stock, no par, 600,000 shares authorized, 524,973 outstanding. Cum. $2 participating preferred stock, no par, 400,000 shares authorized and outstanding.

Dividends: preferred, $2; common, none being paid at present ($3.50 accumulated on preferred).

**PRICE RANGE OF STOCK**

<table>
<thead>
<tr>
<th>Year</th>
<th>Common—Earned Per Sh.</th>
<th>Preferred—Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>High</td>
<td>Low</td>
</tr>
<tr>
<td>1934</td>
<td>6%</td>
<td>4%</td>
</tr>
<tr>
<td>1933</td>
<td>5%</td>
<td>4%</td>
</tr>
<tr>
<td>1932</td>
<td>9%</td>
<td>7%</td>
</tr>
<tr>
<td>1931</td>
<td>1.1%</td>
<td>2%</td>
</tr>
<tr>
<td>1930</td>
<td>1.1%</td>
<td>2%</td>
</tr>
<tr>
<td>1929</td>
<td>1.1%</td>
<td>2%</td>
</tr>
<tr>
<td>1928</td>
<td>2%</td>
<td>4%</td>
</tr>
<tr>
<td>1927</td>
<td>3%</td>
<td>5%</td>
</tr>
<tr>
<td>1926</td>
<td>3%</td>
<td>5%</td>
</tr>
</tbody>
</table>

* 9 months to Sept. 30.

**CONSOLIDATED BALANCE SHEET AS AT DECEMBER 31, 1933**

**Assets**

Current and Working Assets: Cash in banks and on hand ................................................. $948,991.58
Cash in bank—surety account .................................................................................. 206,326.36
 Marketable securities at market ............................................................................... 161,442.11
Trade acceptances, notes and loans receivable, trade, $1,628,359.94; less, reserves, $231,702.07 .................................................. 3,404,298.53
Interest and dividends receivable ........................................................................... 26,556.42
Notes and accounts receivable, officers and employees ........................................ 11,180.55
Inventories of raw materials and supplies, work in process and finished products, less, reserves .......... 636,585.06
Total Current and Working Assets ............................................................................. $5,395,360.61
Cash surrender value of life insurance .................................................................... 68,023.00
Note receivable, secured by real estate mortgage, due January 2, 1935 ...................... 500,000.00
Investments in and notes and accounts receivable of subsidiary companies, not consolidated .......................................................... 173,309.28
Cash in closed banks .................................................................................................. 37,067.06
Sundry assets .............................................................................................................. 12,677.48
Fixed Assets: Real estate, buildings, machinery and equipment, etc., $6,927,786.43; less, reserve for depreciation, $1,789,773.05 .......................................................... 5,138,013.38
Prints and negatives .................................................................................................. 218,860.05
Good will, patents, etc. ............................................................................................ 1,000.00
Prepaid and deferred charges .................................................................................... 307,200.00
Total Assets ............................................................................................................. $11,950,511.86

**Liabilities**

Current Liabilities: Notes payable: banks ................................................................. $275,000.00
Trade ......................................................................................................................... 843,671.37
Accounts and vouchers payable .............................................................................. 426,676.57
Accruals—payrolls, royalties, etc. ............................................................................ 133,263.34
Taxes—Excise, sales, franchise and Federal taxes, estimated ................................ 142,570.69
Real estate mortgage payable, balance ................................................................ 19,000.00
Total Current Liabilities .......................................................................................... $1,840,181.97
Sundry liabilities and deferred none ......................................................................... 24,405.19
Capital Stock: 400,000 shares, $2, cumulative participating preferred stock, no par value, authorized and issued, stated value fixed by board of directors at $15.00 per share, $6,000,000; $24,973 shares, common stock, par value $1.00 per share, issued and outstanding, 600,000 shares, authorized, $524,973.00 .......................................................... 6,524,973.00
Surplus: Capital surplus, balance ............................................................................ 101,780.77
Earned surplus ........................................................................................................ 3,459,170.93
Total Liabilities ...................................................................................................... $11,950,511.86

**CONDENSED CONSOLIDATED STATEMENT OF INCOME AND PROFIT AND LOSS**

For the Year Ended December 31, 1933

Net sales and patent royalties .................................................................................. $8,095,532.39
Cost of sales and operating expenses, including depreciation, $208,207.22 ............. 6,931,461.95
Net Profit from Sales and Patent Royalties .............................................................. $1,164,070.44

902
Other Income: Interest and dividends, $175,191.25; miscellaneous, $47,134.34.  


Total income for the year ended December 31, 1933, before Federal income tax, $984,388.08.  

Net Income for the year ended December 31, 1933, before Federal income tax, $984,388.08.  

Net Income for the Year Ended December 31, 1933, added to Surplus Account.  

$909,388.08.  

**ANALYSIS OF CONSOLIDATED EARNED SURPLUS**  
As at December 31, 1933  

Consolidated earned surplus, January 1, 1933.  

$2,517,406.26  

Additions: Net income for the year ended December 31, 1933, after deducting provision for Federal income tax, $909,388.08; increased value of marketable securities (reduction in prior years, charged to surplus), $28,694.75; Federal income tax refunds on prior years, $3,681.84.  

$3,459,170.93.  

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**EASTMAN KODAK CO.**  
Manufacturer of film, cameras and photographic supplies  
Incorporated Oct. 24, 1901, in New Jersey  
General Office, Rochester, N. Y.  

A holding company. Has more than 60 wholly owned subsidiaries.  

Capitalization: Common stock, no par, 2,500,000 shares authorized, 2,255,921 outstanding.  

<table>
<thead>
<tr>
<th>Year</th>
<th>Preferred</th>
<th>Common</th>
<th>Earned</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
<th>Preferred</th>
<th>Earned</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1934</td>
<td>116½ %</td>
<td>79</td>
<td>82.67</td>
<td>147</td>
<td>120</td>
<td>100.79</td>
<td>909</td>
<td>102</td>
<td>80.57</td>
<td>110</td>
<td>101.88</td>
<td></td>
</tr>
<tr>
<td>1933</td>
<td>89½ %</td>
<td>47</td>
<td>4.45</td>
<td>120</td>
<td>100</td>
<td>327.47</td>
<td>116</td>
<td>102</td>
<td>66.51</td>
<td>104</td>
<td>103.31</td>
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<tr>
<td>1932</td>
<td>87½ %</td>
<td>35½</td>
<td>2.57</td>
<td>117</td>
<td>105</td>
<td>343.11</td>
<td>119</td>
<td>102</td>
<td>55.41</td>
<td>103</td>
<td>103.07</td>
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<tr>
<td>1931</td>
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<td>7.57</td>
<td>124</td>
<td>116</td>
<td>384.25</td>
<td>118</td>
<td>105</td>
<td>53.87</td>
<td>103</td>
<td>102.86</td>
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<tr>
<td>1930</td>
<td>255½ %</td>
<td>142½</td>
<td>8.84</td>
<td>117</td>
<td>108</td>
<td>413.67</td>
<td>118</td>
<td>106</td>
<td>51.67</td>
<td>102</td>
<td>102.22</td>
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<tr>
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<td>264½ %</td>
<td>150</td>
<td>9.57</td>
<td>112</td>
<td>103</td>
<td>450.14</td>
<td>116</td>
<td>105</td>
<td>50.87</td>
<td>104</td>
<td>102.22</td>
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<tr>
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<td>163</td>
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<td>106</td>
<td>426.12</td>
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<td>105</td>
<td>49.87</td>
<td>105</td>
<td>102.22</td>
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<tr>
<td>1927</td>
<td>175½ %</td>
<td>126½</td>
<td>9.51</td>
<td>117</td>
<td>108</td>
<td>399.12</td>
<td>115</td>
<td>105</td>
<td>49.07</td>
<td>107</td>
<td>102.22</td>
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<tr>
<td>1926</td>
<td>136½ %</td>
<td>106½</td>
<td>9.50</td>
<td>115</td>
<td>107</td>
<td>391.67</td>
<td>114</td>
<td>105</td>
<td>48.07</td>
<td>106</td>
<td>102.22</td>
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<tr>
<td>1925</td>
<td>118</td>
<td>104½</td>
<td>8.84</td>
<td>115</td>
<td>107</td>
<td>379.14</td>
<td>114</td>
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<td>47.07</td>
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<td>102.22</td>
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<tr>
<td>1924</td>
<td>114½ %</td>
<td>104½</td>
<td>8.26</td>
<td>114</td>
<td>106</td>
<td>341.80</td>
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<td>105</td>
<td>45.07</td>
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<td>102.22</td>
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<tr>
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<td>115½ %</td>
<td>89½</td>
<td>9.13</td>
<td>113</td>
<td>105</td>
<td>313.67</td>
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<td>105</td>
<td>44.07</td>
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<td>102.22</td>
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<td>90½ %</td>
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<td>105</td>
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<td>113</td>
<td>105</td>
<td>43.07</td>
<td>105</td>
<td>102.22</td>
<td></td>
</tr>
</tbody>
</table>

*24 weeks.*  

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**CONSOLIDATED BALANCE SHEET AT JANUARY 1, 1934**  

**Assets**  

Current Assets: Cash in bank and on hand, $17,276,785.81; marketable bonds and stocks (at market value), $12,338,873.45; accounts and bills receivable (less reserve), $16,364,563.41; inventories of raw materials, supplies, work in process and finished product at cost or market, whichever is lower, $33,094,120.93.  

$79,884,343.50  

Investments and Advances: Affiliated companies, $1,621,948.93; Kodak Employees Association and employees’ home projects, $8,454,321.07; other (including 5,000 shares Eastman Kodak Company common stock at $42.95 per share), $4,612,860.64.  

8,898,330.68  

Land, buildings, plant and machinery at cost, $111,155,834.20; Less: Reserves for depreciation and obsolescence, $46,346,435.22.  

64,809,378.98  

Goodwill and patents of parent company and subsidiaries.  

N1  

Deferred Charges to Future Operations: Unexpired insurance, etc.  

771,645.28  

$154,154,698.44  

**Liabilities**  

Current Liabilities: Accounts payable, including provision for United States and foreign income taxes, $9,146,184.46; dividends payable: preferred, $92,485.50; common, $1,688,190.75.  

$10,926,860.71  

General and contingent reserves.  

9,124,386.90  

Capital Stock and Paid-in Surplus: 6% cumulative preferred stock, $100 par value, authorized 100,000 shares, issued 61,657 shares, $6,655,700; common stock, no par value, authorized 2,500,000 shares, issued 2,263,150 shares, less in treasury 7,229 shares, total outstanding 2,255,921 shares, at stated value of $10 per share, $22,559,210; paid-in surplus, $28,782,510.  

57,507,510.00  

Earned surplus, as per annexed statement.  

76,595,940.83  

$154,154,698.44  

**CONSOLIDATED STATEMENT OF PROFIT AND LOSS AND EARNED SURPLUS**  

For the Year Ending December 30, 1933  

Income from operations.  

$18,576,983.70  

903
interest and dividends: $1,335,121.50
Other income .......................... 234,638.11
Total income ........................................ $20,146,743.31
Deduct: Provision for depreciation, $3,818,051.02; provision for obsolescence of plant, $750,000; reserved for U. S. and foreign income taxes, $2,605,631.53; other charges, $1,313,562.22
$1,459,545.60
Add: Gain on foreign exchange other than amounts credited to general and contingent reserves .................................................. $9,659,498.54
Net profit for the year: ........................................ $11,119,044.14
Earned surplus beginning of year, $72,599,601.69; net profit for the year, $11,119,044.14 ........................................ $83,718,645.83
Deduct: Dividends: preferred, 6%, $369,942; common, $6,752,763 ........................................ 7,122,705.00
Earned Surplus end of year: ........................................ $76,595,940.83

FAMOUS PLAYERS CANADIAN CORP., Ltd.

( Part of Paramount Publix )

Theater Circuit
Incorporated Jan. 23, 1920, in Canada
General Office, Royal Bank Bldg., Toronto

Company has interest in United Amusement
Corp., Ltd., United Theaters, Ltd., Eastern Theaters, etc. Owns equal share with R-K-O in
R-K-O (Canada), Ltd.
In 1933 stock of Famous Players Canadian was exchanged for stock of Paramount Publix Corp.
Exchange plan declared operative May 27, 1930
Capitalization: Common stock, no par, 600,000
shares authorized, 378,790 outstanding. Listed on
Toronto and Montreal stock exchanges.
Dividends paid: $1 in 1932, $2 in 1931, $2 in
1930.

CONSOLIDATED BALANCE SHEET AT JANUARY 1, 1934

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1931</td>
<td>(No trading)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1932</td>
<td>10</td>
<td>6</td>
<td>.21</td>
</tr>
</tbody>
</table>

Price Range of Stock

<table>
<thead>
<tr>
<th>Cash</th>
<th>$275,128.21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dominion and Provincial Government and Municipal bonds, at market value</td>
<td>745,647.50</td>
</tr>
<tr>
<td>Accounts Receivable. Less Reserves: Advances to affiliated companies, $91,700.08; sundry debtors, $109,176.69</td>
<td>200,876.77</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>162,962.50</td>
</tr>
</tbody>
</table>

Total Current and Working Assets ........................................ $1,884,614.98
Deposits to secure contracts ........................................ 28,531.25
Cash and securities in hands of trustee for bond and debenture holders ........................................ 3,204.75
Notes and mortgages receivable ........................................ 69,618.10
Investments in and advances to affiliated companies ........................................ 2,134,448.80
Fixed Assets: Land, $3,381,591.35; buildings, leases and equipment (after depreciation), $6,250,881.99 ........................................ 11,632,473.34
Deferred charges ........................................ 576,586.29
Goodwill, franchises, etc. ........................................ 7,706,712.37

Total Current Liabilities ........................................ $24,027,189.88

Accounts payable ........................................ $90,002.71
Accrued interest, taxes, etc., $196,050.26; purchase money obligations for properties, maturing serially within twelve months (including notes for $462,000 classified by the company as an obligation maturing within twelve months pending settlement of same, providing for renewal thereof), $723,199.55 ........................................ 819,249.81
Total Current Liabilities ........................................ $1,009,252.52
Purchase money obligations for properties, maturing after twelve months, $253,000.23; twenty year 6% sinking fund gold bonds, $5,247,500; twenty year 6 1/2% sinking fund debentures, $2,794,000; mortgages on theater properties, $1,206,228.26 ........................................ 9,500,728.49
Advance payments, etc., (self liquidating). Reserve for contingencies ........................................ 30,589.88 135,000.00

Total Liabilities ........................................ $10,675,570.80
Interest of minority stockholders in capital and surplus of subsidiary companies (including $697,950 preferred stock) ........................................ 900,483.05
Capital and Surplus: Capital stock issued (378,790 shares without par value), $8,991.725; earned surplus (per statement attached), $3,459,410.94. Contingent Liabilities—$609,527.01

98.681.520.00
CONSOLIDATED STATEMENT OF PROFIT AND LOSS AND SURPLUS

For the Twelve Months Ended December 30, 1933

Earned surplus as at December 31, 1932........................................................................... $3,354,526.42
Profit and loss for the twelve months ended December 30, 1933; profit, from operations, before providing for depreciation, interest, etc., as under, $1,179,042.86; appreciation and profit on marketable securities, $11,782.14; discounts on bonds redeemed, $40,851.25, total, $1,231,676.25; Less—Depreciation: Buildings, leases and equipment, franchises and investments $604,312.42; interest (net), $556,851.74; United States exchange, $40,444.43, total, $1,201,608.59; balance, $30,067.66; earned surplus of subsidiary company included in consolidated accounts for the first time (net), $74,816.86................................................................. 104,884.52

Earned Surplus at December 30, 1933 .................................................................................. $3,459,410.94

FOX FILM CORPORATION
(Controlled by General Theaters Equipment Corp.)
Producer, Distributor, Exhibitor
Incorporated Feb. 1, 1915, in New York
General Office, 850 Tenth Ave., New York

General Theaters Equipment Corp., headed by Harley L. Clarke, acquired control of company on April 6, 1930, through purchase from William Fox of his 50,100 Class "B" stock.

Allied with Fox Theaters Corp., for which equity receivers were appointed June 22, 1932.

Control of Fox Theaters was acquired by General Theaters Equipment Corp. on April 6, 1930, from William Fox, Stock of Fox Theaters taken off N. Y. Curb Exchange July 15, 1932.

Owns Wesco Corp. Has interest in Gaumont British Corp. Controls Hoyt's Theaters Circuit in Australia.

Holdings of controlling stock (660,900 shares) in Loew's, Inc., sold to Film Securities Corp. organized in April, 1931. Fox receiving about $28,000,000 in cash and 4,000,000 Film Securities Class "A" shares, these assets being written down to $1 in recapitalization effected July 3, 1933. Capitalization, Class A common stock. $5 par, 2,800,000 shares authorized, 2,419,739 outstanding. Class B common stock, $5 par, 16,650 shares authorized and outstanding.

Dividends: None since July 15, 1931.

CONSOLIDATED BALANCE SHEET, DECEMBER 30, 1933
(Not Including Wesco Corporation and Subsidiary Companies)

Assets
Current Assets: Cash, $3,021,931.72; accounts receivable, less reserves, $1,691,081.89; notes receivable, less reserves, $84,985.91; inventories (unamortized production costs), $11,123,541.25; prepaid expenses, $342,544.90................................................................. $18,264,085.67
Investment in and Advances to Affiliated Companies:Metropolis and Bradford Trust Co., Ltd. (holding company for investment in Gaumont-British Picture Corporation, Ltd.) at cost less proceeds from capital distributions, $17,087,618.29; Hoyts Theaters, Ltd., (advances only), $551,632; Wesco Corporation and Fox West Coast Theaters, (investments, $1.00 and advances), $8,511,525.24; Movietone News, Inc., and sundry other companies, at cost adjusted by results of operations to date, $4,972,767. total, $31,123,542.53; less reserves for revaluation of investments, $14,500,000................................................................. 16,623,542.53
Fixed Assets: Land, buildings and equipment, at cost, $15,293,567.62; less reserves for depreciation, $4,661,517.93................................................................. 10,632,049.69
Other assets ......................................................................................................................... 139,151.05
Deferred Charges: Unamortized discount and expenses on funded debt.......................... 244,834.72.................................................................................................................. $45,903,663.66

Liabilities
Current Liabilities: Notes payable, $727,333.20; accounts payable and accrued expenses, $3,040,308.49; portion of funded debt maturing in one year, less bonds held in treasury, $142,650................................................................. $3,910,291.69
Sundry Liabilities, due after one year ..................................................................................... 470,264.83
Funded Debt: Five-year 6% convertible debentures, due April 1, 1936—authorized $30,000,000, less $28,253,400 retired and cancelled, $1,746,000; funded indebtedness of subsidiary reality companies, due after one year 6%, maturing serially to 1942, $2,378,075................................................................. 4,124,675.00
Deferred Credits: Film rentals received in advance, foreign remittances held in aleuance, etc. Reserves: For contingencies, per attached statement, $854,941.74; for fluctuation in dollar value of working assets in foreign countries, $250,000................................................................. 1,107,921.32

905
Paid-In Surplus

YEAR (52 WEEKS) ENDED DECEMBER 30, 1933
(Not Including Wesco Corporation and Subsidiary Companies)

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, January 1, 1933</td>
<td>$36,062,396.21</td>
</tr>
<tr>
<td>Changes incident to reorganization as of April 1, 1933: Additions; Reductions of outstanding stock by exchange of one new share for each six shares of old stock, $10,523,166.67; issuance of 2,015,482 1-3 shares of new common stock at $18.90 per share, carried to the balance sheet at a stated value of $5 per share, $28,015,204.43; transfer of balance of reserve for indeterminate liabilities and contingencies, as of April 1, 1933, from attached statement, $1,625,007.44; transfer of unearned income, April 1, 1933, $1,800,000, total, 41,963,378.54; Deductions: Reductions in book value of investments, after applying the reserve for revaluations thereto, from attached statement, $22,693,743.99; provision of the following reserves: for revaluation of investments and advances, $14,500,000; for contingencies, $1,150,000; deficit from operations prior to April 1, 1933, consisting of balance as at December 31, 1932 of $15,010,395.69, loss of $35,569.90 for the thirteen weeks ended April 1, 1933 (see attached statement) and sundry adjustments of $87,450.82, $15,633,416.41; interest and amortization of discount and expenses on obligations retired in reorganization from April 1, 1933, to the date on which the retirement was effected, $884,410.06; transfer of unamortized discount and expenses in respect of securities retired in reorganization, $1,458,901.64; legal fees, taxes and other expenses in connection with reorganization, $376,132.51, total, $36,969,604.61; net deductions incident to reorganization.</td>
<td>$14,733,226.07</td>
</tr>
<tr>
<td>Balance, as of April 1, 1933</td>
<td>$21,329,170.14</td>
</tr>
<tr>
<td>Changes from April 2, 1933 to December 30, 1933</td>
<td>None</td>
</tr>
<tr>
<td>Balance, December 30, 1933, carried to balance sheet</td>
<td>$21,329,170.14</td>
</tr>
</tbody>
</table>

Reserve for Revaluation of Investments

YEAR (52 WEEKS) ENDED DECEMBER 30, 1933
(Not Including Wesco Corporation and Subsidiary Companies)

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, January 1, 1933</td>
<td>$37,247,386.22</td>
</tr>
<tr>
<td>Reduction in book value of investments incident to the reorganization effected as of April 1, 1933; Film Securities Corp., $46,173,712.50; Wesco Corp., $9,421,042.12; Fox Realty Corp. of California, $3,761,532.59; Fox Film Realty Corp., $584,243; less amount charged to paid-in surplus, $22,693,743.99</td>
<td>$37,247,386.22</td>
</tr>
<tr>
<td>Amount provided, April 1, 1933 from paid-in surplus, per attached statement</td>
<td>$14,500,000.00</td>
</tr>
<tr>
<td>Balance, December 30, 1933, carried to balance sheet</td>
<td>$14,500,000.00</td>
</tr>
</tbody>
</table>

Reserve for Indeterminate Liabilities and Contingencies

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, January 1, 1933</td>
<td>$1,717,176.50</td>
</tr>
<tr>
<td>Less sundry charges from January 1, 1933 to April 1, 1933 in respect of settlement of litigation, etc.</td>
<td>92,169.06</td>
</tr>
<tr>
<td>Balance, April 1, 1933, transferred to paid-in surplus</td>
<td>$1,625,007.44</td>
</tr>
</tbody>
</table>

Reserve for Contingencies

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amount provided April 1, 1933 from paid-in surplus</td>
<td>$1,150,000.00</td>
</tr>
<tr>
<td>Balance, December 30, 1933, carried to balance sheet</td>
<td>$854,941.74</td>
</tr>
</tbody>
</table>

Profit and Loss

(Not Including Wesco Corporation and Subsidiary Companies)

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net loss for 13 weeks ended April 1, 1933, prior to effective date of reorganization</td>
<td>$535,569.00</td>
</tr>
<tr>
<td>Net operating profit for 39 weeks ended Dec. 30, 1933</td>
<td>$1,410,793.13</td>
</tr>
<tr>
<td>Plus other credits</td>
<td>$263,580.81</td>
</tr>
<tr>
<td>Balance carried to balance sheet Dec. 30, 1933</td>
<td>$1,674,353.94</td>
</tr>
<tr>
<td>Net profit for 30 weeks ended Sept. 29, 1934</td>
<td>$1,506,212.67</td>
</tr>
<tr>
<td>Consolidated earned surplus at Sept. 29, 1934</td>
<td>$3,251,650.00</td>
</tr>
</tbody>
</table>
GENERAL THEATERS EQUIPMENT, INC.

Holding Company
Incorporated July 11, 1929, in Delaware
General Office, 624 South Michigan Ave., Chicago

Receivers appointed Feb. 29, 1932. Reorganization plan being worked out.

In addition to being a holding company controlling various firms engaged in the manufacture and distribution of theater equipment, the company on April 7, 1930, acquired voting control of Fox Film Corp., and Fox Theaters Corp., through purchase from William Fox of his voting stock in these companies. General Theaters also has a 50% interest in Grandeur, Inc.

Subsidiaries of General Theaters include:
- International Projector Corp.
- National Theater Supply Co.
- Theater Equipment Acceptance Corp.
- J. E. McCauley Manufacturing Co.
- Mitchell Camera Corp.
- Hall & Connolly, Inc.
- Strong Camera Co.
- Ashcraft Automatic Arc Co.
- Fearless Camera Co.
- Capitalization: Common v.t.c. no par, 4,000,000 shares authorized; 1,894,000 outstanding. Preferred, no par, $3 convertible, 2,000,000 authorized, 946 outstanding.

General held 224,001,630.72; common stock, 44,692,950 outstanding, 250,000 optioned to executives.

Dividends: Common, current rate, 41; preferred, 41. Also paid 75 cents extra on common in December, 1934.

LOEW'S, INCORPORATED

Holding Company
Incorporated Oct. 18, 1919, in Delaware
General Office, 1540 Broadway, New York

Owns or controls over 120 subsidiaries and affiliated companies, including 100% ownership of Metro-Goldwyn Pictures Corp., Metro-Goldwyn-Mayer, etc. Combined organization includes film production, distribution, exhibition, vaudeville, legitimate stage production, etc. Controlling stock interest in company is held by Film Securities Corp.

STOCK PRICE RANGE

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
<th>Preferred High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1934</td>
<td>37</td>
<td>20</td>
<td>$4.50</td>
<td>105</td>
<td>72</td>
<td>$34.71</td>
</tr>
<tr>
<td>1935</td>
<td>36</td>
<td>8</td>
<td>2.15</td>
<td>78.5</td>
<td>35</td>
<td>29.15</td>
</tr>
<tr>
<td>1932</td>
<td>37</td>
<td>13</td>
<td>4.80</td>
<td>80</td>
<td>39</td>
<td>56.67</td>
</tr>
<tr>
<td>1931</td>
<td>63</td>
<td>23</td>
<td>7.43</td>
<td>98</td>
<td>56</td>
<td>81.47</td>
</tr>
<tr>
<td>1930</td>
<td>95</td>
<td>41</td>
<td>9.65</td>
<td>110.5</td>
<td>85.5</td>
<td>99.48</td>
</tr>
<tr>
<td>1929</td>
<td>95</td>
<td>32</td>
<td>7.91</td>
<td>110.5</td>
<td>80</td>
<td>79.22</td>
</tr>
<tr>
<td>1928</td>
<td>84</td>
<td>22</td>
<td>5.98</td>
<td>110.5</td>
<td>99.5</td>
<td>57.12</td>
</tr>
<tr>
<td>1927</td>
<td>77</td>
<td>43</td>
<td>6.35</td>
<td>110.5</td>
<td>99.5</td>
<td>81.47</td>
</tr>
<tr>
<td>1926</td>
<td>63</td>
<td>34</td>
<td>6.17</td>
<td>110.5</td>
<td>99.5</td>
<td>57.12</td>
</tr>
<tr>
<td>1925</td>
<td>48</td>
<td>22</td>
<td>4.69</td>
<td>110.5</td>
<td>99.5</td>
<td>57.12</td>
</tr>
<tr>
<td>1924</td>
<td>44</td>
<td>12</td>
<td>2.89</td>
<td>110.5</td>
<td>99.5</td>
<td>57.12</td>
</tr>
<tr>
<td>1923</td>
<td>25</td>
<td>14</td>
<td>2.28</td>
<td>110.5</td>
<td>99.5</td>
<td>57.12</td>
</tr>
<tr>
<td>1922</td>
<td>21</td>
<td>10</td>
<td>2.14</td>
<td>110.5</td>
<td>99.5</td>
<td>57.12</td>
</tr>
<tr>
<td>1921</td>
<td>21</td>
<td>10</td>
<td>1.70</td>
<td>110.5</td>
<td>99.5</td>
<td>57.12</td>
</tr>
<tr>
<td>1920</td>
<td>36</td>
<td>1</td>
<td>1.94</td>
<td>110.5</td>
<td>99.5</td>
<td>57.12</td>
</tr>
</tbody>
</table>

CONSOLIDATED BALANCE SHEET, AUGUST 31, 1934

Assets
Current and Working: Cash, $4,084,226.37; U. S. Government Securities, $5,443,423.05, ... $12,527,649.42
Receivables—Accounts receivable, $1,291,110.21; notes receivable, $20,259.80; due from affiliated corporations, $301,079.80, ... $1,612,449.83
Inventories—At Cost: Film productions in process, completed and released (after amortization) $24,001,630.72; books and rights, $1,884,245.87; film advertising accessories, $439,151.12; theater and studio supplies, $388,774.07, ... $26,713,801.78
**Advances:** To motion picture producers, secured by film productions, $1,290,067.62; mortgage and interest payments, $138,223.81

<table>
<thead>
<tr>
<th>Total Current and Working Assets</th>
<th>$42,282,192.46</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments: Stocks, mortgages and advances—affiliated corporations*</td>
<td>$10,260,497.77; sinking fund requirements anticipated—at cost, $602,400.90; deposits on leases and contracts, $1,373,991.22; miscellaneous, $780,798.65</td>
</tr>
<tr>
<td>Property: Land*</td>
<td>$26,106,671.32; buildings and equipment, $66,703,722.47; leaseholds*</td>
</tr>
<tr>
<td>Deferred: Prepayments</td>
<td>$1,053,744.21; bond discount and expense—after amortization, $942,571.38</td>
</tr>
<tr>
<td>Preliminary and development expense—foreign</td>
<td>$72,972,222.45</td>
</tr>
<tr>
<td>Less:</td>
<td>37,667,062.60</td>
</tr>
<tr>
<td><strong>Total Liabilities and Capital</strong></td>
<td><strong>$130,996,031.05</strong></td>
</tr>
</tbody>
</table>

* Including appraisals made in 1925, with subsequent additions at cost, since which the equity in net undistributed profits of affiliated corporations has increased $632,007.11.

**Liabilities and Capital**

Current: Accounts payable, $5,465,680.94; subsidiary corporation dividend payable September 15, $62,384.83; notes payable, $182,223.67; Federal and state taxes, $647,460.20; accrued interest, $333,953.61; due to affiliated corporations, $8,097.10 |

**Notes Payable—Long term**

Fifteen year 6% debentures—due 1941, $8,715,000; bonds and mortgages of subsidiary corporations, $14,274,756.39; first lien 6% bonds of subsidiary corporation—due 1947, $8,108,700. |

(Including Sinking Fund Payments and Maturities due within one year $2,289,104.16)

Subsidiary corporations’ stock outstanding (Metro-Goldwyn, etc., Preferred) 4,948,031.57

Deferred credits 688,620.44

Capital Stock: Preferred—no par value: originally authorized—300,000 shares; issued—136,722 shares $6.50 cumulative 12,920,229.00

Common—no par value: authorized—4,000,000 shares; options outstanding—250,000 shares* |

Issued—1,464,205 shares 36,576,580.64

Earnings surplus 37,667,062.66

**Total Liabilities and Capital** $130,996,031.05

* Issued to executives in connection with personal service contracts and exercisable from December 31, 1934 to March 1, 1930 at prices increasing from $30 to $40 per share.

Contingent Liability as Joint Guarantor of Mortgages of Affiliated Corporations $1,697,000.

**OPERATING STATEMENT, FISCAL YEAR ENDED AUGUST 31, 1934**

Including All Wholly Owned Subsidiary and Partly Owned Affiliated Corporations

(After Eliminating Intercompany Items Except Film Rentals)

**Gross Income:** Theater receipts, rentals and sales of films and accessories, $93,778,125.26; rentals of stores and offices, $2,070,432.18; miscellaneous (including discount on bonds and preferred stock retired from sinking funds $142,756.92), $1,029,116.68

**Expenses:** Theater operating, including film funds, $29,291,088.58; rent on leased properties, $3,138,073.22; real estate and other taxes, $2,576,314.74; other overhead and miscellaneous, $3,738,028.08; film distribution, $11,368,275.82; amortization of films, $25,756,662.73; film advertising costs, $787,016.59; producers’ share of film rentals, $5,105,504.51

$96,877,672.91

**Operating Profit before Interest, Depreciation and Federal Taxes**

$15,084,712.61

**Operating Profit before Interest, Depreciation and Federal Taxes**

Interest on debentures, $331,614.17; interest on bonds and mortgages of subsidiaries, $1,156,107.23; interest on bonds and mortgages of affiliated corporations, $344,024.88; depreciation of buildings and equipment, $3,874,962.64; federal income taxes, $647,460.20

7,103,166.83

**Net Profit—All Corporations**

$7,981,545.78

**Minority interests’ share, affiliated corporations, $201,466.19; subsidiaries preferred dividends (Metro-Goldwyn, etc.), $300,182.18**

501,648.37

**Loew’s Incorporated Share of Net Profit—All Corporations, after Federal Taxes and Subsidiaries’ Preferred Dividends**

$7,479,897.41

**CONSOLIDATED SURPLUS ACCOUNT**

Balance September 1, 1933, $33,700,322.35; Loew’s Incorporated share of net profit as above, $7,479,897.41; dividends from prior years’ profits: affiliated corporations, $472,772.68; corporations formerly partly owned, $693,410.31

$42,346,402.75

Less: Dividends paid by Loew’s Incorporated: preferred, $890,480.51; common, $1,462,591.27; less: dividend declared prior to August 31, 1933—paid September 30, 1933, $365,647.50; balance, $1,096,944.25; adjustment of investments in corporations formerly partly owned, $2,691,915.33

4,679,340.09

Balance August 31, 1934

$37,667,062.66

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**METRO-GOLDWYN PICTURES CORP.**

(Controlled by Loew’s Inc.)

**Producer**

**Incorporated Nov. 19, 1916, in New York**

**General Office, 1540 Broadway, New York**

Consolidation of Metro Corp., and Goldwyn Pictures Corp. Owns or has interest in various subsidiaries, including Metro-Goldwyn Distributing Corp., 100% owned.
Capitalization: Preferred stock (par $27), cumulative 7%, redeemable on 30 days’ notice, 184,098½ shares authorized; 150,423½ shares outstanding.
Common stock (par $5), $3,100,000 authorized and outstanding.
Entire common stock held by M-G-M Co., Inc., Delaware corporation, wholly owned by Loew’s, Inc. (Metro-Goldwyn-Mayer, which is controlled by Loew’s, Inc., through Metro-Goldwyn Pictures, was incorporated May 17, 1934, in Delaware. Originally organized in 1916 as Goldwyn Producing Corp.).

Dividend: Preferred, $1.89 annually.

CONSOLIDATED BALANCE SHEET, AUGUST 31, 1934

Assets
Current and Working: Cash.................................................. $1,642,222.90
Receivables: Accounts receivable, $1,059,776.69; notes receivable, $20,259.80.......................... 1,080,036.49
Inventories—at Cost: Film productions in process, completed and released (after amortization) $34,001,630.72; books and rights, $1,884,245.87; film advertising accessories, $139,151.12; studio materials and supplies, $347,084.30.................. 192,773,462.01
Advances: To motion picture producers, secured by film productions, $3,900,672.62.................. 1,290,067.62
Total Current and Working Assets........................................... $30,724,439.03
Investments: In affiliated corporations*—$2,144,383; deposits on leases and contracts—$152,788.47; miscellaneous—$3,152.59.................. 2,328,342.06
Property: Land, $3,685,233.56; buildings and equipment, $14,105,194, total, $17,790,427.56; less—reserve for depreciation, $6,934,799.05; less—preliminary and development expense—foreign, $728,112.01.................. 10,856,218.49
Deferred: Prepayments, $523,678.26; preliminary and development expense—foreign, $728,112.01.................. 1,251,790.27
Total Assets.............................................................................. $45,160,771.85

*Including appraisals made in 1925, with subsequent additions at cost, since which the equity in net undistributed profits of Affiliated Corporations has increased $144,680.28.

Liabilities and Capital
Current: Accounts payable, $3,484,799.05; dividend on preferred stock payable September 15th, $71,039.30; notes payable, $154,723.67; Federal income taxes, $448,361.79.......................... 8,135,963.81
Due to Loew’s Incorporated.................................................. 22,375,000.00
Mortgage of subsidiary corporation........................................ 1,508,537.50
Deferred credits.................................................................. 543,668.93
Capital Stock: Preferred—$27 par, authorized 184,098½ shares, issued 150,423½ shares, $461,674.13; common—$5 par, authorized and issued—620,000 shares, $3,100,000.00.................. 7,161,674.13
Surplus: September 1, 1933, $8,500,289.83; net profit for fiscal year ended August 31, 1934, $4,702,257.71; total $13,202,547.54; dividends paid and declared: preferred stock, $289,620.06; common stock, $3,500,000, total dividends, $3,789,620.06; August 31, 1934.......................... 9,412,927.48
Contingent Liability as Guarantor (subject to the rights of Preferred Stockholders of Metro-Goldwyn Pictures Corp.) of an issue of $15,000,000. 6% Debentures of Loew’s, Inc., now reduced to $8,715,000,.................. 45,160,771.85

OPERATING STATEMENT, FISCAL YEAR ENDED AUGUST 31, 1934
Net operating income.................................................. $31,175,696.70
Miscellaneous income.................................................. 234,737.22
Less: Amortization of Negative and positive costs, $25,878,662.73; depreciation, $484,109.97.......................... 31,140,433.92
Federal Taxes.................................................................. 26,270,772.70
Net Profit after Taxes.................................................. $4,702,257.71

PARAMOUNT-PUBLIX CORP.
Holding and Operating Company
Incorporated July 19, 1916, in New York
General Office, 1501 Broadway, New York

Equity receivers appointed in January, 1933, and bankruptcy trustees appointed in April, 1933.
Charles D. Hilles and Eugene W. Leake, trustees in bankruptcy.
Organized in 1916 as Famous Players-Lasky Corp., a merger of Famous Players Film Co., Paramount Pictures Corp., and Jesse L. Lasky Feature Play Co., Inc. Changed to Paramount-Famous-Lasky in April 1, 1927, and to Paramount Publix Corp. on April 24, 1930. Activities include production, distribution, exhibition, theater operation, etc. On Nov. 18, 1932, operations were divided between four subsidiaries, Paramount Distributing Corp., Paramount International Corp., Paramount Pictures Corp., and Paramount Productions, Inc. Capitalization: Common stock, no par, 4,000,000 shares authorized, 3,220,903 outstanding. Dividend: None being paid.
PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned</th>
<th>Per Sh.</th>
</tr>
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<td>75/4</td>
<td>30/4</td>
<td>39/4</td>
<td>6.36</td>
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<tr>
<td>1928</td>
<td>56/4</td>
<td>47/4</td>
<td>5</td>
<td>4.22</td>
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<td>1927</td>
<td>113/4</td>
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<td>103/4</td>
<td>18.39</td>
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<td>1926</td>
<td>122/4</td>
<td>103/4</td>
<td>10.82</td>
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<td>1925</td>
<td>114/4</td>
<td>90/4</td>
<td>14.70</td>
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</tr>
<tr>
<td>1924</td>
<td>89/4</td>
<td>61</td>
<td>14.70</td>
<td></td>
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<tr>
<td>1923</td>
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<td>52</td>
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<td></td>
</tr>
<tr>
<td>1922</td>
<td>77/4</td>
<td>64</td>
<td>7.64</td>
<td></td>
</tr>
<tr>
<td>1921</td>
<td>82/4</td>
<td>44/4</td>
<td>18.95</td>
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<tr>
<td>1920</td>
<td>95</td>
<td>40</td>
<td>21.37</td>
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NEW STOCK

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<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1934</td>
<td>5/4</td>
<td>13/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1933</td>
<td>23/4</td>
<td>7/4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

OLD STOCK

| (Stricken from New York Stock Exchange March 31, 1933. New stock traded in on New York Produce Exchange, with certificates listed on N. Y. Stock Exchange) |
|------|-----|-----|-----|-----|
| 1933 | 23/4| 7/4 |     |     |
| 1932 | 11/4| 11/4|     |     |
| 1931 | 11/8| 52/4| 2.02|     |
| 1930 | 77/4| 34/4| 6.15|     |

*Estimated deficit.  
†$5,692,000 operating net.  
$3,518,000 operating net for first six months.

PARAMOUNT PUBLIX CORP. AND SUBSIDIARIES NOT IN RECEIVERSHIP OR BANKRUPTCY

Estimated Consolidated Balance Sheet Before Reorganization Based on Financial Statements as of September 29, 1934, and Reflecting Suggested New Reserves

**Assets**

Current Assets: Cash on hand and in banks, $17,071,146.08; marketable securities at cost (market value—$928,037.50), $939,333.50; notes and accounts receivable (film customers and sundry) less reserves on books, $3,826,275.16.

Other working assets (largely convertible into cash within one year, but which must be immediately replaced in operation if liquidated), $41,611,500 (including advances outside producers less reserves on books, $456,424.34).

Total Working Assets: $65,859,958.30

Investments in and advances to affiliated companies (including companies in receivership or bankruptcy), the common stock of which is substantially wholly owned by Paramount Publix Corporation, (a) total by Paramount Publix Corporation, $33,148,300.60; (b) total by associated subsidiaries of Paramount Publix Corporation, $7,828,764; (c) total by consolidated subsidiaries of Paramount Publix Corporation, $19,536,311.90; (d) Other investments and advances on books of such affiliated companies in receivership or bankruptcy, $1,249,531.80; (e) total outside of the above, $5,692,000.

Fixed Assets: Land, buildings, leases and equipment—book depreciated value, $60,804,967.35; land, buildings, leases and equipment, the mortgages, etc. on which are in process of reorganization—book depreciated value, $24,676,810.64.

Deposits to secure contracts and in connection with litigation, $85,481,778.16.

Prepaid expenses, $1,322,200.91.

Bond discount and other deferred charges, $1,136,036.17.

**Total Liabilities**: $194,724,335.55

Liabilities

Current Liabilities: Current liabilities of subsidiaries (per books) which will not be satisfied in reorganization (excluding contingent claims of indeterminate amount), $5,505,364.66; estimated expenses of administration of estate (including only unpaid compensation and expenses of Trustees and counsel, and others employed by them, as allowed by court) and of reorganization (including only compensation and expenses of committees, depositaries, counsel, and others in connection with reorganization, as allowed by Court) accrued to date of consummation of reorganization, $2,500,000; capital liabilities of subsidiaries past due, due on demand and due within one year (excluding capital liabilities which are in process of reorganization), $3,107,322.23; net accruals in connection with capital liabilities of subsidiaries, which are in process of reorganization, and which are estimated to constitute current liabilities, $2,448,820.04; 1934 Federal income tax reserves of subsidiaries (estimated), $525,301.71.

Other Liabilities of Subsidiaries: Mortgages, loans and purchase money obligations due after one year, $22,366,244.24; capital liabilities of subsidiaries which are in process of reorganization, $18,991,229.23; advances payments (self-liquidating) and reserves, $1,411,303.28.

Claims against the estate (excluding claims dealt with under Article III of the Plan other than Bank Debt and Allied Owners claims) with interest to January 1, 1935, to the extent provided in the Plan and paid in cash: New bank debt, $9,125,131.32; Allied Owners (use and occupancy claim), $150,000; Other Article III Claims: Allied Owners, $5,000,000; old bank debt, $9,813,095.35; old debentures, $28,621,309.45; claims for which priority has been asserted, $1,415,878.68; general claims, $9,592,897.47; additional interest on priority claims and general claims to January 1, 1935, $5,046,910.85.

**Total Liabilities**: $116,397,639.11

Minority stockholders' interests in consolidated subsidiaries, $9,900,243.43

Suggested New Reserves: To reduce certain items of investments in and advances to affiliated companies to estimated probable values, $2,200,000; as reserve against book value in Balaban & Katz Corporation (in amount of $4,000,000) and as reserve in amount by which book values of fixed assets of certain subsidiaries on which mortgages are in process of reorganization are in excess of amounts of such mortgages and accrued interest on such mortgage reserve $3,800,685.84 is attributable to Paramount Broadway Corporation, $8,152,799.78.
new general reserve, $1,647,600.22
Interest of common stock (3,220,902.85 shares), $27,426,456.01; less: suggested new reserves, as above, $14,000,000

14,000,000.00
13,426,456.01
$149,724,339.55

The above balance sheet utilizes in the main information furnished by the accounting staff of the Debtor and its subsidiaries, and is without audit. Assets are reflected at book figures without regard to realizable values, except as stated above. Items of good will have been excluded from the above balance sheet. The above balance sheet, in which suggested new reserves are reflected, has been prepared only for the purposes of the proposal of the Plan in the Reorganization Proceeding and is not binding upon the Board of Directors in establishing the balance sheet of the New Company.

Accounts of Canadian Companies are stated in Canadian dollars converted into same number of U. S. dollars.

The above balance sheet assumes that the claims against the Debtor (which, as stated in the Introductory Statement to the Plan, have been filed in the Bankruptcy Proceeding and/or Reorganization Proceeding for amounts aggregating $297,702,162.37; exclusive of claims for indeterminate amounts and exclusive of such claims as may be filed after November 28, 1934) will be so reduced, either by negotiation or by litigation, that the aggregate amount of Priority Claims, General Claims, Old Debentures, Old Bank Debt and other claims dealt with under Article III of the Plan and which are ultimately treated on a parity with General Claims (including interest to January 1, 1935 to the extent provided in the Plan, but excluding claims for indeterminate amounts at the time the Plan is finally confirmed) will not exceed $55,000,000. To the extent that such assumption is not realized, the claims against the estate will be correspondingly reduced; and in either case adjustment will be required in the interest of Common Stock in the estate.

Contingent liabilities of subsidiary companies are not reflected.

No deductions have been made in "Cash on hand and in banks" on account of cash payments subsequent to September 29, 1934 in connection with settlement of claims.

The Bank Debt and interest thereon have been excluded as liabilities of subsidiaries and are included only in "Claims Against the Estate."

The remaining claims to be dealt with under Article III of the Plan (except the G. B. Bonds and Debentures which are carried on the books as obligations of a subsidiary in receivership) are included in the above balance sheet as liabilities of subsidiaries under their appropriate headings at the amount at which they are reflected on the books, viz.:

Old Broadway Bonds.................$9,834,862.19
Paramount Properties Bonds........2,775,198.75
Paramount Land Corporation Notes....925,674.15

**As the Paramount Land Corporation Notes are reflected in the above balance sheet among liabilities of subsidiaries, the claim thereon has not been included in the balance sheet among the "Claims against the Estate"; as provided in Article III of the Plan, cash payments aggregating $131,003.03 are to be made and the claim in respect of the Notes will entitle the holder to receive New Securities in the same amount as a holder of a General Claim for $780,000, which New Securities are to be held in trust for Paramount Land Corporation by the holder of the Notes but as further security for the new notes of Paramount Land Corporation to be issued in exchange for such Notes. Adding these amounts to the claims reflected in the above balance sheet results in a total of "Claims to be paid in cash" of $5,456,164.35 and a total of other claims of $55,000,000. Included in the claims reflected in the balance sheet, however, are five claims aggregating $212,812.41, which are also obligations of subsidiary or affiliated companies.

---

**PATHE EXCHANGE, INC.**
**Holding Company**
**Incorporated Dec. 28, 1914, in New York**
**General Office, 35 West 45th St., New York**

Present company formed in 1914 as a continuation of the business organized in this country in 1904 (started in France in 1898). Certain major assets sold to RKO in 1931.

Capitalization: Common, no par, 1,500,000 shares authorized, 950,926½ outstanding. Cumulative 8% preferred stock, $100 par, $3,000,000 authorized, $804,300 outstanding. Class "A" $4 cumulative preferred, no par, redeemable at $75; 500,000 shares authorized, 243,123 outstanding.

Dividends: None being paid.

---

**CONSOLIDATED BALANCE SHEET OF PATHE EXCHANGE, INC. AND SUBSIDIARY COMPANIES AT SEPTEMBER 29, 1934**

**Assets**

Current and Working Assets: Cash.........................$270,454.05
Investments in marketable securities, at cost. (The approximate quoted market value of securities held at September 29, 1934 was $12,750, and at December 30, 1933, $58,500.) 14,915.97

911
Ten-year 7% sinking fund debentures, held in treasury, called for redemption on Nov. 1, 1934 41,002.50
Notes and loans receivable (secured by motion pictures) 486,191.09
Accounts receivable, less reserve. 204,712.89
Inventory of raw film and supplies 27,482.01

Total Current and Working Assets... $1,044,758.41
Notes receivable maturing in 1939 (secured) 42,687.50
Story rights and scenarios unproduced, at cost, less reserve 64,475.00

Principal amount of notes of Radio-Keith-Orpheum Corporation maturing serially January 1, 1934 to January 1, 1936, (receiver in equity appointed January 27, 1933 for maker of notes) 1,696,549.81

Note—Interest on these notes has not been paid since July 1, 1932 and has not been accrued. Notes of a principal amount of $774,000.00 maturing on January 1, 1934 have not been paid.

Investment in 49% of the capital stock of Du Pont Film Manufacturing Corporation, as valued by the Board of Directors in 1931, have been written down subsequent to December 31, 1937
Land, buildings, equipment, leasedhold and leasehold improvements. at appraised value July 15, 1921, plus subsequent net additions at cost 519,355.80
Less: Reserves for depreciation and amortization 295,948.44

Prepaid insurance, taxes and expenses 14,911.30

$7,086,789.38

Liabilities

Current Liabilities: Accounts payable $120,650.29
Accrued dehente interest 57,332.42
Other accrued liabilities 6,890.65

Total Current Liabilities 184,873.36
Reserve for contingencies 238,215.74

Ten-year 7% sinking fund debentures due May 1, 1937, authorized $10,000,000, issued $6,000,000; retired through sinking fund, $2,044,500; cash and debentures in sinking fund, $168,750; held in treasury, $1,799,500: outstanding 1,987,250.00

—Note—$157,500 redeemable through sinking fund within one year.

Capital (represented by): Authorized capital stock: 30,000 shares 8% cumulative preferred stock of $100 each, 500,000 shares 4% cumulative Class A preference stock without par value, 1,500,000 shares common stock without par value; issued and outstanding:

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<th>Class of Stock</th>
<th>Issued</th>
<th>In Treasury standing</th>
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<td>Preferred</td>
<td>16,909</td>
<td>8,866</td>
</tr>
<tr>
<td>Class A preference</td>
<td>251,853</td>
<td>8,730</td>
</tr>
<tr>
<td>Common</td>
<td>950,926 2/3</td>
<td>2.1453/4</td>
</tr>
</tbody>
</table>

Out

804,300.00
243,123.00
948,781.00

See Notes A, B and C.

Capital surplus, as per accompanying statement 7,573,486.76
Less deficit, as per accompanying statement 9,569,690.76

$4,676,450.28

Contingent Liability: In respect of leases assigned to Radio-Keith-Orpheum Corp.—Maximum amount estimated by company at end of both periods, $500,000.

Note A—Dividends on the preferred and Class A preference stocks have been paid to December 1, 1927 and November 1, 1927, respectively.

Note B—Discretion to the President of the Company to purchase 9,000 shares of Class A preference stock at $12.00 per share prior to December 31, 1936 and 50,000 shares of common stock at $2.00 per share prior to December 31, 1937. At September 29, 1934, 300 shares of Class A preference stock and 200 shares of common stock have been issued under the option.

Note C—Warrants are attached to the Debentures entitling holders thereof to purchase 20 shares of common stock for each $1,000.00 Debenture held, at basic prices of $40.00 per share up to May 1, 1935, and thereafter at $50.00 per share up to and including May 1, 1937. The basic prices are subject to adjustment in respect of shares subsequently issued as provided in the indenture.

STATEMENT OF PROFIT AND LOSS FOR THE 39 WEEKS ENDED SEPTEMBER 29, 1934

Net sales $480,464.04
Less: Operating expenses, $394,157.01; depreciation, $10,131.35 404,289.35

Gross Operating Profit $76,174.78
Income from other operations (after deducting depreciation of properties other than the Laboratory: in 1934, $10,263.38; in 1933, $9,842.04) 46,642.59

$122,817.37

Deduct selling and general administrative expenses 100,762.13

Profit from Operations 22,055.24

Non-operating income: Interest earned 19,731.78
Dividends received from Du Pont Film Manufacturing Corp., Regular dividends 147,000.00
Discount on ten-year 7% sinking fund debentures purchased for retirement, less unamortized discount and expenses applicable thereto 166,731.78

Profit Before Interest 188,787.02

912
Interest on funded debt...........................................$110,621.89
Amortization of debenture discount and expenses ...............$110,621.89
Profit Carried to Deficit........................................$78,165.13

RADIO CORPORATION OF AMERICA
Holding Company
Incorporated Oct. 17, 1919, in Delaware
General Office, 233 Broadway, New York

Owns numerous patents upon which royalties are collected from manufacturers. In October, 1928, company received 500,000 shares of Class "B" stock of Radio-Keith-Orpheum Corp. in return for use of Photophone and for contract under which National Broadcasting Co., affiliated with Radio Corp., will broadcast R-K-O programs. Owns Radio-Victor Corp. of America. Affiliated with General Motors and Westinghouse Electric in a new radio manufacturing company formed in September, 1929. In January, 1932, increased its controlling interest in RKO to about 70 per cent.

CONSOLIDATED BALANCE SHEET AT JAN. 1, 1934

Assets
Current Assets: Cash in banks and on hand, $13,149,482.64; United States Government and other marketable securities at market value, $7,396,273.58; notes and accounts receivable (less reserves), $5,233,938.87; inventories (at the lower of cost or market), $6,603,335.63; $35,383,030.72
Investments: Radio-Keith-Orpheum Corp. (in receivership) represented by 59.9% of its common stock and 84% of its ten-year debentures, at cost, $15,909,126; Electric and Musical Industries, Ltd., represented by 29.2% of its common stock and 2-10 of 1% of its preferred stock, at cost, $13,189,431.98; sundry investments in and advances to associated and other companies at cost, less reserves, $3,204,370.15; $32,302,928.11
Fixed Assets: Factories, radio communication and broadcasting stations, warehouses, service shops, offices, etc.—land, buildings and equipment, at cost, $91,354,071.40; less: reserves, $39,376,548.33; plus patents, contracts, etc., at cost, less reserves, $52,677,423.21; $63,133,137.37
Deferred Charges: Taxes, insurance, etc., paid in advance ...................................................$108,765,058.86

Liabilities and Capital
Current Liabilities: Accounts payable and accruals .................................................................$6,765,762.86
Funded Debt and Other Liabilities: Mortgages on real estate at Broad and Beaver Streets, New York City, $3,703,000; debentures (maximum interest 5% per annum; redeemable in seven annual installments of $255,000 each, beginning in November, 1935, and one installment of $2,470,000 in November, 1942), $4,245,000; note payable (non-interest bearing, due November, 1937), $530,463; notes payable (serial notes payable in thirteen equal annual installments), $541,125.43; $9,142,598.43
Reserve for Contingencies, Etc.: Contingencies (after net reserves of $536,099.98 during year, including write-down of marketable securities), $2,547,083.78; fluctuations in foreign exchange, $636,799.24; $3,183,883.02
General Reserve ..............................................................$12,931,764.45
Capital Stock: "A" preferred 7% cumulative, par value $50, 495,597.4 shares, dividends paid in full on 395,597.4 shares up to March 31, 1932—no dividends paid since and remaining 100,000 shares rank for dividends from date of issue in November, 1932, on which no dividends were paid, $4,770,578.74; "B" preferred cumulative 5% dividend, no par value, redemption value $100 per share (767,275.1 shares). All dividends paid in full up to September 30, 1931. No dividends paid since, $16,430,709.07; common, no par value (13,130,690.2 shares), $67,471,959.47; earned surplus ...................................................9,269,090.63

Total Liabilities and Capital .............................................$108,765,058.86

CONSOLIDATED STATEMENT OF INCOME AND SURPLUS FOR THE YEAR ENDED DECEMBER 31, 1933

Gross Income: From operation, $61,561,109.69; other income, $772,386.39; $62,333,496.08
Less: Cost of sales, general operating, development, selling and administrative expenses................................58,678,211.38

$913
Net Income for the Year (before interest, depreciation and amortization patents) $3,655,284.70
Deduct: Interest, $342,445.29; depreciation, $3,394,932.96; amortization of patents, $600,000

Net Loss for the Year, Transferred to Surplus $82,093.55
Surplus at December 31, 1932 $9,851,184.18
Surplus at December 31, 1933 $9,269,090.63

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**RADIO-KEITH-ORPHEUM CORP.**

**Holding Company**

(Controlled by Radio Corp. of America)

**Incorporated Oct. 25, 1928, in Maryland**

**General Office, 1564 Broadway, New York**

Operating under receivership since January, 1933.

Owns RKO Productions (Radio Pictures) and.
RKO Pathe; controls Keith-Albee-Orpheum Corp.,
Orpheum Circuit, RKO Proctor Corp., and various other subsidiaries. Entire organization
embraces production, distribution, theater operation, vaudeville, etc.

Subsidiaries in bankruptcy include Orpheum Circuit, RKO Southern Corp., RKO Western
Corp., Toledo Theaters & Realty Co., Orpheum Theater Co. of Indiana, RKO Theater Operating
Corp. of N. J. and Conn. and Cleveland Hippodrome Co. Investments in these units were written
down to realized value and their accounts eliminated from consolidation in accounts 1933.

Capitalization: Common stock, no par, authorized

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**STOCK PRICE RANGE**

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<th>Year</th>
<th>High</th>
<th>Low</th>
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<td>1931</td>
<td>New Common</td>
<td>23 1/2</td>
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<tr>
<td>1932</td>
<td>Old Class A Stock</td>
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**D—Deficit. * 8 months to Aug.**

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**RADIO-KEITH-ORPHEUM CORP. (IN RECEIVERSHIP) AND SUBSIDIARY COMPANIES**

**Consolidated Balance Sheet—June 30, 1934**

**Assets**

Current and Working Assets: Cash, $4,977,487.55; notes and accounts receivable, less reserves, $909,174.17; accounts receivable from officers and employees, $17,264.31; accrued interest, $37,950.34; advances to outside producers, less reserve, $15,414.75; inventories: completed pictures, not released, at cost, $1,383,545.26, released pictures, at cost, less amortization, $3,569,152.35, productions in progress, at cost, $1,882,983.94, accessories and supplies, $170,952.79; scenarios and continuities, at cost, less reserve, $297,144.74 $13,261,070.20

Capital Assets: Land owned, $20,147,960.26; buildings, equipment and improvements as valued at January 1, 1932, together with subsequent additions at cost: buildings and equipment on land owned and on land partly owned and partly leased, $31,658,504.34; less: reserve, $16,643,519.64, balance, $15,014,984.70; leasehold improvements and equipment, $14,796,076.48; less: amortization, $7,148,290.15; balance, $7,647,786.33; other capital assets, less reserves, subject to agreement for rental of theaters, $53,847.64; less reserves, $5,511,136.31 $20,147,960.26

Investments in Affiliated and Other Companies: Capital stock of affiliated and other companies, less reserve, $796,772.99; equity in investments in wholly owned foreign subsidiary companies, not consolidated, $1,123,483.64; mortgages receivable from Orpheum Circuit Inc. (in bankruptcy), less reserve, $1,473,748.25; advances to and bonds and mortgages of affiliated companies, less reserve, $526,931.56 $48,375,715.23

Other Assets: Subscriptions to debentures and stock, including interest, $278,595.11; bond sinking fund deposits, $158,128.48; deposits under leases and sundry advances, less reserve, $163,674.09; mortgages receivable, $69,057.29; sundry investments and deposits, $199,219.34 $86,674.31

Deferred Charges: Unamortized bond discount and expense, $274,830.68; property maintenance and improvement expenses deferred, $332,329.72; prepaid insurance and sundry deferred expenses, $583,641.25 $1,190,801.65

Total Assets $67,669,197.83

**Liabilities**

Deficit: Capital deficit, $10,973,141.76; operating deficit, $15,764,624.86 $26,737,766.62

Note: There are outstanding unexercised options expiring on December 31, 1934 to certain officers and employees for not more than 75,000 shares of old Class A stock of Radio-Keith-Orpheum Corporation (which is convertible into Common Stock) at $42.76 per share. In addition to certain of the capital assets, there have been pledged as collateral to secure the payment of funded and other debt of the companies, notes and mortgages evidencing indebtedness of certain subsidiary companies to the parent company, and inventories of pictures.

Curent Liabilities: Notes payable, $5,015,887.94; notes payable of affiliated companies, guaranteed, $69,430.43; accounts payable, sundry, $1,748,629.45; accounts payable to affiliated and subsidiary companies not consolidated, $230,172.11; deposits on sales of investments, $50,000; accrued taxes, interest and expenses, $2,492,121.20; accrued interest to January 27, 1933 (date of receivership) on guaranteed indebtedness of subsidiary companies not consolidated, $88,067.58 $94,406,964.45

*914*
STANLEY COMPANY OF AMERICA
(Subsidiary of Warner Bros.)
Exhibitor and Theater Operator
Incorporated June 2, 1919, in Delaware

Capitalization: Common stock, no par, 2,500,000 shares authorized, 904,846 outstanding. Over 99 percent of common stock owned by Warner Bros.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>73</td>
<td>25</td>
<td>1.50</td>
</tr>
<tr>
<td>1929</td>
<td>45</td>
<td>20</td>
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<tr>
<td>1924</td>
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<td>49</td>
<td>3.81</td>
</tr>
<tr>
<td>1923</td>
<td>1.94</td>
<td>49</td>
<td>2.04</td>
</tr>
</tbody>
</table>

(Strideen from list March 10, 1931) 1.38
*35 weeks. D—Deficit.

CONSOLIDATED BALANCE SHEET, AUGUST 25, 1934

Assets

Current Assets: Cash, $505,578.56; due from Circuit Settlement Corporation (receiving and distributing with Warner Bros. 3%, undistributed receivable, less reserves, $5,758.26 supplies $9,758.26
Deposits to secure contracts, (including $100,000 mortgage receivable from an affiliated company) less reserves, and sinking fund deposits $622,847.16

863,150.86

Net Profit Before Provision for Federal Income Taxes $231,306.69

41.76

STANLEY COMPANY OF AMERICA
(Subsidiary of Warner Bros.)
Exhibitor and Theater Operator
Incorporated June 2, 1919, in Delaware

General Office, 321 West 44th St., New York

Capitalization: Common stock, no par, 2,500,000 shares authorized, 904,846 outstanding. Over 99 percent of common stock owned by Warner Bros.

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<td>2.04</td>
</tr>
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</table>

(Strideen from list March 10, 1931) 1.38
*35 weeks. D—Deficit.
Liabilities

Current Liabilities: Notes payable—unsecured, $24,000; purchase money obligations, $2,188; accounts payable (including past due interest of $7,525 on funded debt), $2,352,057.25; sundry accruals, $934,476.96; due to affiliated companies, $22,257.52; due to participants, $1,629.47; to Warner Bros. Pictures, Inc. and its wholly owned subsidiary companies, $1,116,803.39; deposits, $28,863.33; purchases money or contractual obligations and notes payable maturing after one year: Mortgages and funded debt (less bonds held in treasury), including $3,500 sinking fund payments and installments in arrears, $7,699,830 standing demand and other mortgages and $969,200 installment payments, maturing within one year, subject in part to renewal; Deferred Income: Profit on bonds (including bonds of subsidiary companies) held in treasury, $266,435.50; miscellaneous, $103,781.79.

Capital Stock: Authorized—1,000,000 shares of common stock of par value of $5 each, issued and outstanding—904,846.5 shares including shares reserved for consolidation of fractional scrip outstanding.

Capital surplus, arising from changing the par value of the capital stock from no par value to $5 per share...

Earned surplus, per annexed statement...

Contingent Liabilities: As guarantors and/or endorsers of mortgages of associated and affiliated companies, $505,874.21; as obligors of a lease disposed of which expires in 1947—approximate annual rental, $22,500; under pending litigation—amount indeterminable...

STATEMENT OF CONSOLIDATED PROFIT AND LOSS AND EARNED SURPLUS FOR THE YEAR ENDING AUGUST 25, 1934

Net income before providing for amortization and depreciation, interest and miscellaneous charges...

Deduct: Amortization and depreciation of properties, $2,417,307.76; interest expense, $1,676,095.90; provision for investments in affiliated companies, $82,516.04; miscellaneous charges, $42,280.21...

Net Loss Before Other Income and Minority Interests’ Share of Profits...

Deduct—Other income: Interest earned, $46,200.72; dividends received from affiliated companies, $51,946.77...

Net Loss Before Minority Interests’ Share of Profits...

Add—Proportion of profits applicable to minority stockholders...

Net Loss for the Year Ending August 24, 1934, Carried to Earned Surplus...

Earned Surplus, August 26, 1933, $3,448,780.87; add: adjustment of tax reserves of prior year, $86,685.74; profit on redemption of bonds of the company and its subsidiaries, $508,296.21; settlement made with Electrical Research Products, Inc., $185,778.60; earned surplus, $4,229,469.41; paid-in surplus, $18,470; Goodwill, $508,296.21; total deductions, $104,162.42; surplus on sale of capital assets, $67,187.67; total deductions, $104,162.42; earned surplus, August 25, 1934, carried to balance sheet...

TECHNICOLOR, INC.

Color Process
Incorporated Sept. 12, 1922, in Delaware
General Office, 15 Broad St., New York

Company is engaged in the manufacture and developing of color film, also owns the cameras used in the shooting of color productions. Plant, located in Hollywood and Boston.

Capitalization: Common stock, no par, 700,000 shares authorized; 656,690 outstanding. Preferred stock, $80 cumulative, 100,000 shares authorized, 17,425 shares in treasury.

Dividends: None paid.

Funded debt: None.

Total assets as of Jan., 1934—$5,340,104.

Current assets, $210,834.

Current liabilities, $79,820.

COMMON STOCK PRICE RANGE

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
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</thead>
<tbody>
<tr>
<td>1934</td>
<td>144</td>
<td>75</td>
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</tr>
<tr>
<td>1933</td>
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<td>131</td>
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</tr>
<tr>
<td>1930</td>
<td>864</td>
<td>55</td>
<td>1.31</td>
</tr>
<tr>
<td>1929</td>
<td>90</td>
<td>12</td>
<td>2.29</td>
</tr>
<tr>
<td>1928</td>
<td></td>
<td></td>
<td>1.12</td>
</tr>
</tbody>
</table>

D—Deficit.
Presentation of Financial Statements

**TRANS-LUX DAYLIGHT SCREEN CORP.**

Screen and Projection Apparatus and Theaters
Incorporated Feb. 5, 1926, in Delaware
General Office, 247 Park Ave., New York

Present company succeeded business established in 1915. Present corporate title adopted July 9, 1925. Owns entire capital stock of Trans-Lux Movies Corp., 50% of this stock being acquired from RKO in 1932.

Capitalization: Common stock, $1 par, 1,000,000 shares authorized, 776,362 outstanding, 8,812 in treasury.

Dividend: Paid 20 cents in 1934.

Total assets, following write off in 1932 of $5,011,896 in patents, $1,416,487.

Current assets, $681,158.

Current liabilities, $52,188.

**PRICE RANGE OF STOCK**

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1934</td>
<td>3½</td>
<td>1½</td>
<td>1%</td>
</tr>
<tr>
<td>1933</td>
<td>6½</td>
<td>2%</td>
<td>1½</td>
</tr>
<tr>
<td>1932</td>
<td>4½</td>
<td>3%</td>
<td>1½</td>
</tr>
<tr>
<td>1931</td>
<td>13¼</td>
<td>1%</td>
<td>36</td>
</tr>
<tr>
<td>1930</td>
<td>7½</td>
<td>4½</td>
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<td>1929</td>
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<td>.67</td>
</tr>
<tr>
<td>1928</td>
<td>7</td>
<td>2/4</td>
<td>.35</td>
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<tr>
<td>1927</td>
<td>4½</td>
<td>3%</td>
<td>.14</td>
</tr>
<tr>
<td>1926</td>
<td>14</td>
<td>6½</td>
<td>.07</td>
</tr>
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</table>

**UNITED ARTISTS THEATER CIRCUIT**

Theater Operator
Incorporated May 22, 1926, in Maryland
General Office, 729 Seventh Ave., New York

Capitalization: Preferred stock (par $100), 7%; cumulative convertible, 40,000 shares authorized, 31,937 outstanding. Common stock, no par, 600,000 shares authorized, 500,000 outstanding; 100,000 shares of common reserved for conversion of preferred stock at $40 a share.

Dividends: None being paid at present.

**CONSOLIDATED BALANCE SHEET, AUGUST 31, 1934**

**Assets**

Current Assets: Cash, $364,157.58; cash in escrow for payment of real estate taxes, $13,377.48; accounts and notes receivable and accrued interest, less reserves, $40,052.71.

Cash surrender value of life insurance policies, $42,184.33.

Investments securities—at lower of cost or market values, ($18,606.72 deposited to secure lease).

Theater Investments: Land, ground leases, buildings and equipment (at cost or appraised values, less reserves for depreciation and amortization, $1,761,625.04), $4,435,270.98; capital stock of affiliated companies less than 100% owned (adjusted by shares of their undistributed surpluses or deficits), $1,010,309.07; advances to affiliated companies less than 100% owned reduced by proportionate share in deficits which are in excess of the undistributed capital stock, $1,151,623.50.

Deferred Charges: Unamortized excess of investments in subsidiaries over book values, $408,801.88; lease rent deposit, $213,333.34; unamortized portion of lease and long term debt readjustment expense, $84,729.93; other, $61,353.11.

**Liabilities**

Current Liabilities: Accounts and notes payable and accrued interest, $201,535.26; real estate taxes due or accrued, $77,698.53; long term debt items due within one year, $76,720.48.

Long Term Debt: Chicago United Artists Theater Corp., first mortgage 6 1/4% sinking fund leasehold bonds due March 1, 1948, $1,043,800; Boulevard Theater Company, Inc., first mortgage, 6% sinking fund bonds due, May 1, 1942, $317,500; United Artists Theaters of California, Ltd., first mortgage 6 1/2% serial bonds of the Granada Co., $288,000; real estate mortgage notes due 1935 to 1943, $388,867.80; equipment and other purchase obligations, due 1935-1949, $94,750.60.

Deferred credit arising from release of rent guarantee, etc., 2,132,918.40.

Capital Stock and Surplus: 7% cumulative convertible preferred stock—authorized 40,000 shares, retired 8,063 shares, outstanding 31,937 shares of $100 each, $3,193,700; common stock (600,000 shares authorized) and surplus—represented by $500,000 outstanding shares without par value; balance, September 1, 1933, $1,854,643.07; increase in capital surplus from retirement of preferred stock at less than par and acquisition of subsidiary at less than book value, $92,009.90; increase in earned surplus from: restoration to surplus of excess reserve for prior years' real estate taxes and of life insurance premiums, $125,276.74; repurchase of bonds, $87,992.90; adjustment for share of affiliated company surplus—credit applicable to prior year, $90,207.95, total, $303,477.59; less net loss for the year, $126,702.96, balance, 176,774.63; balance, August 31, 1934; common stock, $500-
5,317,127.60

Per $126,702.

26,744.88

8J4 24 1

Low listed 42.10 1.21 30.46 26J4 43 ...

... receivership 72.00 $247,964.71 15.27 188,760.319 90

* other 10 3,978,294.99

standing. Second preferred (cumulative) 7% stock, 40,000 shares authorized, 20,000 outstanding (unlisted).

Dividends: None being paid at present.

UNIVERSAL PICTURES CO., INC.
Producer, Distributor, Exhibitor
Incorporated Jan. 15, 1925, in Delaware
General Office, 730 Fifth Ave., New York

Company is outgrowth of original business established as Imp. Films Co.
Capitalization: Common stock, no par, 250,000 shares outstanding. First preferred (cumulative) 8% stock, 30,000 shares authorized, 17,864 out

PRICE RANGE OF STOCKS
(8% Pfd. listed on New York Stock Exchange. Common, listed on New York Curb, suspended in 1934)

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh. *</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh. *</th>
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<td>103J6</td>
<td>94J6</td>
<td>56.10</td>
<td>72.00</td>
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D—Deficit. * Net for 9 mos. to July 28 was $77,077.61.

SUMMARY OF CONSOLIDATED BALANCE SHEET JULY 28, 1934

Assets

Current and Working Assets: Cash ........................................ $579,300.00

Notes and contractual accounts receivable (maturity within one year) 188,764.39

Accounts receivable, $1,391,886.27; Less: Reserve for bad and doubtful accounts, $401,680.03 990,206.24

Unliquidated advances to producers, less reserves, and advance royalties 187,229.14

Inventories: Uncompleted film, $2,248,525.90; film completed but not released, $319,693.03; residual value of released film, $2,843,967.26; raw film and supplies, $159,623.78; scenarios, continuities and rights unproduced, $514,817.65; advertising matter, $177,128.15 6,623,755.77

Fixed Assets: Studio land, as appraised Sept. 1, 1929, $1,515,000; other land and buildings $2,472,010.05; machinery, equipment, furniture and fixtures, $3,612,017.59; theater leasehold and equipment, $510,650.91, total $8,409,678.55; Less: Reserves for depreciation and amortization, $4,131,383.36 3,978,294.99

Notes and Contractual Accounts Receivable (Domestic): From a company in receivership (past due), $21,875.02; from others maturing after one year, $188,351.45 210,226.47

Advances to, or for accounts in connection with purchase of theater leasehold and improvements 65,376.47

Cash in Closed Banks: Harriman Natl. Bank & Trust Co., 50% unpaid balance (further liquidating dividend of 16% amounting to $17,096.26 received subsequent to July 28, 1934), $33,425.83; other banks (less reserve of $10,000), $4,953.11 58,378.94

Investments: In affiliated companies, $655,623.25; in other companies, at cost and reserves, $206.08 65,522.33

Merchandise, etc., in transit to foreign offices 26,744.88

918
<table>
<thead>
<tr>
<th>Deposits on leases, etc.</th>
<th>$261,629.54</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred charges, prepaid rent, taxes, insurance, etc.</td>
<td>154,302.00</td>
</tr>
<tr>
<td>Trade-marks, trade names and goodwill</td>
<td>137,501.00</td>
</tr>
</tbody>
</table>

**Liabilities**

<table>
<thead>
<tr>
<th>Current Liabilities: Notes payable</th>
<th>$820,959.74</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Mortgage on real estate maturing Jan. 2, 1935 (subsequently extended for four (4) years)</td>
<td>600,000.00</td>
</tr>
<tr>
<td>Mortgage on foreign real estate maturing within one year</td>
<td>13,690.47</td>
</tr>
<tr>
<td>Accounts payable and sundry accruals</td>
<td>1,901,293.08</td>
</tr>
<tr>
<td>Net overabsorbed studio overhead</td>
<td>75,928.30</td>
</tr>
<tr>
<td>Advance payments to be liquidated by film accrued</td>
<td>326,241.08</td>
</tr>
<tr>
<td>Reserve for contingencies</td>
<td>287,015.40</td>
</tr>
<tr>
<td>Discount and first preferred stock acquired and held in treasury</td>
<td>8,268.80</td>
</tr>
<tr>
<td>Proportion of capital stock and surplus of subsidiary companies applicable to minority stock holders</td>
<td>3,482.23</td>
</tr>
</tbody>
</table>

Capital (represented by): First Preferred Stock, authorized and issued—30,000 shares of $100 each, less, 12,000 shares retired; less, 136 shares in treasury, total, 17,864 shares, $1,786,400; second preferred: issued, 20,000 shares, $2,000,000; common stock: authorized and issued, 250,000 shares of $1 each, $250,000; capital surplus arising through the change of the common stock from a no par value stock to the par value of $1 each, $3,923,990.85; acquired surplus, less goodwill amounting to $5,131.95 charged thereto as authorized by the board of directors, $4,485.50; surplus arising through the revaluation of studio land, $1,354,000, total, $9,318,836.35; less: operating deficit, $188,487.03... | 9,130,349.32 |

**SUMMARY OF PROFIT AND LOSS FOR 39 WEEKS ENDING JULY 28, 1934**

<table>
<thead>
<tr>
<th>Total income</th>
<th>$16,625,864.19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less: Sales and service including royalties, film exhaustion and expense, cost of accessories and theater expenses</td>
<td>11,043,832.98</td>
</tr>
<tr>
<td>Gross Profit</td>
<td>$5,582,031.21</td>
</tr>
<tr>
<td>Less: Foreign and domestic expense</td>
<td>5,405,560.18</td>
</tr>
<tr>
<td>Profit or loss before other income</td>
<td>$176,471.03</td>
</tr>
<tr>
<td>Other income</td>
<td>170,245.81</td>
</tr>
<tr>
<td>Other income [ship of $158,608.43]</td>
<td>$346,716.84</td>
</tr>
<tr>
<td>Net Profit</td>
<td>$269,639.23</td>
</tr>
<tr>
<td>Net Profit</td>
<td>$77,077.61</td>
</tr>
</tbody>
</table>

**WARNER BROS. PICTURES, INC.**

*Producer, Distributor, Theater Operator, Etc.*

**Incorporated April 4, 1923, in Delaware**

**General Office, 312 West 44th St., New York**

<table>
<thead>
<tr>
<th>STOCK</th>
<th>PRICE</th>
<th>RANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>High</td>
<td>Low</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
<td>-----</td>
</tr>
<tr>
<td>1934</td>
<td>8%</td>
<td>2 1/4</td>
</tr>
<tr>
<td>1933</td>
<td>9 1/4</td>
<td>1</td>
</tr>
<tr>
<td>1932</td>
<td>4 1/2</td>
<td>1/2</td>
</tr>
<tr>
<td>1931</td>
<td>20%</td>
<td>2 1/2</td>
</tr>
<tr>
<td>1930</td>
<td>80%</td>
<td>9 1/2</td>
</tr>
<tr>
<td>1929</td>
<td>64%</td>
<td>30</td>
</tr>
<tr>
<td>1928*</td>
<td>13%</td>
<td>97</td>
</tr>
<tr>
<td>1927*</td>
<td>33 1/2</td>
<td>9%</td>
</tr>
</tbody>
</table>

Dividends: None being paid at present.

*Old stock, before 2-for-1 splitup. D—Deficit.

**CONSOLIDATED BALANCE SHEET, AUGUST 25, 1934**

**Assets**

| Current and Working Assets: Cash, $4,664,137.62; notes receivable, less reserves, $56,794.09; current accounts—trade customers, less reserves, $947,180.84, notes and accounts receivable from officers and employees, $44,567.31, sundry accounts receivable, less reserve, $269,056.40, total current accounts, $1,260,804.55; inventories—released productions, at cost | 919 |
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STATEMENT OF CONSOLIDATED PROFIT AND LOSS AND DEFICIT FOR THE YEAR ENDING AUGUST 25, 1934

Net income (after deducting $18,160,209.40 representing amortization of film costs, including depreciation of studio properties) before providing for amortization and depreciation of properties other than the studios, interest and miscellaneous charges...

Net Loss Before Other Income and Minority Interests’ share of Profits and Losses...

Net Loss Before Minority Interests’ Share of Profits and Losses...

Net Loss from Operations for the Year Ending August 24, 1934, Carried to Deficit...

Deficit, August 26, 1933, $19,547,005.06; Deduct: Settlement made with Electrical Research Products, Inc. after deducting Federal income and state taxes and other expenses in connection therewith, $5,099,789.48; profit on redemption of 6% convertible debentures and preferred stock on bonds of subsidiary companies, $1,155,171.78; adjustment of some tax reserves of prior years, $99,232.52; adjustment of other reserves of prior years, $33,004.65; profit on sale of investment in an affiliated company, $27,208.85; add—loss on sale of capital assets (net), $208,134.01; appropriations authorized by the Board of Directors in respect of investments in and advances to affiliated companies, $475,318.30.

Deficit, August 25, 1934, carried to balance sheet...

$16,346,563.77

921
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Heywood-Wakefield Theatre Chairs are well worth your consideration for seating new houses or reseating old ones. They afford patrons the kind of comfort which makes them want to return to your theatre and pay steady dividends into your box office.

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Charlotte, N. C. 222 West Fourth St.
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Cincinnati, O. 1637 Central Fkway.
Cleveland, O. 2112 Payne Ave.
Dallas, Texas 306 S. Harwood St.
Denver, Col. 2106 Broadway
Des Moines, Iowa 561 West 7th
Detroit, Mich. 2312-14 Cass Ave.
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Memphis, Tenn. 400 S. Second St.
Milwaukee, Wis. 725 N. Wells St.
Minneapolis, Minn. 56 Glenwood Ave.

New Haven, Conn. 133 Meadow St.
New Orleans, La. 220 S. Liberty St.
New York, N. Y. 1560 Broadway
Oklahoma City, Okla. 700 W. Grand Ave.
Philadelphia, Pa. 1315 Vine St.
Pittsburgh, Pa. 1721 Blvd. of the Allies
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DE VRY EQUIPMENT AGENCY
821 Market St. ....................... GArfield 1317
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KEMP, EDWARD H.
290 Turn St. ........................ Ordway 9151
Lasher, Phil. Ltd.
254 Sutter St. ....................... DOnoghue 7646
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PREDDEY, WALTER G.
187 Golden Gate Ave. .................. HEmlock 7036
Sheard, C. M.
243 Golden Gate Ave. ................ Underhill 1816
SKINNER, C. R., MFG. CO.
125 Hyde St. ........................... Ordway 6034
WESTERN THEATRICAL EQUIPMENT CO.
146 Leavenworth St. ................ FRanklin 1710

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GRAHAM BROS.
346 Lincoln St. ....................... 5467
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2106 Broadway ........................... K.Ystone 1621

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7510 N. Springfield Ave. ............... Capitol 2600
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908 S. Wabash Ave. ...................... W.Webster 2190
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120 W. 41st St. Pennsylvania 6-1520
MERCURY FILM LABORATORIES
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PARAMOUNT NEWS LAB
544 W. 43rd St. Medallion 3-4300
PATHE EXCHANGE, INC.
35 W. 45th St. Bryant 9-6700
Laboratory: Brook Bond, N. J.
PRODUCERS LABORATORIES, INC.
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SOUND PICTURES LABORATORY
151 Bank St. (Bell Telephone Lab.)

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ESCAR MOTION PICTURE SERVICE
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108 S. La Salle Ave. Wyoming 8308
DUNNING PROCESS
932 N. La Brea Ave. Granite 3174
LAWSON-COSGROVE CO.
Universal Studios Dempstead 3131
MERCER, RAY
4241 Normal Ave. Olympia 8436
PACIFIC STUDIOS
7550 Melrose Ave. Whitney 9202
PACIFIC TITLE AND ART STUDIO
1123 N. Bronson Ave. Hollywood 9220
SCHLESINGER, LEON
1123 N. Bronson Ave. Hollywood 9220
SCHMID, ALFRED
1041 N. Formosa Ave. Granite 5111
TEAGUE PROCESS SERVICE
1040 N. Las Palmas Ave. Granite 3111
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8111 Santa Monica Blvd. Oxford 1610

New York City
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Philadelphia
BUTTONWOOD FILM LABORATORY, INC.
1909 Buttonwood St. STEvenson 0506
McCURDY FILMS
56th & Woodland Aves. SARatoga 0466
NEWS REEL LABORATORY
170 Samsom St. Rittenhouse 3892

Pittsburgh
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1105 Washington Blvd. Ironton 6000
MOTION PICTURE PRODUCTION CO.
609 Neville St. Mayflower 9600

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Dallas
JAMIESON FILM LABORATORIES
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ASSOCIATED SCREEN NEWS, LTD.
21 Richmond St. WAverly 3703
FILM LABORATORIES OF CANADA
362 Adelaide St. WAverly 6840

TITLE STUDIOS
Hollywood
ART CRAFT SCREEN SERVICE
6610 Santa Monica Blvd. Hollywood 9875
COMBINED TITLE STUDIOS
933 N. Seward St. Hollywood 1441
CONSOLIDATED FILM LABORATORIES
939 Seward St. Hollywood 1441
FOWLER FILM STUDIOS
861 Seward St. Hillside 3179
HOLLYWOOD FILM ENTERPRISES
6060 Sunset Blvd. Hillside 2181
MERCER, RAY
4241 Normal Ave. Olympia 8436
PACIFIC TITLE AND ART STUDIO
1123 N. Bronson Ave. Hollywood 9220
SCHLESINGER, LEON
1123 N. Bronson Ave. Hollywood 9220

New York City
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729 Seventh Ave. Bryant 9-2325
BROCK, GUSTAV
(Color Work), 528 Riverside Dr.
UNiversity 2-2073
CONSOLIDATED FILM INDUSTRIES
203 W. 146th St. BRadhurst 2-1220
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ENO, RALPH R.
545 Fifth Ave. VAnderbilt 3-7978
FILMLAB, INC.
45 W. 45th St. Bryant 9-4891
H. E. R. STUDIOS, INC.
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GOLDBERG FILM DELIVERY
1930 S. Vermont Ave..............Republic 5146
HILL, HOWARD, M. P. SERVICE CO.
1026 W. Third St................Mutual 4291
HOLLYWOOD MESSENGER SERVICE
6369 Selma Ave..................Hempstead 2306
KENYON FILM DELIVERY CO.
1639 Cordova St....................Republic 8106
MERCURY MESSENGER SERVICE
1539 N. Vine St...................Granite 1177
SHORTZ FILM SERVICE
1965 S. Vermont Ave..............Republic 3083
20TH CENTURY DELIVERY SERVICE
1215 S. Los Angeles Ave........Prospect 4171
UNITED PARCEL SERVICE
420 W. 11th St....................Prospect 8201
San Francisco
GILBOY COMPANY
543 Eddy St...................... Ordway 1212
COLORADO
Denver
EXHIBITORS FILM DELIVERY SERVICE
2134 Broadway....................Main 2824
CONNECTICUT
New Haven
ROSEN FILM DELIVERY SYSTEM
90 Commerce St....................6-4014
DISTRICT OF COLUMBIA
Washington
HORLACHER DELIVERY SERVICE
1031 Third St., N. W.............National 0513
ILLINOIS
Chicago
FILM TRUCK SERVICE
34 E. 8th St...................... WAshington 6738
IOWA
Des Moines
FILM TRANSPORTATION CO.
12111/2 Grand Ave................4-7637
INLAND FILM EXPRESS
820 28th St.
FILM DELIVERY
110 Old Colony Bldg..............4-5321
KING DELIVERY SERVICE
906 Locust St.....................3-5269
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New Orleans
ELECTRIC DELIVERY SYSTEM
2323 Iberville St...............Auburn 2313
TECHE LINES, INC.
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MARYLAND
Baltimore
Baltimore & WASH FILM EXPRESS
Arcade Bldg.........................HAmilton 4410
HORLACHER DELIVERY SERVICE
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Boston
FILM EXCHANGE TRANSFER CO.
24 Piedmont St.....................Hancock 6969
MICHIGAN
Detroit
DETROIT FILM DELIVERIES
2310 Cass Ave.....................Cadillac 8288
FILM TRANSFER CO.
2310 Cass Ave.....................Cadillac 6189
FILM TRUCK SERVICE
2310 Cass Ave.....................Cadillac 6475
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Minneapolis
FILM PICK-UP SERVICE
FILM TRANSFER COMPANY
INTERSTATE FILM SERVICE
THEATER SERVICE CO.
FILM EXPRESS SERVICE CO.
MIDDLE WEST FILM EXPRESS
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Kansas City
EXHIBITORS FILM DEL. & SERVICE CO.
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St. Louis
KAHAN, HARRY, FILM DELIVERY
330 Olive St........................Franklin 6572
NEBRASKA
Omaha
FILM TRANSPORT CO.
1511 Davenport St................Atlantic 2054
NEW JERSEY
Newark
CARUSO, L.
33 Jackson St.....................Mitchell 2-9501
NEW YORK
Buffalo
HOWELL TRUCKING CO.
263 Eagle St......................WAshington 3410
SMITH FILM SERVICE
362 Eagle St......................WAshington 3410
Rochester
HOWELL TRUCKING CO.
Brown & Maple Sts................Geneva 5344
Syracuse
SMITH FILM SERVICE
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DAILY FILM DELIVERY
690 Eighth Ave....................LOngacre 5-4367
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ACME SLIDE STUDIO 2315 27th Ave.................... Montrose 7638
AUERBACH M. P. PRODUCTIONS 110 Golden Gate Ave............. Prospect 0208
BLACHE FILM LABORATORIES 2292 Turk St...................... Ormewood 5146

LONG, S. C.
201 Golden Gate Ave...... Underhill 1045
NATIONAL SCREEN SERVICE 2047 Golden Gate Ave............. Underhill 2678
COLORADO
Colorado Springs
ALEXANDER FILM CO. Alexander Film Bldg................. 4200
DENVER
FILMCRAFT LABORATORIES 1353 Vine St...................... Franklin 6271
GEORGIA
Atlanta
NATIONAL SCREEN SERVICE 141 Walton St., N. W.................. Almond 1563
STRAWLAND INDUSTRIAL FILM CORP. 163 Walton St., N. W........ Jackson 2767

O. K. STATE MOTOR EXPRESS 422 S. Robinson St.................... 2-7335
PENNSYLVANIA
Philadelphia
HORLACHER DELIVERY SERVICE 1228 Vine St......... Locust 4941
NEW JERSEY MESSENGER SERVICE 250 N. Lutheran St......... Spring 3955
PITTSBURGH
EXHIBITORS SERVICE CO. 1212 Forbes St............... Atlantic 4071
TEXAS
Dallas
LIBERTY FILM LINES, INC. 2003 Jackson St.................. 7-3803
MERCHANTS FAST MOTOR LINES 1103 S. Larmar St............. 2-8496
UTAH
Salt Lake City
DELIVERY SERVICE CO. 1234 Edison St.................... Wasatch 4001
WASHINGTON
Seattle
INDEPENDENT TRUCK CO. First & Dearborn St............... Eliot 4966
NORTHWEST FILM SERVICE 2422 Second Ave................. Seneca 2241
PIELOW TRANSFER CO. 1011 John St....................... Eliot 2288
WISCONSIN
Milwaukee
FILM SERVICE, INC. 637 Seventh Ave.............. Marquette 4229

NATIONAL INTERSTATE DELIVERY 441 W. 54th St.................. Circle 7-4142
NEWARK FILM DELIVERY 630 Ninth Ave...................... Longacre 5-7160
NATIONAL FILM CARRIERS, INC. 110 William St.............. Beekman 3-7670
PRUDENTIAL FILM DISTRIBUTORS 630 Ninth Ave.............. Lackawanna 4-6938
STATE FILM DELIVERY 630 Ninth Ave...................... Longacre 5-7160
TACME FILM SERVICE 630 Ninth Ave...................... Lackawanna 4-4455

NORTH CAROLINA
Charlotte
CAROLINA DELIVERY SERVICE 216 S. Poplar St.................. 2-5197
INTER-CAROLINA DELIVERY SERVICE 600 S. Tryon St............. 7-1212
OHIO
Cleveland
FILM TRANSIT SERVICE CO. Film Exchange Bldg........... Prospect 7996
COLUMBUS CINCINNATI TRUCKING CO. 295 S. Front St........... Main 3933
Toledo
THEATER TRANSPORT CO. 117 Jervis St..................... Adams 1612
OREGON
Portland
PACIFIC TRUCK EXPRESS 124 N. 12th St...................... Broadway 2381
PORTLAND FILM TRANSFER SERVICE 124 N. 12th St.............. Broadway 2381
OKLAHOMA
Oklahoma City
BIG FOUR TRUCK LINES 531 W. Main St...................... 3-6464
MISTLITOE EXPRESS 500 N. Broadway..................... 7-6751

LONG, S. C. 261 Golden Gate Ave.............. Underhill 1045
NATIONAL SCREEN SERVICE 2047 Golden Gate Ave............. Underhill 2678
COLORADO
COLORADO SPRINGS
ALEXANDER FILM CO. Alexander Film Bldg................. 4200
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FILMCRAFT LABORATORIES 1353 Vine St...................... Franklin 6271
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Chicago
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845 S. Wabash Ave. ............... Arrison 9393
NATIONAL SCREEN SERVICE  
1307 S. Wabash Ave. .............. Victory 4411
STERN, SIDNEY  
1229 S. State St. ................. Victory 6122

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Des Moines
PARROT FILMS  
1700 Keosauqua Way ............. 5-8686

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MOTION PICTURE ADV. SERVICE CO.      
2301 Tulane St. ................. G.Avez 2131

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Boston
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35 Piedmont St. ............... Hancock 1158
MASTER MOTION PICTURE BUREAU  
50 Piedmont St. ............... Hancock 3593
NATIONAL SCREEN SERVICE  
36 Melrose St. ................. Liberty 910

MINNESOTA
Minneapolis
NATIONAL SCREEN SERVICE  
14 Glenwood Ave. .............. Atlantic 5517
PEERLESS SLIDE CO.  
706 First Ave. ................. Main 5748
RAY-BELL FILMS, INC.  
435 Palace Bldg. ............... Main 4040
SLY FOX FILMS, INC.  
627 First Ave. ................. Atlantic 2818

MISSOURI
Kansas City
AUDLAUER FILM CO.  
Ozark Bldg. ..................... Main 4658
MISSOURI FILM LABS.  
1704 Baltimore St. .............. Grand 0708
UNITED FILM AD SERVICE  
2449 Charlotte St. ............ Harrison 5840

St. Louis
AD-O-GRAMS, INC.  
4901 Delmar Blvd. .............. Forest 7811
COMMERCIAL FILM STUDIOS  
4322 Delmar Blvd. ............. Jefferson 6424
SCHWEIG MOTION PICTURES  
4927 Delmar Blvd. .............. Rosedale 3000

NEW YORK
New York City
ACADIA FILM CORP.  
729 Seventh Ave. .............. Bryant 9-2323
CIPIRIANI FILM HAND-COLORING SERVICE  
1867 Seventieth Ave. ........ M.Omond 2-2279
NATIONAL SCREEN SERVICE  
630 Ninth Ave. ................. Bryant 9-8600
WELGOT TRAILER SERVICE  
630 Ninth Ave. ................. Chickering 4-3790

OHIO
Cleveland
TRI-STATE MOTION PICTURE CO.  
2118 Payne Ave. .............. Prospect 4900

Pennsylvania
Philadelphia
McCURDY FILMS  
56th & Woodland Ave. ........ SARatoga 0466
NATIONAL SCREEN SERVICE  
2139 Vine St. ................. RTenhouse 8689

Pittsburgh
ATLANTIC FILM CO.  
1105 Washington Blvd. ........ Montrose 6000
TEXAS
Dallas
ALEXANDER FILM CO.  
2009½ Jackson St. ............ 7-2682
JAMESON FILM LABS.  
2212 Live Oak St. .............. 2-1725
NATIONAL SCREEN SERVICE  
3009½ S. Harwood St. ........ 7-8315

WASHINGTON
Seattle
NATIONAL SCREEN SERVICE  
2418 2nd Ave. ................. Seneca 2882

WISCONSIN
Milwaukee
BADGER FILM MFG. CO.  
332 W. Wisconsin Ave. ........ Broadway 1225

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Western Ave. at Decarie Blvd. .. D.Exeter 1186

Toronto
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107 Richmond St. E. .......... EGLin 6564

Vancouver
VANCOUVER MOTION PICTURES, LTD.  
Film Exchange Bldg. .......... E.Ymou 4620

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Hollywood
ARONSON, N. W.  
810 S. Spring St. .............. Vandike 7576
BEHRENDT-LEVY, LTD.  
318 W. Ninth St. .............. Vandike 1261
COSGROVE & CO., INC.  
621 S. Hope St. ................. Michigan 8761
EBENSTEIN-KUNADY CORP.  
6253 Hollywood Blvd. ........ Hollywood 5333
ESCHNER & LIBET  
1680 N. Vine St. ............... Hampstead 4139
FLYNN, FRANK M.  
1446 N. Highland Ave. ........ Hollywood 7262
HALL-FUNK & CO.  
6331 Hollywood Blvd. ........ Hollywood 3977
JAMES, FRED S. & CO.  
318 W. Ninth St. .............. Vandike 4366
KENNELL, ROLANC & CO.  
6331 Hollywood Blvd. ........ Hollywood 3974
LLOYD'S LONDON AGENCY  
215 W. Sixth St. .............. Michigan 2145
NEIL, AKERO & CO.  
6381 Hollywood Blvd. .......... Gladstone 5168

PRIESTER, HARVEY WILLIAM  
6331 Hollywood Blvd. ........ Gladstone 4811
RULE & SON, INC.  
621 Hope St. .................... Trinity 9661
STEBBINS, LETERMAN & GATES  
541 S. Spring St. ............. Michigan 8761

New York City
COHEN, JEROME J., INC.  
1360 Sixth Ave. .................. Circle 7-3770
COHEN, JESSIE  
1450 Broadway ................ Chickering 4-1513
KEMP, JOHN J.  
515 Fifth Ave. ................. Murray Hill 2-7838
LUBIN, MAX  
51 Chambers St. ................. Worth 2-5317
MAY, MITCHELL, JR., CO., INC.  
75 Maiden Lane ................ B.Eekman 3-3200
SAMUELS AGENCY, INC.  
1540 Broadway ................ Bryant 9-3740
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Borderlights  Floodlights  Scenic Effects
Bunchlights  Footlights  Shutters
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Easy Method Ledger System, Seymour, Ind.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Wolf, Chauncey B., 345 St. Paul Place, Baltimore, Md.

ACOUSTICAL PRODUCTS AND SERVICE
Ampilon Products Corp., 38 West 21st St., N. Y. C.
Atlantic Gypsum Products Co., 40 Central Street, Boston, Mass.
Blocksom & Co., Michigan City, Ind.
Bud Speaker Co., 1156 Dorr St., Toledo, O.
Electrical Research Products, Inc., 250 W. 57th St., New York, N. Y.
Ferro Building Products Co., 360 Lexington Ave., N. Y. C.
General Insulating Products Co., 8821 15th Ave., Brooklyn, N. Y.
Insulite Co., 1100 Builders Exch., Minneapolis, Minn.
Johns-Mansville Co., 22 E. 40th St., New York, N. Y.
Kendall & Dasseville, Inc., 118 E. 28th St., New York, N. Y.
King Scenic Co., 2545 Elm St., Dallas, Tex.
Lutz, Albert A. Co., Inc., 300 Madison Ave., New York, N. Y.
National Rug Mills, Inc., 2494 S. 5th St., Milwaukee, Wis.
Picture-Fone Corp., 212 W. North St., Lima, O.
Shugart, Harold E. Co., 7470 Santa Monica Blvd., Hollywood, Cal.
Sugar, S. S., 5 East 57th Street, N. Y. C.
Union Fibre Sales Co., 205 E. 42nd St., N. Y. C.
Universal Gypsum & Lime Co., 105 W. Madison St., Chicago.
U. S. Gypsum Co., 300 W. Adams St., Chicago.
Volf, Christian A., 1482 Broadway, N. Y. C.
Webster Electric Co., 15 Laight St., New York, N. Y.
Western Electric Co., 195 Broadway, N. Y. C.
Western Electric Co., 4115 Ogden Ave., Chicago.

ADAPTERS, CARBON
Ashcraft Automatic Arc Co., 1961 S. Vermont Ave., Los Angeles, Cal.
Best Devices Co., Film Bldg., Cleveland.
Blue Seal Prod., Inc., 264 Wyckoff Ave., Brooklyn, N. Y.
Capitol Stage Lighting Co., 626—10th Ave., New York, N. Y.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, III.
Continental Theater Accessories, Inc., 325 W. 44th St., N. Y. C.
National Theatre Supply Company, 90 Gold St., N. Y. C. (Branches in principal cities)

ADAPTERS, LENS
Blue Seal Products Co., Inc., 264 Wyckoff Ave., Brooklyn, N. Y.
Brooks, Burlingford, 127 West 42nd St., N. Y. C.
International Projector Corp., 90 Gold St., N. Y. C.

ADAPTERS, INCANDESCENT
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International Projector Corp., 90 Gold St., N. Y. C.

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NOVELTIES
(See Novelties, Advertising)

AIR CONDITIONING
(See Cooling, Heating and Ventilating)

AISLE LIGHTS
Adam, Frank Electric Co., 3650 Windsor Street, St. Louis, Mo.
Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Caldwell, Edward F. & Co., Inc., 38 W. 15th St., New York, N. Y.
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Amplon Products Corp., 38 West 21st Street, N. Y. C.
Associated Engineering Labs., Buffalo, N. Y.
Cinema Sound Equipment Co., 8572 Santa Monica Blvd., Hollywood, Cal.
Coast to Coast Radio Corp., 125 W. 17th St., N. Y. C.
DeVry, Herman A., Inc., 1111 Center Street, Chicago.
Eastern Electric Systems, Inc., Buffalo, N. Y.
Electrical Research Products, Inc., 250 W. 57th St., N. Y. C.
Elec-Tro-Fone Corp., 2490 University Ave., St. Paul, Minn.
Electronic Industries, 75 E. Wacker Drive, Chicago, Ill.
Federated Purchaser, Inc., 23 Park Place, New York, N. Y.
Cates Radio & Supply Co., Quincy, III.
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
Lincrophone Co., Inc., 1661 Howard Ave., Utica, N. Y.
Mellaphone Corp., 65 Atlantic Ave., Rochester, N. Y.
Miles Reproducer Co., Inc., 112 W. 14th St., New York, N. Y.
Motion Picture Accessory Co., 2200 S. Vermont Ave., Los Angeles.
National Amplifying System, 2270 E. Jefferson Ave., Detroit.
Pancent Engineering Corp., 79 Madison Avenue, N. Y. C.
Picture-Fone Corp., 212 W. North St., Lima, O.
Platter Sound Products Corp., North Vernon, Ind.
Radio Corp., 13229 Shaw Ave., Cleveland.
Radio Industries of Canada Ltd., 120 Fort St., Winnipeg.
Radio Receptor Co., 106 7th Ave., N. Y. C.
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Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis.
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Tilz Air Conditioning Corp., 480 Lexington Ave., N. Y. C.
Typhoon Air Conditioning Co., 252 W. 26th St., N. Y. C.
U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis, Minn.
Ventilating Products, 2800 Cottage Grove, Chicago.
Western Rotary Ventilator Co., 1720 E. 14th St., Los Angeles.
Wittenmier Machinery Co., 850 No. Spaulding Ave., Chicago, Ill.
Woodling, Miner D., Heating & Ventilating Co., 114 W. 10th St., Kansas City, Mo.
York Ice Machinery Co., York, Pa.

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Associated Fabrics, 723 Seventh Ave., N. Y. C.
Dazzian's, Inc., 142 West 44th St., N. Y. C.
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Gubbins' Asiatique Costume Co., 506 N. Los Angeles St., Los Angeles, Cal.
Maharam Fabric Corp., 107 West 48th St., N. Y. C.
Mendelssohn Fabrics Co., 308 W. 44th St., New York, N. Y.
Wyle, J. J. & Bros., Inc., 15 W. 36th St., New York, N. Y.

**COSTUMERS**
Artists' Costume League, 14-16-18 W. Lake Street, Chicago, Ill.
Associated Costumers, 6011 Santa Monica Blvd., Hollywood.
Broadway Costume Co., 525 So. Broadway, Los Angeles.
Brooks Costume Co., 260 W. 41st St., N. Y. C.
Colburns, Taxidermy Studio, 4017 Sunset Blvd., Los Angeles, Cal.
Consolidated Theatrical Costume Co., 329 W. 51st St., N. Y. C.
Eaves Costume Co., 151 W. 46th St., N. Y. City.
Fanchon & Marco Costume Co., 530 S. Los Angeles Blvd., Los Angeles.
Ford Uniform Co., 50 W. 46th St., New York, N. Y.
Gemsco, Inc., 692 Broadway, N. Y. C.
George G. K. Uniform Co., 21 West 45th St., N. Y. City.
Gubbins' Asiatique Costume Co., 506 N. Los Angeles St., Los Angeles, Cal.
Kolb & Dill Costume Co., 336½ S. Broadway, Los Angeles.
Lester, Ltd., 14 W. Lake St., Chicago, Ill.
Lewis, Lady Jane, 6063 Selma St., Hollywood.
Mahieu Costumers, Inc., 242 W. 55th Street, N. Y. C.
Miller Costumer, 236 S. 11th St., Philadelphia.
New York Costume Co., 75 W. Lake St., Chicago.
Oriental Costume Co., 6223 Santa Monica Blvd., Los Angeles, Cal.
Randall, A. Bruce, 1335 N. Beachwood Drive, Los Angeles, Cal.

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**BUYING GUIDE FOR 1935**

Rosslyn Costumers, 5542 Santa Monica Blvd., Hollywood, Cal.
Russell Uniform Co., 1600 Broadway, N. Y. City.
St. Louis Costume Co., 507 N. Broadway, St. Louis, Mo.
Stanley Costume Studios, 707 8th Ave., N. Y. C.
Talm's Costume Emporium, 318 W. 46th St., N. Y. C.
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Western Costume Co., 5335 Melrose Ave., Los Angeles, Cal.

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Hexter, S. M. & Co., 2400 E. Superior Ave., Cleveland, Ohio.
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Power, Robert E. Studios, 1717 Cordova St., Los Angeles, Cal.
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Vn'11nd Studies 3737 C'rs Ave., St. Louis, Mo.
Windowcraft Valance & Drapery Co., 328 W. Superior Ave., Cleveland.

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Automatic Devices Co., 737 Hamilton St., Allentown, Pa.
Elec-Tro-Fone Corp., 2490 University Ave., St. Paul, Minn.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
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Hoffman-Soons, 387 First Ave., New York, N. Y.

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**CURTAIN CONTROLS**
A.A.A. Studio, 1426 Eastern Ave., Cincinnati, Ohio.
Acme Scenic Studios, 2921 W. Van Buren Street, Chicago, Ill.
Acme Stage Equipment Co., 191 Lafayette St., N. Y. City.
Automatic Devices Co., 737 Hamilton St., Allentown, Pa.
Beck Studios, 2001 Highland Ave., Cincinnati, O.
Bruckner Mitchell, Inc., 132 W. 24th St., N. Y. C.
Chicago Electric Sign Co., 2225 W. Grand Ave., Chicago.
Clark, Inc., Peter, 544 West 30th St., N. Y. C.
Colonial Curtain Co., 23 E. 20th St., New York, N. Y.
Econoequipment Mfg. Co., Akron, O.
Elec-Tro-Fone Corp., 2490 University Ave., St. Paul, Minn.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
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Haller Co., Inc., 788 Oak St., Columbus, O.
Hoffman-Soons, 387 First Ave., New York, N. Y.
Hub Electric Co., 2225 Grand Ave., Chicago.
Kansas City Scenic Co., 1002 East 24th St., Kansas City, Mo.
Martin, J. D. Scenic Co., 4114 Sunset Blvd., Los Angeles, Cal.
New York Studios, 328 W. 39th St., New York, N. Y.
Power, Robert E. Studios, 1717 Cordova St., Los Angeles, Cal.
Tiffin Scenic Studios, Tiffin, Ohio.
Volland Studios, 3737 Cass Ave., St. Louis, Mo.
Weiss, I. & Sons, Inc., 445 W. 45th St., New York, N. Y.
Western Scenic Studios, 1196 32nd St., Oakland, Cal.

CURTAIN TRACKS
Acme Scenic Studios, 2921 W. Van Buren Street, Chicago, Ill.
Acme Stage Equipment Co., 191 Lafayette St., New York, N. Y.
American Studios, 1060 Folsom St., San Francisco, Cal.

Beck Studios, 2001 Highland Ave., Cincinnati, O.
Becker Studios, Inc., 2824 Taylor St., Chicago, Ill.
Brueckner Mitchell, Inc., 132-134 W. 24th St., N. Y. C.
Clark, Inc., Peter, 544 W. 30th St., N. Y. C.
Colonial Curtain Co., 23 E. 20th St., New York, N. Y.
English, John W., 15648 Euclid Ave., Cleveland, O.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
Haller Co., Inc., 788 Oak St., Columbus, O.
Kansas City Scenic Co., 1002 East 24th St., Kansas City, Mo.
Martin, J. D. Scenic Co., 4114 Sunset Blvd., Los Angeles, Cal.
New York Studios, 328 W. 39th St., New York, N. Y.
Perkins Curtain Carrier Co., Waterloo, Ia.
Power, Robert E. Studios, 1717 Cordova St., Los Angeles, Cal.
Schell Scenic Studios, 581 High St., Columbus, O.
Volland Electrical Co., 1455 W. Austin Ave., Chicago.
Weiss, I. & Sons, Inc., 445 W. 45th St., New York, N. Y.
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Windowcraft Valance & Drapery Co., 328 W. Superior Ave., Cleveland, O.

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Brounet Studios, 1133 Broadway, New York, N. Y.
Channon, J. H., 1455 W. Austin Avenue, Chicago.
Colonial Curtain Co., 23 East 20th St., N. Y. C.
English, John W., 15648 Euclid Ave., Cleveland, Ohio.
Fowler’s Scenic Studios, 261 W. 54th St., N. Y. C.
General Insulating Products Co., 8821 15th Ave., Brooklyn, N. Y.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
Haller Co., Inc., 788 Oak St., Columbus, O.
Hexter, S. M. & Co., 2400 E. Superior Ave., Cleveland, Ohio.
Kansas City Scenic Co., 1002 E. 24th St., Kansas City, Mo.
Kuhn Studios, Inc., Louis, 105 W. 63rd St., N. Y. C.
Landish Studios, 40 Ames Ave., Rutherford, N. J.
Lash, Lee, Inc., 1476 Broadway, N. Y. C.
Lit Brothers, 8th & Market, Philadelphia, Pa.
Maharam Fabric Corp., 107 W. 48th St., N. Y. C.
Martin, J. D., Scenic Co., 4114 Sunset Blvd., Los Angeles. 
Mandello Fabrics Co., 308 W. 44th St., New York, N. Y.
National Rug Mills, Inc., 2494 S. 5th St., Milwaukee, Wis.
New York Studios, 328 W. 39th St., N. Y. C.
Novelty Scenic Studios, Inc., 611 W. 43rd Street, N. Y. C.
Pick-Barth Albert Co., Inc., 1200 W. 35th St., Chicago.
Power, Robert E. Studios, 1717 Cordova St., Los Angeles, Calif.
Shearer, B. F. Co., 2318 2nd Ave., Seattle, Wash.
Schell Scenic Studios, 581 High St., Columbus, Ohio.
Story Scenic Co., O. L., 21 Tufts St., Summerville Sta., Boston.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Co., 2819 Nicollot Ave., Minneapolis, Minn.
Variety Scenic Studios, Inc., 254 W. 54th St., N. Y. City.
Voland Studios, 3737 Cass Ave., St. Louis, Mo.
Weiss, I. & Sons, Inc., 445 W. 45th St., New York, N. Y.
Western Scenic Studio, 1196—32nd St., Oakland, Calif.
Werbe Scenic Studios, 1713 Central Ave., Kansas City, Kan.
Windowcraft Valance & Drapery Co., 328 W. Superior Ave., Cleveland, O.

CURTAINs, FIREPROOF

Acme Scenic Studios, 2921 W. Van Buren Street, Chicago, Ill.
American Studios, 1060 Folsom St., San Francisco, Cal.
Channon Corp., J. H., 1455 W. Austin Avenue, Chicago.
Clark, Peter, 544 W. 30th St., N. Y. C.
Colonial Curtain Co., 23 E. 20th St., New York, N. Y.
English, John W., 15648 Euclid Ave., Cleveland, O.
Fabric Studio, 4030 Wh месте Ave., Los Angeles.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.

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Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
Johns-Mansville Co., 22 E. 40th St., New York, N. Y.
Kuhn, Louis, Studios, Inc., 105 W. 63rd St., N. Y. City.
Lash, Lee, Inc., 1476 Broadway, N. Y. C.
Martin, J. D. Scenic Co., 4114 Sunset Blvd., Los Angeles, Calif.
Moeschi-Edwards Corrugating Co., 812 Russell St., Covington, Ky.
New York Studios, 328 W. 39th St., N. Y. C.
Novelty Scenic Studios, Inc., 611 W. 43rd St., N. Y. C.
Power, Robert E. Studios, 1717 Cordova St., Los Angeles, Calif.
Schell Scenic Studios, 581 High St., Columbus, Ohio.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Co., 2819 Nicollot Ave., Minneapolis, Minn.
Voland Studios, 3737 Cass Ave., St. Louis, Mo.
Weiss, I. & Sons, Inc., 445 W. 45th St., New York, N. Y.
Western Scenic Studios, 1196—32nd St., Oakland, Calif.

DECORATORS, THEATER

American Studios, 1060 Folsom St., San Francisco, Cal.
Architectural Decorating Co., 1600 S. Jefferson St., Chicago.
Armstrong Studios, 255 Golden Gate Ave., San Francisco.
Battisti Studios, 303 W. 42nd St., N. Y. C.
Bing, Ferdinand & Co.’s Successors, 67 Irving Pl., N. Y. C.
Brounet Studios, 1133 Broadway, N. Y. C.
Civic Theaters Corp., Webb City, Mo.
Colonial Curtain Co., 23 E. 20th St., New York, N. Y.
Cole & Co., C. W., 320 E. 12th St., Los Angeles.
Dazian’s, Inc., 142 W. 44th St., N. Y. C.
Decorators Supply Co., 2547 Archer Ave., Chicago.
General Insulating Products Co., 8821—15th Ave., Brooklyn, N. Y.
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
Hockaday, Inc., 20 N. Wacker Drive, Chicago.
Jones Decorating Co., 752 S. San Pedro St., Los Angeles, Calif.
King Studios, 2215 Van Buren St., Chicago.
King Scenic Co., 2545 Elm St., Dallas, Texas.
Kuhn Studios, Inc., Louis, 105 W. 63rd St., N. Y.
Libman-Spanjer Corp., 1600 Broadway, New York, N. Y.
Los Angeles Scenic Studios, Inc., 1215 Bates St., Los Angeles, Calif.
McCallum Decorative Corp., 133 7th St., Pittsburgh, Pa.
Metallon Corp., 91 Dobbin St., Brooklyn, N. Y.
Metro Flag-Banner Co., 1178 Broadway, New York, N. Y.
Monarch Studios, Inc., 101 Park Ave., New York City.

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National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
Novelty Scenic Studios, Inc., 611 W. 43rd St., N. Y. C.
Power, Robert E. Studios, 1717 Cordova St., Los Angeles, Cal.
Rambusch Decorating Co., 2 W. 45th St., N. Y. C.
Thompson Scenic Co., C. F., 1215 Bates St., Los Angeles.
Torstenson, J. A., 860 Fletcher St., Chicago.
Valley Forge Flag Co., Spring City, Pa.
Weiss, I. & Sons, Inc., 445 W. 45th St., New York, N. Y.
Wiggins, H. B. Sons, Co., Bloomfield, N. J.

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Adam, Frank, Electric Co., 3650 Windsor St., St. Louis, Mo.
Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Capitol Stage Lighting Co., 626—10th Ave., New York, N. Y.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Guerico & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. C.
Major Equipment Co., 4603 Fullerton Ave., Chicago.
Ward Leonard Electric Corp., 37 South St., Mt. Vernon, N. Y.
Wurdack, William Electric Co., 4444 Playton Ave., St. Louis, Mo.

DIRECTIONAL SIGNS
(See Signs, Directional)

DOORS, FIREPROOF
Architectural Metal Products Co., 622 Broadway, Cincinnati, O.
Art Metal Construction Co., Jones & Gifford Ave., Jamestown, N. Y.
Dahlstrom Metallic Door Co., 431 Buffalo St., Jamestown, N. Y.
Edwards Mfg. Co., 447 Eggleston Ave., Cincinnati, O.
Empire Fire Proof Door Co., 431 So. Boulevard, Bronx, N. Y.
General Insulating Products Co., 8821—15th Ave., Brooklyn, N. Y. C.
Globe Automatic Sprinkler Co., 250 Park Ave., New York, N. Y.
Hamlin, Irving, 1500 Lincoln St., Evanston, Ill.

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—market surveys
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DRAPERIES
(See Curtains & Draperies)

DRAPERY FABRICS
Mendelssohn Fabrics, 308 W. 44th St., New York, N. Y.

DROPS
Art Furniture Co., 1026 Venice Blvd., Los Angeles.
Becker Studios Inc., 2824 Taylor St., Chicago, Ill.
Birns, Wm., 307 W. 37th St., N. Y. C.
Bradley, Wm., 318 W. 43rd St., N. Y. C.
Cinema Studios Supply Corp., 1438 N. Beachwood Drive, Los Angeles.
Constantian Bros., 5837 Sunset Blvd., Hollywood.
Crouch, H. B., 3311 Wilshire Blvd., Los Angeles, Cal.
Ellis Mercantile Ca., 527 S. Main St., Los Angeles.
English, John W., 15648 Euclid Ave., Cleveland, O.
Gebhardt, Henry, 523 W. 45th St., N. Y. C.
Jones Distributing Co., 752 S. San Pedro St., Los Angeles.
Martin, J. D., Scenic Co., 4114 Sunset Blvd., Los Angeles.
New York Studios, 328 W. 39th St., New York, N. Y.
Novelty Scenic Studios, Inc., 611 W. 43rd St., N. Y. C.
Power, Robert E., Studios, 1717 Cordova St., Los Angeles, Cal.
Schell Scenic Studios, 581 High St., Columbus, O.
Standard Automotive Machine Works, 1112 Seward St., Los Angeles.
Starnow's Furniture Studios, 1315 W. 7th St., Los Angeles, Cal.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.
Vogue Fixture Co., 932 N. Western Ave., Los Angeles.

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Associated Screen News, Ltd., Western Ave. at Decarie Blvd., Montreal, Canada.
Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
Debric, Ande, Inc., 115 W. 45th St., N. Y. C.
Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.
Moviola Co., 1451 Gordon St., Hollywood, Cal.
Ruby Camera Exchange, 729 Seventh Ave., New York, N. Y.

EFFECT PROJECTORS
(See Projectors, Effect)

ELECTRICAL CONTRACTORS
Alexander, Harry, Inc., 330 Fifth Ave., N. Y. C.
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Vallen Electrical Co., 255 Bluff St., Akron, O.
Viking Products Corp., 330 W. 42nd St., New York, N. Y.
Wagner Electric Corp., 6400 Plymouth Ave., St. Louis.
Western Rotary Ventilator Co., 1720 E. 14th St., Los Angeles, Cal.

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Harker Mfg. Co., 131 W. Third St., Cincinnati, O.
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American Rubber Mfg. Co., Park & Watt St., Oakland, Cal.
Bl-Lateral Fire Hose Co., 15 Park Row, N. Y. C.
Globe Automatic Sprinkler Co., 250 Park Ave., New York, N. Y.
Hewitt Gutta Percha Rubber Corp., 240 Kensington Ave., Buffalo, N. Y.

FIXTURES (BRASS, BRONZE, IRON)
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Art Metal Construction Co., Jones & Gifford Ave., Jamestown, N. Y.
Caldwell, E. F. & Co., Inc., 36 W. 15th St., N. Y. C.
Central Brass Mfg. Co., 2950 E. 55th St., Cleveland.
Chicago Architectural Bronze Co., 111 W. Jackson Blvd., Chicago, Ill.
Empire Fire Proof Door Co., 431 So. Boulevard, Bronx, N. Y. C.
Flour City Ornamental Iron Works, 2637—27th Ave., Minneapolis.
General Bronze Corp., 34-19 10th Ave., Long Island City, N. Y.
Gorham Co., Elmwood Station, Providence, R. I.
Guth, Edwin F., Co., 2615 Washington Ave., St. Louis, Mo.
Illinois Bronze & Iron Works, 917 S. Kildare Ave., Chicago.
Moynahan, J. F. & Son, 2658 Porter Street, Detroit, Mich.
Newman Bros., 418 Elm St., Cincinnati, O.
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Cinema Props Co., 6161 Santa Monica Blvd., Los Angeles, Cal.
Claude Neon Lights, Inc., 41 E 42nd St., N. Y. C.
Crystallite Products Corp., 1708 Standard Ave., Glendale, Cal.
Curtis Lighting, Inc., 1123 West Jackson Blvd., Chicago.
Erikson Electric Co., 6 Power House St., Boston.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
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Newmark, Morris & Bros., 1814 Ludlow St., Philadel-
phia, Pa.
Power, Robert E. Studios, 1717 Cordova St., Los Angeles, Cal.
Rialto Import Co., 135 W. 44th St., N. Y. C.
Sunlight Reflector Co., Inc., 226 Pacific St., Brooklyn, N. Y. C.
Viking Products Corp., 330 W. 42nd St., N. Y. C.
Voigt Company, 12th & Montgomery Ave., Phila-
delphia, Pa.
Wagner-Woodruff Co., 830 S. Olive St., Los Angeles, Cal.
Wyle, J. J. & Bros., Inc., 15 W. 36th St., New York, N. Y.

FIXTURES, PLUMBING
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Kohler Co., Kohler, Wis.
Lieblich, H. & Co., 517 W. 181st St., N. Y. C.
Marietta Mfg. Corp., 3800 E. 16th St., Indianapolis.
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Ace Flag Co., 141 Fulton St., N. Y. C.
American Badge Co., 125 W. Austin Ave., Chicago, Ill.
Art Flag Co., 110 W. 18th St., N. Y. C.
Chicago Flag and Decorating Co., 2617 Indiana Ave., Chicago, Ill.
Hollywood Advertising Co., 1818 Wyandotte St., Kansas City, Mo.
Hornbeck, R. W., 129 W. 3rd St., Los Angeles, Cal.
Jackson, Henry, 141 Fulton Street, N. Y. C.

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Liberman, Morris, 729 Broadway, N. Y. C.
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nati, O.
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Eagle Signal Sales Corp., Moline, Ill.
Gem Engineering Corp., Fenimore Ave., Hempstead, N. Y.
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cisco, Calif.
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago.
Lustrotile, Inc., Davenport, Ia.
Reynolds Electric Co., 2650 W. Congress St., Chicago.
Signaco Flashers, Inc., 347 Madison Ave., N. Y. C.
Time-O-Stat Controls Co., Elkhart, Ind.

FLOOD LIGHTS
(See Lights, Flood)

FLOOR COVERINGS
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Congoleum-Nairn, Inc., Kearny, N. J.
Dreadnought Flooring Co., Inc., 177 Broadway, N. Y.
Finck, S. Co., Inc., 177 Broadway, N. Y. C.
Hayward Rubber Products Co., Box 92, Wyandotte, Mich.
Imperial Floor Co., 59 Halstead St., Rochester, N. Y.
Johns-Mansville Co., 22 E. 40th St., New York, N. Y.
Kennedy, David E., Inc., 16 E. 52nd St., N. Y. C.
Muller, Franklin R., Inc., Waukegan, Ill.
Philadelphia Tapestry Mills, Allegheny Ave., Phila-
delphia, Pa.
Rick, Albert, Co., Inc., 1200 W. 35th St., Chicago, Ill.
Power, Robert E. Studios, 1717 Cordova St., Los Angeles, Cal.
Slater, William, Jr., 300 W. Austin Ave., Chicago.
Sloane, W. & J., Selling Agents, Inc., 47th St. and Fifth Ave., N. Y. C.
U. S. Rubber Co., 61 Hudson St., N. Y. C.

FLOORING, TILE
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Botanical Decorative Supply Co., 325 W. Madison St., Chicago.
Brazel Novelty Co., 4176 Apple St., Cincinnati.
Charrot, L. J. Co., Inc., 36 W. 37th St., N. Y. C.
Chicago Artificial Flower Co., 632 N. Albany Ave., Chicago.
Coast Flower Mfg. Co., 936 Maple St., Los Angeles.
Decorative Plant Co., 230 Fifth Ave., N. Y. C.
Ditmars & Reilly, 111 Fifth Ave., N. Y. C.
Felippelli General Flower & Decorating Co., Inc., 311 W. 50th St., N. Y. C.
Hayman & Lindenberg, 34 W. 33rd St., N. Y. C.
Landers, Bert A., Inc., 823 Los Angeles St., Los Angeles.
Leistner, Oscar, Inc., 321 West Randolph St., Chicago, Ill.
McCullom Decorative Corp., 133 7th St., Pittsburgh.
Mccormack, Eugene, Brookhaven, Miss.
Mandel Bros., Inc., State and Madison Sts., Chicago.
Neidinger, Joseph G. Co., 57 Barclay St., N. Y. C.
Pick-Barth, Albert Co., 1200 W. 35th St., Chicago.
Schack Artificial Flower Co., 319 W. Van Buren Ave., Chicago.
Schneider, L., 6 Second St., N. Y. C.
Stern Co., Jos. M., 2160 Superior Ave., Cleveland, Ohio.

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Adsign Corp., 22 40th Ave., Long Island City, N. Y.
Advertiser's Display Studios, 1243 S. Wabash Ave., Chicago, Ill.
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Libman Spanjer Corp., 1600 Broadway, N. Y. C.
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Menger, Ring & Weinstein, Inc., 625 W. 43rd St., N. Y. C.
National Picture Frame & Art Co., 947 61st St., Brooklyn, N. Y.
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Reliance Specialties Mfg. Co., Inc., 95 Dobbin St., Brooklyn, N. Y. C.

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Central Import Co., 1656 S. Central Park Ave.,
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Chicago Cinema Products Co., 1750 N. Springfield
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Chicago Stage Lighting Co., 55 W. Wacker Dr.,
Chicago.
Curts Lighting, Inc., 1123 W. Jackson Blvd.,
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Erker Bros. Optical Co., 610 Olive St., St. Louis,
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Great Western Stage Equipment Co., 817 Holmes
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Kansas City Scenic Co., 1002 E. 24th St., Kansas
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Klieg Bros., Universal Electric Stage Lighting Co.,
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Martin, J. D. Scenic Co., 4114 Sunset Blvd., Los
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Rosc Laboratories, 367 Hudson Ave., Brooklyn,
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Amplifier Engineering Co., 49 Church St., Boston,
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Automatic Devices Co., 737 Hamilton St., Allen-
town, Pa.
Century Electric Co., 1806 Pine St., St. Louis,
Mo.
Cinema Sound Equipment Co., 8572 Santa Monica
Blvd., Hollywood, Cal.
Cinema Studios Supply Corp., 1438 N. Beachwood
Dr., Los Angeles, Cal.
Continental Electric Co., Inc., 323 Ferry St., New-
ark, N. J.
Gardiner, L. J. Co., 1021 W. Goodale Blvd., Colum-
bus, O.
Hertner Electric Co., 12690 Elmwood Ave., Clevel-
land, Ohio.
Hirsch, Gustav, Organization, 209 S. Third St.,
Columbus, O.
Hoffman-Soons, 387 First Ave., New York, N. Y.
Janette Mfg. Co., 556 W. Monroe St., Chicago, Ill.
Liberty Electric Co., 276 Culloden Rd., Stamford,
Conn.
Motion Picture Accessory Co., 2200 S. Vermont
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Northwestern Electric Co., 408 S. Hoyne Ave.,
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Picture-Fone Corp., 212 W. North St., Lima. O.
Roth Bros. & Co., 1806 Pine St., St. Louis, Mo.
Westinghouse Electric & Mfg. Co., East Pittsburgh,
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Caldwell, Edward F. & Co., 38 W. 15th St., New
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York, N. Y.
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh.
Rambusch Decorating Co., 2 W. 45th St., New
York, N. Y.
Rawson & Evans Co., 710 Washington Blvd.,
Chicago, Ill.
Vitrolite Co., 208 W. Washington St., Chicago, Ill.
Willey Sign Co., 2843 E. Gravel Blvd., Detroit, Mich.

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Amplion Products Corp., 38 W. 21st St., N. Y. C.
Electrical Research Products, Inc., 250 W. 57th
St., New York, N. Y.
Hearing Devices Co., Times Bldg., N. Y. C.
Sonotone Corp., 19 W. 44th St., N. Y. C.
Western Electric Co., 195 Broadway, N. Y. C.

HARDWARE, STAGE
Acme Stage Equipment Co., 191 Lafayette St.,
N. Y. C.
American Studios, 1060 Folsom St., San Francisco,
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Becker Studios, Inc., 2824 Taylor St., Chicago, Ill.
Channon, J. H. Corp., 1455 N. Austin Ave.,
Chicago, Ill.
Chicago Cinema Products Co., 1750 N. Springfield
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Clancy, J. R., Inc., 1010 Bolden St., Syracuse,
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Clark, Peter, Inc., 544 W. 30th St., N. Y. C.
Corbin, P. F., 323 W. Randolph St., Chicago.
English, John W., 15648 Euclid Ave., Cleveland, O.
Great Western Stage Equipment Co., 817 Holmes
St., Kansas City, Mo.
Kansas City Scenic Co., 1002 E. 24th St., Kansas
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Kurzon, Charles, 97 E. Houston St., N. Y. C.
Martin, J. D. Scenic Co., 4114 Sunset Blvd., Los
Angeles, Cal.
Midwest Hardware Co., 172 N. Wacker Dr., Chicago.
New York Studios, 328 W. 39th St., New York,
N. Y.
Power, Robert E., Studios, 1717 Cordova St., Los
Angeles, Cal.
Russell & Erwin Mfg. Co., 102 Washington St.,
New Britain, Conn.
Shearer, B. F., Co., 2318 2nd Ave., Seattle, Wash.
Tiffin Scenic Studios, Tiffin, Ohio.

HEATERS, ORGAN
Automatic Electric Heater Co., 1524 Race St.,
Philadelphia.
Hoffman-Soons, 387 First Ave., New York, N. Y.
Prometheus Electric Corp., 358 W. 13th St., N. Y.
City.
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Hoffman-Soons, 387 First Ave., New York, N. Y.
Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
National Theater Supply Co., 90 Gold St., N. Y. C.
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Pitt Corp., 209 Goodrich Place, Kansas City, Mo.
Prometheus Electric Corp., 358 W. 13th St., N. Y. City.
Viking Products Corp., 330 W. 42nd St., N. Y. C.

HEATING
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Capitol Stage Lighting Co., 626 10th Ave., New
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Curtis Lighting, Inc., 1123 W. Jackson Blvd.,
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Kliegl Bros., Universal Electric Stage Lighting Co.,
Inc., 321 W. 50th St., N. Y. C.
Reynolds Electric Co., 2650 W. Congress St., Chi-
icago, Ill.
Time-O-Stat Controls Co., Elkhart, Indiana.

HORN TOWERS
(See Towers, Horn)

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A-C Masterpack Co., Duncan, Okla.
Amplion Products Corp., 38 West St., N. Y. C.
Amplifier Engineering Co., 49 Church St., Boston,
Mass.
Bud Speaker Co., 1156 Dorr St., Toledo, O.
Chicago Cinema Products, 1750 Springfield Ave.,
Chicago, Ill.
Duhem M. P. Mfg. Co., 135 Hayes St., San Fran-
cisco, Cal.
Electronic Industries, 75 E. Wacker Drive, Chicago,
Ill.
Electrical Research Products, Inc., 250 W. 57th St.,
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Federated Purchaser, Inc., 23 Park Place, New York,
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Hirsch, Gustav, Organization, 209 S. Third St.,
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Jensen Radio Mfg. Co., 6601 S. Laramie Ave.,
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Kolster Radio Corp., 67 Broad St., N. Y. C.
Macy Mfg. Corp., 1451 39th St., Brooklyn, N. Y.
Mellaphone Corp., 65 Atlantic Ave., Rochester, N.Y.
Miles Reproducer Co., Inc., 112 W. 14th St., New
York, N. Y.
Motion Picture Accessory Co., 2200 S. Vermont
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Pacent Engineering Corp., 79 Madison Ave., New
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Picture-Fone Corp., 212 W. North St., Lima, O.
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Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Calif.
International Projector Corp., 90 Gold St., N. Y. C.

INSPECTION MACHINES, FILM
Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
Debric, Andre, Inc., 115 W. 45th St., N. Y. C.
Dyke Cinema Products Co., 133-12 228th St., Laurelton, N. Y.
Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.
Griswold Machine Co., Port Jefferson, N. Y.
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Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, Ill.
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Fulton, E. E., 1018 S. Wabash Ave., Chicago.
Moss, J., Equipment Co., Inc., 422 Withers St., Brooklyn, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.

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(See Fixtures)

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Architectural Metal Products Co., 622 Broadway, Cincinnati, O.
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Lippe Construction Corp., 17 W. 60th St., New York, N. Y.
Lutz, Albert A. Co., Inc., 300 Madison Ave., New York, N. Y.
Milnor Steel Co., S. 41st & Burnham Sts., Milwau-
kee, Wis.
Moyahan, J. F. & Son, 2658 Porter St., Detroit, Mich.

ROYAL ZENITH SOUND PROJECTORS, Inc., 33 W. 60th St., N. Y. C.
Scott-Ballantine Co., 219 N. 16th St., Omaha, Neb.
Silver-Marshall, Inc., 6401 West 65th St., Chicago, Ill.
Utah Radio Products Co., 820 Orleans Ave., Chicago.
Webster Electric Co., 15 Laight St., New York, N. Y.
Western Electric Co., 195 Broadway, N. Y. C.
Wright & Co., 2233 University Ave., St. Paul, Minn.

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Dayton Safety Ladder Co., 121 W. 3rd St., Cin-

iron, Ohio.
Flour City Ornamental Iron Works, 2637 27th Ave., Minneapolis, Minn.
Lippe Construction Corp., 17 W. 60th St., N. Y. C.
Patent Scaffolding Co., of Ill., 1550 Dayton St., Chicago, Ill.
Rogers Schmitt Wire & Iron Works, 1815 N. 23rd St., St. Louis, Mo.
Wirt & Knox Mfg. Co., 23rd & York Sts., Phila-
delphia, Pa.

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Capitol Stage Lighting Co., 626 10th Ave., New York, N. Y.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, Ill.
Chicago Stage Lighting Co., 55 W Wacker Dr., Chicago, Ill.
Cinema Studios Supply Corp., 1438 N. Beechwood Drive, Hollywood, Cal.
Cinema Supplies, Inc., 37 Glenwood Ave., Minne-
apolis, Minn.
Gardiner, L. J., Co., 1021 W. Goodale Blvd., Columbus, Ohio.
General Electric Co., Schenectady, N. Y.
Guercio & Barthel Co., 908 W. Wabash Ave., Chicago, Ill.
Hall & Connolly, 24 Vandam St., N. Y. C.
Hoffman-Soons, 387 First Ave., N. Y. C.
International Projector Corp., 90 Gold St., N.Y.C.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. C.
Motion Picture Accessory Co., 2200 S. Vermont Ave., Los Angeles.
Motion Picture Lighting & Equipment Co., 318 W. 48th St., N. Y. C.
Perfax Electric Co., 122 Southard Ave., Toledo, Ohio.
Picture-Fone Corp., 212 W. North St., Lima, Ohio.
S. O. S. Corp., 1600 Broadway, N. Y. C.
Strong Electric Co., 2501 La Grange St., Toledo, Ohio.
Warner Lamp Co., Davenport, la.
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Standard Ticket Register Corp., 1600 Broadway, New York, N. Y.

Viking Products Corp., 330 W. 42nd St., N. Y. C.


Westinghouse Lamp Co., 30 Rockefeller Plaza, N. Y. C.

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Continental Theatre Accessories, Inc., 325 West 44th St., N. Y. C.

Enterprise Optical Mfg. Co., 4431 W. Lake St., Chicago, Ill.

General Electric Co., Schenectady, N. Y.

Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.

Hall & Connolly, 24 Van Dam St., N. Y. C.

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Shearer, B. F. Co., 2318 2nd Ave., Seattle, Wash.


Spencer Lens Co., 19 Doat St., Buffalo, N. Y.

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Westinghouse Lamp Co., 30 Rockefeller Plaza, N. Y. C.

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(See Adapters, Lens)

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Bass Camera Co., 179 W. Madison St., Chicago.
Bausch & Lomb Optical Co., 935 St. Paul St., Rochester, N. Y.
Bell & Howell Company, 1803 Larchmont Ave., Chicago.
Brooks, Burleigh, 127 W. 42nd St., New York, N. Y.
Burke & James, 223 W. Madison St., Chicago.
Deerie, Andre, Inc., 115 W. 45th St., N. Y. C.
Eastman Kodak Co., Rochester, N. Y.
Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.
Frese Optical Co., 827 S. Flower St., Los Angeles.
Gennert, Inc., G., 20 W. 22nd St., N. Y. C.
Goerz American Optical Co., 317 E. 34th St., N. Y. C.
Gunflisch Mfg. Co., 420 S. Paul St., Rochester, N. Y.
Matisse Bros., 787 E. 138th St., N. Y. C.
Mayer, Hugo, 201 W. 77th St., N. Y. C.
Mitchell Camera Corp., 665 N. Robertson Blvd., Los Angeles, Cal.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Ranches in principal cities.)
Ruby Camera Exchange, 729 Seventh Ave., N. Y. C.
Selsi Co., Inc., 135 Hayes St., San Francisco, Cal.
Willsoughbys, 110 W. 32nd St., N. Y. C.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.
Zeiss, Carl, Inc., 485 Fifth Ave., N. Y. C.

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Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.

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Electric Products Corp., 1128 Venicle Blvd., Los Angeles.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Fifth-Schurman Corp., 230 E. 45th St., N. Y. C.
Frese Optical Co., 827 S. Flower St., Los Angeles.
Goerz American Optical Co., 317 E. 34th St., N. Y. C.
Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
Gunflisch Mfg. Co., 420 S. Paul St., Rochester, N. Y.
Ilex Optical Co., Rochester, N. Y.
Klief Bros., Universal Stage Lighting Co., 321 W. 50th St., N. Y. C.
Kollmorgan Optical Corp., 767 Wythe Ave., Brooklyn, N. Y.
Macbeth-Evans Glass Co., 19 W. 44th St., New York, N. Y.
Meyer, Hugo & Co., 245 W. 55th St., N. Y. C.
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Picture-Fone Corp., 212 W. North St., Lima, O.
Projection Optics Co., 330 Lyell Ave., Rochester, N. Y.
Royal Zenith Sound Projectors, Inc., 33 W. 60th St., N. Y. C.
Selsi Company, Inc., 153 W. 23rd St., N. Y. C.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Sussfeld, Sorsch & Schimmel, 153 W. 23rd St., N. Y. C.
Trans-Lux Daylight Picture Screen Corp., 1270 Sixth Ave., New York, N. Y.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.
Zeiss, Carl, 485 Fifth Ave., New York City.

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Capitol Stage Lighting Co., 626 10th Ave., New York, N. Y.
Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago, Ill.
Dwicco, 315 W. 47th St., N. Y. C.
E-J Electric Installation Co., 227 E. 45th St., N.Y.C.
Electric Lighting Supplies, 216 W. 3rd St., Los Angeles.
Hanft, Harry A., 142 W. 17th St., N. Y. C.
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
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Macbeth-Evans Glass Co., 19 W. 44th St., New York, N. Y.
Motion Picture Lighting & Equipment Co., 318 W. 48th St., N. Y. C.
Newbery, F. E., Electric Co., Century Bldg., St. Louis, Mo.
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Sunlight Reflector Co., Inc., 226 Pacific Street, Brooklyn, N. Y.
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Universal Motor Co., 79 Harrison St., Oshkosh, Wisc.
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Adam, Frank, Electric Co., 3650 Windsor Street, St. Louis, Mo.
Armstrong Studios, 255 Golden Gate Ave., San Francisco.
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Beck Studios, 2001 Highland Ave., Cincinnati, O.
Belson Mfg. Co., 800 Sibley St., Chicago.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Caldwell, Edward F. & Co., 38 W. 15th St., New York, N. Y.
Capitol Stage Lighting Co., 626 10th Ave., N. Y. C.
Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago.
Chicago Stage Lighting Co., Inc., 55 W. Wacker Drive, Chicago.
Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles.
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E-J Electric Installation Co., 227 E. 45th St., N. Y. C.
Edwards Electrical Construction Co., 70 E. 45th St., N. Y. C.
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Major Equipment Co., 4603 Fullerton Ave., Chicago.
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Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
Motion Picture Lighting & Equipment Co., 318 W. 48th St., N. Y. C.
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Roth Brothers & Co., 1800 Pine St., St. Louis, Mo.
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Sunlight Reflector Co., Inc., 226 Pacific St., Brooklyn, N. Y.
Theater Equipment Supply Co., 121 Golden Gate Ave., San Francisco.
Theatrical Appliances Co., 1108 Howard St., San Francisco, Cal.
Tiffin Scenic Studios, Tiffin, Ohio.
Ward-Leonard Electric Co., 37 South St., Mt. Vernon, N. Y.
Weinstein Co., Charles J., 2 W. 47th St., N. Y. C.

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Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brooks, Burleigh, 127 W. 42nd St., N. Y. C.
Burke & James, 223 W. Madison St., Chicago, Ill.
Caldwell, Edward F. & Co., 38 W. 15th St., New York, N. Y.
Capitol Stage Lighting Co., 626 10th Ave., New York, N. Y.
Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles, Calif.
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Electrical Products Corp., 1128 Venice Blvd., Los Angeles, Calif.
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Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. C.
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Metropolitan Electric Mfg. Co., Boulevard & 14th St., Long Island City, N. Y.
Motion Picture Lighting & Equipment Co., 318 W. 48th St., N. Y. C.
Newberry, F. E. Electric Co., Century Building, St. Louis.
Olesen, Otto K., Illuminating Co., 1560 Vine St., Hollywood.
Sunlight Carbon Arc Corp., 1246 W. 6th St., Los Angeles.
Theatrical Appliance Co., 1108 Howard St., San Francisco.
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(See Fixtures, Lighting)
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National Studios, Inc., 226 W. 56th St., New York, N. Y.
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RCA Victor Co., Inc., 411 Fifth Ave., N. Y. C.
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Midwest Film Co., 845 S. Wabash Ave., Chicago.
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Chicago Stage Lighting Co., 55 W. Wacker Drive, Chicago.
Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles, Cal.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Gates Radio & Supply Co., Quincy, Ill.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio.
Hoffman-Soons, 387 First Ave., N. Y. C.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Kilegl Bros., Universal Stage Lighting Co., 321 W. 50th St., N. Y. C.
Metropolitan Electric Mfg. Co., Boulevard & 14th St., Long Island City, N. Y.
Olesen, Otto K., Illuminating Co., 1560 Vine St., Los Angeles.
Preddy, Walter G., 187 Golden Gate Ave., San Francisco, Cal.
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Bruckner Mitchell, Inc., 132 W. 24th St., N. Y. C.
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Martin, J. D. Scenic Co., 4114 Sunset Blvd., Los Angeles, Cal.
New York Studios, 328 W. 39th St., New York, N. Y.
Power, Robert E. Studios, 1717 Cordova St., Los Angeles, Cal.
Schell Scenic Studios, 581 High St., Columbus, O.
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(b) Processes using Leuticitated film, analogous to Kodacolor. While these films can also be projected minus all coloring, as black and white film, they nevertheless retain their inseparable linear screen structure, similar in appearance to television images.

c) Additive (superimposed projection) systems requiring unusual projector mechanisms or/and attachments, together with their special latent color values cont'd... tone positives which type of film cannot be projected normally as black-and-white. The colors, as also in Kodacolor, et al, appear only upon screening and not directly in the positives which may be of abnormal dimensions in either width or length, or both, and are often of increased frame frequency, in taking and projection.

d) Screen-plate processes. Operating on the juxtaposed additive color mixture principle which requires that the primary color elements in the form of microscopic mosaic pattern be carried directly in the virgin raw stock, and, per se, in the finished films, both direct positives and printed positives.

AGFA-COLOR (b)

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730 Park Ave., Weehawken, N. J.

BREWSTER, PERCY DOUGLAS
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BROCK, GUSTAV
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CINECOLOR, INC.
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During 1935, American pictures are destined to make greater sales headway in foreign markets as the studios take additional steps towards internationalization of product, according to opinions of foreign department heads of both major and independent companies. The picture makers during the year just past showed a deeper understanding of the problems confronting distribution forces in foreign lands.

Consensus of opinion is that American-made films will further establish themselves abroad, despite growing competition from domestic producers.

1935 To Be Peak Year
By N. L. MANHEIM
Export Manager, Universal Pictures

Just a year ago I said, "The foreign business has definitely turned the corner. There is every indication that next year will be the biggest since the advent of sound."

As far as Universal is concerned, 1934 was not our biggest year, but it was the second highest we have ever had. Nineteen thirty-five will be our peak year. The sales department is taking no bows on this. All credit goes to the studios for selecting the kind of pictures that are just as acceptable in non-English speaking countries as they are right here in America.

More Internationally Minded
By JOHN W. HICKS, JR.
Vice-President, Paramount International

Nineteen thirty-five, so far as Paramount is concerned, will be characterized by the international distribution of the company's product being given greater studio cooperation than at any other time in Paramount's history. This has been brought about by a 1934 concentration on talent, some already established abroad as well as in this country, and some already very popular abroad but comparatively new to American audiences.

To utilize this talent, the studio has embarked on a program of productions with greater world appeal than memory can recall: pictures with themes understandable to all, and with these films embracing music peopled with the finest casts of musical talent that any company has ever announced.

This international-mindedness of product is destined to record nineteen thirty-five as a more than ordinarily important year in world film distribution, proving as it does the truth of the slogan that, be it Kobe, Kalamazoo or Karachi—"The picture's the thing!"

European Production Increasing
C. P. SKEEHAN
General Foreign Manager, Fox Films

It appears to me that the year 1935 will witness a steady improvement in the quality of product produced for international entertainment.

In Europe, especially in England, local production has increased at a tremendous pace and American producers have seen the wisdom of producing quality product for their own account in many countries. Fox has greatly expanded its local production schedule for 1935 in England, France, Germany and also its Spanish language pictures made in Hollywood in which we were the pioneers and which we have never ceased to make up to the highest standards of quality and exhibition values.

It would seem that the awakening of picture producers in overseas territories is a good competition omen for the future of the motion picture. As far as Fox Film is concerned we will continue during 1935 the steady expansion and improvement which has been the hallmark of our endeavor all over the world.
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Mr. Kent and Mr. Winfield Sheehan both assure me that the American made product for the coming season will be the best box office values in the history of the Fox Film Corporation with such leaders as "Bright Eyes," "Marie Galante," "The White Parade," "One More Spring," "George White's Scandals," "Music in the Air," "Redheads on Parade," "The Little Colonel," "Dante's Inferno" plus the sensational new Fox Movietone News and the immensely popular Terrytoons.

There will be definite series of Gaynors, Baxters, Temples, Rogers and others to insure the exhibitor everywhere of the best in box-office attractions.

Becoming "Foreign Conscious"
By J. H. SEIDELMAN
Foreign Manager, Columbia Pictures

There have been many changes in the past twelve months in the foreign markets, and these changes have very forcibly divided the world into major classifications: (a) English speaking territories, including those which permit and accept American pictures with or without superimposed titles, (b) non-English speaking countries.

The American motion picture has held its own in the territories under (a) and in fact can boast of considerable progress in those countries. England and its colonies is of course the most important group of these territories, and represents a very substantial percentage of the foreign income. Fortunately, there has been no serious legislation in this group to impede the progress of American pictures. While it is true that local made pictures have improved and increased in demand, they have only replaced the poorer American pictures and not the better class of imported productions.

The group of territories represented in (b) presents the most difficult problems and returns the least revenue. The serious economic conditions of the various countries have forced the passing of legislation which has not only made it unprofitable for American companies to do business, but in many instances wholly impossible. Fortunately this group of territories contributes only a small portion of foreign income.

The outlook for American motion pictures in the so-called English speaking group is better than it has been at any previous time. Of course, good pictures are necessary, but average pictures still have better possibilities abroad than they have in America where people seem to be shopping only for the choicest productions. There are a few producers in Hollywood who have become more international-minded lately and as a result, are including in their program subjects of international character. These are pictures with a lesser amount of dialogue and with a musical background, and naturally are most welcome in foreign countries.

Since sixty-five to seventy per cent of the world market for motion pictures is represented by the English speaking group, I see no reason why the foreign income from motion pictures should not continue to expand, providing always that pictures from Hollywood are not made entirely for home consumption and producers are broad-minded enough, and "foreign conscious" when selecting story material for motion picture production.

Greater Business Promised
By ARTHUR W. KELLY
Vice-President of Foreign Distribution, United Artists

In spite of competition from all nationalities in picture-making, the American-made product with its tremendous star and production values continues to dominate the foreign market. This lead has been maintained by Hollywood's improved understanding of the foreign market requirements.

If the present trend toward action pictures is kept up, the industry will do a far greater foreign business in 1935 than at any time in its history—and 1934 has been a record year for most companies.

In view of the increased production activities of various nationals, there is a tendency to lessen restriction of the importation of American films. Consequently, American producers will not be required in the majority of countries to sponsor or make pictures locally.

Over and above everything else, Hollywood producers must remember that they are making pictures which are shown the world over. Therefore, it is vitally important that the pictures should have an international appeal, with a maximum of action and a minimum of dialogue.

Variety, of course, is essential. Lavish musical films, while desirable, should not predominate. Sophisticated society films are unacceptable, and should be eliminated in non-English speaking countries.

If Hollywood will bear these things in mind, America will steadily maintain her supremacy in the world film market.

Trade Agreements Helping
By SAM E. MORRIS
Vice-President, Warner Bros.

Our present administration in Washington, in its efforts to defeat the depression, is at-
tackling the problem from one particular angle which has a very direct bearing upon the future of our business in foreign countries. I refer to the reciprocal trade agreements with foreign nations, many of which have already been consummated and are now effective, and many of which are still in progress of negotiation.

By a careful and judicious reduction in our import duties on certain basic commodities from various countries, our government has apparently not only stimulated industry and prosperity in those countries, but is likewise successfully encouraging the lifting by those same countries of measures which may have been restricting our business activities.

With this increased prosperity in many foreign territories, we naturally look forward to the coming year with much greater optimism.

---

Color Shorts Help
By M. KLEINERMAN
President, Exhibitors Pictures

The year 1934, which is slipping fast into the abyss of father time, happened to bring us greater and better foreign sales than any of the several recent years. We do not attribute this, however, to any particular business phenomena and least, of course, to miracles. It was due in the main to the fact of the innovation into motion pictures of the color shorts, that the American motion picture products make a strong appeal to the masses of movie patrons on all continents and exhibitors are alert in recognizing that fact. Then too, the American dollar has been brought down to a level accessible to foreign markets.

In our particular case, we find that our increase in foreign sales during the year 1934 has in a great measure been due to the introduction of several series of color shorts, which have met with universal approval. Exhibitors everywhere discovered that such an added attraction actually allured theater patrons.

We are looking forward to a foreign business in 1935 unprecedented in the annals of motion pictures, and, in our case, we hope it will be a "colorful" year since we strongly believe that the eye is still the supreme organ of the movie lover, even though we are living in an age of talkies.

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Quotas Modifications Likely
By NORTON V. RITCHEY
President, Ritchey International

It is very gratifying to note that my prophecy of a year ago did not go far astray. As things looked better a year ago than two years ago, I look upon the coming year with still greater hopes and better expectations for what the New Year has in store, both for foreign pictures in America and American pictures in foreign countries.

I also predicted a gradual modification of quota laws and contingents. This is not yet developed to any appreciable extent, but what has transpired is the freeing of many of the restrictions and embargoes on foreign exchange. This has been brought about by the aggressive policy of the Roosevelt administration for the betterment of foreign trade.

This improved condition is most marked in the Latin-American countries and next year we are confident that this vast territory will prove to be a very valuable source of revenue for American pictures.

Native producing companies are springing up like mushrooms in most of the countries of Europe and the Far East, but American producers can overcome this new competition if they will select a more international type of story material and turn out pictures with more action and less dialogue.

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Need Exploitation Angles
By GEORGE BARNETT
and HENRY ARIAS
President, Modern Film Sales

We all hope, of course, that the new year will bring improved financial conditions in the foreign market, and that no extremely unfortunate political situations will arise to hamper reasonably normal trading. Should we be so fortunate, we can be quite optimistic of the future if we, who trade mostly with independent product, give consideration to the following:

Since we know that only a limited number of our pictures stand a chance to make a profit for all concerned in the foreign market, we should endeavor to endow these pictures with some exploitation angles, as far as our ability and resources will permit; also, in offering our pictures for sale we should give proper consideration to the buyer's problems and do our utmost to sell our product to him on a basis which will permit him and us both to continue to operate.

We might add that if the existing tariffs and money restrictions hampering export trade are not adjusted during 1935 it might become an absolute necessity for film exporters to enter the import field of general merchandise in order to consummate film sales.
Steady Recovery Expected
By WILLIAM F. BARRETT
President, AmerAnglo

The most important export market, namely the United Kingdom having now emerged from the depression into prosperity, is the most encouraging sign since 1930. This indicates general recovery throughout the world which has been further substantiated by a renewal of purchases by many countries in Europe, the Far East and Latin America in the last few months where, for a year or more previous, buying was almost at a standstill. Nineteen thirty-five will be another step upward in the careers of those independents who continue the improvement so noticeable in their 1934 programmes. That the principal independent producers are meeting the demand for better pictures is already evidenced by such outstanding films as "The Curtain Falls," Chesterfield; "The Scarlet Letter," Majestic; "Port of Lost Dreams," Invincible, already produced and available for early 1935 release in the export field. These pictures and numerous others just completed and in production will assure renters abroad of an adequate supply of high-grade product geared to register at the box office.

The steady improvement that has taken place in international trade in 1934 will be more pronounced during 1935 as the efforts of the world’s leading statesmen to better this condition will be increasingly felt.

Slight Improvement Ahead
By J. H. HOFFBERG
President, J. H. Hoffberg Co.

The revenue results from the foreign markets have always depended upon the quality of the pictures more than the economic conditions or quota restrictions. The year 1935 ought to be a little better for the independent than it has been for some years, for the simple reason that the independent producers are making better pictures than they have made in several years. There is always room for good pictures—not necessarily super productions but well produced, sensible stories which depend upon the action and not entirely upon the dialogue.

1934 was an important year for foreign producers. The past year has seen the greatest improvement and increased activity in foreign countries, especially in England, than the industry has ever before seen. The long-promised internationalization of the industry is now actually upon us. This should afford the independent greater field of operation than heretofore. My own company has expanded to meet the situation by establishing sales offices in London, Paris, Madrid, Mexico City and Buenos Aires, so that we are looking forward to greater activity in 1935 than in any year since the periods before the depression years.

European Competition Stiffer
By M. D. SIKAWITT
President, Guaranteed Pictures

American pictures will continue to be popular abroad, notwithstanding the stiffer competition from European producers, so long as their quality remain high. This in spite of the restrictions imposed by foreign governments in their efforts to build up their own film industry.

The language barrier is becoming less of a problem, and the foreign market generally is accepting American pictures either with super imposed titles, or giving them their own local treatment.

One of the greatest obstacles affecting our foreign trade, however, lies in the restricted foreign exchange control prevalent in most of the Central European countries as well as in Latin America. Until these restrictions are removed, American films cannot hope to obtain the maximum income from the foreign market.

Outlook "Extremely Bleak"
By ROMAN REBUSH
President Kinematheatre

The outlook for the distribution of foreign-language talking pictures in the United States for 1935 is extremely bleak.

The paradoxical feature of it is the growing number of converts for good pictures from Europe and the marked decrease in the exhibition of foreign productions in the United States.

The foremost reason for this situation is the lack of co-operation of foreign producers with distributors here. Producers of foreign films do not realize that herein lies their only means of eventually developing this market to render them a substantial revenue for their product. By their continued demands for immediate large revenues, entirely out of bounds with the present demand for their product, the distribution of their films may fall off entirely in this country.

There are several other reasons for the steady decline in the distribution of foreign motion pictures in the United States, the important one being that of the German situation which was instrumental in the closing of quite a numbers of theaters, throughout the country, which formerly showed foreign importations. Another attributing factor is the condition created by a number of unscrupulous individuals pirating prints into the United States.

Conditions indicate that during 1935 American pictures will enjoy the same, if not greater, success in foreign territories—which speaks well for the American cinema throughout the world.
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<tr>
<td>NATIONAL CINEMATO-GRANICA</td>
<td>1482 Broadway</td>
<td>BRyant 9-7659</td>
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The Merchants' Association of New York

1010
Department of Commerce
PROMOTES EXPORTS OF MOTION PICTURE PRODUCTS

By THOMAS BURKE
Chief, Specialties-Motion Picture Division

The Bureau of Foreign and Domestic Commerce is one of the ten major groups in the Department of Commerce and exists for the sole purpose of promoting and developing the nation's business. As the name implies, the world is its field.

With that as our philosophy, we will attempt to acquaint the reader with the activities of the Bureau and, more specifically, with one of its component parts which services the motion picture industry. The unit is known as the Specialties-Motion Picture Division.

Major Sections of the Bureau

The Bureau of Foreign and Domestic Commerce should be considered in its three major sections:

(a) The Washington headquarters, from which the Director and his assistants control the operations of the Bureau staff in both the foreign and domestic fields. Here is to be found a completely coordinated group of commodity and technical divisions, working under the leadership of men who won their spurs in the field of practical business and who are intimately acquainted with the industries which they serve.

(b) The foreign service unit, which functions through the activities of its commercial attaches and trade commissioners, located in the capitals and leading commercial centers of the world.

(c) The group of district and cooperative offices, which have been carefully placed in the prominent industrial centers of the United States to expedite the dissemination of commercial information from the domestic and foreign markets to American business men.

Brief Description of Functions of the Division

The Specialties-Motion Picture Division, in addition to its wide range of "Commodity" interests, serves all branches of the motion picture industry. To assure maximum efficiency, it is the purpose of the Division to extend to the American manufacturer of motion pictures or motion picture equipment every possible assistance in organizing, developing and maintaining a profitable export business. It is also its purpose to keep abreast of world development in the trade in these products, in order to assist domestic manufacturers to cope more advantageously with the competition offered their products by foreign goods within the domestic markets of the United States.

The Specialties-Motion Picture Division serves three separate and distinct units in the film trade—the producers and distributors of entertainment films; the manufacturers and sellers of motion picture equipment; and the producers and distributors of non-theatrical (industrial and educational) films.

Service to the first group lies chiefly in the foreign markets. Obviously, the United States forms the largest and most profitable outlet for film exhibitions, yet it is interesting to note that 30 to 40 per cent of the total revenues from all sources come from abroad.

Needless to say, constant vigilance must be exercised to protect our "stake" in the overseas markets. Therefore, the primary concern of the Division is to aid the American distributors to maintain and develop their sales abroad.

We also endeavor, insofar as it is physically possible, to provide data on the domestic market, but our cooperation and usefulness in the foreign field is of paramount importance.

The difficulties that beset film exporters abroad transcend in importance practically all other considerations and test the mettle of our people to the utmost. Endless vigilance and a continuous flow of current data from our foreign officers constitute our main values. Therefore, the Bureau of Foreign and Domestic Commerce, in order to function effectively, must maintain a "spot news" service.

Our foreign officers—to whom we make full acknowledgment for their splendid cooperation—may be likened to a staff of reporters who toss their copy from far distant points on the Washington "city" desk, where it is edited and run through the presses in the form of letters, pamphlets and standard publications.
Stereoscopic Films Two Years Off?

Stereoscopic films will be available within two years providing experiments now being carried on by Gaumont British and Imperial Chemical Industries succeed as indicated. Two processes are being tried. One system already successfully used produces sought-after effects in a screen involves embedding in the film itself two separate lenses and also requires a special screen. The other process concerns printing of two views of the same screen on the same positive film.

Publications

MOTION PICTURES ABROAD (Bulletin). Released every two weeks; covers some important phase of the motion picture situation in one or more foreign markets, and is based on reports received from the Bureau's foreign offices. The subscription price is $1.00 per year.

CURRENT RELEASES OF NON-THEATRICAL FILMS AND FILM NOTES. It consists of news notes covering non-theatrical film developments in all countries, with a list of industrial and educational films (together with supplementary data on these) released by film producers during the preceding month. This bulletin is issued once a month and is extremely valuable to all users of non-theatrical films. The yearly subscription price for this service is $1.00.

WORLD-WIDE MOTION PICTURE DEVELOPMENTS. Released weekly and contains news items relating to motion picture developments abroad. This service is free, but it is confined almost exclusively to the trade and lay press, which republishes the items.

STATISTICAL SERVICE. A statement showing exports to all countries of motion picture films, sensitized, not-exposed; negatives; positives; other sensitized films, not exposed; motion picture cameras (standard and substandard); projectors (standard and substandard); motion picture sound equipment; projection arc lamps. This statement is issued monthly and the price is $1.00 per year.

In conclusion, the Specialties-Motion Picture Division keeps in close contact with the foreign departments of the individual producing and distributing companies, with the various trade associations in the industry; and with every possible source of reliable information in the territory overseas. Nothing is left undone to keep open the legitimate arteries of business—and therein lies the answer to what has been characterized so generously by the motion picture industry as “A job well done.”

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1012
Film Outlook Abroad

AT THE TURN OF THE YEAR

By N. D. GOLDEN
Chief, Motion Picture Section, Specialties-Motion Picture Division
U. S. Department of Commerce

While American motion pictures continued to be favored in foreign countries during the year 1934, in spite of the many changes which have taken place in foreign markets, numerous problems still confront the industry in the maintenance of its capital returns from abroad, which are so important to the existence of the American motion picture industry. Continued efforts to maintain the present foreign markets, in the face of diminishing domestic returns, should be the prime objective of American companies during the year 1935. With the easing up of foreign-exchange restrictions abroad, American distributors should return to their home offices upwards of 50 per cent of the gross income of film sales.

Action pictures with a minimum of dialogue still form the accepted type of motion-picture entertainment desired by foreign audiences. Foreign theater patrons are more partial to our Hollywood stars and production technique, either in dubbed form or with super-imposed titles, than to the domestic production in their own language. Pictures of an "international" appeal requiring a minimum amount of effort on the part of foreign audiences to follow dialogue will provide the largest revenues from abroad. In this category fall the musical spectacles which have been so successful during the past year, together with a few well-produced features designed primarily for foreign market returns. Simple films such as comedies and musicals are drawing the largest audience abroad and showing the greatest profits. Foreign fans want these, and if American producers wish to maintain their returns from foreign markets they must supply them.

American motion picture exports for the first eleven months of 1934 show a gain of more than 30,000,000 linear feet to foreign markets over those for the same period of 1933. A total of 180,151,934 linear feet of negative and positive sound and silent film with a declared value of $3,905,611 was exported during this eleven month period of 1934 as compared with 148,142,099 linear feet, with a value of $3,251,146 for the same period of 1933. The following table shows a breakdown of the above totals.

<table>
<thead>
<tr>
<th>EXPORTS FROM UNITED STATES</th>
<th>11 months 1933</th>
<th>11 months 1934</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Feet</td>
<td>Value</td>
</tr>
<tr>
<td>Negative sound</td>
<td>9,251,481</td>
<td>$442,944</td>
</tr>
<tr>
<td>Negative silent</td>
<td>2,926,445</td>
<td>133,837</td>
</tr>
<tr>
<td>Total</td>
<td>12,177,926</td>
<td>$576,781</td>
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<tr>
<td>Positive sound</td>
<td>132,516,222</td>
<td>$2,603,229</td>
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<tr>
<td>Positive silent</td>
<td>3,447,951</td>
<td>71,136</td>
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<tr>
<td>Total</td>
<td>135,964,173</td>
<td>$2,674,365</td>
</tr>
<tr>
<td>Total</td>
<td>148,142,099</td>
<td>$3,251,146</td>
</tr>
</tbody>
</table>

Film quotas and import restrictions still remain the bugaboo of American exporters of motion pictures. No less than twelve major countries have quota or contingent laws restricting or limiting the number of foreign motion pictures allowed to be shown during a given period, and another half dozen countries are clamoring for legislation which will adversely affect imports of American motion pictures. In July 1934 the French quota, which for-
merely was on an annual basis, became a semi-
annual affair, and in November of 1934 a decree
was published extending the regulations of July
for the first six months of 1935. Short-term
contingents of this type handicap American
exporters in setting their sales program, as there
is no telling what the next law will bring forth
to curtail imports of American films.

On November 16, 1934, the system of con-
tingent licensing of films imported into Czecho-
slovakia was changed to a system which abolishes
the obligatory production of Czechoslovak films
and virtually establishes the free importation of
films, with obligatory registration of all films
produced in or imported into Czechoslovakia.
This registration fee is 20,000 crowns, plus a
“handling fee” of 200 crowns. For the first
time since April 30, 1932, everything points to
a resumption of business on the part of Amer-
ican distributors in the Czechoslovakian market.

In further modification of the original decree
of 1932, Hungary in October, 1934, raised the
duty on films for which titles were prepared
abroad from 50 fillers to one pengo per meter.
In addition there is charged a regular censor-
ship fee of 4 fillers per meter on films made
in Hungary and 10 fillers if made abroad. These
funds are turned in to the Hungarian Film
Fund which is used to subsidize Hungarian pro-
duction in competition with American films.

Rumania, on the other hand, in May 1934,
abolished the necessity of securing import per-
mits for motion picture films. A movement
to make compulsory the synchronization of
films into the Rumanian language for the pur-
pose of establishing Rumanian film production
was not approved by the Prime Minister. This
proposed law called for 25 per cent of the films
entering Rumania in the first year to be syn-
chronized into the Rumanian language—the
proportion to be increased to 50 per cent the
second year and to 75 per cent the third year.

In Australia a concerted effort was made
during 1934 to secure quotas for Australian-
produced films. British films now enjoy a con-
siderable advantage in the form of freedom
from customs duty, and have made unusual
progress during the past year. Late in 1934
the Government of Victoria introduced a bill
which provided for a quota in Australian-pro-
duced films, but this bill was withdrawn. A
similar bill was introduced in New South Wales
on December 5, patterned after the quota bill
in force in Great Britain, making it mandatory
that both the exhibitor and distributor exhibit
and distribute a certain proportion of Aus-
tralian films. This new bill has not as yet
been passed by the legislature.

European film production during 1934 has
made considerable progress. Over 600 feature
films were produced last year, and leading the
field was Great Britain, with approximately 160
films. Germany accounted for 115 and France
for 110 features. Italy, Spain, Austria, Denmark, Sweden, Czechoslovakia, and Hungary account for another 150 films. While the locally made product has improved and is being demanded to an increasing extent by nationals, it has replaced only the inferior American pictures.

The United Kingdom and its colonies remain by far America's best revenue-producing market for films, and, with the improvement in the general economic and industrial conditions of Great Britain, box-office receipts during 1934 were much improved. The industry in England, however, is greatly handicapped by excessive taxation, new legislation, and theater over-building. Theater taxes are levied upwards of 15 per cent, and a reduction in these taxes on low-priced seats will go a long way toward restoring prosperity in the trade. During the past year there has been agitation on the part of exhibitors to do away with the quota, it being felt that the system is no longer necessary to protect the British film-producing companies. The contention is advanced that the quota is encouraging "quickie" productions to meet requirements of the Act. Legislation may result amending the Quota Act, making it mandatory that at least a minimum amount must be spent on each production to meet quota requirements. Such an amendment, if passed, will force quota film producers, because of a larger investment in the film, to distribute it rather than keep it on the shelf. The over-building of theaters in the United Kingdom has reached such proportions that the Cinematograph Exhibitors' Association took the matter under its wing and sponsored a movement to prevent the erection of new theaters in communities which were already over-seated.

The French motion-picture situation during 1934 was one of the poorest in history. Theater grosses were low, and bankruptcies in motion picture circles were numerous. Two attempts were made by certain producers during the year to stop all imports of motion pictures for six months and at the end of that time to place a high tariff on foreign films. These attempts failed, however, because of protests on the part of the exhibitors and independent producers in France, and the old quota system was renewed for another six months commencing in January.

During 1934, the German Film Chamber, a quasi-official body, replaced the Spitzenorganisation, with more or less full powers to control the film industry in Germany. The chief moves in the regeneration of the German industry were: the creation of a film bank, to provide reputable producers with the necessary capital for production at moderate interest rates; the suppression of double-features except in a few provincial places where local conditions call for special exemption; the setting of minimum entrance prices to relieve unfair competition among theaters operating in the same localities, but also to provide preferential admissions for members of the uniformed ranks and the unemployed; the reorganization of exhibitors into a single body within the Film Chamber, which has accomplished much to correct the earlier system of sharp practices and irregularities. The supervision of the industry by the Chamber under the close surveillance of the Minister of Propaganda gives evidence, in theory at least, of correcting these major faults.

In July, the German contingent regulations started the second of their three years' period, with but slight amendments.

A decree issued in November fixed the price of export contingent licenses at 20,000 Reichsmarks, effective immediately. This price virtually places the German market for American films in the prohibitive class, and may result in forcing greater American participation in domestic production, or the distributing of German made films, or the possible termination of business in the market.

Germany, because of its close control of the subject-matter in film production, has lost more than 50 per cent of its film export business, with American films benefiting in those markets where German films have been dropped.

The foreign trade of the Soviet Union is a monopoly of the Government. And during our first year of commercial relationship with the Soviet Union, a few American film distributors have been able to negotiate for the showing of some of our pictures. Russian production figures for 1933-34 show that 14 sound films of feature length, 22 silent films and 158 films of other types were produced in the studios of the Soviet Union.

Latin American countries increased their production from eight features in 1933 to 43 for 1934. Chief among the countries which have gone into local production is Mexico, with 27 features, and Argentina with 14. Peru and Venezuela each produced one feature during the past year. Latin America as in past years has continued to be a good market for American motion picture distributors. Only one country, Brazil, has put in effect during 1934 any legislation inimical to American interests. Regulations were placed in effect in August, 1934, making it obligatory that all exhibitors show a minimum of 100 meters of Brazilian-made film at each performance.

Latin Americans prefer films with our American stars dubbed in Spanish, or those in which Spanish actors, who are unknown, appear. Censorship of pictures in general is very liberal, but those pictures involving crime rarely get by the censor and pictures of the gangster type are taboo in most countries below the Rio Grande.
Making 8 French Features

Paramount has laid out a program of eight French productions to be made at its Joinville studio near Paris. Four of the pictures will be produced by the company proper under supervision of Ike Blumenthal while the others will be made by independent French producers. In addition the firm plans to have two Swedish pictures made in Stockholm. Paramount also plans to have four Spanish features made at the Eastern Service Studio, Astoria, Long Island.

American motion pictures continued to dominate the markets of the Far and Near East with the sole exception of the Japanese market. Japan produced during 1934 approximately 500 features, and this local product controls 84 per cent of the screen time of the country. However, American films in other markets of the Far and Near East, in the face of British inroads in Australia, New Zealand, India, China, and Africa, still average 65 per cent of the film showings. Other than the agitation for a quota system in Australia, these markets remain about the same as in 1933.

Because of the language differences in foreign countries, it is readily apparent why American producers, if they desire to maintain their domination of the motion picture screens of the world, must produce pictures of international appeal. This international appeal involves, of course, the stressing of the emotional and intellectual elements that are common to all mankind—the placing of strong emphasis on vigorous dramatic action, song, spectacle and brilliant and impressive picturesqueness in the settings—the selection of themes devoid of all contentious angles—and the avoidance of peculiarities that are too exclusively American. Fortunately, the typical American feature is excellently suited to foreign markets because of its universally human qualities—whether of laughter or romance or sweeping dynamic power.

If these characteristics are energetically maintained and cultivated during 1935, the other problems such as increased foreign production, legislative barriers, and high taxation will assume only minor importance in comparison with the high-quality product, displaying “international understanding”, which Hollywood, by this time, most assuredly knows how to make.

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WE ARE IN POSITION TO MAKE DEALS
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By ERNEST W. FREDMAN
Managing Editor of "The DAILY FILM RENTER"

It has been my good fortune for the last two or three years to be able, when summing up the progress of the British film industry over twelve months, to report that it has made big strides in every direction, and I should say that 1934 has been its peak year to date, as regards production, exhibition, and expansion in building. In fact, if there is a fly in the ointment it is the building situation!

England is fast getting considerably over-seated, and so acute has the situation become that the Cinematograph Exhibitors' Association, which comprises almost a hundred per cent of exhibitors in this country, has had to take the remarkable course of issuing a circular on redundancy, and to appeal to local authorities in many areas to stop the erection of further kinemas.

In many respects it is a curious state of affairs, brought about by promoters who are rushing up two and three thousand seaters, paying little or no regard to the fact that the district is already over-seated. Redundancy is the menace that threatens the British film industry today, and it is one of the most acute and pressing problems it will have to face in the coming twelve months.

In districts where development is necessary, however, fine handsome houses are going up almost every week and they are welcome. Literally hundreds of kinemas have been added to the list of those already erected, making the total number of British picture theaters over 4,500.

In other respects, notably that of production, the year has been one of fruitful and continued progress. Outside the unwanted Quota picture, there has been a sustained program of big films and pictures such as "Jew Suss," "The Iron Duke," "Evensong," "Chu Chin Chow," "Jack Ahoy," "Man of Aran," "Blossom Time," "Catherine the Great," "Nell Gwyn," and "The Private Life of Don Juan" have not only realized tremendous successes in this country, but several of them have been equally successful in the American market.

In the latter part of 1934 the Gaumont-British Picture Corporation decided to break into the United States with their product, and appear to have scored a big success in their initial effort. Very naturally this should have a most important effect on forthcoming product from this organization, because it stands to reason they will make the majority of their pictures of an entertainment value calculated to appeal to American patrons.

Production has gone, and continues to go, extraordinarily well. Every studio has been busily occupied throughout the entire year and a new big studio is even now in the course of erection by London Film Productions which, when completed, will be comparable to the finest in Hollywood.

Of the companies who lead the field, Gaumont-British continue to be first with their vast studios at Shepherds Bush and Islington, where thy make more pictures than any other company, and on a much bigger scale. G.-B. concentrates on the big picture and will continue to do so even more definitely in the future, entirely by reason of the fact that they have an American organization in being and will, therefore, need films to feed it.

British International Pictures have also been very strong over the current year. Their films are made primarily for the home market and the Dominions, and have enjoyed a wide success. Their most ambitious production, "Blossom Time," has been a winner in every country, and it is probable that a successor will be embarked upon early in 1935. A consistent record of proved money-makers has come from this old-established concern where John Maxwell holds the reins of management in his personal control.

British & Dominions Film Corporation also have been very active, while a new-comer, Toelplitz Productions, Ltd., has just made its first picture on an ambitious scale with Clive
Brook and Madeleine Carroll, entitled "The Dictator." This will be seen early in 1935.

Another new concern, British National Pictures, will function early in the new year, plans being made to make "The Life Of Cecil Rhodes" which will be their initial venture.

Old established independents such as Twickenham Films, British Lion, Associated Talking Pictures and others of a lesser light, are firmly established and working at full pressure.

The Cinematograph Films Act continues to operate and is responsible for a large number of what are known as Quota pictures, the quality of which is nothing to boast about and has definitely harmed the progress of British films, particularly in the Colonies. The Act imposes as respects the year ending 31st March, 1935, a 17½ Per Cent Quota, which is being keenly felt by the American distributors, all of whom have to acquire product to meet its demands.

Film audiences in England, while showing a preference for the home product—natural under the circumstances—still show high appreciation for the best Hollywood pictures, and it is safe to say England is still America's best customer, but it must be pointed out that only the best pictures are acceptable. England has enough program stuff of its own, without taking program product from the other side.

Acting favorites remain about the same. Gracie Fields is still the most popular star in Great Britain; no matter what film she appears in, her name outside the box-office spells queues, and her last picture, "Sing As We Go," made by Associated Talking Pictures, has been a phenomenal success.

Charles Laughton is the big dramatic noise, while Sir Cedric Hardwicke has come along considerably, notably by his fine performance in "Nell Gwyn." Jack Hulbert, Jack Buchanan, together with Tom Walls, Ralph Lynn, Sydney Howard and Gordon Harker are all popular favorites, while Madeleine Carroll, Evelyn Laye, Cicely Courtneidge, Anna Neagle and Victoria Hopper all retain their popularity.

There is little change in the type of picture that interests British audiences; they are the same as any other audience under the sun. If it is a good picture they like it—if it is not, they don't. Every good film that has come out of the home Studios and from Hollywood has gone over well—except for odd misfits—but generally speaking the taste of the British fan is the same as the American; he reacts to humor, pathos or drama, and there have been few cases of any film flopping to a serious extent.

To sum up, England looks forward to 1935 with no small feeling of confidence. With more spending money about, there is no reason to assume that the British film industry will look back—should enjoy greater prosperity in all sections.

The Insignia of Quality

PICTURES OF INTERNATIONAL MERIT

UFA FILMS, INC.

729 SEVENTH AVENUE

NEW YORK, N. Y.
The development of the German film industry has been mainly influenced by Governmental measures which are executed by the Reichsfilmkammer, the Reichs-Chamber of the film industry. The law about the creation of a temporary Film Chamber, issued July 7, 1933, and the executive order of July 22, 1933, as well as other cultural laws have invested into the new Chamber wide power. Also in the year 1934, the Reichs Film Chamber has, through appropriate measures, endeavored to further the extension and the consolidation of the German film industry.

REGULATION OF PROGRAMS AND THE EDUCATIONAL FILM

Among the first measures ordered by the new Film Chamber was a regulation of admission prices as well as the outlawing of the double feature program. However, in order to make the transition to the new regulations easier, certain exceptions had been granted to exhibitors until the middle of September, 1934.

Since this time, however, no double features are permitted to play within one performance, with the exception of the Rhine and Westfalia districts, where certain exceptions as to this regulation are granted until August 31, 1935.

Beginning November 1, 1934, all members of the Reich Film Chamber are under obligation to show, at each performance, an educational film of a minimum length of 250 meters. Films must be shown which have been considered meritorious by the Reich Censor of Films.

Thus, the Reich Film Chamber endeavors to create a larger demand for educational films. In order to foster the production of such films, the Association of Producers of Cultural and Educational Films has agreed to stipulate minimum rental fees for the various groups of educational films.

The Reich Ministry for Education has created, in the middle of 1934, a special department for the school film the task of which is to include the showing of valuable films into the school curriculum. This measure also was designed to stimulate production of educational films.

BAN ON MOVIE CONSTRUCTION—CORPORATIVE ORGANIZATION OF THE INDUSTRY—FILM PROPAGANDA

In order to combat the danger of an oversupply of theaters, the president of the Reichs Film Chamber has ordered, by a decree dated September 4, 1934, a temporary ban on the construction of additional theaters. This ban runs until March 31, 1935. The ban also prohibits the adding of additional seats in already existing theaters.

The Film Chamber intends to uphold a certain standard of qualifications among theater owners. Thus, it has been decreed on November 5, 1934, that only persons possessing an operator’s license may operate a movie theater.

The Film Chamber has also decreed that morally objectionable methods of film advertising will be punished by deprivation of license to run a theater.

MEASURES REGULATING PRODUCTION

Important measures have been designed by the Reichs Film Chamber for the production field. A state employment agency has been created for actors, and the employment of managers, secretaries or other go-betweens has been outlawed. On October 20, 1934, it was decreed that salaries due to actors must be paid in full, before a ready production might be submitted to the censors.

QUOTA REGULATIONS FOR FOREIGN FILMS

No important changes have been wrought in 1934, as far as the different contingents are concerned. The following distribution is incumbent: Total of licenses issued for foreign production, 175. Licenses for sound films: For home distribution, 60. for export purposes, 30; for special disposal of Reichs Propaganda Minister, 15.

In addition, for disposal by Reichs Propaganda Minister, 20; above these quotas, there might be permitted special importations for states having treaties with Germany on film importation.

LAW CONCERNING FILM CENSORSHIP AND FILM PROPAGANDA

A new movie law has been created dated February 16, 1934. This law embodies the en-
courageous policy of the Third Reich towards film production and displaces the former censorship law. A Reichs Film Dramaturgie (Reader) has been appointed to whom all manuscripts have to be submitted before production is commenced. Thus, the Reich will lift the level of production. The same goal is purported by the law of November 5, 1934, according to which a film which has been given the predicate “meritorious,” enjoys certain exemptions of taxation.

Since its creation in June, 1933, the Reich Film Credit Bank has carried on wide activities. During the period of August 1, 1933, until June 30, 1934, it has granted credits totalling about 5,500,000 marks. Of this sum, 1,750,000 marks had been already repaid by June 30, 1934, while the rest, 3,750,000 marks, will be paid back in the normal course of business. Besides, there had been by June, 1934, additional granted applications for credit totalling another 1,250,000 marks. During the period of this report (August 1, 1933-June 30, 1934) the bank has financed: 44 features, more than 100 educational films and numerous shorts. During the time of July, 1933-June 30, 1934, a total of 177 German-made films passed censorship.

DEVELOPMENT OF THE FILM MARKET

During the quota year July 1, 1933-June 30, 1934, a total of 246 features passed before the censor, with a total length of 583,284 meters. Of this number, 117 features (length: 288,760 meters) were of German origin; 127 features (290,581 meters) were of foreign production, and two features (3,943 meters) were German educational features. That means that in 1933-34, 48.4 per cent of the supply on the German film market was of German origin, and 51.6 per cent of foreign. During the preceding quota year 1932-33, a total of 226 films were submitted to the censor. Of these, 128 were German and 98 foreign; the percentage was 56.6 per cent and 43.4 per cent. The above figures prove that Germany has opened, to an increasing degree, its market to the importation of foreign product. The same result is fortified by the figures of premieres. During the quota year, 1933-34, there were in Berlin 119 premieres of German features, 52 of American and 33 of other foreign origin.

During the year 1934, activity in German film studios has increased. For the season 1934-35, over 170 German-made features is planned. This would mean a remarkable increase of German feature production. Besides, the quota statistics prove clearly that in addition to home production, the German film market will welcome a number of meritorious foreign productions.

Movie attendance has increased considerably during the recent months. This tendency will be further strengthened, if unemployment declines further.
FRANCE
DURING 1934

By P. A. HARLE

It is only this year that the French cinema industry has found its full working material, after five years of equipment following the coming of talking films. This is shown by the number of wired halls and the progress of their equipment:

FRENCH HALLS EQUIPPED

<table>
<thead>
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<th>Year</th>
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<td>522</td>
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<td>1,215</td>
</tr>
<tr>
<td>1932</td>
<td>1,797</td>
</tr>
<tr>
<td>1933</td>
<td>2,537</td>
</tr>
<tr>
<td>1934</td>
<td>3,228</td>
</tr>
</tbody>
</table>

In 1929 there were 4,225 silent halls. Today one may consider that all halls which have real commercial value are now equipped for showing talking films.

Progress is also shown by the number of full-length French-speaking films edited during the same five years:

<table>
<thead>
<tr>
<th>Year</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>108</td>
</tr>
<tr>
<td>1931</td>
<td>229</td>
</tr>
<tr>
<td>1932</td>
<td>276</td>
</tr>
<tr>
<td>1933</td>
<td>359</td>
</tr>
<tr>
<td>1934</td>
<td>301</td>
</tr>
</tbody>
</table>

FILMS IN FRENCH

Economic movements are slower in France than in other countries. The talking film has necessitated, for its equipment in new material, an expense that M. Louis Aubert estimated last year at six hundred million francs. The public rush towards the new form of entertainment, that of talking films, was such that this money was needed to transform the halls and material, and assure the reimbursement of outlay and secure remunerative working. But, I think the period of outlay in this direction is about at an end.

Very naturally, the direct production of films, and the technical sound work, have evolved considerably. Technically, the precision has become very great; not only in the studio, but also in exterior work by means of travelling sound equipment and camera work.

French technicians are numerous, and they thoroughly understand their work. This comes from regular training. Not only are the films produced in this territory doubled by comparison with silent films; but there passes through the sound laboratories and studios nearly all films which are edited. And the working is such that considerable effort has been made to reduce costs on technical work, cutting, editing and printing.

Without going far into details, let us estimate that the gross cost of producing a good average full-length film was, in 1932, about one million eight hundred thousand francs. At the present time a similar film, made by specialists, would cost about one million only. This reduction of costs comes about by reason of the suppression of numerous separate works, now brought together under fewer heads. However, this more intensive technical working has not influenced the artistic and entertainment value of films adversely. On the contrary, these values are higher this year.

As one may see on the following pages, the independent producers are very numerous, but they have hardly produced more than one or two films each. But some of the large firms have often financially aided the independents, by credit on the studios, raw stock film, cost of star artists, and in undertaking a sure distribution of the films, giving an advance allowance on their exploitation.

Thus one has arrived at the formation of "shooting units", which have preserved their artistic initiative and have, as a result, produced films of distinct originality and entertainment value, and with these, much variety. Much closer collaboration has ensued between film producers and technicians on one hand, and writers and dramatists on the other. Amongst these latter I cannot but mention Marcel Pagnol, who has dared to declare that the Cinema continues the work of the Theater, and, to show the example, has brilliantly demonstrated the fact by therein utilizing his great talent and his money.

As one knows, France now possesses a very fine number of large and modern Cinema Theaters, not only within Paris in all the important cities. However, one must not forget that, since 1932, the proprietors of a very large number of provincial town cinemas have made an effort similar to that made by the owner of the greatest halls in the country. They have bought their sound equipment, and then, and therefore, have had to raise their seat prices. But to justify this, they have often reseated
and decorated their halls, improved their facades, and added to their illuminations. In a word, they have improved the whole show. They have bettered their programs, and enhanced their publicity. In town after town, from the first-run houses to the little suburban halls, French cinema exploitation has been transformed. And, by the same movement, thanks to the talking film, the number of cinemagoers has been augmented.

In the days of silent films only about 8% of the people visited cinemas. It is high time to modify this figure; for the number of seats utilized in regular cinema exploitation is nearly two million. Supposing, for moderation, that one counts three full houses per week, one has the figure of six million spectators weekly. That means 15% of the French population. And in towns like Paris, Marseille or Lille, there are doubtless more than 30% of cinemagoers.

In 1932 we should have counted at least four full houses per week, and not three. It is only in 1934 that the receipts have wavered. But one must attribute the decline in cinema-going not at all to the quality of films, but to the fact that the public has less money to spend on entertainment. This is unfortunate, because, this year, films are of remarkably good quality, and cinema directors have done their best to make their programs more attractive than ever.

At many halls stage turns have been presented. In others, where in the first part of the program the news-reels are a lively element, a smaller-full-length film has been introduced. In fact, the practice of "double programs" tends to become general in France. The big circuits of halls were the first to adopt this plan.

Experts have estimated as follows the share-out of gross receipts at the cinemas:

Upon box-office receipts of One Milliard (Frs):

- 400 Millions remain to Exhibitors,
- 400 Millions go to Production-Distribution.
- 200 Millions go to the State in the form of Taxes and Revenue.

This proportion, 20% in taxes, etc., is enormous. And as the overhead charges in exploitation have a minimum of compression, when the receipts go down the State taxes not only swallow the profits of showing, but nibble on the capital of the undertaking.

Before the coming of talking films, the Cinema suffered severely. During the brilliant period of 1930-1933 the tax burden was less felt. But today, when business is much harder and competition stronger, these taxes paralyze the exhibiting industry once again.

At the moment, effort is being made towards lessening the tax burden. The portion going to the State in the form of taxes, etc., taken off the box-office receipts ought, at the least, be reduced to 10%.
The motion picture industry of the Soviet Union is essentially a growth of the past ten years, but, if I may so so, a substantial and healthy growth. During the czarist regime the industry was insignificant, most of the films being imported from foreign countries. When the Soviet Government came to power in 1917 it found itself in possession of two small studios which represented the entire productive equipment of the country.

Conditions during the next few years were not conducive to the expansion of the industry. The few films made during this period were documentary records of important events during those stormy days, perhaps of no great artistic pretensions, but of increasing historical importance. It was not until the close of the period of civil wars and invasions that the country was in a position to build up the motion picture industry. During the past decade the growth has been rapid. Today there are over ten studios, located in Moscow, Leningrad, Odessa, Kiev, Yalta and other centers, and the country has become one of the most important world-producers. There are upwards of 30,000 theaters and the attendance at films was nearly 650,000,000 last year. In addition to motion picture schools for the development of its artistic and technical staffs, the industry has its own academy and also a special research institute.

The days of the silent pictures brought to the fore some great masters and some great productions, which commanded artistic admiration and respect far beyond the Soviet borders. Eisenstein's "Potemkin" and Pudovkin's "Mother" were among the pioneers in these great works, and others outstanding in this period included Dowshenko's "Soil" and "Arsenal" and Pudovkin's "Storm Over Asia" and "End of St. Petersburg."

The transition from silent to sound pictures has been a peculiarly difficult one in the Soviet industry for many reasons, not the least of which is the fact that the Soviet Union is composed of 182 different nationalistic stocks speaking 150 different languages and dialects. Obviously the creation of talking pictures for such a polyglot population presents special problems.

Within a short time after the coming of the talking pictures the Soviet industry produced a masterpiece in the new form "The Road To Life," which won international acclaim. It had no immediate successors of similar caliber. The adjustment to the new medium brought a period of groping and of struggle, and what finally emerged was essentially a collective product, based on a realism grounded on life within the socialistic structure of the country and the style of it is termed "socialistic realism." An excellent example of this emergent form was the film "Shame," made by Ermler and Youthkevitch, which dealt with the life and problems of the Soviet citizens engaged in collective work. The diversity and resourcefulness in subject, treatment and technique are shown also in the following sound productions: the historical film "Thunderstorm," directed by Petrov, taken from Ostrovsky's play; "Petersburg Nights" by Roshal and Stroyeva based on Dostoyevsky's novel; "Three Songs About Lenin" by Vertov; the film of the Arctic voyage of the Cheliuskin by Shafaren; the first musical jazz comedy by Alexandrov and the first full-length feature with animated dolls, "Gulliver's Travels." In addition the Soviet industry is making its first full length color film, "Nightingale," by Ekk, director of the "Road To Life." The Soviet studios are working beyond their capacity. For 1935, 150 full length pictures will be produced, in addition to many short subjects and newsreels.

The most recent period in the Soviet Film Industry tends to create the mastery of film technique which results in a finished product of great art. Such films have already been made and recognized not only by the Soviet Union, but almost the entire world, as shown at the International Motion Picture Exhibition in Venice, where a silver cup was awarded to the Soviet Union for the most artistic film production.

The motion picture industry of the Soviet Union has been developed under the aegis of the Government. Each of the seven consti-
tuent Republics of the Union has its own motion picture industry, operating under the People's Commissariat for Education of the Republic in which it exists. The whole industry is combined in the Motion Picture Trust of the U.S.S.R. It is the problem of each division of the industry to satisfy the public in its territory.

All the silent films produced have to be released with titles in some 150 languages, to accommodate the entire polyglot population of the Soviet Union. The talking pictures are made in the principal languages, and have superimposed titles for the various minor language groups. In this respect the Soviet industry is faced by a complication which does not affect the industry in the United States.

All the newsreels in the Soviet Union are under the control of the newsreel trust, Soyuzfilmnews, which takes care of the entire territory of the U.S.S.R. Every month Soyuzfilmnews issues three silent newsreels of general interest, three sound newsreels of general interest, two shorts on village life, a special short devoted to children, one on science and mechanics, one on art and one on national defense. In addition Soyuzfilmnews participates in all scientific expeditions, and in this line has produced films of such expeditions as those of the Sibiryakov and the Cheliuskin and the exploration of the desert Kara-Kum. The trust has over 100 news cameramen scattered over the Soviet Union. The aim of Soyuzfilmnews is to install a system similar to that of the American newsreel companies to enable them to have the newsreels in the theaters 24 hours after being filmed.

All the scientific films are produced by a special scientific trust, which is assisted by the leading scientists, those of the Academy of Science of the U.S.S.R. including the famous physicist Pavlov.

In 1933 the trust issued 107 silent short subjects and only three sound; in the first nine months of 1934 there were 177 silent short subjects and 24 sound.

It is only lately that the Soviet Union has begun to develop its own manufacture of raw stock and machinery. One of the factories operating at the present time delivers tens of millions of film footage per year, but it is unable to meet the demand of the rapidly expanding industry. A new large factory is being built at Kazan, at a cost of 15,000,000 rubles, which will turn out over 300 million feet of raw stock per year. Under the supervision of two Soviet sound inventors, Professor Chorine (who is a member of the Society of Motion Picture Engineers) and M. Tager, a large factory and laboratory is being operated which supplies all the sound projectors for the theaters and conducts important research work for improving sound recording.

The distribution of the entire film output is in the hands of a special distributing trust which buys all the products from the produc-
ers and distributes them through its branches covering all the theaters of the Soviet Union.

The number of motion picture theaters has shown a fifteen-fold increase during the past nine years. In 1924 there were 1,953 theaters, in 1933 there were 29,163. About 2,000 are equipped for sound. The following table shows the growth of attendance at moving picture houses.

<table>
<thead>
<tr>
<th></th>
<th>1928</th>
<th>1933</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the cities</td>
<td>233,270,000</td>
<td>447,722,000</td>
</tr>
<tr>
<td>In the country</td>
<td>6,790,400</td>
<td>188,960,000</td>
</tr>
<tr>
<td>Total</td>
<td>240,060,400</td>
<td>636,682,000</td>
</tr>
</tbody>
</table>

The Soviet motion picture industry has a foreign department which takes care of the selling of Soviet pictures abroad and arranges for the purchase of foreign pictures and equipment. This department has its own representatives in Paris and in New York (Amkino) and has agreements with firms in several foreign countries. The foreign department has recently closed a deal in Paris with one of the major groups of European distributors for exclusive rights of distribution of all Soviet pictures in Europe, with a reciprocal provision for production of European films in the Soviet Union. This mutually beneficial contract may serve as a model for similar distributing arrangements in the United States. Amkino, it may be added, is interested in buying American films suitable for the Soviet market.

The Soviet film industry has the highest admiration for the advanced technique of American production. It offers a market for American machinery and chemicals used in the industry and has an interest in securing the services of American experts to assist in its technical development.

I trust that the friendly ties which exist between the American and the Soviet motion picture industries may continue and grow stronger with the passing years.

A SURVEY OF

CANADA AND NEWFOUNDLAND

DURING 1933 the moving picture business in Canada showed some improvement. This was continued at a slow rate during the first half of 1934. In the latter part of the year the improvement was more apparent and the year closed most satisfactorily. The number of theaters and the gross admissions were well up over the 1932 and 1933 records. The number of wired theaters operating increased from 701 to 757. General business in Canada showed even greater recovery. The wheat farmers alone received fifty millions more in cash for the same sized crop. Railway earnings and car loadings were well up. Exports and imports both showed a decided increase.

The number of theaters operating in the fall of 1934 showed an increase as indicated. Some houses were reopened, and several new houses were reported. Both British and French producers expanded their business in 1934. The French pictures are shown only in the Province of Quebec but increased both in number and popularity. British pictures imported were fewer in number but better in public appeal. United States pictures held their own in number and in gross earnings. Comparative figures of imported features (approximate): United States 410, British 70, and French 90.

The Canadian Standard Contract still holds its own in the estimation of both theater-owners and exchanges. Canada has been pleased that the New Zealand parliamentary committee decided in favor of a standard contract and especially favored the Canadian contract as a model. Arbitration Boards are functioning satisfactorily in all six distributing centers. One change was made for the season of 1934–35; arbitration was made optional to the extent that the claimant has the choice of going to arbitration or going direct to the courts. It is not expected that this will lessen greatly the popularity of arbitration.

Film Boards still function as they have since their establishment in 1925. There have been no codes in Canada to alter the practices. Even
credit committees function as effectively as in previous periods.

Distribution machinery shows little change. Educational, Monogram and Mascot are still handled by Empire Films. Metro-Goldwyn by Regal Films and Columbia by Columbia. As for Warners, Paramount, Fox, Universal, United Artists and RKO these are handled by branch Canadian companies of the same name. The British distribution did not change in 1934. The French pictures are handled mostly by two special exchanges in Montreal.

Fire losses have been small. Exchanges are well housed, and stand very high in the estimation of the Dominion Fire Commissioner.

Itinerants have shown a considerable increase in 1934, especially in Manitoba, Saskatchewan and Alberta. A dozen or more of these served more than a hundred small towns fairly regularly during the summer season. Exhibitors are asking these governments to make stricter regulations for itinerants in 1935. The main point is to prevent them showing within ten miles of an established theater. In British Columbia, the limit is only three miles and in the three other Western provinces there is no limitation at all.

Imports of positive film show no increase, but negative footage has increased. Probably 90 per cent of the positives used in Canada are printed in Canada from imported negatives or "duplicates." There are two laboratories—one in Toronto and one in Montreal.

During 1934, the producers in the United States profited greatly because of the exchange situation. In 1932 the discount on Canadian money in New York was about 15 per cent. In 1933 this fell to 5 per cent. In 1934 Canadian money rose to a premium as high as 3 per cent. A difference of 18 per cent between 1932 and 1934 is not to be overlooked.

British prints may be brought into Canada for examination and duty will be refunded when exported as unsatisfactory. Efforts are being made to have this privilege extended to films from other countries.

The Dominion Government has installed "sound recording" in its Motion Picture Bureau at Ottawa. One or two private companies are also producing industrials and scenics with sound. There is no producing beyond these occasional single reelers.

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Survey by Provinces

Alberta and Saskatchewan

A total of 96 theaters, in addition to itinerants, are now operating in this territory, which embraces Alberta. Calgary is its distributing center. A charge of $4 per reel is imposed by the censor board headquartered in that city. The exchange license fee is $250 annually for each province. In addition to Alberta, the zone includes the Western part of Saskatchewan.

British Columbia

Wired houses in this territory now total 80, indicating an increase of approximately 20 theaters over last year. A yearly license fee of $300 is imposed upon exchanges and the censor charge is $3 per reel for each reel of 1,000 for the first sound print and $2 a reel for each additional sound print. Appeals may be filed from the provincial censor board's decisions to an appeal board comprising three members and appointed by the Attorney-General of the province.

Manitoba and Saskatchewan

The theater population of this territory, which consists of Manitoba, part of Ontario west of Lake Superior and eastern Saskatchewan, now reaches 112 houses, all wired for sound. Winnipeg has the largest number of theaters in any town in the territory. The censor board has its headquarters there and levies a fee of $2 for viewing each reel. There is an appeal board in Manitoba but none in Saskatchewan. Licenses for operating exchanges are issued for $255.

Maritime Provinces

Eighty theaters are now operating in this zone, which comprises the provinces of New Brunswick, Nova Scotia and Prince Edward Island, in addition to the independent Dominion of Newfoundland. They are located in such principal cities as St. John, N. B.; Halifax, N. S.; Moncton, Sydney, N. S.; Glace Bay, N. S., and St. John, Newfoundland. Nova Scotia charges $2.50 per week as a censor viewing fee while in New Brunswick an assessment of $2.50 per reel is made. The charge for looking at trailers is $1.50 for each subject. There are no censor boards in Prince Edward Island and Newfoundland but in the latter province exhibitors pay a duty of 25 cents per reel. In Nova Scotia there is a separate appeal board while in New Brunswick theaters may take an appeal to a Superior Court judge. Exchange license fees charged by the various provinces are as follows: New Brunswick, $250; Nova Scotia, $250. No such fees are levied in Prince Edward Island or Newfoundland.

Ontario

Approximately 40 per cent of all Dominion film rentals are produced by this territory which has a total of 270 theaters, 90 of which are situated in Toronto. In addition to the fact that this city serves as the exchange center for the territory, it also functions as Dominion headquarters for virtually all distributors operating in Canada and Newfoundland. Supplementing Toronto houses are principally located in such cities as Hamilton, Ottawa, Windsor, Kitchener, Oshawa, St. Catharines, London and Brantford. The provincial censor charge is $6 per reel for imported sound film and $3 per reel for British pictures. Viewing fee for silent film is $3 per reel. Trailer censor charges are as follows: sound, $3; silent, $1. The censor board is composed of six persons and any appeal from its decisions is purely nominal as it constitutes an appeal to the entire board. The appeal fee is $10 for sound pictures.

Quebec

Next to Ontario in film importance in the Dominion is the province of Quebec, which has 119 theaters. They have much to contend with from the angle of censorship as due to the different ideals of the French-speaking population, regulations are very severe. The French-speaking Roman Catholic Church is much interested in films and exerts a powerful influence. Children under 16 years of age are prohibited from attending picture shows. The censorship fee is $3 per reel and the provincial license fee for exchanges is $200 per year. Principal centers of population are: Montreal, Quebec, Verdun, Three Rivers, Sherbrooke and Hull.
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Assistant Sound Engineer—A. E. Rudolph
Chief Film Editor—A. C. Hammond
Laboratory Business Manager—C. Parfrey
Laboratory Technical Manager—G. Alderson
Sound Recordists—H. Ross, C. Thornton
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**— — —**

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Production Manager—S. C. Balcon
Scenario Editor—Angus MacPhail
Film Editor—Ian Dalrymple
Director of Music—Louis Levy
Publicity Director—Hugh Findlay
Recording Supervisor—George Gunn
Dress Supervisor—Mrs. Horne
Film Directors—Anthony Asquith, Maurice Elvey, Walter Forde, Alfred Hitchcock, Lothar Mendes, Victor Saville, Berthold Viertel
Cameramen—Curt Courant, Charles Van Eger, Mutz Greenbaum, Bernard Knowles, Roy Kellino, Glen MacWilliams, Phil Tannura

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Studio Manager—P. C. Samuel
Chief Engineer—S. Templeman

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Studio Manager—J. Croydon
Chief Electrician—S. Sargent

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Director of Film Productions—Alexander Korda
Chief Cameraman—George Perinal
Production Manager—D. B. Cunynghame
Film Editors—Harold Young, Stephen Harrison
Casting Manager—G. E. T. Grossmith
Art—Vincent Korda
Sound—A. Watkins
Musical Director—Muir Mathieson
Publicity Manager—John B. Myers

** — — —**

**ARCHIBALD Nettlefold Studios**

HURST GROVE, WALTON-ON-THAMES,
SURREY, ENGLAND

Secretary and Studio General Manager—D. Tew
Sound Recorder—Michael Rose
Art Director—Don Russell
Chief Electrician—W. Bowden
Chief Cameraman—Geoffrey Faithfull
Publicity Manager—B. Martin Marks
Film Editor—J. Seabourne

**— — —**

**SOUND CITY, LTD.**

LITTLETON PARK, SHEPPERTON,
MIDDLESEX, ENGLAND

Chairman and Managing Director—N. G. W. Loudon
General Manager—L. G. Hill
Assistant Manager—W. Garton
Art Director—D. W. L. Daniels

**— — —**

**TWICKENHAM FILM STUDIOS, LTD.**

ST. MARGARITIS-ON-THAMES,
MIDDLESEX, ENGLAND

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Studio Manager—Frank Carter
Casting Manager—Ronnie Philip
Scenarist—H. Fowler Mear
Scenario Editor—Gerald Malvern
Chief Editor—Jack Harris
Art Director—James Carter
Cameramen—Sidney Blythe, William Luff, Ernest Palmer
Still Cameramen—Cyril Stanborough, E. H. Eugene Pizey
Recordists—Rayham Honri, Carlisle Mountney
Publicity—Miss Margaret Marshall

**— — —**

**WARNER BROS. FIRST NATIONAL PRODUCTIONS, LTD.**

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MIDDLESEX, ENGLAND

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Secretary—F. V. Royce
Studio Manager—A. M. Salomon
Production Manager—S. Nolbandov
Publicity Director—George Ayre
Scenario Editor—Brock Williams
Cameramen—Basil Emmot and Hal Young
Recording Engineers—Leslie Murray and H. C. Pearson
Film Editors—Al Barnes and Charles Saunders
Art Director—G. H. Ward

**Gaumont in American Market**

The most ambitious attempt to break into the American market ever undertaken by a foreign company is now being made by Gaumont British, which has organized its own national selling force in the United States. Physical distribution is being handled via Fox exchanges throughout the country.

**— — —**
FOREIGN NEWS APPEARS REGULARLY IN THE FILM DAILY
AN INTERNATIONAL SURVEY OF MOTION PICTURE MARKETS

ALBANIA
Agitation—None.
Censorship—No Censorship law exists in Albania. Police, however, will occasionally interfere with the showing of a picture either on political or moral grounds.
Competition—60% American (15% German; 7% Italian; 15% French; 3% Spanish).
Copyright Relations—None.
Taxes—The only tax levied consists of a fee of 20 Albanian gold francs (approximately $6.40) for each day’s showings.
Theaters—11.
Sound—7 theaters wired.

ARGENTINA
Agitation—Some disorders were experienced in various picture houses in Buenos Aires and other cities in the interior over the showing of one film dealing with a Jewish subject.
Censorship—Censorship was established by the Mayor of the City of Buenos Aires by Ordinance No. 5439, under date of January 17, 1934. A film censor board was appointed by municipal decree of April 17, 1934 and the regulations governing the Ordinance were drawn up at the close of October 1934. A bill was introduced into the Argentine Senate on June 28, 1934 providing for the censoring of all motion picture films introduced into the Federal Capital and the National Territories of the Argentine Republic, which was shelved due to more important matters having been introduced. The Mayor of LaPlata, Province of Buenos Aires sent a message to the Municipal Council on June 10, 1934 requesting the passage of an ordinance which would establish a film censor board in that city. The question of censorship is also being studied by several other municipalities. Censorship so far has only amounted to revision.

Copyright Relations—Inter-American. Copyright Convention Buenos Aires, August 11, 1910; ratified July 13, 1914.
Production—The following locally produced films were released during 1933 by the various producers and enjoyed considerable success due mainly to the fact that they were local production: “Tango” by Argentina Sono Film, “Los Tres Berretines” by Lumiton S. A.; “El Loney” by Dr. Enrique Larreta; “Dancing” by Argentina Sono Film; “El Hijo de Papa” by Altonfilm.

The following films were released during 1934 and showed some improvement over the 1933 releases “Galeria De Esperanzas” by Cabildo; “Calles de Buenos Aires” by J. A. Ferreyra; “Ayer Y Hoy” by Lumiton S. A.; “Riachuelo” by Argentina Sono Film; “Idoles de la Radio” by Cia. Argentina de Films Rio de La Plata; “Manana es Domingo” by J. A. Ferreyra; Various news reels by Lenson Films.
The following films are reported to be under production: “Monte Crolllo” by Argentina Sono Film, “Noches de Buenos Aires” by Lumiton S. A., “Picafor” by Moglia Barth; “Bajo la Santa Federacion” by Productora Argentina de Films; “Virgencita de Pompeya” by Libertad Film; “Internado” by Cabildo; “Pur Sang Crolllo” by Cabildo; “El Alma Del Bandooneon” by Argentina Sono Film.
Taxes—Distributors pay an annual tax of 5% of half of the royalty paid when operating on a percentage basis and an annual license tax. They also pay Provincial and Municipal taxes when branches are located. Exhibitors pay an annual municipal tax according to the category of their theater, i. e., whether first, second or third run, and an emergency tax of 3 per mil on their gross business. This emergency tax is to be replaced in 1935 by a sales tax of either 1 1/2% or 2%, but the bill had not on November 10, 1934 been passed by the Argentine Congress. The two following articles of the tax ordinance of the City of Buenos Aires state the additional taxes assessed by the Municipality of Buenos Aires.

“Article 259—For each performance held in the theaters the following taxes according to the
capacity of the house shall be paid:
(a) Theaters—For each 100 seats or fraction the value of one-half of a ticket to the orchestra (platea) section. In January, February, March, November and December, this tax is subject to a reduction of 30 per cent.
(b) Picture shows or theater-picture houses—For each 100 seats or fraction the value of (1.5) one and one-half ticket to the orchestra section subject to a 30 per cent reduction during the summer months as in (a). Those houses which charge up to 0.40 paper pesos per section or up to 1.50 paper pesos per complete performance shall be subject to a reduction of 20 per cent of the established tariffs during the months of April to October, inclusive and a reduction of 40 per cent during the summer months of November to March, inclusive.
Those picture houses which previously submit to the "Inspeccion de Espectaculos" for its approval films of a didactic or comical nature for children to be exhibited in special performances shall pay the taxes set forth in section (a) for theaters. When these films are shown at special performances between 12:30 and 8:00 A.M., they shall pay the above taxes plus 30 per cent.
Article 260—Those picture houses having continuous performances which charge for one complete performance or which show a film more than once during the same performance shall pay double the above taxes.
Both distributors and exhibitors pay 5% income tax on their net profit.
Theaters—Theaters 94; movie houses open 1,483; movie houses closed 14; under construction 13, making a total of 1,604. (Estimated early in 1934, some 500 can hardly be classified as real picture shows.)
Sound—Over 600 houses are wired. American talkies are presented with super-imposed titles, while news riots are presented with cut-in titles. Practically no new silent films were imported. Spanish talkies have become more popular throughout the country. The number of motion picture films released in Buenos Aires during 1933 was reported to be 404, and it is estimated that the 1934 releases will be around this figure since releases up to October 31, 1934 have been 385 foreign produced films and 6 locally produced films.
Imports from United States—
1933—Positive sound 12,634,049 ft. $247,234
Negative sound 72,103 ft. 1,614
1934—First 10 months:
Positive sound 13,410,967 ft. $305,875
Negative sound 17,150 ft. 226

DISTRIBUTORS AND IMPORTERS
BUENOS AIRES
Anglo-Argentina Americana de Films, Montevideo 446.
Cinematografia Joly, Uruguay 1174.
Cinematografica Juan Probst, Tucuman 1458.
Cinematografica Terra, Ayacucho 551.
Columbia Pictures, Corrientes 1915.
Films Osso, Ayacucho 537.
Fox Film, Bartolome Mitre 1759.
Gaumont, Uruguay 1174.
Glucksman, Max, Florida 336.
Italux Film, Lavalle 2043.
Lastra Film, Parana 741.
New York Film Exchange, Uruguay 158/62.
Sociedad General Cinematografica, Lavalle 1755.
Soc. Anon. Franco Americana de CinematOG.
Lastra Film 537.
Ufa Film de la Argentina, Ayacucho 551.
United Artists, Cordoba 1249.
Universal Picture Corporation, Viamonte 1549.
Warner Bros., First National, Sarmento 1755.

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1034
Austria

Austria — The system of Vormerkscheine and import duties is still maintained in Austria. Vormerkscheine are awarded to local suppliers of sound film recording apparatus, (for eventual use of film importers) on the basis that, for every Austrian sound film of a specified standard and produced under various detailed conditions (classified as "Stammfilm"), a maximum of 25 Vormerkscheine for feature and three Vormerkscheine for shorts is allotted. The quota for features is increased by four certificates when local sound recording apparatus is used. The official Film Bureau acts as a clearing house for sale of Vormerkscheine.

Effective November 20, 1934, a maximum of 25 "Vormerkscheine" were allotted to local suppliers of sound recording apparatus instead of these Vormerkscheine previously given. Austrian producers of foreign language versions (no dubbing) can receive permission for the transfer of sound film from the country to which the foreign version feature has first been sold. This privilege may even be increased if the government in question makes propaganda for travel in Austria.

Effective December 1, 1934, the value of each Vormerkschein was raised to 1,200 schillings ($182 at current rate of exchange 5.3 schillings to the dollar).

The long expected increase in price of permits for importing foreign films onto foreign film prints onto foreign film prints in Austria was announced during the week of November 26, 1934. The increase amounted to 20%, whereas the local representatives of American producers had expected additional charge of 25-50%.

They had decided to threaten the government with withdrawing from Austria, but now intend to go along for a while in the hope that no further handicaps will be imposed on American films.

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man companies whose directors or artists are banned from that country for political or racial reasons, are also encouraged to utilize Vienna studios and, of course, Austrian artists and workers.

Taxes—Tariff on sound films is 120 gold crowns ($41.50) plus 4% of duty-paid c.i.f. invoice value.
1. Censors fee—50 schillings per 1,000 meters ($2.85 per 1,000 feet).
2. Amusement ("Lustbarkeits") tax—4 to 20% of gross receipts, depending on seating capacity and class of house. Tax was 5 to 28.5% (5 to 25% in practice) before December 15, 1933.
3. Owner or lessee pays usual taxes (on earnings and personal income), also various Federal or Municipal public welfare taxes (unemployment fund, insurance of employees against illness or accident, pension fund, etc.).
4. For price of Vormerkscheine, compulsory purchase of cultural shorts, controlled rentals for news reels, etc., see text.

Theaters—Estimated 850.
Sound—650 wired for sound.
Imports from U. S. A.—
1933—Positive sound 584,004 ft. $9,963
   Negative sound 12,446 ft. 174
1934—(First 10 Months)
   Positive sound 870,476 $71,868
   Negative sound 19,672 310

Note*—One up to August 31, 1935, possibly two later on, payment in advance in order to help finance their making. It was originally intended to make distributors take two, but the government for lack of subjects soon found they could not get enough produced by the end of the season. When in their stride, studios hope to increase the number of shorts from 12 (present schedule) to 24.

DISTRIBUTORS AND IMPORTERS

VIENNA

Atlantis-Film Ges. m. b. H., VII., Neubaugasse 12.
Danubia-Film, VII., Neubaugasse 61.
Hugo Engel, Film Ges. m. b. H. VII., Neubaugasse 28.
Europa-Filmverleih und Vertriebs Ges. m. b. H. VII., Neubaugasse 11.
Excelsior Film, Filmverleih und Vertrieb VII., Siebenstergasse 39.
Fox Film Corporation Ges. m. b. H. Filmverleih und Fabrikation, VI., Mariahilferstr. 47.
Gaumont Gesellschaft m. b. H. VI., Mariahilferstrasse 57/59.
Leopold Hauk Filmvertrieb und Verleih VII., Neubaugasse 61.
Dr. Hauser & Co. Ges. m. b. H. VII., Neubaugasse 38.
Hofbauer Gotz, Filmverleih und Vertrieb VII., Neubaugasse 28.
Huschak & Co., VII., Neubaugasse 25.
Ifuk Filmvertrieb und Verleih, Max Kurz, Kommanditges. VII., Mariahilferstr. 47.
Kiba Kinobetriebs Anstalt Ges. m. b. H. Abt. Filmverleih, VII., Neubaugasse 2.
Wilhelm Luschinsky, VI., Mariahilferstr. 105.
Luxfilm Filmverleih und Vertrieb, VII., Neubaugasse 25.
Metro Goldwyn Mayer Ges. m. b. H., VII., Neubaugasse 1.
Robert Muller Ges. m. b. H. Filmverleih und Vertrieb, VII., Neubaugasse 25.
Paramount Film Ges. m. b. H. Filmverleih, VII., Neubaugasse 13.
Tobis-Sascha Filmverleih und Vertrieb, VII., Siebenstergasse 31.
Schaferfilm, VII., Neubaugasse 7.
Schuller & Co., Filmverleih und Vertriebs Ges. m. b. H., VII., Lindengasse 53.
Terra Filmverleih und Vertriebsgesellschaft VII., Neubaugasse 12.

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1036
AUSTRALIA

Agitation—While some reference is still made to the question of a quota in British films, distributors and exhibitors are now much more concerned with the stronger moves which are being made against Australian-produced films. British films now enjoy a considerable advantage in the form of free customs entry, and have made considerable progress during the past year. There has been a contributory factor of higher standards attained by British producers. Late in 1934 the Government of Victoria introduced a bill which would make a quota on Australian-produced films, but this bill was withdrawn, it being stated that the Government had found it necessary to give further consideration to the subject. A similar bill was introduced in New South Wales, December 5.

The Government of New South Wales has introduced a bill in the Legislative Assembly which provides that every picture theater in the State shall exhibit a certain proportion of Australian films, and that every exchange shall distribute a fixed proportion of Australian films. The quota for exhibition would be 4% for the first year, 5% for the second year, 7.5% for the third year, 10% for the fourth year and 12.5% for the fifth year. The bill would be in effect for five years, 10% second year 7.5%, third year 10%, fourth year 12.5%, fifth year 15%.

This new bill, which was introduced on December 5, but which has not yet been passed, was not unexpected.

The legislation introduced in Victoria provided for a distributors' quota, as well as an exhibitors' quota. It met with opposition from several producers in Australia who argued that it would encourage the production of low quality films.

Censorship—Very severe. A Board of Censors, which consists of three members, one of whom is a woman, continues to exercise censorship authority. Censorship Appeal is vested in one person who has all the powers of the former three-member board. In addition to this Federal Censorship Board, Victoria, South Australia and Tasmania have their own censors, although these State Censors usually accept the certificate of the Federal Board. The Censorship Board passes pictures for "general" or "adult" exhibition. This does not restrict minors from admission to shows, but it merely information for parents. In Victoria, there is a past history of pictures for "general" or "limited" exhibition; those for limited exhibition cannot be shown to persons between the ages of six and sixteen. The State Government has agreed to change this method of censorship, but has not done so thus far.

Competition—During the past year some film exchanges have been very active in offering British pictures, some of which have enjoyed considerable success. British competition during the past year has been keen, but American films have continued to predominate. The British products of American film companies have their origin accentuated in all advertising in order to take advantage of the British sentiment of the Australians. However, personal preference is the predominating influence rather than any patriotism.

Production—Australian companies produced several features during 1934 which have been successful, although impartial observers consider that their exhibition in other countries would not have the same success. There are several independents producing films that show promise of a success. Believing that the Governments of New South Wales and Victoria, and possibly other States, would soon pass legislation for a quota in Australian-produced films, several new producing companies were formed during the latter part of 1934. However, the success of some of these ventures is not very encouraging, it is generally believed that some people who have recently become interested in the production of pictures cannot be successful unless and until quota legislation assures them of an outlet.

Taxes—The Federal Government tax for 1934 was one shilling per £1. For the various States of the Commonwealth a company is taxed only on the business done in that particular State. The rates in New South Wales and Victoria of 1/9d. per £0.50, which increased by 1d. per £ for every £5.00, up to a maximum of £2/6d. per £1.

Theaters—There are at present approximately 1,050 theaters operating in Australia, with an annual attendance of about 78,000,000. Early in 1933 two large chains merged. Another circuit of independent theaters joined this group for a period of three years, the new organization controlling about 160 theaters. An American company has a large interest in this circuit.

Capital invested in the motion picture industry in Australia is reported to be approximately £25,000,000, with 125,000 persons employed, 25,000, with 13,000 in subsidiary industries.

Sound—There are now operating 990 theaters with sound installation. The total number of installations is greater, there being some in theaters which are not now operating, as well as a few portables which are used in itinerant shows. The State of New South Wales still enforces the Act providing relief to exhibitors on hire-purchase and hire agreements covering sound equipment. While no such legislation has been passed in other States, companies selling and/or hiring sound equipment in most cases, extended terms throughout Australia which were required in New South Wales.

Imports from U. S. A.—
1933—Positive Sound 3,963,663 ft. $ 93,678
Negative Sound 642,743 ft. 20,242
1934—First 10 Months: Positive Sound 3,101,379 ft. $ 66,325
Negative Sound 381,837 ft. 18,494

DISTRIBUTORS AND IMPORTERS
SYDNEY
British Empire Films, Ltd., 251a Pitt Street, Sydney.
Celebrity Pictures Pty., Ltd., 296 Pitt Street.
Fox Film Corporation (A/Asia), Ltd., 97/99 Goulburn Street.
Greater Australasian Films Ltd., 251a Pitt Street.
Paramount Pictures, Ltd., 300 Market Street.
RKO Radio Pictures (A/Asia), Ltd., 300 Pitt Street.
United Artists (A/Asia), Ltd., 221 Elizabeth Street.
Univac Film Manufacturing (A/Asia), Ltd., 280 Pitt Street.
Warner Bros.—First National Pictures, Ltd., 221 Elizabeth Street.
British and Dominion Films, 300 Pitt Street.
Scott Film Corporation, 300 Pitt Street.
Gaumont-British Pictures, Goulburn Street.

BAHAMAS

Agitation—Occasional bills presented in the local legislature to incorporate measures to secure the exhibition in the Colony of a certain proportion of British films. No such laws yet enacted.

Censorship—At the present time the Commandant
of Police has charge of the censorship of motion picture films. No gangster films are permitted to be shown. The Cinematograph Act of 1912 (Bahamas Laws, Chapter 112) forbids the presentation or exhibition by means of a cinemograph or other similar apparatus, of "any of any kind, of a reasonable, sedulous, profane, blasphemous, immoral, indecent or obscene picture, drawing, print, film or representation character."

Competition—90% American 10% British.

Copyright Relations—See United Kingdom.

Taxes—Moderate.

Production—None.

Theatres—4.

Sound—4 theatres wired.

Imports from U. S. A.—

1933—Positive sound $5,284,132 ft. $16,532
1934—First Ten Months: Positive sound 4,104,818 ft. $8,757

BELGIUM

Agitation—None.

Censorship—Strict. Films released during the 1933-34 season included 401 sound films and 50 silent films.

Competition—For sound films it is necessary to divide the country into three parts in relation to the language spoken:

Flemish speaking area 190 59 50 20 films
French speaking area 190 59 50 20 films Brussels (the Capital) 140 25 132 10

Copyright Relations—Established by Presidential Proclamation July 3, 1891, extended April 9, 1910 and July 14, 1911.

Production—One sound film in French.

Taxes—Taxes levied on the pride of seats in cinemas at present are as follows:

(a) Establishments where the admission price has not exceeded 8 francs during the fortnight collection period taken into consideration:

Seats not exceeding 4 francs 4 per cent
Seats between 4 and 5 francs 6 per cent
Seats between 5 and 8 francs 10 per cent

(b) Establishments where the admission price exceeds 8 francs:

Up to 5 francs 6 per cent
Between 5 and 8 francs 10 per cent
Between 8 and 12 francs 12 per cent
Above 12 francs 15 per cent

Theaters—Approximately 750.

Sound—Approximately 650 wired for sound.

Imports from United States—

1933—Positive sound 1,565,021 ft. $25,048 Negative sound 223,914 ft. 21,935
1934—First Ten Months: Positive sound 1,916,517 ft. $37,303 Negative sound 85,642 ft. 8,047

DISTRIBUTORS AND IMPORTERS

BRUSSELS

A. R. C. Films, Rue Verte, 157, Isidore Colsaert, Tel. 17.52.47.
Adac Film, Rue Linnee, 52, Tel. 17.82.88.
Agence Centrale Cinematographique, Rue du Pont-Neuf, 19.
Alliance Cinematographique, Europeenne, Place de l’Yser, 10 (Yser Building), Tel. 11.76.00.
Artistes Associés, Bd du Jardin Botanique, 33, Tel. 17.84.55.
Atlantic Films, Bd Baudoin, 12, Tel. 17.10.24.
Auror Film, Rue des Plantes, 118-120, Tel. 17.34.24.
Azura Film, Rue Verte, 8, Tel. 17.85.84.
B. L. F. Office (Callens), Place des Martyrs, 18, Tel. 17.38.40.
Bodart et C, Rue des Plantes, 95, Tel. 17.21.37.
Bourland (F), Rue Neuve, 153, Tel. 17.99.45.
C. C. B. (M. A. Sior, Dr), Bd du Jardin Botanique, 32, Tel. 17.80.84.
Centrale Catholique, Chaussée de Haecht, 81, Tel. 17.63.03.
Century-Film, Rue Neuve, 118 a, Tel. 17.79.40.
Charnault (E)—(Cine-Location) S. A. R. L., Rue Verte, 55, Tel. 17.81.15.
Co (ancien Libre pour la Belgique)
Cineac, Bd Adolphe Max, 152, Tel. 17.80.90.
Cinedis (Dr. Rene Briais), Rue des Plantes, 112, Tel. 17.83.59.
Cinefilms 26-Quai aux Pierres-de-Taille, Tel. 12.87.16.
Cinematographie Stevens, Rue Dupont, 64, Tel. 17.29.82.
Commerciale, Films, Rue des Plantes, 18, Tel. 17.26.80.
Co. Cinematographique Belge, Bd du Jardin Botanique, 32.
Croze, Bosman, Bourland, Rue St. Lazare, 9.
Crosby-Film, Rue Verte, 74, Tel. 17.45.03.
Dardenne (Darco Films), Rue Dupont, 30, Tel. 17.67.68.
D. S. D. Film, Rue des Plantes, 60.
Elite, Rue Neuve, 153-155, Tel. 17.06.53.
Eclipse-Film (M. Boulanger), Rue des Plantes, 74, Tel. 15.88.83.
Emka Film, Rue Verte, 137, Tel. 17.25.42.
Equitable-Films, Rue des Horondelles, 9, Tel. 17.58.45.
Excelsior-Film, Rue Verte, 115, Tel. 17.64.67.
Film, Rue des Plantes, 38, Tel. 17.39.92.
Filmax, Rue du Pont-Neuf, 15, Tel. 17.38.70.
Filmavox, Rue Dupont, 26, Tel. 17.34.64.
Films Sonores Tobis, Rue Dupont, 18, Tel. 17.87.61.
Films Internationaux, Rue Verte, 76, Tel. 17.14.42.
Central Film, Rue du Pepin, 21, Tel. 11.57.73.
Flora Film, Rue Linnee, 118.
France—Activities (Monaco), 11-Quai bois du Construction.
Frank, Rue du Marais, 100, Tel. 17.43.31.
Fox-Film, Rue Rosse aux Loups, 35, Tel. 17.09.18.
G. Gilbert-Sallenave, Rue de la Blanchiserie, 28, Tel. 17.71.86.
Geexfilm (Les Grandes Exclusivites Europeenes), Rue des Plantes, 36, Tel. 17.50.24.
Haïk (Et. Jacques), Picquet, Rue Neuve, 68, Tel. 17.07.06.
Hendrieck, Mme. Debrouare, Rue des Plantes, 67, Tel. 17.16.82.
Imperial-Film, Rue des Plantes, 99, Tel. 15.58.95.
International Films Distributors, Rue Linnee, 117, Tel. 17.13.09.
International Film Agence, Rue du Marais, 100, Tel. 17.73.38.
Krauss, Rue Verte, 75, Tel. 17.58.45.
Les exploitants Reunis (Van Houl), Rue Packen, 116, Tel. 17.06.39.
Ledou-Films, Rue du Chemin de Fer, 25, Tel. 17.87.55.
Luna-Film (M. F. Sanspoux), Rue Verte, 58, Tel. 17.75.22.
Lux (Co Français Cinematographique), Rue St. Lazare, 62, Tel. 17.99.45.
Metro-Goldwyn-Mayer, Rue des Plantes, 46, Tel. 17.40.96.
Mazzi Film, Rue des Plantes, 86.
Meyneckens, Rue des Plantes, 115, Tel. 17.64.32.
Michaud (Maranneute) Rue des Plantes, 118-120, Tel. 17.31.48.
Monopol-Film, Rue des Oeillets, 2, Tel. 17.81.87.
New-York-Film, Rue des Plantes, 69, Tel. 17.39.62.
Nova Film (J. Fourdain), Rue Gallalt, 43, Tel. 17.81.39.
Olympia Film, Rue des Plantes, 118, Tel. 17.69.64.
Osso Films, Rue des Augustins, 23, Tel. 12.55.23.
P. A. (Gabarra), Rue des Plantes, 38, Tel. 17.39.92.
Paramount (Dr. Gourdon), Chasse de Haecht, 31, Tel. 17.40.93.
Bermuda

Theaters—Nine; under the management of only two companies. These two companies also show at various intervals in lodge halls and other buildings in the outlying parishes. There are also occasional showings at local hotels. Portable sound equipment is used in all outlying places.

Sound—Nineteen wired.

Imports from U. S. A. (1933—Positive sound 2,628,825 ft. $15,350; Positive sound 2,942,488 ft. $60,407) 1934—First Ten Months:

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>8,677 ft. $ 26</td>
<td></td>
</tr>
<tr>
<td>1934</td>
<td>10,831 ft. $250</td>
<td></td>
</tr>
</tbody>
</table>

Bolivia

Agitation—None.

Censorship—Stringent provisions made under Presidential decree of February 26, 1926. In practice, there is practical none in the interior and in La Paz it is very liberal. During the war, however, special consideration is given to war films.

Competition—Estimates range from the 95% mentioned in the report of last year to 100% of the theaters in the interior. Foreign films of German, French, and Italian companies have undoubtedly decreased in number and perhaps a fair estimate would be 98%.

Local Production—There has been none in this year as a company formerly producing has ceased business.

Taxes—Total of duties and taxes paid by the theaters is comparatively high.

Theaters—21, with more comment of last year regarding those in mining companies applicable.

Sound—20.

Imports from U. S. A. (1933—Positive sound 8,672,284 ft. $147,278; Negative sound 499,672 ft. 88,780) 1934—First 10 Months:

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>9,645,984 ft. $127,448</td>
<td></td>
</tr>
<tr>
<td>1934</td>
<td>138,164 ft. 5,605</td>
<td></td>
</tr>
</tbody>
</table>

Brazil

Agitation—Federal Decree No. 21,240 of April 4, 1932, authorized the Minister of Education to issue regulations calculated to assist the domestic motion picture production. The Minister took advantage of this authority in May of the current year, issuing regulations published in the Official Gazette of May 26, 1934, page 10,086, and made effective on September 24, 1934. These regulations oblige all exhibitors to show a minimum of 100 meters of Brazilian-made film at each performance.

Censorship—By Decree No. 21,240 of April 4, 1932, obliging the Federal censorship was established. Accordingly, films passed by the censors in the Federal District are approved for exhibit without further censorship in any part of the country.

No figures are available covering the number of films censored, but it is estimated that the number of feature productions censored annually is 400. It is reported that the present attitude of the censorship at Rio de Janeiro is very strict and favorable to the producers of films with pictures, with more leniency shown toward subjects involving sex.

By Federal Decree of July 10, 1934, censorship was transferred from under the direction of the Federal Ministry of Education to the jurisdiction of the Federal Ministry of Justice. The Censorship for the latter Ministry is headed up by the Director of the National Press.

Competition—As mentioned above, European competition (chiefly German and Austrian) succeeds in obtaining about 15% of the total business in films. The balance goes to the United States. Occasionally French, Italian, and British films filter in but they are less in favor than the German and Austrian.

Competition from European sources was little felt by American producers prior to the current year. Since the early part of 1934, however, German and Austrian feature films of good technical and entertaining qualities appeared on the local market introduced chiefly by the representatives of the German "Ufa," and "Allianz.

Copyright Relations—Protection is afforded titles which have been duly registered with the Censorship Board of the Ministry of Justice.

Production—Insignificant. Some attempt is being made to develop the Brazilian motion picture industry. Good local talent is scarce, however, and thus far little headway has been made.

Taxes—Excise. The Government obtains about $2,000,000 in taxes and imports from the industry yearly.

Theaters—1,200, approximately 65 per cent of which are wired. Sound difficulties of securing silent films and the greater popularity of sound pictures, a number of exhibitors unable to afford sound equipment installations have been obliged to close their theaters. Approximately $5,000,000 invested in the Brazilian motion picture industry and furnished occupation to some 20,000 persons earning annual salaries amounting to the equivalent of $4,000,000. Box office receipts annually average approximately $17,000,000.

Sound—About 800 theaters in Brazil are wired for sound films.

Imports from United States (1933—Positive sound 8,652,284 ft. $147,278; Negative sound 499,672 ft. 88,780) 1934—First 10 Months:

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Distributors and Importers

Rio de Janeiro

Box Film do Brasil S. A., Rua Santa Luzia, 89. Metro Goldwyn-Mayer do Brasil, Avenida das Nacoes, 248.

1039
BRITISH MALAYA

Agitation—There has been less public agitation in Malaya for the showing of British films during 1934 than for some years. Despite this fact, the British percentage of films displayed has risen from 14 per cent in 1932 to 19 5/10 per cent during the first ten months of 1934. The increase in the British films shown may be attributed almost solely to the fact that the type of film imported here from Great Britain during last year has been vastly superior to the British films formerly shown in this country. This is predominantly a British stronghold, by far the greatest portion of the screen being British extraction, as a result whenever a good British picture is shown it plays to packed houses. The British films are now beginning to be shown more on the same basis as being of British origin and the public is beginning to look for good pictures from Britain in the majority of cases now.

Censorship—Very strict censorship of films is being applied in British Malaya on all subjects pertaining to racial differences, mob scenes, acts of violence, use of firearms, and organized crime.

The censor takes the view that release of any films of the very type that tend to put dream ideas into the heads of the large Oriental public here which would be detrimental of their welfare. Although strict censorship on sex pictures and scenes suggesting immorality is still being maintained, nevertheless, there is definitely a more broad view being taken on sex pictures than was the case during the past two or three years, and a number of pictures have now been passed which in the previous years would definitely been banned.

During the first ten months of 1934 the total length of films censored amounted to 4,963,800, which is approximately 10 per cent greater than the number of feet censored in the first ten months of 1933. The number of films banned during the first ten months of 1934 amounted to 107; 75 of the appeals were approved, and 32 were not approved. Fifty films were viewed by the Appeal Board; 28 films were released, and 22 banned by the Appeal Board. The proportion of films banned is each year becoming smaller and smaller due to the fact that film producers are shipping into this country films which have been carefully censored before leaving the country of production, and also to the fact that producers are now cognisant with the type of film that will be banned in Malaya.

The number of posters banned before release: 27: number of Posters viewed by Appeal Board 18: number of Posters banned 4: number released 14.

There has been no change in censor fees for the year on new films of 100 ft. silent or sound, the charge is S$1.20: copies, providing original has been censored 30 cents (Straits) per 100 ft. For any film after being banned by the Censor, the charge is S$1.00, if the appeal is approved the reviewing fee for the whole film is S$10.00. If the Appeal Board sustains the Censor’s ban the charge is S$10 per reel for the first 5 reels, and S$5 per subsequent (5) reel.

Of the footage of films reviewed by the Censor during the first ten months of 1934, American films account for 12,120,200 ft. or 15 per cent; British for 857,500 or 17 per cent; Chinese for 970,400 or 19 5/10 per cent, and from other countries 15,700.

The increase in the Chinese films reviewed is particularly marked during the past two years, in 1932 their percentage of the total was only 5, in the first 10 months of 1934 it had risen to 19 5/10. Competition—Of the films reviewed by the Censor in the year 1932 the following sources were listed:

- United States: 95
- China: 43
- Great Britain: 14
- European (excluding United Kingdom): 5
- British Possessions: 5
- Others: 2

The total for 1932 was aggregating 4,244,841 feet. The British share, 14%, was a distinct increase in 1932 over its 6% of the total in 1931. This was due to increased appeal in British tastes and to increasing excellence of British films.

Copyright Relations—These are practically the same as in the United Kingdom but not rigidly in force in British Malaya.

Production—For the first time in several years there was no production of films in Malaya, insofar as can be ascertained no new productions in wild animal themes are contemplated here during the next few months.

Theaters—There are 47 theaters operating in Malaya at the present time, all of these are wired for sound pictures and it is only on very rare occasions now that a silent picture is shown here.

Approximately 35 per cent of the Motion Picture theaters are in the main centers, such as Singapore, Kuala Lumpur, and Penang. For cinema performances, if the theatre seats less than 200 persons the fee is S$2 per performance; seating not more than 299 persons S$3 per performance; seating not more than 399 persons S$4 per performance; seating 400 persons and over S$5 per performance. For second or subsequent performances on the same day, one-half the above fee is charged.

A popular innovation in Singapore during the past year has been the inauguration of special bowing of films adapted to children’s tastes on Saturday mornings. These have met with great success and it is likely that they will be taken up in other centers.

Whenever a film is extraordinarily popular the main theaters here are now having three performances per day, the first performance commencing at 3.15 in the afternoon, second at 6.15 p.m. and the third at 9.15 p.m.

By far the greatest theatre goers in this country are the Chinese, because of their interest in animal theme stories seem to have great appeal to them.

Spectacular musical comedy extravaganzas which have so far popular last year began to lose a bit of their appeal to the Malayan public this year with one or two exceptions.

Sound—

Imports from U. S. A.—

1933—Positive sound: 1,959,157 ft. $ 31,700
1934—First 10 Months: Positive sound: 2,238,477 ft. $ 43,342

BULGARIA

Agitation—Little.

Censorship—No film is allowed to be shown in Bulgaria until it has been inspected by a special censorship board appointed by the Ministry of Education, and until the proper permit has been granted for its projection. The censorship board is strictly official. The most important factors in determining the acceptance of a film are the following:

1. The film must contain nothing dangerous to the State (communistic or anarchistic propaganda).
2. Immoral subjects and pictures are not allowed;
3. Attacking offensive to the Royal House, to the army or to any country with diplomatic relations with Bulgaria, would not be permitted.

The censorship for a permit for school projec-
tion is even more strict than for ordinary public projection films. All films are treated in the same manner, and there is no discrimination of any kind, as regards the country of origin of the film.

It may happen that a film may be found by the censorship to be inadmissible, but may later be admitted if presented to a new censorship board, or if parts of the film be cut out. Simultaneously, permits granted may later be revoked by subsequent action of the censoring board.

Competition—1933, 250 films passed by the censor, of which 39.4% American, 37.6% German, 6.4% French. American and German films control the market.

Copyright Relations—Law of July 8, 1921.

Production—1933, a few short news reels of local interest.

Taxes—Moderate.

Theaters—128.

Sound—88 theaters wired for sound (21 less than in 1932 due to closing of theaters as a result of import restrictions).

Imports from U. S. A.—

1933—Positive sound 63,992 ft. $ 1,084
1934—First 10 Months: Positive sound 256,878 ft. $ 3,970
Negative sound 12,100 ft. 425

CEYLON

Agitation—None.

Censorship—Films shown in Ceylon practically all come from India where they have been censored. Police have general control of all public performances. A film could be made against the decision of the police to the Mayor of Colombo, against whose decision the final authority is the Minister of Local Administration. Indian authorities inform Ceylon censors of all films they reject and the managers of cinemas are informed that such films would not be allowed in Ceylon.

Competition—60% American.

Copyright Relations—Same as in Great Britain.

Production—None.

Taxes—Moderate.

Theaters—18. Only 11 theaters (9 sound and 2 silent) show regularly, and the rest are practically closed down or show at very irregular intervals.

Sound—Wired for sound.

Imports from U. S. A.—

1933—Positive sound 72,705 ft. $ 1,248
1934—First 10 Months: Positive sound 44,442 ft. $ 775

CHILE

Agitation—Exchange conditions showed still further improvement in 1934. Local branch offices or representatives of film producers were given free access to the export draft market for their foreign currency bills. A cash basis with gold purchased from the Mining Credit Institute on permits granted by the Exchange control Commission and foreign currency drafts for a like value are then released through the Central Bank of Chile.

Censorship—Censorship board is considered very liberal in handling films. However, restrictions on admittance of minors are reasonably enforced.

Competition—Probably 97% American. It is estimated that during 1934 approximately 330 features were imported from the United States and probably 10 from Germany, England or France. In addition, about 50 other films, mostly shorts, were shown in Chilean theaters.

Production—One feature film was produced in Chile during 1933-34, called "Norte y Sur," with Chilean artists, and a Chilean director who had had some training in Hollywood. The sound effects were very creditable considering that it was produced with little of the equipment to be found in an American studio.

Taxes—Taxes are high. A municipal tax of 500 to 2,000 pesos is levied, depending upon the volume of business. In addition to other municipal fees for posters, electric signs, etc. Government taxes include: admission tax—10%; income tax, third category, according to which 6% is paid on receipts between 10,000 and 50,000 pesos, 8% on receipts between 10,000 and 50,000 pesos and 10% on receipts greater than 50,000 pesos; and a sales tax of 2% on total receipts from tickets. The film companies are required to pay a censorship fee of 140 pesos for each feature picture and 40 pesos for the first showing of every film.

Theaters—There are sixty-four in Santiago which has 52; Valparaiso, 13; Vina del Mar, 6 and smaller cities and towns in the provinces, the remainder. During the year one new theater was opened in Santiago; this has sound equipment.

Sound—148 theaters wired. Only one installation was made during the year. Approximately 50% of the sound installations are of American equipment.

Most of the remaining installations were manufactured locally. The "Central" which was opened last year recently installed the latest type wide range sound equipment of a well-known American manufacturer. This is the only theater in Chile so equipped.

Imports from U. S. A.—

1933—Positive sound 2,792,781 ft. $ 67,600
1934—First 10 Months: Positive sound 2,987,305 ft. $ 97,446

DISTRIBUTORS AND IMPORTERS SANTIAGO

Alros Film, Huerefanos St. 1059.
Artistas Unidos Corporation, Estado 239 (has closed its doors).
Cia Cinematografica Italia Chilea—Estado 239.
Cia Cineartistaica Terra, Huerefanos 1059.
Columbia Pictures, Morande 246.
Chilean Cinema Corporation, Estado 250.
Fox Film S. A., Augustinas 718.
Gluckmann, Max, Augustinas 629.
Lumen Film, LTDA., Bandera 657. Piso 2.
Metro-Goldwyn-Mayer, Huerefanos 1437.
Page and Karlezi, Huerfanos 1437 (Film Producers).
Paramount Films S. A., Tenderini 159.
Universal Pictures Corporation, New York 17.

CHINA

Agitation—Somewhere the Chinese people are portrayed in an unfavorable manner.

Censorship—A newly organized Central Film Censorship Board began to function at Nanking. China, in the latter part of March. While it retains the staff personnel of the former National Board of Censorship, it is brought under the direct jurisdiction and guidance of the film Direction of the Central Party Publicity Committee. Members of the new Board were appointed by the Executive Yuan on the recommendation of the Film Direction and Guidance Committee.

The functions of the Board are declared to be as follows: (1) To censor pictures filmed either in China or foreign countries; (2) to grant certificates for the release of pictures in China and their exportation to foreign countries; (3) to suppress pictures which violate Article No. 2 of the film Censorship Law; (4) to deal with violations of the film censorship; and to impose fines therefor; and (5) to direct film censorship in various areas in accordance with law.

In addition to the National Government Censorship, local censorship is enforced in the International Settlement and French Concessions at Shanghai and by the censors of the southwestern
Political Council at Canton. The Shanghai Censorship act to delete those lowering moral prestige of women and those apt to cause disturbances of public order. The Canton censorship customarily approves films which have passed the National Government censorship.

Competition—75 per cent American films. Despite determined efforts of British and other producers to establish their products in popular favor in China, motion picture producers maintain their strong position in the market. This is due in no small degree to the ably directed distribution organizations handling the productions of the major American motion picture companies, with care given to action and technical details by the studios in the United States.

It cannot be too often emphasized that pictures for the Canton market must depend on maintaining continuity of action so that the story may be followed with little or no knowledge of the English language.

Copyright Relations—Until October 8, 1933 provides for reciprocal protection. Production—During the Past year there has been much backing and filling in the circles of producers of Chinese pictures. Output has not increased, although the quality of the productions, especially the talking films, has been greatly improved. While few pictures are produced in Canton, Shanghai may rightly be said to be the production center for Chinese films. In 1933, Shanghai studios produced 53 silent films totaling 500 reels and 519 sound films totaling 134 reels, as contrasted with 55 silent pictures amounting to 513 reels and 19 sound films totaling 188 reels in 1932. Sound production is now less than it was 15 years ago, as the number of Shanghai producers has fallen from four during 1932 to two in 1934. The number of silent producers remains the same in 1934 as in 1932, namely 15, although the studios have ceased producing, while new studios have arisen to fill the gap.

The problems of the Chinese studios are many but the most serious one at this time is finances. Past mistakes and conditions in the industry have caused considerable outlay which their experience would now enable them to avoid. However, the better acceptance of their products has placed them in a somewhat more favorable position than they were a year ago in the spring of 1933. The ever-present threat of growing censorship restrictions on the character of productions, increased taxation, and other burdens imposed on the heads of the producers and may at any time serve to hamper or even kill this infant industry, which was shown to have so many natural and commercial advantages in a country with over 400,000,000 people and numerous important centers of population.

Taxes—High; varies in different parts of the country.

Theaters—276. There has been a distinct tendency toward more modern theaters. In some cases this has meant forcing less well appointed establishments out of business and in some cases it has meant addition of show houses. Most sections of China report the motion picture theaters are prosperous, although economic conditions are threatening their attendance and higher taxation may at any time quickly change their status.

The motion picture theaters are especially likely to be taxed, as it can readily be seen whether attendance is good enough to make profits apparent.

Sound—157. The sound installation field has been well covered by American manufacturers and it is believed that further installations will be few until such time as a widespread demand for Chinese “talkies” occurs. As the factors militating against such demand are many, including dialect difficulties and the very real problem of the masses, it is not felt that the next few years will show any great number of new installations, although replacement of older equipment, which will throw the discarded types into a cheaper field and eventually create a demand for more modern installations. This feeling is shared by the resident representatives of American manufacturers of motion picture equipment.

Imports from U. S. A.:
1933—Positive Sound 1,959,738 ft. $36,892
Negative Sound 28,159 ft. 718
1934—First 10 Months:
Positive Sound 1,254,426 ft. $23,594
Negative Sound 94,578 ft. 3,461

DISTRIBUTORS AND IMPORTERS

SHANGHAI

 Paramount Films of China, Inc., 142 Museum Road.
 Fox Film, Fed. Inc., U. S. A., 142 Museum Road.
 Krisel & Krisel (Distributing United Artists Productions), 142 Museum Road.
 Metro-Goldwyn-Mayer of China, 55 Embankment Building.
 Universal Pictures Corp. of China, 623 Szechuen Road.
 Peacock Motion Picture Company, Inc. (Handling R. K. O.), 142 Museum Road.
 Warner Brothers, 1st National Pictures (China), Inc., 136 Embankment Building.
 Columbia Pictures, 625 Szechuen Road.

PRODUCERS

SHANGHAI

Star Motion Picture Company, Ltd., 744 Route Bourget.
 United Photoplay Service, Ltd., (a) China Sun Studio, Pass 1930, 1 Avenue Joffre, (b) Great China Lillume Studio, Lane 175, 303 Yungping Road.
 Unique Film Production Co., 111 r G. Kahn.
 Kar Hua Lin Film Production Co., 1 Jen Chong Li, Kraetzter (Rue).
 Yen Hua Motion Picture Co., China Sze Do Temple, Jeng Road, French Concession.
 Chinan Film Production Co., 119 Tinkee Road.
 Wha Wei Trading Co., Ltd., 119 Jinkee Road.

COLOMBIA

Agitation—None of any importance. A move was initiated to enlist public opinion in a campaign to raise the moral plane of motion pictures. One conference was held at which the subject was discussed but no action toward censorship revision was taken.

Censorship—Censorship comes under the direct control of the National Government in accordance with the provisions of Nos. 331 and 700 of 1932. Boards of censorship in each departmental capital, consisting of 3 members and 3 alternates, (5 members and alternates in the City of Bogota) serving without remuneration review pictures in each department. Once a picture has been passed by two members of any departmental board of censors the law prescribes that it may be exhibited throughout the Republic without further censorship. However, in practice certain departmental boards of censors insist upon improving a previously censored picture before allowing it to be shown in the district under their jurisdiction. Censorship is not strict.

Competition—Approximately 96 per cent of all pictures exhibited are American productions, the remaining 4 per cent originating in Great Britain, Mexico, Germany, France and Italy. Distributors estimate that from 550 to 575 pictures were imported in 1934. Competition between American distributors became more intense during the year, and a greater number of non-American films were imported than in any previous period.

Copyright Relations—Colombian basic copyright law dates from 1886 and subsequent laws do not specifically deal with motion pictures. Present copy right legislation is considered inadequate. Colombia is not a member of the International Convention. The following laws and decrees make up Colombian copyright Legislation:
Law 32 of 1886  Decree 665 of 1886
Law 57 of 1887  Decree 1226 of 1922
Law 104 of 1922 Decree 1708 of 1930

As Colombian copyright laws are old the matter of securing copyrights for motion pictures is somewhat complicated, and undoubtedly these laws will be revised before many more years.

Production—The production of motion pictures in Colombia consists almost entirely of a small number of travelogs and pictures of a news interest produced by Acevedo e Hijos, Bogota and several short educational films made by the National Library.

Taxes—The motion picture industry is very highly taxed in Colombia. Direct taxes levied against the industry and sold at about 23% per cent of gross gate receipts. Indirect taxes (real estate tax, office tax, tax for the blind, departmental foreign merchandise tax, revenue tax, bill board tax and custom duties) run some 8 per cent of gross gate receipts. Taxes throughout the Republic are not uniform but those levied in the City of Bogota serve as a fair example: National Defense Tax: 10 per cent of gross receipts; Departmental Poor Tax, 10 per cent; Progressive Tax (Municipal), 2 to 5 per cent. Indirect taxes, approximately 8 per cent.

Theaters—An estimated 170 motion picture houses are operating in the Republic. Many of them however, are improvised establishments set up in ill adapted structures.

Sound—With the wiring for sound of many formerly silent motion picture houses and the construction of new sound theaters in Colombia the number of establishments in Colombia equipped to run sound films total in the neighborhood of 120.

Imports from U. S. A.—
1933—Positive sound: 1,872,794 ft. $54,068
Negative sound 800 ft. 13
1934—First 10 Months:
Positive sound 2,500,958 ft. $56,893

COSTA RICA

Agitation—None.

Censorship—There is a Board of Censors, but all pictures are not censored, and only those which might offend public morals, or the dignity of a friendly nation. The Board of Censors is appointed by the Governor of San Jose, though the President of the Republic is the final judge.

Competition—Local tastes prefer American films, though occasionally German, British and Argentine films are exhibited.

Copyright Relations—Usually exchange of copyright courtesies.

Production—No pictures are made in Costa Rica.

Taxation—Moderate.

Theaters—There are 29 theaters operating.

Sound—26 are wired for sound.

Imports from United States—
1933—Positive sound 243,089 ft. $3,716
1934—First Ten Months:
Positive sound 421,511 ft. $7,352

CUBA

Agitation—None.

Censorship—Regulations governing the censorship of films provide for the inspection of films by the Film Revisory Board under the jurisdiction of the Director of the Interior (Gobernacion). The decision as to whether a picture may or may not be exhibited is determined by this Board, which consists of the Secretary of the Interior and three other members. This commission was reorganized in 1930 with five members and previously had functioned with nine. Most product is approved by the commission from synopsis sheets and phonos. It is in order, however, to submit for screening subjects depicting Chinese and Mexican life for representatives of these respective countries.

The censorship of the Film Revisory Board has been resumed.

Competition—The percentage of American films now being shown is given by authorities in the distribution as 98 per cent.

Copyright Relations—Copyright act 1909 by Presidential Proclamation, November 17, 1902, extended April 9, 1910, December 9, 1920.

Production—None. No studios wired.

Taxes—A law of September 3, 1932, established a 3% on gross receipts in lieu of 10% gross income tax on those foreign countries engaged in the sale, lease, exhibition, etc., of moving picture films, that have contracts with companies in Cuba (either national or foreign) to receive a percentage of the receipts obtained in Cuban territory from the sale, lease, exhibition, etc., of the moving picture film shipped.

Theaters—100 theaters, but at present not more than 225 are operating, as compared with 170 in 1933.

Sound—On film disc 60; on sound film 90; total 150.

Imports from United States—
1933—Positive sound 3,063,110 ft. $60,891
1934—First Ten Months:
Positive sound 3,246,276 ft. $61,983
Negative sound 2,061 ft. 62

DISTRIBUTORS AND IMPORTERS

HAVANA

Aristas Unidos, Rafael Maria de Labra No. 39, lA Peliculas Universal, S.A., Estrada Palma No. 122.

Columbia Pictures, Estrada Palma No. 92-A.

Cuban American Film, Estrada Palma No. 85.

Imperial Films, America Arias No. 9.

Metro-Goldwyn-Mayer de Cuba, Raimundo Cabrera No. 80.

Cia Distributiva de Paramount Films de Cuba, Raimundo Cabrera No. 112.

Pecno Comercial Film, Rafael Maria de Labra No. 73.

Select Pictures, America Arias No. 13.

Warner Bros.-First National, Estrada Palma, No. 59.

STUDIOS

B.P.P. Pictures, 9th St., between 5th and 6th Avenues. Reparto Miramar.

Laboratorio Liberty, Rafael Maria de Labra No. 31.

CZECHOSLOVAKIA

Agitation—No American sound features were sold by any large producers since April 30, 1932, with the exception of one company which was bound by contractual regulations. Negotiations regarding the return of American pictures to the market were conducted several times in 1933 and in 1934 without result due to refusal of Government to modify existing control. At the end of October 1934 negotiations were resumed. On November 16 the following decree was published with reference to imports of motion pictures.

The Official Gazette of November 16, 1934, published an instruction of the Minister of Commerce dated November 14, 1934, regulating the imports of exposed motion picture films. The instruction makes the following provisions:

1. Exposed motion picture films may be imported only by individuals, companies or juridical persons possessing a trade license for the manufacture of or dealing in such pictures and who comply with the provisions set forth in this instruction.

2. Applications for an import permit are to be submitted through the Czechoslovak Association of Film Industry and Trade in France.

3. Each importer must be in advance and at his own expense show the picture to the Film Advisory Committee.

4. Each sound feature film imported into Czechoslovakia and approved by the Film Ad-
visory Committee must be entered in the register of Imported sound feature films, which is kept by the Czechoslovak Association of Film Industry and Trade in Prague.

Imported silent pictures, as well as sound features up to 700 meters of length, nature, sport, industrial, news and documentary pictures must be entered in the register of other imported pictures, kept by the Czechoslovak Association of Motion Picture Industry and Trade, Prague.

5. Entry into the register may be made only when the applicant submits a certificate from the Ministry of Commerce showing that there are no objections to the import of the picture under consideration.

6. Only if the importer submits evidence that the picture was entered into the register, will the Ministry of Commerce issue to him an import permission and a clearance certificate, upon payment of the customs and a certificate designated for the Ministry of Interior to be presented when the picture is submitted for censor.

7. Importation of sound pictures will be permitted only when the version of the picture is in the language of the country of origin. Dubbing of imported pictures to be shown in Czechoslovakia is permitted only in the Czechoslovak language.

8. Importers of news reels must each week include therein Czechoslovak sound news in a minimum of 20 per cent of the total meterage.

9. Whoever imports a minimum of 5 sound feature pictures during a twelve month period must pay to the Czechoslovak state a fee of 140,000 crowns, in the beginning of each current year that he is renting out at least one cultural-propaganda supplement produced according to the suggestions of the Film Advisory Committee. A producer of a sound feature picture may be released from this obligation following a hearing by the Film Advisory Committee, provided that said picture's subject pursues cultural-propaganda aims.

10. A Film Advisory Committee to the Ministry of Commerce is herewith established. Besides its own members, its members shall be:

1. A representative of the Ministry of Commerce.
2. A representative of the Ministry of Education.
3. A representative of the Foreign Office.
4. A representative of the Czechoslovak Association of Motion Picture Industry and Trade.
5. A representative of the Association of Czechoslovak Motion Picture Producers.
6. A representative of the Czechoslovak Motion Picture Theatre Owners.

In dealing with questions regarding the production of Czechoslovak pictures pursuant to Law of the October 11, c) the following will be called in to serve in an advisory capacity:
(a) A representative of the Newspapermen Syndicate, Prague.
(b) A representative of the Motion Picture Union, Prague.

The Ministry of Commerce will appoint the president of the Film Advisory Committee, as well as the representatives of the various trade organizations upon the respective recommendations of the Film Advisory Committee.

The representatives of the various ministries will be appointed by the respective ministers.

Each representative may have two alternates, their appointments are subject to the same provisions applying to the representatives.

The Ministry of Commerce shall at its own discretion call experts to participate in the dealing of the Film Advisory Committee in an advisory capacity.

11. The Film Advisory Committee is to render decisions:
(a) On questions regarding the regulation of imports of motion pictures;
(b) On what imported pictures should be entered into the register of sound feature films, respectively in the register of other films, kept by the Czechoslovak Association of Motion Picture Industry and Trade;
(c) On questions regarding Czechoslovak film production and its promotion.

12. The agenda to constitute the items of business of the Film Advisory Committee will be formulated upon participation of the respective Ministries and organizations enumerated in paragraph 10.

13. Transitory provisions:

Preferential import status acquired by parties under regulations valid to date hearing the name of producer and importer and description of the respective imported motion picture is abolished by the Ministry of Commerce, relieve the respective imported motion pictures from the obligation of being entered into the register of imported sound feature films. Films imported on the basis of preferential status issued to parties in advance for production not yet carried out must in addition be entered into the register of sound feature films by the producer of respective planned domestic picture, to whom preferential status was issued in advance.

This instruction is valid beginning the day of publication.

By a decree of the Minister of Commerce No. 131,126/34 of November 14, 1934, published in the Official Bulletin of the Czechoslovak Republic No. 263 of November 16, 1934, the system of contingent licensing the importation of films has been changed to a system which abolishing the obligatory production of Czechoslovak films—virtually establishes the free importation of films with obligatory registration of all films produced in or imported into Czechoslovakia. Registration of imports for import permits are to be filed with the Association of Motion Picture Industry and Trade at Prague 11, Vodickova 31. This Association shall be established under the Ministry of Interior, by that Minister. With the registration of films according to rules which have been strictly established as follows:

1. It is necessary to submit applications for import permits from all importers, even from those who are not its members, and to transmit them without delay to the Ministry of Commerce.
2. The Association will establish three registers, A, B and C, for the registration of all films produced in or imported into Czechoslovakia.
3. Only those films from foreign countries whose producers apply for a subsidy from the fund for the promotion of the Czechoslovak film industry, shall be inscribed in register A. For the inscription of a film in register A the Association will charge a handling fee of 200 Czechoslovak crowns.
4. Only full length sound feature films imported into Czechoslovakia shall be inscribed in register B. For the inscription of a film in register B the Association will charge a handling fee of 20,000 Czechoslovak crowns, and a handling fee of 200 Czechoslovak crowns.
5. All other films imported into Czechoslovakia shall be inscribed in register C. For the inscription of a film in register C a handling fee of 20 Czechoslovak crowns will be charged.
6. All films imported into Czechoslovakia are to be screened at the expense of the importer before presentation of the film to the censor of the Ministry of Interior.
7. Films passed for importation into Czechoslovakia by the Film Advisory Committee shall be inscribed in the appropriate registers.
8. Upon registration of the film and payment of fees above, the Ministry of Commerce will issue to the importer the necessary license for the customs clearance of the film and a certificate necessary for the presentation of the film to the censor of the Ministry of Interior.
9. Should the censor of the Ministry of Interior not approve the register the Association will reimburse the importer for the registration fee paid. However, handling fees will not be reimbursed.
10. The receipts of the registration fees will be applied to subsidizing the production of Czechoslovak sound films. The Association will pay the production costs of these films, within the limits of these funds, a subsidy amounting to 140,000 Czechoslovak crowns per film, under the following conditions:
(a) The producer is to submit the complete
DENMARK

Agitation—The Supreme Court of Denmark on Oct. 14, 1934, sustained a decision of a lower court granting an injunction to A/S Nordisk Tonefilm, Copenhagen, forbidding the showing in Denmark of American films using the so-called "noiseless system" on the ground that this use infringed the Peterson & Poulsen patent held by Nordisk Tonefilm.

The American film companies at present are showing their films under a temporary agreement arrived at with Nordisk Tonefilm pending a settlement of the patent-right litigation with the American film companies. The American film companies deposited a certain sum with the Danish company covering the showing of their films locally over a period of three weeks from the date of the above mentioned decision of the Supreme Court. This agreement expired November 9 without any settlement of the conflict. Negotiations were continued and the American companies extended their temporary arrangement with Nordisk Tonefilm until November 16. As the matter was still open at that date a further prolongation until November 23 was agreed upon. Local contacts appear confident that some final adjustment will be made and that American films will not be shut out of this market.

Two American film companies are at present showing imported films as such films seem to be outside the scope of the present injunction. Suit, however, has been filed against these companies as the Danish patent holder, it is said, feels that he has not also secured the showing of such films.

Censorship—During the first nine months of 1934 a total of 1,009 films, including advertising shorts, with a length of 956,935 meters were reviewed by the Danish authorities as compared with 1,008 films with a total length of 933,350 meters in the same period of 1933. 824 feature films, including copies, were passed by the censor during the first three months of 1934 as against 795 in the comparative period of 1933.

Competition—The table which follows shows the percentage division by country of production of the films shown locally during the first nine months of 1934 as compared with the same period of 1933:

<table>
<thead>
<tr>
<th>1933</th>
<th>1934</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Nine Months</td>
<td>First Nine Months</td>
</tr>
<tr>
<td>American</td>
<td>57%</td>
</tr>
<tr>
<td>German</td>
<td>33%</td>
</tr>
<tr>
<td>Danish</td>
<td>3%</td>
</tr>
<tr>
<td>Swedish</td>
<td>3%</td>
</tr>
<tr>
<td>French</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Other Countries</td>
</tr>
<tr>
<td></td>
<td>Total</td>
</tr>
<tr>
<td></td>
<td>Other Countries</td>
</tr>
</tbody>
</table>

From the above compilation it is evident that American releases have gained slightly this year over last year along with Danish, Swedish, French and British, all at the expense of the German films, which after several years of popularity in this market are now meeting with less success. Local contacts in the trade state that the coming year will see a greater number of British and French features on local screens with the result that the German share of the market will suffer a further cut.

Danish imports of developed films in 1933 totaled 15,900 kilogram films valued at Kr.1,030,000 as compared with 15,100 kilograms valued at Kr.851,000 in 1932.

Copyright Relations—Established by Presidential Proclamation May 9, 1893, extended April 9, 1910 and December 9, 1920.

Production—There are two Danish sound studios. A/S Nordisk Tonefilm and Palladium. The first named released two features during the first nine months of 1934 and three features are practically ready for release. Palladium using six features during the same period and two additional pictures are almost completed.

Statements recently appearing in the local

PRODUCERS

press are to the effect that the domestic motion picture industry is in a difficult position. Palladium is reported to have given up distributing the services of its employees as of February 1, 1935, and is said to have no production schedule planned for the current year. The company, it is stated, has produced seven pictures in the last two years at a total cost of Kr. 1,100,000, exclusive of studio and office rentals, administration expenses and a date extra. The date extras on these pictures is said to amount to only Kr. 850,000. The restricted market for Danish films, which have even failed to meet with success in the other Scandinavian countries, and the severe competition from foreign films in the domestic market are among the reasons cited for the comparatively small revenue. Furthermore there has been considerable criticism regarding the poor manuscripts and old-fashioned technique used by local sound-film producers, due in a measure to lack of operating capital.

One of the directors of Nordisk Tonofilm recently stated that the highest amount a producer could hope to earn on a film in the Danish market would be Kr. 200,000 and then it would have to be a fantastic success with a great number of the film public seeing it more than once. He further stated that the cost of producing a Danish film varied from Kr. 100-120,000.

Dubbing has made little progress in this market owing to the relatively high expenses. Only one dubbed film has been exhibited locally this year, a Czechoslovakian film which met with little success. Nordisk Tonofilm has a feature under preparation which will be dubbed in five languages, Swedish, Norwegian, German, English and French.

Taxes—There has been no change in the tax of 40% levied on motion picture theater tickets. Local motion picture producers are demanding that the tax be reduced as respects Danish made pictures, claiming that this support is absolutely needed if the industry is to continue. In 1931-32, the last statistics which are available, the motion picture tax yielded Kr. 5,026,344 as against Kr. 4,744,326 in 1930-31. On this basis the total box office turnover for each of the two years was Kr. 12,560,110 and Kr. 11,860,815 respectively.

A decree of the Ministry of Finance dated April 4, 1934 divides motion picture theaters for license taxation purposes into the following eight classes according to the number of yearly performances and the seating capacity:

<table>
<thead>
<tr>
<th>Class</th>
<th>Performances</th>
<th>Seats</th>
<th>License Tax</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>up to 150</td>
<td>up to 500</td>
<td>Kr. 150</td>
</tr>
<tr>
<td>2</td>
<td>&quot; 300</td>
<td>&quot; 500</td>
<td>&quot; 300</td>
</tr>
<tr>
<td>3</td>
<td>&quot; 400</td>
<td>&quot; 500</td>
<td>&quot; 300</td>
</tr>
<tr>
<td>4</td>
<td>&quot; 500</td>
<td>&quot; 500</td>
<td>&quot; 300</td>
</tr>
<tr>
<td>5</td>
<td>&quot; 800</td>
<td>&quot; 1000</td>
<td>&quot; 1000</td>
</tr>
<tr>
<td>6</td>
<td>&quot; 1200</td>
<td>&quot; 1200</td>
<td>&quot; 1200</td>
</tr>
<tr>
<td>7</td>
<td>&quot; 2000</td>
<td>&quot; unlimited</td>
<td>&quot; 2500</td>
</tr>
<tr>
<td>8</td>
<td>unlimited</td>
<td>unlimited</td>
<td>&quot; 5000</td>
</tr>
</tbody>
</table>

Theaters—There are 340 motion picture theaters in Denmark, 137 of the motion picture theaters seat up to 500 persons and give up to 150 performances yearly, 86 seat up to 800 persons and give up to 850 performances, 46 seat up to 500 persons and give up to 300 performances, 24 seat up to 500 persons and give up to 500 performances, 22 seat up to 500 persons and give up to 400 performances, 13 seat up to 1,000 persons and give up to 500 performances, 9 seat up to 1,200 persons, and give up to 2,000 performances and 3 seat over 1,200 persons and give up 2,000 performances annually.

The last mentioned three theaters are all located in Copenhagen: World Cinema (winter season only), 1,845 seats, Paladins Teater, 1,776 seats, and Kinodalen 1,297 seats.

No statistics are available governing the attendance at all the motion picture theaters in operation in Denmark during the current calendar year but it is the impression of local film contacts that there has been an improvement over last year. Attendance at the 35 cinemas in Copenhagen-Frederiksberg during the first nine months of 1934 totaled 6,761,154 as against 6,028,177 for the comparative period of last year, an increase of 523,420 or 8%.

Three new motion picture houses will open in Copenhagen within the next six months. One of the new theaters will accommodate 1,200 persons and thus will be the fourth largest in the city. The other two, one of which will be located in the main railway station will each seat about 500 persons.

Sound—325 theaters wired for sound.

Imports from United States—

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>1,206,341 ft.</td>
<td>11,903 ft.</td>
</tr>
<tr>
<td>1934</td>
<td>2,000 ft.</td>
<td>2,728,326 ft.</td>
</tr>
</tbody>
</table>

DISTRIBUTORS AND IMPORTERS

COPENHAGEN

Baltic Film Company, Vesterport. Skibsted.
Columbia Film A/S, V. Boulevard 2A. Ahl-Nielsen.
Dansk-Svensk Film I/S, Nygade 3. Schnedler-Sorensen.
Kosmofil. Lovstraede 9, S. Pittel.
Teatrenes Filmskontor, Jernbanegade 4. John Olsen.
United Artists A/S, V. Boulevard 2A. Ingolf Madsen.

PRODUCERS

COPENHAGEN

Nordisk Tone-Film A/S, Frederiksgade 25. Carl Bauder.

DOMINICAN REPUBLIC

Agitation—None.
Censorship—Local.
Competition—95% American.
Copyright Relations—Existent.
The title of each film might be registered under the Dominican trade mark law, but no occasion has yet arrived to resort to this recourse.
Production—None.
Taxes—High.
Theaters—36, of which eighteen are closed indefinitely.
Sound—Of the 18 moving picture theaters in operation, 13 are equipped with sound apparatus.
Imports from United States—

<table>
<thead>
<tr>
<th>Year</th>
<th>Positive sound</th>
<th>Negative sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>2,036,285 ft.</td>
<td>12,704</td>
</tr>
<tr>
<td>1934</td>
<td>2,278,326 ft.</td>
<td>14,187</td>
</tr>
</tbody>
</table>

1046
DISTRIBUTORS AND IMPORTERS

SANTO DOMINGO

Metro-Goldwyn-Mayer of F. R., 40 Duarte St.
Paramount Picture Corporation, Padre Billini
Esquima Arboligio Merino.
Warner Brothers.
Fox Pictures Corporation, 5 Calle Luperon.
J.M.A. Alaro, San Pedro de Macoris, R. D.

EAST AFRICA

Agitation—None.

Censorship—Rules under the Kenya Stage Plays and Cinematograph Exhibitions Ordinance became effective on September 23, 1930, prescribing the method of constituting the Film Censorship Board, and granting the Board wide powers over silent and sound films, and posters and advertising matter.

Films may be approved for public exhibition, refused approval, or approved subject to excisions. Approval may also be subject to a condition that the film may be exhibited only to non-Africans.

Production—No productions can be completed in East Africa as facilities are lacking. From time to time animal or "safari" pictures are taken and sent out of East Africa for editing and completion.

Theaters—19, located as indicated in the following table:

<table>
<thead>
<tr>
<th>Kenya</th>
<th>Sound</th>
<th>Silent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nairobi</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Mombasa</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Nakuru</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Eldoret</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kitale</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tanganyika</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Arusha</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Uganda</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Zanzibar</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Total East Africa: 13

Sound—13.

Imports from United States—
1933—Positive sound 44,000 ft. $ 522
1934—First 10 months Positive sound 45,580 ft. $ 700

ECUADOR

Agitation—None.

Censorship—Board of Censors established in each province by executive decree.

Competition—75% American films shown.

Copyright—Relations—Inter-American Copyright Convention at Buenos Aires, August 12, 1910.

Production—None.

Taxes—Municipal tax:
Guayaquil 10% gross receipts.
Quito 8%
Ambato 6%
Latacunga 7%

All other cities and townships 5% of gross receipts. Minimum taxes according to law may not exceed 10%.

Theaters—27. Principal theaters are located in Guayaquil (6) and Quito (5).

Sound—29 theaters wired for sound motion picture. Total seating capacity 30,816. Annual box office gross receipts are approximately $255,000.

Imports from U. S. A. —
1933—Positive sound 21,499 ft. $ 458
1934—First 10 months Positive sound 25,680 ft. $ 385

EGYPT

Agitation—Although spasmodic and unsystematic, recrudescences of the increasingly nationalist spirit which has been a phenomenon of post-war years are manifest in Egypt from time to time. The great majority of the motion picture houses in the larger cities towns and villages of Egypt are owned by foreigners but 70-80% of their receipts are derived from Egyptians. During the 1934 active cinema season agitation against foreign-owned cinemas was incited by Egyptian students on nationalistic grounds through the medium of the native newspapers and supported by Egyptian theater owners. This agitation was entirely directed against foreign owned theaters and not against the films shown and it only had a temporary effect on the Egyptian attendance at foreign-owned cinemas because the campaign died out quietly as soon as other, more fertile subjects for anti-foreign activity were found. The pressure for descriptive propaganda against foreign films in Egypt has been that lately conducted by Jews and Jewish sympathizers against films produced in any other country, especially one or two German films have been shown in the leading cities of Egypt since the inception of the anti-Semitic movement in that country.

Competition—50% American, 10% French, 5% British, 5% all other countries.

Copyright—The Mixed Tribunals deal with infringements of trade-marks, copyrights, and patents under the principles of general law and rules of equity. There are no specified laws regarding this.

Production—Egypt made a certain amount of progress towards the development of cinema industry during 1934. The industry, however, still in its infancy. Only three or four Arabic feature films were made locally, enjoying long runs and considerable success in small native theaters in Egypt and near Arab-speaking countries. Nothing approaching a regular production program has been worked out by any local company and most of the films are made for the individual who pool capital as a speculative venture. A number of news reel items were also prepared during the year by the Sociere Miser pour le Theatre et le Cinema.

Taxes—As from December 11, 1933, the Egyptian Government has imposed an amusement tax worked out roughly on a 10% scale, but with a minimum of P.T.O. 5 (approximately 2.5c) per seat on tickets for theaters and other public places of amusement in Cairo, Alexandria and their environs. Although this tax has not had any serious effect on first run cinemas, it has considerably reduced the attendance at second and third run houses owing to the fact that in many cases the P.T.O. 5 minimum represents a tax of 25-50% considering the very low price of tickets at these establishments. Efforts are being made by the proprietors of such cinemas, through the Legations of the Capitolitary Powers having a national film industry, to induce the Egyptian Government to remove or reduce this tax in the lower category theaters.

Theaters—89. Eight of these are military theaters for the amusement of the British Troops stationed here.

Sound—72 theaters wired for sound including 8 military theaters.

Imports from United States—
1933—Positive sound 1,232,614 ft. $ 21,930
1934—First 10 months Positive sound 1,084,366 ft. $ 20,332

DISTRIBUTORS AND IMPORTERS

CAIRO

S.A.F. des Films Paramount, 21, Rue Tewfik.
Warner Bros.—First National, 111, Avenue Reine Nazli.
Prosperi Films Consortium, 15a, Avenue du Roi (Koubbeh-Gardens).
Joay Films, S.A.E., 14, Rue Antikhana.
Alexandre Apteckman Film, 25, Rue Tewfik.
Osso-Films, 25, Rue Tewfik.
E. Agouri & Fils, Hamzaoui.
United Film Service, 9, Sharia Borsa.
Ideal Motion Pictures, 4, Rue Manakh.
Columbia Pictures, Place de l'Opera.
Cine Comptoir d'Egypte, 35, Rue Manakh.

ALEXANDRIA
Maurice Ades, 15, Rue Fouad Ier.
Essanel Film Agency, 1, Rue Toussoun Pacha.
Politi Freres, 7, Rue Souk el Hosr.
Les Selections Behna Films, 1, Rue Eglise Maronite.
Metro-Goldwyn-Mayer, 28, Rue Fouad Ier.
Gaumont-Franco-Film-Aubert, 26, Rue Fouad Ier.
Fox Film Corporation, 12, Rue Mahmoud Pacha el Falaki.
Universal Pictures Corporation of Egypt, Inc., 42, Rue Nebi Daniel.
Bureau des Distributeurs Reunies, Place Ismail Ier.
Mamatis & Co. (Alliance Cinematographique Egyptienne), 1, Rue St. Saba.
Ophir Films, 9, Rue Toussoun-Pacha.

PRODUCERS
Nahas Sphinx Films, Rue Eglise Maronite.
Ste. Misr pour le Theatre and le Cinema, Banque Misr, Rue Emad-el-Dine, Cairo.
Ramses-Films, Ramses Ville (Zamalek), Cairo.
Triomphe-Films, 25, Rue Tewik.
Mena-Films, Rue Manakh.

ESTONIA
Agitation—None.
Censorship—Under Department of Police; films approved by this Department are further passed upon by the Estonian Ministry of Education for its decision as to whether particular films are fit and proper to be attended by minors. Advertising carries announcement whether a film may or may not be attended by minors.
Competition—60% American.
Copyright Relations—Member of Berne Union.
Production—There are no film studios in Estonia. A film laboratory in which local reviews are developed, however, exists at Tallinn.
Taxes—High.
Theaters—94 (only 72 in operation).
Sound—58 theaters are wired for sound.
Imports from United States—
1933—Positive sound 16,071 ft. $ 330
1934—First 10 months: Positive sound 95,648 ft. $ 1,790

TALLINN
A/S Ars-Film, Vabaduse pl. 3a.
Capitol-Film, Viru tan. 3.
Domino-Film, Vali tan. 4.
Scandia-Film, Vali tan. 10.
Neutral-Film, S. Karja 7, 2.
Paramount Films A/S, S. Karja 18, 15.
Rex-Atlantic Film, Vabaduse pl. 5.
Super-Film, Narva mnt. 10, 8.
Ed. Thomson & Ko., Lai tan. 33.
Tormolen & Ko., Raekoja pl. 17.
Fortuna-Film, Vene tan. 1, 20.

FINLAND
Agitation—None.
Censorship—The censorship of motion picture films is not provided for by law, although the existence of a censorship bureau has been recognized by the Government. Censorship is based on an understanding reached by film distributors, who defray the expenses of the censorship bureau, and the Ministry of Education, which appoints the censors. The official name of the bureau is Valtion Filmitarkastamo (State Film Censorship Bureau). A film rejected by the bureau, may however be shown, but if in such a case the film proves to be obnoxious, the exhibitor may have to face a court proceedings. So far, however, no distributor has gone against the decisions of the censorship bureau. Censorship is strict and many films are rejected annually.
Competition—60% American.
Copyright Relations—Copyright laws were enacted in Finland on June 3, 1927, and modified by the law of January 31, 1930. Finland entered into reciprocal copyright relations with the United States on December 8, 1934, effective January 1, 1928. On April 1, 1928, Finland became a member of the Berne copyright convention of November 13, 1908.
Production—7 features and 92 short subjects produced during 1933. About 4 features produced in 1934.
Taxes—According to the law of December 21, 1932, effective January 15, 1933, motion picture films exhibited in Finland are subjected to the following taxation:

a) Art films, 15% of admission charge.
b) Other films, 30% of admission charge.
If a minimum of 200 meters of domestically produced film is exhibited at a performance the tax shall be reduced by 5%. In practice, therefore, exhibitions of films in the art class are taxed 10% and other films 25%, as 200 meters of Finnish film are usually shown at every performance.
Theaters—232.
Sound—140.
Imports from United States—
1933—Positive sound 510,473 ft. $ 10,213
1934—First 10 months:
Positive sound 532,280 ft. $ 10,655
Negative sound 26 ft. $ 1

DISTRIBUTORS AND IMPORTERS
HELSINGFORS
Adams Film O.Y. Mr. Abel Adams, Mgrn., Mikaelsgatan 13.
Abo & Soldan. Mr. H. Abo, Mgrn., N. Esplanadgatan 37.
O.Y. Bee A.B. Mr. H. Hamberg, Mgrn., Glo- gatan 3.
Bio Maxim. Mr. Sven E. Svensson, Mgrn., N. Esplanadgatan 25.
Ela Films O.Y. Mr. F. E. Lovgren, Mgrn., Kasarmgatan 46.
Harry Hagstroms Filmbyra. Mr. Harry Hagstrom, Mgrn., St. Roberts gatan 36.
Jagers Filmbyra O.Y. Mr. Kurt Jager, Mgrn., Regeringsgatan 17.
Kosmos Film O.Y. Mr. Gustaf Molin, Mgrn., Henriksgatan 20.
Suomi Film O.Y. Mr. V. Makela, Mgrn., Boulevard 12.

1048
Agitation—French Film Regulations from July 1st, 1934 to December 31st, 1934.

The President of the Republic:

On reports of the Minister of Commerce and Industry, of the Minister of the Interior and the Minister of National Education,

By virtue of articles 49 and 50 of the Law of December 31, 1921, article 152 of the Law of April 29, 1926 and articles 58 and 59 of the Law of March 19, 1928:

By virtue of the decree of July 25, 1919, of February 28, 1928, of July 21, 1932 and of July 22, 1933,

DECREES—

ARTICLE 1.

The present decree will be effective from July 1, 1934 to December 31, 1934.

ARTICLE 2.

With the reservation of the restrictions mentioned below the importation and presentation in France of films “impressionnés” (printed of foreign origin, is unrestricted).

Foreign films are subject to the same regime as films “impressionnés” produced in France, particularly as concerns the application of censorship by the film control service.

ARTICLE 3.

“Dubbed” films of more than 900 meters, of foreign origin, may not be shown in public in France except within the limit of 94 films per semester and under the following conditions:

1. Dubbing must have been effected in studios situated on French territory within a period of four months from the date the request was filed certified by the payment of the required tax.

2. These films must be presented to the public at the beginning of the presentation as “dubbed films” with mention of the names of the artists interpreting the visual part and the names of the artists interpreting the spoken parts. Furthermore, mention must be made of the country of origin and the “commune” in which the dubbing has been effected.

3. For films regularly inscribed before July 1, 1934, and which could not receive a visa as a result of the contingent for the cinematographic year 1933-34 having been exhausted, the four months delay will begin to operate only from July 1, 1934.

ARTICLE 4.

For films “impressionnés” of all kinds originating in foreign countries where the exploitation of French films is subjected to any restrictions, the public showing in France will be subordinate to agreements with the interested Governments.

ARTICLE 5.

With the reservation of the application of Article 4, original films in a foreign language, with the exception of animated cartoons, may not be shown in public except in five theaters in the Department of the Seine and 10 theaters in other departments, but not more than a maximum of 2 theaters per department.

Derogations from this limitation may be accorded by the Minister of National Education.

ARTICLE 6.

Non-observance of any one of the above provisions will cause the refusal or withdrawal of a visa.

ARTICLE 7.

The Minister of Interior, the Minister of Commerce and Industry and the Minister of National Education are charged with the execution of the present decree.

Made at Paris, June 21, 1934.

Louis Barthou

New Regulations—On June 26, 1934, the French Government issued a decree to regulate the importation and release of foreign films in France during six months beginning July 1st, 1934 and ending December 31, 1934. On November 24, 1934 a decree was published extending the present regulations for the first six months of 1935. The provisions of the decree of June 26, 1934 are the same, except for the following changes:

1. Only 94 dubbed foreign films may be released in France during this period of six months. (It will be remembered that 70 each six months were permitted under the preceding regulations; the present quantity, however, does not represent an increase as in addition to the 140 dubbed films permitted during the last cinema year, 88 foreign films had been registered at the censor’s office before July 1, 1933 as films to be dubbed and were granted visas when completed and were not included in the limitation number of 140. Accordingly, the present quantity of 94 is exactly one-half of the total effectively permitted during the preceding cinema year).

2. Unchanged.

3. Unchanged.

4. Unchanged.

5. Foreign films in the original version with the exception of animated cartoons (formerly not excepted) may only be shown in public in five cinemas in Paris and in the provinces but derogations to this limitation may be accorded by the Minister of National Education (formerly by the Minister of the Interior). There is no limitation to the number of original versions of foreign films which may be imported into France and each may be rented to the fifteen theaters.

Although not included in the regulations, an increase of 100% in the import duties on negatives was announced by customs authorities on June 27, 1934, a month before the film regulations were issued. Duties on negatives were increased from Frs. 2.50 per meter to Frs. 5.00 per meter with the added charges at the customs house, the cost of clearance approximately Frs. 6.00 per meter.
In anticipation of new regulations, the French producers early in the year had drawn up an elaborate proposal to keep American films out of France, first by advocating an outright ban on their importation, and then in three months, and second by the institution of a new form of quota which would force American companies to buy or produce French films and third, through an increase in import taxes on pictures from Frs. 2.50 per meter to Frs. 100 per meter or a proposed duty increase of approximately 4000%.

Fortunately these exaggerated proposals were not accepted. As it is, the severe restrictive regulations inaugurated two years ago have been continued and to handicaps already imposed local representatives of American film producers are suffering under the uncertainty inherent to a regime fixed for only short months. Under the regulations which are now continued, the American firms were forced to dub their pictures in France, which they are doing. They set up organizations and make contracts. The French Government first limited the release of original versions to ten cinemas, five in the provinces and five in Paris;—last year this was increased to fifteen cinemas in all. In last year's regulations, the French Government for the first time limited the number of dubbed films which might be released. The limitation of the current regulations to six months creates an additional burden as the business of the American companies in France must be planned at least six months in advance. The dubbing of films takes from three to five months for completion. Contracts for publicity, printing, posters, etc., must be made months ahead and the contracts with exhibitors are also effected months in advance of the actual release. Accordingly it has been impossible for American companies to carry on their business under normal conditions during this six month period.

During the 1933-1934 cinema year it was estimated that there was placed on the market 218 French films, 183 dubbed foreign films and 317 original versions.

The syndicates of French cinema owners throughout the country protested repeatedly to the Government against the restrictions on the release of foreign films. This year additional protests were made by Deputies from various parts of the country and particularly by a group of Deputies from Lyon. Other French citizens whose interests are largely linked with the release of American films in France protested as did the American Chamber of Commerce in France.

Franco-German Agreement—The Franco-German agreement of last year was continued this year in the exchange of letters between Mr. Louis Barthou, Minister of Foreign Affairs and the German Ambassador to Paris on July 20, 1934. There is no change in the general outline of the previous agreement except that the accord is for six months only and ends on December 31, 1934. Accordingly it halves the number of films which may be imported in the respective countries with the exception of those referred to by the Article 3, namely the article referring to dubbed films: last year each of the two countries permitted 15 dubbed films from the other to be released during the entire year and the figures for the six months ending December 31, 1934 is 10.

This brings Germany ten of the 94 dubbed films permitted France to release in December 31, 1934.

The requirement that non-flam films be used throughout France which was to be enforced on January 15, 1934, has been postponed indefinitely and the matter referred to the League of Nations (Bureau of Common Action). Apparently France will not enforce non-flam regulations unless other nations take the same step.

Censorship—The proposal to transfer censorship from the Department of Fine Arts to the Ministry of the Interior was included in the bill before Parliament but was not passed. Censorship is still carried on by the Department of Fine Arts.

Competition—American productions released during the cinema year received on the whole good criticisms throughout the season although they were not as favorable as those of the preceding year. French films have increased in popularity and commercial value. It was harder to sell American or dubbed films during this year than during the preceding period. American versions of French films were well received in Paris. The dubbing of American films was irregular and the export of the present weaknesses of the American industry in France.

Since the first year of talking films in France, French production has increased 286% from 52 films available during the cinema year of 1929 to 201 in 1933-34. General releases of foreign films decreased 63% in the same period. This is partially due to language barrier but also to the fact that during the first year of talking films original versions of foreign films obtained general release throughout the country whereas now original versions can only be released in fifteen cinemas in the country and general releases are limited to dubbed films.

In 1925 French production accounted for only 10.7% speaking films on the market, that is 73 out of 704.

In 1933-34 French production accounted for approximately 200 out of 408 speaking films available on the market or 50% of the total.

German films have had only a fair success in France during the past year whereas several Austrian films have had outstanding successes.

Production—It is estimated that in the calendar year 1934, approximately 110 French films have been produced in France and a dozen more abroad compared with 150 French films produced in France last year plus approximately 20 French films abroad.

French production continues to be a matter of small independent companies. The big companies, Pathé-Natan and G.F.F.A. have reduced their production and buy and release some of the independent producers’ films. An examination of the fifty producers made the 110 French films this year.

During the year the second largest French film company, the G.F.F.A. went into receivership and is now being directed by a representative of the Tribunal du Commerce. The company has been allowed to owe several hundred million francs to the Banque de France which took over the assets of the defunct Banque Nationale de Credit which had advanced money to the G.F.F.A.

Only one American company produced French films in France during the year, namely the Fox Company. The French films were "Lilo," and "On a Vole un Homme." It also had produced for it by other firms a dozen other films. The American company discontinued direct production several years ago but during the year had several films produced for it by independents for inclusion to the other releases.

Taxes—During the year there have been no changes in taxes affecting motion picture theatres although the Government returned on so-called legitimate theaters, boxing shows and other amusements. The leaders of the industry have asked a Defense Committee to engage in the Government for a reduction in taxes and it is reported that the Ministry of Finance is willing to allow a certain reduction and is now presenting a bill to Parliament. The Defense Committee considers the proposal which the Ministry of Finance is said to have in mind insufficient and plans to continue the
fight for further reduction on special taxes on cinemas.

The following is a translation of the project of law numbered respectfully 4249 which was presented by the French Government to the Chamber of Deputies and which is designed to afford partial relief from taxation to the film industry and certain other institutions of amusement.

Translation—

No. 4249

Project of Law

ARTICLE 1.

No moving picture film, with the exception of so-called "actualities" (news reels, etc.), may be presented in public nor at a trade showing unless it has previously received the endorsement of the moving picture Control Commission instituted by Article 5 of the decree of February 18, 1928.

ARTICLE 2.

The rates of the tax on moving picture theaters as fixed by Articles 88 of the decree of codification of December 28, 1926, and 47 of the law of April 16, 1930, as amended as follows:

2% up to 10,000 francs net monthly receipts,
5% above 10,000, and up to 30,000 francs net monthly receipts,
10% above 30,000, and up to 50,000 francs net monthly receipts,
15% above 50,000, and up to 100,000 francs net monthly receipts,
20% above 100,000 francs net monthly receipts.

ARTICLE 3.

The second paragraph of Article 90 of the decree of codification of December 28, 1926, modified by Article 40 of the decree of July 19, 1934, concerning fiscal readjustments, is redrafted as follows:

"Tax rates are reduced 50% for music halls, bicycle races, moving picture shows with the exception of the receipts included in the first category of taxes, cafes-concerts, dance halls at fairs, merry-go-rounds and shooting galleries at fairs, operated or organized outside Paris, and, in all localities, for amusement parks to which a general entrance fee is charged in addition to the collection of separate fees for admission to the side-shows, as well as for concerts not given daily by musicians' associations or by societies subsidized by the State, by departments or by communes to give concerts of classical music."

ARTICLE 4.

From the date of promulgation of the foregoing law, any contract having as object the showing in public of a moving picture film will become binding upon the parties thereto only after the expiration of a 48-hour delay following the trade showing or the first public showing of such film.

Paris, December 8, 1934.

Signed

ALBERT LEBRUN

Signatures of Ministers.

Theaters—4000.

Sound—2900 theaters wired.

Imports from United States—

1933—Positive sound 6,064,628 ft. $106,727

Negative sound 378,467 ft. $ 24,323

1934—First 10 months:

Positive sound 6,295,785 ft. $114,159

Negative sound 320,800 ft. $ 24,179

Producers

PARIS

Acta Film, 74 Avenue Kleber.

Algra (Productions Alexis Granowsky), 56 rue N.-D. de Lorette.

Alliance Cinematographique Europeene (U.F.A.), 11 Bis rue Volney.

ARCl Films, 60 Rue de la Chaussée d'Antin.

Arys Film, 78 Champs Elysées.

A.R.S., 120 Champs Elysées.

Atlantic-Film, 36 Avenue Hoche.

Aurora Film, 27 rue de Marignan.

Auteurs Associes (Marcel Pagnol), 13 Rue Fortuny.

B. L. B. Films, 97 Rue de Rome.

Braunberger (Pierre), 50 Quai du Point du Jour.

Billancourt (Seine).

Cammage (Maurice), 18 Rue du Bois. Clichy (Seine).

Capitole-Films, 92 Champs Elysées.

Ceres Film, 36 Avenue Hoche.

Cesar Film, 44 Champs Elysées.

Cine-Alpha Film, 18 Rue de Marignan.

Cinedis (Gentel Et. Co.), 40 Rue du Colisée.

Cinéphonie (Films Marcel Lherbier), 14 Rue de Marignan.

Cinématographies Merc, 71 Rue St. Ferreol, Marseille.

Cinereve, 27 Rue St. Suplice.

Companhia de Produzao de Cinematographie (C. A. C.), 9 Cite du Retiro.

Compagnie Cinematographique Continentale (C. C. A.), 97 Champs Elysées.

Compagnie Francaise Cinematographique, 40 Rue Francois 1er.

Compagnie Parisienne Cinematographique, 18 Rue La Boetie.

Compagnie Universelle Cinematographique, 40 Rue Vignon.

Comptoir Francais Cinematographique (C. F. C.), 93 Boulevard Haussmann.

Consortium Cinematographique Francais, 5 Rue Cardinal Mercier.

Consortium International Cinematographique (C. I. C.), 14 Rue de Marignan.

Dana Film, 56 Faubourg St. Honore.

Directeurs Francais Associes (D. F. A.), 122 Champs Elysées.

D. I. C., 6 Rue Lincoln.

Eclair-Journal, 9 Rue Lincoln.

Eclair Productions, 12 Rue Gaillon.

Eden Productions, 74 Rue de Sevres.

Era, 146 Champs Elysées.

Etoile-Film, 73 Rue Beaubourg.

Eureka Film, 60 Rue de la Chaussée d'Antin.

Europa Films, 6 Rue Copernic.

Exclusivites Artisitiques, 64 Rue Pierre Charon.

Fauna Film, 36 Avenue Hoche.

Film Co., 33 Rue de Miromesnil.

Film Colonial, 40 Rue de Liege.

Film D'Art (Vandal & Delac), 63 Champs Elysées.

Films Albatros, 7 Avenue Vion Whitchcomb.

Films Alex-Nalpas, 26 Rue Cautillecourt.

Films Artistiques Francais, 12 Rue d'Anjou.

Films de France, 9 Boulevard des Filles du Calvaire.
Films Diamant, 116 Champs Elysées.
Films Époc, 5 Rue Lincoln.
Films Indépendants, 41 Rue Letellier.
Films J. C. Bernard, 16 Boulevard Gouvion St.-Cyr.
Films Jean Epstein (Les), 124 Rue de la Pompe.
Films Jules Verne, 61 Avenue Victor Emmanuel III.
Films Marcel Pagnol, 13 Rue Fortuny.
Films R. P., 7 Rue Montaigne.
Films Solティs, 24 Rue Philippe de Girard.
Films Sonores "Tobis."—44 Avenue des Champs Elysées.
Flora Film, 95 Champs Elysées.
Forrester Parant, 150 Champs Elysées.
Fortuna Films, 5 Rue Lincoln.
Fox Film, 33 Champs Elysées.
Le Frapper (Charles), 28 Boulevard St. Denis.
France Actualités (France News), 35 Rue du Plateau.
France-Univers-Films, 68 Champs Elysées.
Gandera (Productions Felix), 175 Rue de Courcelles.
Gaumont-Franco-Film-Aubert, 35 Rue du Plateau.
G. G. Films, 36 Avenue Hoche.
Gray Film, 5 Rue d'Aumale.
Guérilas (Pierre), 61 Rue Joffroy.
Helga Film, 3 Rue de Colisée.
Hugon, (Films Andre Hugon), 61 Rue du Mont Cenis.
H. O. Film, 14 Rue Lincoln.
Indochine Films, 44 Rue Pasquier.
Intercontinental Film, 61 Avenue Victor-Emmanueld III.
Jaquelin (Productions), 54 Avenue Simon Bolivar.
Jourjon (Charles), 12 Rue Gaillon.
Lauttin, 61 Rue de Chabrol.
Liano Film Productions, 5 Rue d'Aumale.
Livio (Aldo), 44 Rue de Lisbonne.
London Film, 61 Avenue Victor Emmanuel III.
Lortie (Dessins Animés), 16 Rue Gutenberg Montrouge (Seine).
Lumi Film, 55 Rue de Ponthieu.
Lunafilm, 18 Rue Ballu.
Lutece-Films, 49 Avenue Montaigne.
Lux (C. F. C.), 242 Rue de Rivoli.
Manchez, 9 Rue Ampere.
Marret (Productions Georges), 79 Champs Elysées.
Metropia Film, 31 Avenue George V.
Minerva Film, 44 Champs Elysées.
Miramar, 49 Rue Lafayette.
M. B. Film, 64 Rue Pierre-Charron.
N. S. F. (Nouvelle Societe de Films), 9 Rue de Grenelle.
Nero Film, 44 Champs Elysées.
Nicaea Films Productions, 3 Rue de la Bienveillance.
Norma Film, 11 Boulevard de la Madeleine.
Orphée-Films, 126 Ruede Provence.
Or Film, 5 Rue Broca.
Osso, 73 Champs Elysées.
P. A. D., 133 Boulevard Haussmann.
Para Film, 78 Champs Elysées.
Paramount, 1 Rue Meyerbeer.
Pathé-Natan, 6 Rue Francoeur.
Patricia Films, 45 Rue Boissier.
Perret-Pictures-Inc., 10 Rue d'Aumale.
Petit (Etablissements), 36 Avenue Hoche.
Philipp (Charles), 79 Champs Elysées.
Poirier (Les Films Leon), 32 Avenue du Chateau.
Bellevue (Seine).
Plus Ultra Films, 58 Rue d'Hauteville.
Prima Films, 97 Rue de Rome.
Producteurs Associés, 122 Champs Elysées.
Productions A. Gena, 106 Avenue Mozart.
Productions Cinematographiques Internationales (G. Crosswell Smith) 116 Champs Elysées.
Productions Natan, 6 Rue Francoeur.
Productions Reunies, 9 Bd. des Filles du Calvaire.
Raisfeld, 18 Rue Moncey.
Renoir (Films Jean), 30 Rue de Miromesnil.
Roger Richele, 39 Boulevard Malesherbes.
Roxy Films, 55 Rue d'Amsterdam.
Sano (Marcel De), 44 Rue Nicolo.
S. A. E. C. 12 Rue Blanche.
S. C. A. S., 23 Rue Froidevaux.
S. E. L. F. (Societe d'Edition et de Location de Films), 48 Rue de Bassano.
S. L. C. (Societe Internationale de Cinematographie), 7 Rue Montaigne.
Societe Nouvelle de Cinematographie, 5 Rue Lincoln.
Societe Parisienne du Film Parlant, 39 Boulevard Malesherbes.
Societe Parisienne de Production, 144 Champs Elysées.
Societe Universelle du Film, 25 du Chateau Neully sur Seine.
Studio-Apollo, 4 Rue Puteaux.
Synchro-Cine, 63 Avenue des Champs-Elysées.
Tellus, 16 rue de Montceau.
Tenax (Les Films), 146 Champs Elysées.
Tobis (Les Films Sonores), 44 Champs Elysées.
Union des Producteurs, 36 Rue du Chateau-d'eau.
Vandal & Delac, 63 Champs Elysées.
Vandor-Film, 60 Chaussee d'Antin.
Vedettes Francaises Associates, 10 Boulevard Barbès.
Vega Film, 40 Rue Francois Ier.
Venlou (P. J. de), 12 Rue Gaillon.

Distributors

PARIS

Aguiar (d), 5 Rue d'Aumale.
Alliance Cinematographique Europeenne (Societe Anon. Francaise), 11 Bis. r. Volney, Paris.
Artistes Associates (United Artists), 25 Rue d'Astorger.
Astra Film, 3 Rue Troyon.
Atlantic Film, 46 Avenue Hoche.
Baudoin Saint-La et Cie, 36 Rue du Chateau-d'Eau.
B. L. B. Films, 97 Rue de Rome.
Black Cat Films, 5 Rue des Petites-Ecuries.
Bon Film (Le), 63 Avenue des Champs-Elysées.
Bonne Presse, 5 Rue Bayard.
Cavagnac (Films J. de), 82 Blvd. Haussmann.
Central Film Location, 18 Rue Mostay.
Cinedis Gentil, 40 Rue du Colisée.
Cinelux, Siege Social, 5 et 7 Avenue Percier (sub-standard film).
Cinema Dans Les Oeuvres (Le), 46 Rue d'Assas.
C. T. A. C., 26 Rue Godot de Mauroy.
C. F. C. (Compagnie Francaise Cinematographique), 40 Rue Francois Ier.
Columbia-Pictures, 40 Rue du Colisee.
Comite Catholique du Cinema, 65 Bis Rue du Rocher.
C. P. L. F. (Compagnie Parisienne de Location de Films), 49 Avenue de Villiers.
Compagnie Universelle Cinematographique, 40 Rue Vignon.
Consortium Cinematographique Francais, 5 Rue du Cardinal Mercier.
Delon, 24 Rue Albouy.
Distributeurs Francais (Agiman and Sassoon), 122 Champs Elysées.
Eclair Journal, 9 Rue Lincoln.
Eden Productions, 74 Rue de Sevres.
E. R. F. (Societe), 72 Champs Elysées.
Equitable Films, 416 Rue Saint-Honore.
Erka Prodico, 40 Rue du Colisee.
Est-Europe-Films, (Les Exclusivises Seyta), 14 Bis Avenue Rachel.
Etablissements Petit (Henri et Robert), 36 Avenue Hoche.
Importers and Exporters

PARIS

Ades, 6 Rue du Helder.
Agiman and Sasson, 122 Champs Elysees.
Aguiar and Cie (A. d'), 5 Rue d'Aumale.
Albatros Cinéma, 1 Avenue Vour-Whitecomh.
Alcock, 17 Rue Hesiguesio Moreau.
Amerangolo Films, 55 Rue d'Amsterdam.
Ardti, 14 Rue de Presles.
Atlantic Film, 36 Avenue Hoche.
Banno, 15 Boulevard des Italiens.
Barbaza, 72 Champs Elysees.
Barli, Raymond, 21 Champs Elysees.
Bates, 36 Avenue Hoche.
Bau Bonapitla, 3 Rue du Ruisseau.
Baudon Saint Lo et C., 36 Rue du Chateau-d'eau.
Bazarella (Pittaluga), 10 Avenue de la Grande Armee.
Beaux Films de France, 2 Rue Richer.
British International Pictures, 116 bis Avenue des Champs Elysees.
Black Cat Film Service, 15 Rue des Petites-Eucries.
Boudouesse, 7 Rue de Bézouce.
Calheta, 13 Avenue Montmartre.
Capitol Films, 92 Champs Elysees.
Cavailiane (Jean de), 82 Blvd. Haussmann.
Chassaing, 40 Rue d'Orsay.
Chavez, 26 Rue Portuny.
Cines Pittaluga, 10 Avenue de la Grande Armée.
Cine-Soleil, 28 Rue de Chateau-d'eau.
Union des Producteurs, 36 Rue de Chateau-d'eau.
United Artists, 25 Rue d'Ostorg.
Universal Film, 2 Square Trudane.
Vandal and Delac, 63 Champs Elysees.
Vedeltes Francaises Associates, 64 Blvd. Barbes.
Venlooo, P. J. de, 12 Rue Gaillon.
Weil, Leon, 9 Boulevard des Filles-du-Calvaire.
Weil Lorach, Roger, 8 bis Cite Trevis.
Ellegard, 19 Rue Mirabeau.
Equitable Films, 416 Rue Saint-Honoré.
Ettie Film, 73 Rue Beaubourg.
Exclusivites Seyta, 14 bis Avenue Rachel.
Fellner und Son, 12 Bd. Haussmann.
Films Andre Mouret, 97 Rue de Rome.
Films Sonores Tobis, 44 Avenue des Champs-Elysees.
Foike Ruchenberg, 3 Rue des Mathurins.
Fornay, 4 Rue de la Tour d'Auvergne.
Francoy, 2 Villa Montcaum.
Gaillot, 3 Rue du Colisee.
Gelma Film, 72 Champs Elysees.
Glucksmann, 179 Blvd. Brune.
Gorce (Mademoiselle), 7 Rue S. Sauveur.
Gourland (de), 6 Rue de Seze.
Gray-Film, 5 Rue d'Amoule.
Guisti et Co. Magnus, 28 Rue d'Hauteville.
Gurt, J., 27 Rue de Naples.
Hainsse, 3 Rue Rotondini.
Himalaya Film Co., 17 Rue de Choiseul.
Holmborg (Fo'ke), 38 Rue des Mathurins.
Homesde, 10 Rue de Thivise.
Indochine Films et Cinemas, 44 Bis Rue Pasquier.
Intercontinental Film, 61 Avenue Victor Emmanuel III.
International Film Export, 44 Champs Elysees.
Jacquemin, Pathe-Nathan, 6 Rue Franois.
Justo Luis, 6 Rue de Trevisse.
Kodak-Pathé, 39 Avenue Montaigne.
Lamy, 126 Faubourg Poissonniere.
Latina Film, 35 Rue du Chateau d'Eau.
Laemmle (Max), 1 Rue Pauquet.
Laroche, 14 Rue Saint-Simon.
Lauzin, 61 Rue de Chabrol.
Leboeuf et Cie, 20 Chaussee-l'Antin.
Leo Films, 16 Avenue Hoche.
London Film, 61 Avenue Victor Emmanuel 111.
Luna Film, 18 Rue Ballu.
Luzo-Films, 359 Rue St. Martin.
Mackeis, 6 Rue Vezelay.
Mandelandt, 75 Rue de Vien.
Mariani, Jean, 24 Rue de Bagnolet.
Menahem Freres, 127 Faubourg Poissonniere.
Meteor Film, 9 Rue de la Pepiniere.
Merci, 6 Place Jean de la Fontaine.
Mikolitch, 130 Rue Ordener.
Minguella, 61 Rue de Chabrol.
Minerva Film, 44 Champs Elysees.
Mongival Film, Rue Saulnier.
Morron, Andre, 23 Blvd. St. Martin.
Olivier (Mlle), 64 Rue Pierre Charron.
Oso, 73 Champs Elysees.

Paramount, 1 Rue Meyerbeer.
Paris-Export-Film, 36 Avenue Hoche.
Pathé-Nathan, 6 Rue Franois.
Pathé-Nord, 11 Boulevard de la Madeleine.
Pathé-Octavia, 10 Rue Perseigne.
Parimex (Pierre Perrin), 36 Rue de Colissee.
Petit (Editions Georges), 36 Avenue Hoche.
Phillipp (Charles), 79 Champs Elysees.
Pitaoua, 10 Rue de la Grande Arme.
Pruvost (A.), 45 Blvd. de la Chapelle.
Raihem, 54 Avenue Bosquet.
Katisbonne, 5 Rue Cardinal-Mercier.
Red Star Pictures Corp., 6 Rue Lamennais.
Resa Film, 36 Avenue Hoche.
Rey Films, 13 Rue Forest.
Rettesier, 69 Rue d'Amsterdam.
RKO Radio Pictures, 21 Rue de Berri.
Rayter et Fossoul, 79 Faubourg Saint-Denis.
Sala, Julie, 32 Rue d'Aligre.
Salomon, 95 Rue Lafayette.
Sanchez (Miguel), 3 Rue de Cadix.
Sardina, 46 Rue Montorgueil.
Schwartz, L., 9 Avenue de L'Opera.
Sefert, E., 31 Boulevard Bonne Nouvelle.
Seyta, 14 Bis Avenue Rochel.
Sindex, 7 Rue Montaigne.
Simgagia, 108 Blvd. de Clchy.
Smith (Guy Crosswell), 116 Champs Elysees.
Solar Film, 78 Champs Elysees.
S. J. O., 7 Rue Monceau.
Somol (Josef), 128 Boulevard Haussmann.
Soriano, Maurice, 5 Rue Alexandre Cabanel.
Speedo-Film, 31 Boulevard Bonne Nouvelle.
Sten Wielens, 1 Rue de Chabrol.
Studio Apollo, 4 Rue Puteaux.
Synchrone-Cine, 63 Avenue des Champs-Elysees.
Syndicats des Exportateurs de Films Francais, 3 Rue Rossini.
Thorou, 15 Boulevard des Batignolles.
Tobis, 44 Avenue des Champs-Elysees.
Transat Film, 52 Rue de Lisbonne.
Transoceanic Forwarding, 203 Faubourg St. Honore.
Ullman et Cie, 21 Rue d'Hauteville.
Union, 12 Rue Chateau-d'Eau.
Vaudel et Delac, 63 Champs Elysees.
Vandéheyden, 94 Boulevard des Batignolles.
Vasseur, 3 Avenue Victor Hugo.
Vuonsant, 3 Rue Bergere.
Vital Ramos de Castro, 19 Rue de Prony.
Wärner Bros., 25 Rue de Courcelles.
Weil (Salomon), 103 Rue Lafayate.
Wenkeroff Ton Film, 3 Avenue Victor Hugo.

**Studios**

Studio Apollo, 4 Rue de Puteaux, Paris.
Studio D'Assierres (Etablissements Kraemer), 16 Rue de Chateaudun, Asnières.
Studio Du Courbevoie (Jacques Haik), 178 Rue Armand Sylvestre, Courbevoie.
Studio Eclair (Charles Jourjon), 34, a 42 Avenue d'Engheim, Epinay-sur-Seine.
Studios Fox (Sound only).
Studios G.F.A. (Gaumont Franco Film Aubert), 12 Rue Carduccui, Paris.
Studios G.F.E.A. (Gaumont Franco Film Aubert), Chemin St.-Augustin, Nice.
Studio De La Place Clichy, 15 Rue Forest, Paris.
Studios De Montreouge (Salabert), 5 Rue de Gentilly, Montreouge, (Sound only).
Studio Melodram, 296 Rue Le Courbe, Paris, (Sound only).
Studio M.G.M., 37 Rue Condorcet (Sound only), Paris.
Studio Maicon, Aerodrome de la Californie, Nice.
Studio Nicea Films a Saint-Laurent du Var (Alpes-Maritimes).
Studio de Neuilly, 42 Bis Blvd, du Chateau Neuilly Sur Seine.
Studio Paramount, 7 Rue des Reservoirs, Saint-Maurice.

Studio Radiofonie, (Sound only), 1 Blvd. Gouviot Saint Cyr Paris.
Studio Pathe-Nathan, 6 Rue Franois, Paris.
Studios Pathe-Nathan, 20 Avenue du General Gallieni, Joinville.
Studio Photosonor, 17 Bis Quai du President-Doumer, Courbevoie.
Studio des Plantes, 26 Rue des Plantes, Paris. (Sound only).
Studio Rivoli, 21 Rue de Froidevaux, Paris.
S.I.S. (Societe Industrielle de Sonorisation), 22 Avenue de la Paroie Camperret, Paris. (Sound only).
Synchronisation (Ateliers Electro-Acoustique de Courbevoie), 27 Rue Lambrichs, Courbevoie. (Sound only).
Studio Taponnier, 15 Rue de la Paix, Paris. Sound only.
Studio Tobis, 10 Rue Dumont, Epinay sur Seine.
Studio de Montemplier (Albert Mourlou), 30 Rue de Livry, Montemplier.
Studio de Lane-Lea, 116 Rue de la Convention Paris. (Sound only).
Studios J.A.M. (Sound only), 27 Rue de Tolbiac, Paris.
Agitation—Under the Nazi reorganization of the film industry, the so-called Spitzenorganisation, the trade association of different branches of the industry, was replaced by the German Film Chamber, a quasi-official body, heading up directly to the film department of the Ministry of Public Enlightenment and Propaganda. The Chamber has more or less full powers to control the industry, although it is organized on a similar plan to that of the former Spitzenorganisation, in that the separate groups of the industry, while actually formed into a vertical integral, are adequately represented in the one body. The Spitzenorganisation continues in function as a trade clearing house, more in a subordinate position. A later law established the German Culture Chamber, under the Ministry for Propaganda, as one of its seven divisions.

Chief moves in the regeneration of the industry were: (1) the creation of a film bank under the direction of the Film Chamber. This bank was instituted in order to provide reputable producers with the necessary capital for production, at moderate interest rates, and to replace the previous system of film financing which operated without discipline and at heavy costs to borrowers; (2) the suppression of the double-feature program, and the single-feature show is now general throughout the country with the exception of a few provincial spots where local conditions call for special supervision; and the permission to use a second feature of not longer than 1,600 meters; (3) the fixation of minimum entrance prices in order chiefly to omit cut-throat competition among cinemas operating in the same localities, but also to provide preferential admissions for members of the uniformed ranks, the unemployed, etc., and (4) the reorganization of exhibitors into a single body within the Film Chamber, which has already accomplished much to correct the earlier system of sharp practices and irregularities. Whereas the German market for foreign films has been large and the German industry in recent years has been its instability, its plethora of "fly-by-night" producers and "bad pay" exhibitors, and the consequent exorbitant costs of the business, the majority of the industry by the Film Chamber under the close surveillance of the Ministry of Propaganda gives evidence, in theory at least, of correcting these major faults.

On July 1, the contingent regulations commenced the second of their three years' period, with but slight amendments.

A decree was issued in November fixing the price of export contingent licenses at 20,000 RM effective immediately. This price in effect places the German market for American films in the prohibitive class, and may ultimately result in forcing a decision from the American companies either for a greater participation in domestic production through producing themselves, or distributing locally made product, or shut up shop.

It will be recalled that foreign feature films are admitted into circulation in Germany either against internal contingent licenses or external contingent licenses. The first are earned by distributors in ratio to domestic production, and are transferable; the second by producers in ratio to the foreign revenue of domestic production. The first mentioned contingent licenses are non-transferable, while the export licenses are transferable once.

The American exchanges for the most part bring their feature product on the market against export licenses which they have been enabled to buy for approximately 5,000 marks; except for the American companies producing locally, they have for the past few years used very few of the internal licenses.

Censorship—In order to meet the demands of the Nazi authorities, censorship was rendered considerably sharper in practice and was found to be very vexatious to film importers, Americans especially. The pre-censorship, under the direction of the Ministry of Propaganda, through the inspection of films, prior to their submittal to the Board of Censorship, or the reading of manuscripts or scenarios by the office of the Film Critic, the Ministry is considered by the trade to have slowed up the machinery of production, the more so as it serves to increase the Ministry's arbitrary control over the industry. Often, however, it acts as a money-saver in that it obviates difficulties with the Board of Censors in aiding producers and distributors to determine the types of film and story that the German public may be expected to appreciate and, consequently, the German censors to approve. The apparent severity of the censorship policy would indicate a marked supply of domestic films of distinct national character, but facts have proved that beyond a relatively few of this brand, German production has been practically free from propaganda.

Under the film law, censorship is now centered in Berlin alone, instead of Berlin and Munich, as formerly.

Contingent licenses are no longer sacrificed when films, to which they were applied, are rejected by the censors.

Competition—On the basis of official censor figures, 221 features were imported during the 1933-34 playing season, of which 117 were German, 68 American, and 36 "other foreign" films. During the previous season the total was 205, including 133 German, 43 American, and 29 "other foreign" films. Thus, during 1933-34, foreign films accounted for 67% of the supply, as against 35% during the previous season.

During the 1933-34 film season, 203 first-runs took place in Berlin, as against 209 during each of the previous two seasons. Of the 1933-34 total 123 included the films of German origin, 53 of American origin, and 27 of "other foreign" origin. As compared with the previous season, there was a decline of 9 in the German first-runs and an increase of 6 in American. However, it is noteworthy, that domestic product made up 60.6% of the Berlin first-run market in 1933-34, American features 26%, and "other foreign" product 13.3%.

Copyright Relations—Expected Government action in this connection, which might seriously have changed the situation, failed to take place.

Production—During 1933, 121 direct shot features, 25 foreign versions, and 40-45 dubbed features, were produced, against comparative figures of 127, 18, and 18, respectively, during 1932. Production costs, though difficult to determine, are estimated to have risen from $7,400,000 to a total of $9,321,000 during 1932. American production in Germany was practically nil, its efforts for the most part being confined to dubbing.

Taxes—Approximately 15% of the gross and is generally absorbed by the film reenter.

Theatres—5,100

Sound—According to statistics compiled by the
Federal Association of Theater Owners, 4,889 cinemas had been wired as of the end of the 1933-34 film season with prospects of an additional 50 or 60 during the 1934-35 season. This would seem to reach the point of saturation in this respect.

Exporters and Importers

A. B. C. Film G.m.b.H., Berlin SW. 7, Unter den Linden 41.
Rudolf Becker Internationaler Filmvertrieb, Berlin W. 8, Mauerstr. 43.
B. & A. Bell, Berlin-Charlottenburg, Dahlmannstr. 9.
Centropta-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 224.
Cine Allianz-Tonfilm G.m.b.H., Berlin SW. 68, Friedrichstr. 235.
Cinema-Film A.G., Berlin W. 8, Mauerstr. 43.
Deutsche Fox-Film A.G., Berlin SW. 68, Friedrichstr. 225.
Deutsche Universal-Film A.G., Berlin W. 8, Mauerstr. 83/84.
Eichberg-Film G.m.b.H., Berlin-Charlottenburg, Giesereistra. 10.
Fellner & Somlo G.m.b.H., Berlin SW. 68, Friedrichstr. 25.
Frohlich-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 37a.
Hape Tonfilmvertriebs G.m.b.H., Berlin-Lichterfelde-West, Hindenburgdamm 57e.
Richard Hirschfeld Filmvertrieb, Berlin SW. 68, Friedrichstr. 22.
Hisa Film G.m.b.H., Berlin SW. 68, Kochstr. 18.
Boris Janowski, Berlin SW. 68, Friedrichstr. 250.
Janus Film G.m.b.H., Berlin SW. 68, Kochstr. 18.

Imports from United States—
1933—Positive sound 1,430,517 ft. $ 23,219
Negative sound 118,172 ft. $ 4,826
1934—First 10 months: Positive sound 966,454 ft. $ 29,328
Negative sound 174,804 ft. $ 3,653

Distributors

Albo-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 8.
Algi-Filmverleih G.m.b.H., Berlin SW. 68, Friedrichstr. 22.
Ar-Ma-Film G.m.b.H., Munich, Maximiliansplatz 9.
Bayerische Filmgesellschaft G.m.b.H., Munich, Sonnenstr. 15.
Bild und Film-Zentrale G.m.b.H., Dusseldorf, Kloster, Str. 25.
Bild und Ton G.m.b.H., Berlin SW. 68, Friedrichstr. 37a.
Bild und Ton G.m.b.H., Dusseldorf, Graf Adolfsstr. 37a.
Bild und Ton G.m.b.H., Frankfort a/M., Taunusstr. 52/60.
Caesar-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 218.
Cando-Film Verleih u. Vertrieb G.m.b.H., Berlin SW. 68, Friedrichstr. 22.
Cleo-Film G.m.b.H., Leipzig C. 1, Querstr. 26/28.
Carl Curten, Filmverleih, Munich, Karlsplatz 24.
Depra, Deutsche Produktion G.m.b.H., Munich, Schellingstr. 93.
Deutsche Fox-Film A.G., Berlin SW. 68, Friedrichstr. 225.
Deutsche Universal-Film A.G., Berlin W. 8, Mauerstr. 83/84.
Deutschland Film G.m.b.H., Munich, Pestalozzistr. 1.
Efka-Film-Verleih G.m.b.H., Frankfort a/M., Taunusstr. 52/60.

Kontinentale Filmvertriebs G.m.b.H., Berlin SW. 68, Friedrichstr. 224.
Internationaler Filmvertrieb Paul Ladwig, Berlin-Schoneberg, Eisenacherstr. 67.
Omnia-Film G.m.b.H., Berlin SW. 68, Wilhelmsstr. 122.
Optima Film G.m.b.H., Berlin SW. 68, Friedrichstr. 19.
Orbis Film G.m.b.H., Berlin SW. 68, Friedrichstr. 236.
Ornotzou Film, Berlin W. 30, Landshutstr. 34.
E. Paget Filmvertrieb, Berlin SW. 68, Hedemannstr. 21.
Paramount-Film A.G. Berlin SW. 68, Friedrichstr. 50/51.
Walter Schneider Filmvertrieb Berlin SW. 11, Hedemannstr. 14, 11.
I. N. Skaar, Berlin SW. 68, Friedrichstr. 218.
Terra Film A.G., Berlin SW. 68, Kochstr. 73.
Transocean-Film Co. G.m.b.H., Berlin SW. 68, Friedrichstr. 224.
Universum-Film A.G., Berlin SW. 19, Krausenstr. 38/39.

Fellner & Somlo G.m.b.H., Berlin SW. 68, Friedrichstr. 25.
Filmhaus Hansa G.m.b.H., Berlin-Schoneberg, Haupstr. 30/31.
Forum-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 19.
Frankfurter Kinematographen G.m.b.H., Frankfurt a/M., Taunusstr. 52/60.
Rohert Furst, Filmverleih, Kassel, Monchebergr. 14.
Hammer-Tonfilm G.m.b.H., Munich, Schillerstr. 17.
Hetru-Film Frau H. Zollmann, Dusseldorf, Graf Adolfstr. 46.
Jugendfilm G.m.b.H., Berlin SW. 29, Gneisenaustr. 3.
Klawi Filmverleih Ernst Klawikowsky, Berlin SW. 68, Friedrichstr. 23.
Robert Knorr, Filmverleih, Berlin SW. 68, Friedrichstr. 247.
Kopp-Filmwerke, Munich, Dachauerstr. 13.

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Producers

A.B.C. Film G.m.b.H., Berlin N.W. 7, Unter den Linden 44.

Aco-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 37.

Alka-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 250.

Alpha Film-Produktion G.m.b.H., Berlin SW. 68, Friedrichstr. 217.

Igo Mater, Amalienburg, Berlin-Neuempelhof, Hohenzolternkorso 52c.

Arnold & Richter, München 13, Turkenstr. 89.

Arya-Film G.m.b.H., München 2 NW., Marienplatz 9.

Australiana-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 218.

Dr. V. Badal Filmfabrikation und Vertrieb, Berlin SW. 68, Friedrichstr. 19.

Bavaria-Film AG, München, Sonnenstr. 15.


Centrostudios G.m.b.H., Berlin SW. 68, Friedrichstr. 224.

Cicer-Film G.m.b.H., Berlin-Halensee, Cicerrostr. 4/6.

Cine Alliance-Tonfilm G.m.b.H., Berlin SW. 68, Friedrichstr. 235.

Comedia Tonfilm G.m.b.H., Berlin NW. 7, Unter den Linden 53.

Cosy-Filmproduktion G.m.b.H., Berlin SW. 11, Koniginstr. 72.

Czerny Produktion G.m.b.H., Berlin SW. 68, Friedrichstr. 235.

Deutsche Film-Vertrieb A.G., Berlin SW. 68, Friedrichstr. 225.

Deutsche Filmproduktion, Berlin W. 8, Mauerstr. 43.

Deutsche Universal-Film A.G., Berlin W. 8, Mauerstr. 83/84.

Fritz Deitz, Berlin SW. 68, Friedrichstr. 218.

Dialog-Film G.m.b.H., Berlin-Charlottenburg, Dorotheenstr. 3.

Dramation Film-Verwertungsges. G.m.b.H., Berlin W. 15, Kurfürstendamm 197.

Edda Film G.m.b.H., Berlin SW. 68, Kochstr. 18.

Eisberg-Film G.m.b.H., Berlin-Charlottenburg, Giesebrechtstr. 10.

Embe-Tonfilm, Berlin NW. 21, Oldenburgerstr. 41.

Euphono-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 224.

Express-Tonfilm G.m.b.H., Berlin SW. 68, Kochstr. 64.

Fanal Filmproduktion G.m.b.H., Berlin W. 8, Mauerstr. 43.


Froeleich-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 37a.

Gnom Tonfilm G.m.b.H., Berlin SW. 68, Friedrichstr. 224.

Paul Heidemann-Produktion, Berlin SW. 68, Friedrichstr. 250.

Isata-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 235.


Klages-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 13.

Viktor Klein Film G.m.b.H., Berlin-Charlottenburg, 4, Sybelstr. 6.
Otto Krause Film, Berlin W. 9, Linkstr. 40.
K. U.-Delta Film G.m.b.H., Gemeinschaftsproduktion.
Berlin SW. 68, Friedrichstr. 23.
Kurztont Film G.m.b.H., Berlin N. 24, Friedrichstr. 139.
Lloyd-Film G.m.b.H., Berlin W. 8, Mauerstr. 43.
Majestic-Film A.G., Berlin W. 15, Kurfürstendamm 225.
Minerva Tonfilm G.m.b.H., Berlin SW. 68, Friedrichstr. 224.
Norman Tonfilm Gesellschaft G.m.b.H., Berlin SW. 11, Koniggratzerstr. 72.
Nostra Film G.m.b.H., Berlin NW. 7, Unter den Linden 56.
Omnia Film G.m.b.H., Berlin SW. 68, Wilhelmstr. 122, II.
Ondra Lamac Film G.m.b.H., Berlin SW. 68, Friedrichstr. 12.
Opto Film G.m.b.H., Berlin SW. 68, Mauerstr. 43.
Otzoup-Film, Berlin W., Landshuterstr. 34.
Peter Ostermayr, Munchen 2 NW, Karlsplatz 5.
Pallas-Film G.m.b.H., Berlin-Wilmersdorf, Emserplatz 1/2.
Patria Film Produktions- und Vertriebs G.m.b.H., Berlin SW. 68, Friedrichstr. 19.
Harry Piel Produktion der Ariel-Film G.m.b.H., Berlin W. 8, Unter den Linden 69.
Prima-Tonfilm G.m.b.H., Berlin W. 50, Neue Anshacherstr. 11.
Projektograph-Film Oskar Guick, Berlin SW. 68, Friedrichstr. 225.
Riton Film G.m.b.H., Berlin-Halensee, Cicerostr. 2/6.
R. N. Filmproduktion G.m.b.H., Berlin SW. 11, Stresemannstr. 98.
Rolf Randolf Film G.m.b.H., Berlin SW. 68, Friedrichstr. 12.
Rota-Film A.G., Berlin W. 8, Mauerstr. 83/84.
Schimitschek Gmbh., Berlin-Steglitz, Sachsendamm 15.
Schulz & Wuellner Filmfabrikation und Vertrieb G.m.b.H., Berlin SW. 68, Friedrichstr. 224.
Stoll Produktion, Berlin-Wilmersdorf, Nassausichestr. 41.
Terra Film A.G., Berlin SW. 68, Kochstr. 73.
Tofa Film G.m.b.H., Berlin-Halensee, Cicerostr. 2/6.
Ultra Film G.m.b.H., Berlin SW. 68, Hedemannstr. 14.
Universum-Film A.G., Berlin SW. 19, Krausenstr. 38/39.
Visum Film G.m.b.H., Berlin-Steiglitz, Albrechtsstr. 48.
Volkische Film G.m.b.H., Berlin W. 8, Unter den Linden 56.
Westdeutsche Tonfilmproduktion G.m.b.H., Berlin W. 8, Mauerstr. 43.
Westeuropäische Film A.G., Berlin SW. 68, Friedrichstr. 8.
Georg Witt-Film G.m.b.H., Berlin SW. 68, Friedrichstr. 223.
Georg Ziegler, Nurnberg, Furtherstr. 94.

Bavaria-Film A.G., Geiselgasteig b/Munchen.
Europäische Film Allianz G.m.b.H., Berlin-Halensee, Cicerostr. 2/6.
Terra-Produktion G.m.b.H., Berlin SW. 68, Kochstr. 73.
Tobis-Ateliergesellschaft G.m.b.H., Grunewald-Atemiers.

**Studies**

**Greece**

Agitation—In May, 1932 imports of films and motion picture theater equipment were subjected to an import quota system, as a part of the Greek Government's general policy of restricting imports. The annual quota for films was fixed at 5,600 kilograms, which represents a 45 per cent cut under actual 1931 imports. This amount was prorated among film importers during 1929-31. This arrangement virtually prevents new films from entering the film trade and confines the importation of films to those who were actually in the business during 1929-31. In spite of these restrictions, however, there has been no shortage of films.

Censorship—Controlled by Public Morals Division of the Police Department. Existing regulations provide that children under 16 years of age may not be admitted to motion picture theaters unless the film shown has been approved by the censors as suitable both for children and adults. Censorship is particularly strict as regards communistic propaganda.

Competition.—With the advent of talkies American films at first lost much of their former popularity, since English is not widely understood in Greece. With the introduction of "dubbed" versions, however, as well as films produced in Paris studios of American companies, American film producers regained the leading position. Society dramas and musical comedies, especially of the light operetta type, are particularly popular. German producers lead the market in the latter category. During the 1933-34 season (October-June) 248 feature films were exhibited in Greece, of which 57 per cent were American.

Copyright Relations.—On January 27, 1932, a reciprocal copyright protection agreement was signed between Greece and the United States, which became effective as of March 1, 1932. This agreement gives full protection to American films.

Production—Negligible. There are no silent or talkie studios of any consequence.

Taxes—For tickets costing up to 8 drachmas 25 per cent over 8 drachmas, 30 percent.

Theaters—There are in all about 122 motion picture theaters in Greece. A large number of outdoor theaters operate during the hot summer months, using equipment from indoor houses which close during the period for lack of air-conditioning facilities. The aggregate seating capacity of all the regular theaters is estimated at about 75,000. There are six first-run houses in Athens totalling 8,500 seats.

Sound—107 theaters are now wired for sound. The equipment used in the provincial theaters is mostly assembled in Greece from imported or locally-made parts.

Imports from U. S. A.—
1933—Positive Sound
387,699 ft. $7,323
1934—First Ten Months:
Positive Sound
395,894 ft. $7,122

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HONDURAS

Agitation—None.

Censorship—Regulations exist in the Republic of Honduras by virtue of Executive Resolution No. 1960 of March 29, 1928. This regulation provides that the Government of the Republic shall have a board of censors to operate in his jurisdiction. While the regulation is now followed in most districts, it is less rigidly followed in others.

Competition—The films shown in the Republic of Honduras are 95% American.

Copyright Regulations—Inter-American Copyright Conventions, Mexico City and Buenos Aires, January 2, 1902, and August 11, 1910. Ratified July 13, 1914, and April 9, 1914.

Production—None.

Taxes—Municipal taxes vary from 5.00 to 10.00 lempiras ($2.50 to $5.00) per day on each theater and movie performances.

Theaters—There are 14 theaters in operation at the present time.

Sound—14 theaters wired.

Imports from U. S. A.—
1933—Positive sound 79,758 ft. $561
Negative sound 100 ft. 6
1934—First Ten Months:
Positive sound 21,040 ft. $442

HUNGARY

Agitation—According to Decree No. 2670/1932, dated May 10, 1932, the duty on films imported into Hungary is 250 Hungarian gold crowns (one Hungarian gold crown equals $0.343 present gold basis) per 100 kilograms (220 pounds) plus 6 per cent phase turnover tax. “Import Certificates” for sound films cost 100 pengo (1 pengo equals $0.2961 present gold basis) for films less than 200 meters in length, 200 pengo if between 201 and 400 meters, 400 pengo between 401 and 800 meters, 600 pengo between 801 and 1200 meters, and 1,000 pengo for all others. Silent films require no import certificates. The same decree ordered that for the benefit of the Hungarian film Fund an additional fee of 20 fillers must be paid on each meter of censored and approved film for which the Hungarian titles were prepared in Hungary, and on those for which the Hungarian titles were prepared abroad 30 fillers per meter must be paid. By Decree No. 5710/1953 M. E. dated May 26, 1953, the second mentioned fee was increased from 30 fillers to 50 fillers. In further modification of the original Decree, Decree No. 8484/1934 M. E. dated September 29, 1934, taking effect on October 1, 1934, the fee on films for which titles were prepared abroad, was increased from 50 fillers to one pengo per meter. If the fee of 20 fillers, payable on foreign films for which the Hungarian titles are made in Hungary, was not affected by the subsequent modifications. In addition there is charged a
regular censorship fee of 4 fillers per meter on films made in Hungary and 10 fillers if made abroad. Exceptions, censorship fees and certain tific films are exempt from all charges except censorship fee and import duty. Foreign trade equipment and supplies require special import permits by the Ministry of Commerce.

Censorship—Film censorship is under the direction of the Royal Hungarian Ministry of the Interior, the censorship division of which is the Censorship Board being appointed by the Minister. Appeal can be taken from the Board’s decision in the first, second and third instances; the final appeal being to the Ministry of Interior. In these cases, the film may be screened for the first time after censors’ parts had been cut out. Pictures are classified in two groups by the board of censors, viz., whether they may be shown universally or only in special, government-controlled theaters.

Non-official censorship does not exist in Hungary. The pictures are censored by the official board solely with regard to public morals and the safety of the State.

There are no discriminations against American film companies and, in cases where rejection was deemed necessary, marked consideration has been shown by the authorities.

926 films (952,141 meters total length) were censored in 1933, of which 385 were sound films and 910 board rejected 34 sound films and one silent film, totaling 69,168 meters in length, or about 8.5 per cent of the total reviewed. Of the sound films licensed for projection, 40 were American, 21 German, 26 Austrian, 19 British, 17 French and 11 Italian, Dutch and Czechoslovakian films.

Competition—The film production of Hungary in 1933 and 1934 was limited to the cases of local importance. The expatriated German film production benefited Budapest to some extent. The same situation applied to the American leadership. Three years ago German films held nearly 90 per cent of the trade but in 1932 American films regained the ground lost, representing 55 per cent of films reviewed. In 1933, advanced to 65 per cent. The increase in the percentage of American films shown is continuing.

Copyright Relations—A special convention signed October 1, 1913, gives copyright protection. Production—The only sound studio, the Hunnia, controlled by the Governmental Film Fund, produced during 1933, eight feature sound films, 4 short and 5 educational films. The total cost of production was 1,683,000 pengo, of which 40 per cent is calculated as paid by Hungarian producers and the remaining 60 per cent by foreign producers. During 1934 65 sound features and three shorts were produced at a cost of 2,262,000 pengo of which 60 per cent is calculated as paid by Hungarian producers. Of the current year’s production, 8 were synchronized in Hungarian, two in German and two in German-Hungarian version. Hungarian sound films are essential to ensure receipts in the provinces.

Taxes—The amusement tax is 5 per cent of the total receipts at Budapest, and varies between 5 and 15 per cent in the provinces. The additional turnover tax (national) is 3 per cent.

Theaters—On January 1, 1934, there were 380 motion picture theaters in operation.

Sound—314 were wired for sound films. 314 are using sound-on-film equipment and one house sound-on-disc equipment. The new installations are all of domestic manufacture. The unwired local theaters, and the number of sound-on-disc theaters, are too small to become prospective buyers for sound film apparatus.

Imports from United States—
1933—Postcard Sound 1,059,551 ft. $17,416
1934—First Ten Months: Positive sound 1,199,585 ft. $24,689 Negative sound 55,432 ft. $276

Note: One pengo equals $0.2961. The commercial cost of the dollar is 5.50 pengo for one dollar.

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INDIA

Agitation—There is little, if any, agitation against American films as such. There is increasing agitation by religious and civic organizations against all films of an immoral character or showing scenes in the best of taste from a moral point of view.

Censorship—No startling evidence of overindulgence in censorship on the part of the Board of Censors. During March 1934, the Bengal Board suspended the Bombay Board’s certificates for “The Private Life of Henry VIII” and also an American feature, the former on the basis that the film “militates against the traditional reverence of Indians for the reign-house in England” and the second because the film tended to “hurt the feelings of the occidental and the oriental.”

Cut were made in 20 films during the year ending March 31, 1934, one of them being four dancing scenes from an old American picture.

Distribution—During the fiscal year April 1, 1932 to March 31, 1933, about 65%, by footage, of the imported pictures were American. This figure is an estimate, as inaccuracies are found in import statistics due to reimportation of American films from Ceylon. The distribution arrangements for British pictures is constantly improving and British pictures accounted for 18% during the above period.

Copyright Relations—See United Kingdom.

Production—Accurate production figures are unobtainable. There are, according to statistics given us by the Motion Picture Society of India, 38 Indian companies producing Indian language talking pictures. Commercial figures are obtained from the pictures censored by the Calcutta and Bombay Boards. During the year...

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DISTRIBUTORS AND IMPORTERS BUDAPEST

City Film, Erzsebet korut 8. /United Artists/

Danubius Film, Erzsebet korut 44.
Eco Film, Rakoczi ut 14.
Express Film, Rakoczi ut 21. /RKO/
Fox Film, Rakoczi ut 9.
Hermes Film, Erzsebet korut 8.
Harmonia Film, Akacfa u. 7.
Kovacs es Tsa, Erzsebet korut 8.
Kultur Film, Nepshinzah u. 17.
Libertina Film, Nepshinzah u. 21. /Columbia/
Metro-Goldwyn-Mayer, Sandor ter 3.
Muvesz Film, Rakoczi ut 40.
Pap Film, Vilmos Csazsar ut.
Paramount Film, Rakoczi ut 59.
Patria Film, Erzsebet korut 8.
Phobus Film, Erzsebet korut 8.
Pisz Ferenc, Akacfa u. 7.
Reketko Film, Sandor ter 4.
Schuchmann Film, Rokk Szallard u 20.
Stylus Film, Erzsebet korut 4.
Turul Film, Zheng Zhong u. 7.
UFA Film, Kossuth Lajos u. 13.
Ungar Film, Nemet u. 31.
Universal Film, Nepshinzah u 21.
Warner Bros., Jozsef korut 30-32.

PRODUCERS

City Film, Erzsebet korut 8.
Hermes Film, Erzsebet korut 8.
Harmonia Film, Akacfa u. 7.
Patria Film, Erzsebet korut 8.

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ending March 31, 1934, a total of 321 Indian pictures were examined by these two Boards. This includes both silent and sound. There are probably 20 to 25 Indian studios not equipped to record sound, which produce a picture from time to time, but no statistics are available.

In the last two years the two are of particular interest. The Napa Studio in Calcutta, and the Sound Studio Ltd., in Bombay, have been organized and have built studios for the purpose of renting them out to producing companies who have no studios of their own.

Another interesting development is in a suburb of Calcutta called Tollygunge. This is a mill-race studio known as “Tollywood” which, it is said, will be when completed the finest studio in India incorporating one rather novel feature in that it is built over a tank (pond) so that water scenes may be filmed indoors.

Indian pictures are making considerable headway, both in technique and drawing power. Experience has shown that pictures made in Hindustani are acceptable to large audiences throughout the country and this is the language in which practically all important films are being made.

Taxes—Moderate.

Theaters—It is not believed that the total of 675 theaters has been materially reduced, and the growth of the number of wired houses has, in the majority of cases, been due to re-equipping silent theaters.

Sound—The latest list of theaters equipped for sound in India shows 151. Of these 151 show exclusively American, English and Continental productions; 151 show mixed foreign and Indian films; 191 show exclusively Indian films; and an additional 13 are classified as 11 unknown and 2 touring.

Sound installations in the larger cities are as follows: Calcutta 33, Bombay 32, Lahore 17, Delhi 11, Madras 10, Poona 10, Karachi 9, and Rangoon 9.

Imports from United States—
1933—Positive sound 1,020,717 ft. $93,815
1934—First Ten Months:
Positive sound 4,072,967 ft. $77,520
Negative sound 8,093 ft. 138

DISTRIBUTORS AND IMPORTERS

BOMBAY

M. B. Billimoria, Kalbadevi.
Metro-Goldwyn-Mayer India Ltd., Wilson Road, Ballard Estate.
Warner Bros. & First National India, Ballard Estate.
Pathé India, Ballard Estate.
United Artists Corporation, Apollo Street.
Universal Picture Corporation, Lamington Road.
Fox Film Corporation India Ltd., New Queen’s Road.
Pickfair Pictures Corporation, Apollo Street.
Galvani Bros., Parekh Street, Girgaum.
Madan Theatres Ltd., Excelsior Theatre.
Eakco Films (India) Ltd., Ballard Estate.
Cinema Industries India, Heera House, Sandhurst Road.
Empire Talkie Distributors (Distributing RKO product). Heera House, Sandhurst Road.

CALCUTTA

Madan Theatres Ltd., 5 Dharamtalla Street.
Paramount Films of India Ltd., 170 Dharamtalla Street.
Universal Pictures Corporation of India, 139 Sudder Nath Banerjee Road.
United Artists Corporation, Crow House, Chowringhee.
Fox Film Corporation, 19 Chowringhee Road.
Metro-Goldwyn-Mayer (India) Ltd., Central Avenue, South.
Aurora Film Corporation, 125 Dharmatala Street.
Halmock Pictures, 10 Chowringhee Road.
Empire Talkie Distributors, Bharat Bhavan, Central Avenue.
RKO Radio Pictures Ltd., Tower House, Chowringhee.
Columbia Film of India Ltd., 170, Dharamtalla Street.

ITALY

Agitation—Beyond the existing restrictions on films imported from France, which limits such films to one quarter unit per annumum, and which restrictions indirectly affect American films imported into France where they are, perhaps, manipulated prior to exportations thus rendering them liable to the quota which affects American films. It might be well to refer to the fact that theaters are compelled by law to show one Italian picture for every three foreign films.

All films must be dubbed in the Italian language, and such dubbing must be done in Italy. As films are dubbed they must be paid a tax of lire 25,000 for each film dubbed. Considerable opposition was attempted when the law was under way, but distributors were and are compelled to comply with the regulations and to pay the tax. It is claimed that this measure was enacted to safeguard the interests of dubbing studios and indirectly to provide work for deserving actors which the moving pictures have thrown out of employment.

Today there are seven dubbing studios in Italy and they are reported to be doing very high-grade work.

Italian productions are made with Italian capital, but where two or more versions are made, the foreign version is made in cooperation with foreign producers.

The past year has seen no further development than took place in earlier ones in the application of the quota law, passed in October, 1927, requiring that 1/10 of the exhibition time be reserved for domestically produced film. The reason for this non-application still lies in the fact that domestic production has not yet reached a volume sufficient to require the enforcement of this legislation. No awards have as yet been made under the act of three years ago which permits the Government to pay bonuses to domestic producers for particularly meritorious productions. The sums available for such distributions in any case, too small to be of importance to the industry.

The ban on other than the Italian language in talking films is rigidly enforced, but singing sequences are permitted only, the restriction does not apply to newsreels. War and Russian subjects are still liable to severe scrutiny, and in general, no films are accepted.

The following are the provisions of the recently published Decreto putting in effect newly created taxes upon “dubbed” films which became operative on decree No. 130 of June 20, 1934. By this decree the dubbing tax is payable in 3 installments: 10,000 lire before the granting of

PRODUCERS

Imperial Movietone Co., Kennedy Bridge, Bombay.
Sagar Film Co., Chitpore, Bombay.
Ranjit Movietone Co., Dadar, Bombay.
Sharda Film Co., Tardeo, Bombay.
Adjoining Studio Company, Andheri, Bombay.
Sagar Film Co., Bombay.
Krishna Film Co., Bombay.
Wadia Movietone Co., Bombay.
Jawahar Pictures, Bombay.
Madan Theatres, Calcutta.
East India Film Co., Central Avenue, Calcutta.
Raja Films, Calcutta.
Aurora Film Corporation, Calcutta.
Graphic Arts, Purna Theatre, Bhawanipore, Calcutta.
Indo-Hind United Arts, Bagmari Road, Calcutta.
New Theatres Ltd., Calcutta.
Bharat Laxmi Pictures, Calcutta.
India Films, Calcutta.
New Tonofilm Productions, Calcutta.
Lalit Pictures, Calcutta.
National Movietone, Calcutta.
Hindustan Picture Corporation, Calcutta.
Saraswaty Film Co., Poona.
Maharashtra Film Co., Kolhapur.
Prabhat Film Co., Kolhapur.

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permit to dub the film and 10,000 and 5,000 lire, respectively within 3 and 6 months of issuance of permit.

(1) It imposes the obligation that all foreign films must be "dubbed" in Italy
(2) It imposes a tax of 25,000 lire on each "dubbed" film.
(3) It grants producers of each film in Italy the right to "dub" three foreign films free of said tax.
(4) It obliges every cinema owner to show one Italian film for every three foreign films shown.

Censorship—Censorship continues to be rigorous, though not unreasonable. The chief objection is that even after a film has passed the censors and been screened, it can be objected to by any private citizen or organization, on complaint to the police, who have the power to review the film, and if deemed necessary or advisable, to order it off the screen.

Competition—About 65 per cent of the films shown continue to be of American origin, with the balance domestic, German, French, English and Austrian, all about the same volume. A recent regulation establishing "quotas" for goods coming from France, has made it necessary to get special permits for the importation of American films printed, "dubbed" or otherwise manipulated in France, for such handling classifies them, for the purpose of this regulation, as French products. All foreign projected films are now projected in "dubbed" versions, in Italy, all of the dubbing taking place in Italy where seven studios for this purpose are now functioning. It is reported that these films are going over very well.

Copyright Protection—Protected by the Statute and Regulations of November 17, 1925.

Production—There are four producing studios in Italy, one of course being Cines, the others being as follows:
- Caesar, Rome
- Tirrenia, Leghorn (*)
- Farnesina, Rome
- (*) This studio is located at Tirrenia, near Leghorn, a newly inaugurated town which aspires to an eventual title corresponding to the Hollywood of Italy.

While Cines uses American equipment, Caesar and Tirrenia use Klengfilm recorders. Farnesina borrows American equipment from Luce, the Government film propaganda bureau.

The combined production of these studios is some thirty historical, patriotic and farce pictures.

Taxes—Taxes on cinema tickets and on the operations of the distributors remain high, but not higher in proportion than those on other types of entertainment or business in general.

Theaters—3,794. Total seating capacity 1,363,767. Theater prices range from Lire 0.50, in the small towns, to Lire 12.00 in first-run houses in the principal cities. This figure is occasionally increased to Lire 15.00 where it is considered that the picture warrants it.

Yearly box office receipts are computed at 350,000,000 lire. Of this total about 98,000,000 lire is turned over to the producers, while about 70,000,000 lire is collected by the Government for taxes

Sound—Nearly 2,095 theaters now have some sort of sound equipment of which 11 per cent have American equipment, the balance being of Italian make with a few German and English machines.

Imports from United States:
- 1933—Positive sound 1,606,652 ft. $33,972
- Negative sound 437,066 ft. 27,392
- 1934—First Ten Months:
- Positive sound 1,923,736 ft. $40,093
- Negative sound 259,460 ft. 18,615

DISTRIBUTORS AND IMPORTERS

ROME

- Ditta Aquila Films, Via Gaeta 19.
- Artisti Associati, Via XX Settembre 11.
- Audax Fono-Films, Via Monte Torrione 2 (Monte Sacro)
- Caesar Film, Via Vittorio Veneto 7
- Carcesina En. Abbatia, Via Farnesina 6.
- Film Impero, Via A. Stoppani 4.
- Forno Films Corporation S. A. I. Via Vichena 5
- Ditta General Distributing Bureau, Via Francesco Crispi 20.
- Industrie Cinematografiche Italiane, Via del Tritone 87.
- Littoria Films, Via Gaeta 64.
- Persic Fono Roma, Via Mario Adelaida 7.
- Ricci Films, Via Marcheria 63.
- Romanus Films, Via Torin 36.
- S. A. Consorzio "E.I.A.", Via Varese 16 B.
- S. A. Effebi, Via Curtalde 8.
- S. A. R. F. I., Via Torino 36.
- S. A. Stefano Pittaluga, Via Viminale 43.
- Sonorfilms, Salerni Aldo, Via de Mille 1.
- Soc. An. Titans, Largo Goldoni 41.
- Tirrenia Films, Via Abruzzi 3.
- Ditta Vaseil Armando, Via Piave 8.
- Warner Bros. First National Films, Via Palestro 68.

MILAN

- Rosso Anonimo V. Princine Umberto 29.
- Grandi Film, C. Anonima, Via Manzoni 30.
- Italia Films Via Armani 8.
- Lombardo Films, Bento锦标 Maria, Via Senato 8A.
- Luria Films, Via Cerva 19.
- Lux Cristiana S. A., Via Fathepenratelli 25.
- Ditta Paganoni Domenico, Via Gregorio 38.
- Stella Films, Corso Porta Nuova 19.
- Suprema Films, Via Petrella 20.
- Ditta Vittoria Films, Via Settembrini 60.

PRODUCERS

Cines-Pittaluga, Via Vejo 51, Rome.
- Caesar-Film, Circonvallazione Appia no 101, Rome.
- Industrie Cinematografiche Italiane (I. C. I.), Via del Tritone 87, Rome.
- Tirrenia-Films, Via Abruzzi 3, Rome.
- Novel-Films, Piazza Carol Erba 6, Milano.
- Capitani-Films, Via XX Settembre 3, Rome.
- Littoria-Films, Via de Mille 1, Rome.
- Consorzio V. I. S., Via Roma Adelaida 7, Rome.
- Fono-Roma, Via Maria Adelaide 7, Rome.
- Mander-Film, Via Firenze 48, Rome.
- Produzione Ventura, Via Torino 149, Rome.
- Cinesia, Via Caserina, Via Clelia 454, Rome.
- Alcena Cinematografica Italiana, Via Sicilia 154, Rome.
- Ardita, Films, Via Nazionale 54, Rome.
- Lido-Films, Rome.
- Est-Films, Via Botero 17, Torino.
- Augustus-Films, Via Ulpiano 47, Rome.
- Venezia-Films, Via Campagna 8, Rome.
- Forno Italiani, Galleria S. Marcello, Rome.

JAMAICA

Agitation—None.

Censorship—Films are censored in Kingston for showing in the whole island under Jamaica Law 14 of 1913, Jamaica Law 13 of 1925 and Jamaica
JAPAN

Agitation—None.

Censorship—A dual system of censorship prevails in Japan for imported films, these being subject to examination by the customs authorities at the port of entry, in addition to the regular censorship by the National Board maintained by the Home Department. The censorship of imported films by the customs officials is merely an examination of the content of the film and only definitely objectionable scenes dealing with riots, sedition, revolution, and so-called "Red" propaganda are ever clipped, the actual censoring being left to the Home Department.

In general the Japanese censorship is lenient in comparison with the censorship of most Asiatic countries. Few pictures are totally banned, but cuts are frequently made. Only 10 foreign films were totally banned during 1933, including 8 American films, one Russian film, and one German film.

During the first nine months of 1934 only one American picture was totally banned.

Competition—Japan 84%, American 13%, European 3%. In 1933 14,984 pictures were submitted to the Department of Home Affairs for censoring. Of these pictures 12,591 were of Japanese origin, 1,954 of American origin, and 439 of European origin.

Production—About 500 feature pictures are produced in Japan every year. At the end of 1933 eleven producers were active, of which six were distributors and five exhibitors. Eight of the producers own twelve studios, four of which are located in the vicinity of Tokyo, and the others in Kyoto. One of the producers responsible for about half of the total production was in control of 500 theatres. Thirty-three talking pictures and 19 sound pictures were made by Japanese producers during 1933. Five producers are now actively engaged in the production of talking pictures and about 7 a month are being made.

Copyright Relations—Treaties of May 17, 1906, October 11, 1908.

Taxes—A tax on motion picture performances is levied by prefectural and local authorities, and rates vary in different parts of the Empire. The total tax paid by exhibitors in 1932 was Yen 1,560,000.

Theatres—At the end of 1933 there were approximately 1,600 moving picture houses in Japan.

Sound—In 1933 there was a considerable increase in the number of theatres wired for sound during 1934. At the end of 1933 there were approximately 725 theaters wired for sound, whereas by November 1, 1934, there were approximately 877 theaters wired for sound in Japan Proper, including about 80 American makes, 40 German makes, and 10 other imported makes; the balance of the equipment is for sound theaters equipped with Japanese equipment. Twelve theaters in Taiwan and 22 theaters in Korea were wired for sound in November 1, 1934.

Imports from U. S. A.—

1933—Positive sound $4,040

1934—First Ten Months: Positive sound $3,526,790 ft. $77,451

Negative sound 8,000 ft. 20

1934—First Ten Months: Positive sound $4,040

LATVIA

Agitation—The Latvian Government's project to establish a film import monopoly has not been abandoned but no concrete plans have appeared as yet. The production of sound films in the Lettish language has been started on a small scale, synchronization ordinarily being made abroad. The Latvian authorities appear determined to develop such production.

Censorship—By special instructions issued by the Ministry of Education, the Lettish Censoring Board all texts, advertisements and other printed matter must be in the Lettish language only instead of Lettish, German, and Russian as formerly. No foreign language is permitted in the foreign part of sound is permitted. This places American films at a disadvantage since the local population does not generally understand English and certain sec-

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LITHUANIA

DISTRIBUTORS AND IMPORTERS

RIGA

"Alliance", Basnicas iela 3.
"Atlantic-Films", Basnicas iela 3.
"Art A/S", Elizabetes iela 61.
"Columbia", Kalku iela 3/5.
"Fargo-Film", Skolas iela 3 a.
Fox Corporation, Skolas iela 3 a.
Metro-Goldwyn-Mayer, Elizabetes iela 51.
Paramount Films A/S, Brivibas iela 15.

Agitation—None.

Censorship—The Lithuanian cinema law was drafted by the Minister of Interior and became effective on September 1, 1932. The most important features of the law are as follows:
1. All titles and subtitles must be in the Lithuanian language.
2. Films of Lithuanian life are required to be shown daily.
3. All films have to be censored upon every entry to the country. All films imported into Lithuania are subject to censorship and some of which a tax is charged.

According to statistics procured from the Film Censor's Office, 960 films having a total length of 1,230,000 meters were censored in 1933, of which 600 were licensed for demonstration. Of this number 280 films with a total of 333,121 meters were American produced and 382 with a total of 281,315 meters, other foreign production. About 50 per cent of the American films were dubbed into the German language. 32 German films were prohibited to be shown in Lithuania according to the American law.

Translation—Regulations Governing the Importation of Cinema Films:

The Ministry of Finance, acting according to Article 1031 of the Customs Statutes, and in agreement with the Minister of Interior, promulgates the following regulations:

1. Cinema films may be imported into Lithuania only through the Kaunas Customs House.
2. Cinema films may be imported into Lithuania only through the Kaunas Customs House.
3. After the Kaunas Customs House has inspected the film, it shall be forwarded to the Kaunas Customs House for inspection.
4. The Kaunas Customs House has inspected the film, it shall be forwarded to the Kaunas Customs House for inspection.
5. Upon receipt of the notification from the censor that the film may be demonstrated, the Kaunas Customs House shall forward the film to the deposit to the deposit.
6. Cinema films prohibited demonstration by the censor, it shall be forwarded to the Kaunas Customs House sealed, shall be returned abroad and the deposit of the film owner shall be returned to him.
7. Cinema films received from abroad by parcel post shall be forwarded to the Kaunas Customs House for inspection.
8. Mail parcels containing cinema films inspected by the Kaunas Customs House shall be forwarded to the Kaunas Customs House for inspection.
9. Cinema films, imported in mail packages, shall be returned to the Kaunas Customs House for inspection. Those films shall be forwarded to the Customs Inspection Sheet.
10. The parcels specified under Article 9, after inspection by the Customs Censor, shall be forwarded to the post office by the Kaunas Customs House.
11. The expense of sending the cinema films to the Customs Censor shall be covered by the owner of the cinema films or his authorized representative.
12. These regulations come into force as from September 1, 1932.

Competition—According to the largest film distributing agent in Lithuania, as well as officials of the Film Censoring Section of the Ministry of the Interior, approximately 60 per cent of films exhibited in Lithuania in 1933 were of American origin, followed by German (about 30 per cent), French Soviet Russian, Czechoslovakian and Polish films. About 50 per cent of the American films were dubbed in the German language.

Copyright—None.

Production—The American-Lithuanian film producers in Kaunas, have up to the present one feature of 1500 meters in length and six Lithuanian cultural sound films. The quality of these films is rather poor due to the absence of experts as well as of technical equipment.

Taxes—The new amusement tax law was put in effect August 1, 1932, whereby tickets for motion picture houses are taxed as follows: Tickets up to 1 lats, 20 lats; from 1 to 2 lats, 30 per cent; over 2 lats, 40 per cent.

Theaters—60. The yearly box office receipts of cinema theaters are considered as strictly confidential by the owners of the theaters as well as by the tax collectors. According to unofficial information, the average gross receipts of the theaters in Kaunas, the capital of Lithuania, in 1931, amounted to 600,000 lats compared with 500,000 lats in 1932.

Net receipts average about 25 per cent less than gross receipts. Owners of large theaters in Kaunas receive films on a renting and percentage basis. They guarantee a certain remission ranging from 25 to 50 per cent of the net profit which they may derive from its demonstration.

In cooperation with the Lithuanian Law effective September 1, 1932, films of Lithuanian life are required to be shown daily. The usual demonstration order in local cinema theaters is
the following:—Advertisements of local commercial establishments are screened for the first few minutes, local news reels of a length of 120 to 150 meters, foreign (usually American) weekly news reels of 300 to 350 meters, a grotesque cartoon or comic strip of 150 to 300 meters, and then the main film of a length of 2000 to 2500 meters. Each showing lasts two hours.

Sound—14 theaters wired for sound.

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<tr>
<th>Source</th>
<th>Date</th>
<th>Positive sound ft.</th>
<th>Negative sound ft.</th>
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<tbody>
<tr>
<td>United States</td>
<td>1933</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>United States</td>
<td>1934</td>
<td>First Ten Months</td>
<td>Positive sound 6,551 ft. $164</td>
</tr>
</tbody>
</table>

DISTRIBUTORS AND IMPORTERS

KAUNAS

Paramount Films, Laisves al. 46 nr.
Metro-Goldwyn-Mayer, Laisves al. 46 nr.
Fox Film Corporation, Laisves al. 46 nr.
Ars Films, Laisves al. 19 nr.
L. Davidson, Laisves al. 3 nr.
Star Films, Laisves al. 26 nr.
Atlantik Film, Kestucio g. 6 nr.

MEXICO

Agitation—Dialogue sound pictures in Spanish are growing in popularity due to the nationalistic spirit and the desire of the Mexican people to hear and learn more of their own country. However, the people are becoming more critical and are asking for pictures with a higher degree of technique and sound production.

Censorship—Foreign pictures are cleared through the Customs at the border and duties are paid. Immediately upon their arrival in Mexico City, an appointment for their exhibition is placed with the Central Department. Arrangements are made by the Central Department for the trial exhibition of the picture either in its entirety or in the projection room of the exhibitor. Censors are appointed by the Central Department in accordance with the demand and the censor is usually a woman. The censors are particularly interested in securing the use of correct Spanish and eliminating scenes which are deemed too hot or which may be derogatory to Mexico. The censors are very reasonable and the motives of picture producers are not experiencing any difficulty from that source. A fee of five pesos per reel of 300 meters or less is charged, and if the reel is over 300 meters, the censorship fee is 50 pesos.

Competition—Ninety percent of the feature films exhibited are American. However, one hundred percent of the shorts and fillers are American. Of the picture companies that produce feature films, 7 percent are Mexican and 3 percent European. There is no tendency toward increasing European competition.

Copyright Relations—By Presidential Proclamation of February 27, 1886 and April 9, 1910. An additional copyright regulation was published in the Diario Oficial of April 16, 1924 and is also recorded in the official lawbook. Chapter 33 of the Reformed Civil Code of the Federal District.

Production—Sound on film pictures produced in Mexico average 8 reels in length. In 1932 four film features were produced and released and from that time forward the production has rapidly increased. In 1933 the domestic producers released 13 feature films and the releases during 1934 will include 24 sound on film features. In addition, three other features were filmed during 1934 and are now ready for release. The domestic studios are now actively engaged in the filming of seven features which will be released during the early part of 1935. During the last half of 1934 almost three features per month were produced and released and the year 1935 will start with not less than six features ready for release and another six in the process of production. During 1935 the domestic production of feature pictures will approximate four per month. All domestically produced feature picture have a box office success, not only because of the low cost of production, but because of the desire of the Mexican people to see and learn more of their own country. During 1932 and 1933 a reasonably satisfactory picture could be made at 150 to 300 pesos, but the technique and quality has been so advanced that the minimum cost will average approximately 60,000 pesos.

Taxes—No state taxes are imposed upon the exhibition of pictures average 10 percent with the exception of the State of Veracruz and the Federal District. The exhibition tax in the State of Veracruz ranges from 38 to 300 percent while that of the Federal District is 13 percent.

Theaters—The number of theaters remains at 701 of which approximately 12 are first class and 400 are second class. The remainder grades downward to a degree that some of them should not be classed as theaters. Of the 701 theaters only about 350 are in operation, because the remaining 350 are associated with the discontinuance of the silent pictures.

Source—350 wired for sound.

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<th>Negative sound ft.</th>
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<tbody>
<tr>
<td>United States</td>
<td>1934</td>
<td>First Ten Months</td>
<td>Positive Sound 5,577,474 ft. $162,657</td>
</tr>
<tr>
<td>United States</td>
<td>1934</td>
<td>First Ten Months</td>
<td>Negative Sound 36,915 ft. 1,230</td>
</tr>
</tbody>
</table>

NETHERLANDS

Agitation—Agitation against motion picture film exhibition is practically limited to religious bodies. Not serious except in Catholic provinces of Limburg, and North Brabant.

Censorship—Very strict. Present law became effective on March 1, 1928. Power vested in Central Commission at The Hague consisting of 60 members. Additional censorship boards exist in some localities.

During 1933, 2355 films (1932 in 1932) were censored of which 23 (11) were rejected and 141 (106) cut. On a footage basis 50.4% of all films censored were approved for showing to persons of all ages, 17% to persons above 14 years, 30.3% to persons above 18 years and 2.3% were rejected.

Censorship fee increased July 1, 1933 from 3 Dutch cents per meter to 35 cents per 10 meters. Fees for cultural and scientific films unchanged at 1 cent per meter.

Competition—On basis of new films passed by the censor for 1933, 42.4% were American, 18.7% Dutch, 23.2% German, 7.2% French and 2.2% British. On a basis of footage 47.6% was American, 28.7% Dutch, 35.7% German, 9.5% French, 3.5% British. American films gained several points, and the French and British showings also increased, while the proportions of German and Dutch pictures decreased.

Copyright Relations—Netherlands is a member of the "Berne Convention." Present copyright laws dated September 23, 1912. Copyright continues 50 years after author’s death, with some exceptions.

Production—Three producers entered business on a firm basis, and working agreements were made with Cinetone, Maatschappij te Amsterdam, and Cinetone Maatschappij te Amsterdam. None of them are producing companies, but offer complete facilities to producers for filming.

Taxes—Moderate.

During 1934 three new Dutch films were produced and approximately seven are in process of production or are projected.

Theaters—308.

Sound—251 wired. Very little interest in silent pictures.

Imports from United States—

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<tr>
<td>United States</td>
<td>1933</td>
<td>Positive sound 2,447,545 ft. $42,422</td>
<td></td>
</tr>
<tr>
<td>United States</td>
<td>1934</td>
<td>First Ten Months</td>
<td>Positive Sound 3,142,285 ft. $59,148</td>
</tr>
</tbody>
</table>
DISTRIBUTORS AND IMPORTERS

AMSTERDAM

N. V. Arfi, Keizersgracht 99.
Bergman Film, Zuider Amstellaan 177.
Cinetone Maatschappy, Keizersgracht 258.
Groene Bosman N.V. Columbia Film, Doelenstraat 8.
Universal Film Booking Office, Doelenstraat 8.
Culturufilm Exploitatie, Wettingschans 110.
Jean Desmet, Filmverhuur, Nassinkade 38, Duitse Verkeersbureau, Kalverstraat 111.
Eclo Film, Keizersgracht 665.
N. V. Kino, Prinsengracht 530.
N. V. Kino Techniek, Prinsengracht 530.
N. V. Filmex, Heerengracht 568.
Filmverhuur "Fan", Rynstraat 112.
Filmverhuurkantoor Minden, Haarlemmerdyk 82.
Filmverhuurkantoor Odeon, Jekerstraat 92.
Film Film, Singel 469.
Intern. Film Agentuur, Westermarkt 21.
Intern. Eidophone, Keizersgracht 409.
Lumina Film, Nieuwezijds 45.
My, voor Cinegraphie, Prinsengracht 452.
Metro Film, Keizersgracht 794.
Metro-Goldwyn-Mayer, Damrak 49.
Muntfilm, Hemonylaan 27.
Netherlands Fox Film Corp., Rokin 38.
Oosta’s Teoonth, Filmvereniging, Dordrecht.
Paramount Films N.V., Keizersgracht 399.
N. V. Remaco Film, N. Z. Voorburgwal 276-280.
N. V. Ufa Film My, Heerengracht 592.
Universal Film Agent Aafa Films, Damrak 53.
Victoria Film, Damrak 57.
The Express Film, Groote Kerkbuurt 39, Amstelveen.
Filmverhuurkantoor Centraal Film, Heemraadssch.-slaan 13, Dordrecht.
A.C.O. Film My., Daanendalstraat 4, the Hague.
City & Europa Film, Nieuwstraat 24, the Hague.
Franco Films, Veurscheistraatweg 13, the Hague.
Ideal Film Lab., Schekkade 251, the Hague.
Int. Cinema Reclame Onderneming, Heerengracht 13, the Hague.
L. C. Banstejyn’s Standard Films, Hoefkade 9, the Hague.
United Artists, Hoefkade 9, the Hague.
Melior Film, van Aerssenstraat 224, the Hague.
Filmverhuur "Nederland", Zwolschestraatweg 205, the Hague.
Filmverhuur "Amfimln", Franshalsplein 2, Haarlem.
Film bureau der Kath. Sociale Actie, Steenschuur 17, Leiden.
D. L. S. Films, Boezemsingel 222, Rotterdam.
N. V. Monepoo Film, Boezemsingel 222, Rotterdam.
Puvabi N.V., Coolingsingel 71a, Rotterdam.

PRODUCERS

AMSTERDAM

Cinetone Maatschappy, Duivendrechtse Kade N. V. Filma, Prinsengracht 530.
Filmfabriek Holland, Besteveerstraat 7.
Filmkantoor Odeon, Keerstraat 92.
F. T. L. (Filmmtechnische Leergang), Keizersgracht 224.
N. V. Hage Films, Waldrorpstraat 8, the Hague.
L. C. Barnsteyn, Hoefkade 9, the Hague.
Filmfabriek Profilt, Boschlaan 3, the Hague.
A. Benno, Duivenvoorstraat 94, Haarlem.
N. V. Multifilm, Kenaapark 8, Haarlem.
D. L. S. Film, Boezemsingel 22, Rotterdam.

NETHERLAND INDIA

Agitation—As a result of representations which were made to the Government during the past year by exhibiting interests, a Committee of Enquiry was set up at the beginning of the present year to make a general investigation into the conditions existing in the New Zealand motion picture industry. This Committee, after hearing evidence, recommended that amendments should be made to the Cine- matograph Films Act, 1928. On November 3, 1934, the Government, acting on these findings, passed a Bill which in the main embodied the Committee’s proposals.

The principal amendments enacted are as follows:

1. A requirement that the Censor include in his certificate of approval of any film, a statement as to the suitability or otherwise of the film for exhibition to children; and provision for the publication of this information in press and other advertising.

2. Provision for appeals from the censor’s decision. (This provision will enable the Appeal Board of two members to deal with specific complaints with respect to individual films, and should have the effect of reducing the number of general complaints made against the industry.)

3. Provision giving the exhibitor the right to reject 25 percent of any booked film. (The position in New Zealand is considered to be different from most other countries, inasmuch as single feature programs are the rule. It was represented to the Government by exhibitors that the lower grade program pictures gave very unsatisfactory box office results, when exhibited under a single feature policy, and that, owing to existing circumstances, there was more justification for a statutory rejection right in New Zealand than in other countries.)

4. Provision for the use of a standard form of film renting contract. (This question has been the most constant source of irritation to exhibitors, and the Commission of Enquiry found that many of the contract forms employed by the American renters contained provisions which were very objectionable. The matter of minimum admission prices was also an important point of issue. The Act provides that the standard form may give effect to any compromise between renters and exhibitors regarding admission prices, but that in default of this compromise the minimum shall not be exceeded.)

5. A provision to prevent unfair trading or monopony of film supplies. (This provision is a concession to the renters to prevent competition—American films continue to account for more than one-half of total direct imports but have lost some ground on a percentage basis. German films also are receding in proportion of total imports and probably considerably more in box office returns. Both French and British films have made gains although neither supplies as much as ten percent of total imports. Fairly important imports from Holland (approximately eight percent) are currently making American Pictures) but country of actual production origin is unknown for most of these which are sent to Holland, etc. Films of other origin, however, pictures retain a certain field of their own but apparently are declining considerably in importance. Import of silent films has become practically nil.

Copyright Relations—Laws of the Netherlands apply.

Production—None of commercial importance.

Taxes—Very high including import duty of 15 florins per centeter since January 10, 1934.

Theaters—192 (total estimated).

Sound—172 theaters wired for sound motion pictures.

Imports from U. S. A.

1934—First Ten Months: 2,059,230 ft. $28,115

1934—First Ten Months: 1,796,035 ft. $30,897
...pool of exhibitors and the public, from exercising a proper influence in the matter, that is, from using unfair means in contracting for supply of films.)

The quota for the year ending September 30, 1935, compels all film exchanges doing business in New Zealand to obtain permits under this provision, to acquire 15 per cent of British quota films. (That is films over 3,000 feet.) Many of the companies importing foreign films, also import British quota films, in order to make provision for the exhibitors' quota requirements. Recently, however, three American exchanges were specially exempted from this provision.

Censorship—The Cinematograph Film Act, 1928, provides that the censor shall not be given with respect to any films or to any part of a film which in his opinion depicts any matter that is contrary to public order or decency.

Regulations for the censorship of posters and other advertising matter were issued September 29, 1930, under this Act, and are still effective.

During the year ending March 31, 1934, 2,010 films of all classes of a total length of 5,280,360 feet were examined by the censors. Of this number 32 were rejected in the first instance, and 166 were passed subject to excisions, while 194 were passed with recommendations that they were more suitable for Children's classes. Of the 32 films rejected, 25 were of American origin. Ten appeals were lodged against the censors' decisions, and in three cases, the decisions were reversed by the Divisional Court.

Competition—During the year ended March 31, 1934, British quota films numbered 144, with a length of 2,733,940 feet, and non-quota films, 534, and 544,350 feet in length. Foreign quota films totaled 362, with a length of 2,733,940 feet, and non-quota films 968 with a length of 1,007,110 feet. The above totaled 508 quota films, with a length of 3,735,300 feet, and non-quota films 1,502, and 1,545,060 feet in length. The countries of origin of quota films were as follows: United States, 359; Great Britain, 144; Australia, 2; Russia, 2; Germany, 1.

The British quota films increased by 30, as compared with last year.

As three companies—British Dominion Films, Ltd., British Empire Films, Ltd., and Australian and New Zealand Pictures, Ltd., import only British films, and inasmuch as several theaters are screening or about to screen British films only, it is anticipated that more than 25 per cent of the films shown in New Zealand during 1934 will be of British origin.

Copyright Rights—Copyright Act of 1909, by proclamation February 9, 1917, extended May 25, 1922.

(A complete summary of the copyright laws of 1933 are in the Commercial and Domestic Commerce, Department of Commerce, Washington, D.C.)

Subsequent to the date it is interesting to note that the question of copyright being investigated in Australia by the Commonwealth Government, particularly as it applies to the fees now payable by exhibitors on songs, etc., through the Australian Authors' Rights Protective Association, a branch of which functions similarly in New Zealand, can be resolved by the official representative for the question's Protective Association of Great Britain and the American Protective Association in the United States. As a consequence of a recommendation of a Royal Commission on Enquiry in Australia, an amendment to the Copyright Act was passed, which provided for compulsory arbitration in cases of dispute between the Performing Rights Association and any other organization or interest. In Australia and New Zealand, the Performing Rights Association, the film exhibition business, and other organizations are able to have their disputes arbitrated by a third party, with the decision binding on both sides, as specified by the arbitrator. The decision of the arbitrator is final and binding on both parties. The fee for arbitration services is based on the size of the theater box office revenue. This was resisted in Australia, and arbitration under the new legislation was suspended. Meanwhile, in New Zealand, the Motion Picture Association made an agreement with the Performing Rights Association whereby it secured a 20 per cent rebate for its exhibitors, and a proviso that in the event the Australian arbitration resulted in a lower rate than 1d per $1 being fixed, the same lower rate would immediately be effective in New Zealand.

Production—Motion pictures produced in New Zealand amounted to a negligible quantity, the footage exported in 1933 being valued at $3,555, most of which footage was for the millimeter publicity films of the New Zealand Tourist Department. In addition, a small quantity was newsreel film. Within the past few months, a company has been organized in New Zealand under the corporate name of Sound Films, Productions, Ltd., to engage in the manufacture of motion pictures. In particular, the company plans to produce newsreels and pictures depicting the scenic attractions of the Dominion. At the present time, it is engaged in the production of its initial feature film, entitled "Down on the Farm," which, incidentally, will be the first feature film produced in New Zealand.

Taxes—Under the Cinematograph Films Act, 1928, the taxable income derived by any person from the business of renting films shall be deemed to be 12½ per cent of the gross receipts derived from such business. This became operative as from April 1, 1928. The rate payable is on a sliding scale, the maximum now being 4½ per cent in the £1 plus 30 per cent. In September, 1930, the Film Hire Tax was passed, the gross receipts from the renting of foreign films after allowing a deduction of all expenses paid in New Zealand and an amount equal to 12½ per cent of the gross receipts derived from the renting of films being taxed. The maximum payable under the tax is 10 per cent. The rate on British films is 10 per cent. The duty of 1d. per foot, payable on all foreign importations of films, was cancelled as from July 1, 1930. The advantages of this system of taxation were:

(a) That it was directly in proportion to the net receipts from and therefore the value of film.

(b) That it did not stress the importation of film in any way.

(c) That it was only payable after the monies were received by the renter, and thereby reduced the actual capital required for the operation of the business.

(d) That it came into immediate operation and the Government derived revenue from the films already imported would which otherwise have escaped taxation. It is necessary to secure a renter's license to operate in New Zealand.

The only change made by the recently enacted legislation in the method of taxation was that fixing 12½ per cent to the gross receipts of renters as an income for taxation purposes. However, the tax is negligible. It is not less than 12½ per cent of the gross receipts, and in some cases renters were charged at a higher rate than this percentage.

Theaters—Theaters and their exhibitors in New Zealand where film exhibition insurance has been taken out totaled 366. These are divided as follows:

Screening not more than six nights weekly, 128.

Screening not more than four nights weekly, 84.

Screening not more than two nights weekly, 94.

Sound—366. All theaters in the Dominion are now equipped for sound, and are operated for sound films.

Imports from U.S.A.—
1933—Positive sound 3,122,525 ft. $57,293
Negative sound 14,708 ft. 200
1934—First Ten Months:
Positive sound 2,779,372 ft. $49,508
Negative sound 7,144 ft. 483

DISTRIBUTORS AND IMPORTERS

WELLINGTON

Australia & New Zealand Pictures Limited, De Luxe Buildings, Courtenay Place.

British & Dominion Films (N. Z.) Ltd., Druchs Chisholms, Courtenay Place.

British Empire Films (N. Z.) Ltd., Martin's Buildings, Courtenay Place.

Australia & New Zealand Pictures Limited, De Luxe Buildings, Courtenay Place.

British & Dominion Films (N. Z.) Ltd., Druchs Chisholms, Courtenay Place.

British Empire Films (N. Z.) Ltd., Martin's Buildings, Courtenay Place.
NICARAGUA

Agitation—None.

Censorship—Censorship of films by judges to be appointed by the Ministry of the Interior.

Competition—Nearly all films are American.

Copyright Relations—Inter-American Copyright Convention, Mexico City and Buenos Aires, January 27, 1902 and August 11, 1910. Ratified July 13, 1914.

Production—None.

Taxes—Very high.

Theaters—Sixteen in Western Nicaragua, Managua 4, Granada 1, combined seating capacity 11,700 seats.

Sound—Television is wired for sound. Sound on film 9, sound on film portable 1, synchronized records 2.

No import figures from the U.S.

NORWAY

Agitation—On May 8, 1934, the Storting passed a bill reducing the exhibition tax on films produced in Norway to 5 per cent of the gross receipts. The rental on Norwegian films was consequently raised by exhibitors to 40 per cent of the gross receipts, as compared with 30 per cent received by first run American films. The action of the Storting was the outgrowth of agitation which has been carried on for governmental assistance in one form or another for Norwegian film producers.

Competition—American films again enjoyed a strong competitive position in 1933, and preliminary reports for 1934 are even more favorable. Of 231 feature films released in Oslo during 1933, 129 were American. Figures for all of Norway are not available but the proportion of American films would differ only slightly from the foregoing.

Censorship—Censorship continued under the same plan as the preceding years. There has been no change in the fees charged. On the whole the censorship methods now in use meet with the approval of all film representatives.

Copyright Relations—Copyright relations, with legal rights and restrictions, are specified in the royal decree of July 1, 1905, as amended by decree of April 9, 1910, and June 14, 1911.

Production—Only 12 Norwegian films have been produced in 1934, both of which were photographed in Norway.

The sound studio now being constructed by Norsk Film A/S is expected to be completed during December and will be in operation shortly after the first of the year. The studio will be available for the use of all Norwegian producers, and present plans call for the production of at least five films during the coming year.

Films produced during 1934 are:

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<tr>
<th>Title</th>
<th>Producer</th>
<th>Photographed In</th>
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<tr>
<td>Liv</td>
<td>Rasmus Breitstein</td>
<td>Norway</td>
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Sangen om Randane Viking Film Norway

Taxes—The tax on foreign films continued the same, 10 per cent of the gross receipts, while the tax on Norwegian films has been reduced to 5 per cent of the gross receipts.

Theaters—241. According to preliminary reports, gross receipts of Oslo theaters for the first ten months of 1933 totaled 3,648,800 crowns, an increase of approximately 394,000 crowns over the same period of 1933.

Sound—204 theaters are wired for sound. Those theaters not wired are located in rural communities and are served by from 10 to 20 portable sound sets not included in the above total of 184.

Imports from U. S. A—

1933—Positive sound 547,986 ft. $ 8,654

1934—First 10 Months:

Positive sound 822,515 ft. $ 16,843

Negative sound 24,056 ft. $ 861

DISTRIBUTORS AND IMPORTERS

OSLO

Bin Film Compani, Olav Ryespl. 11, Oslo. Gustav Lund, Mgr.

Europafilm, Odd Fellow-bygningen, Oslo. Mrs. Jensen, Mgr.

Film-Aktieselskapet Paramount, Stortingsgaten 12, Oslo. E. O. Gundersen, Mgr.

A.A. Filmhuset, Strandgaten 6, Bergen. Ragwald Waage, Mgr.

A.S. Fotorama, Stortingsgaten 16, Oslo. Mrs. Kirseboenkamp, Mgr.

Fox Film A.S., Odd Fellow-bygningen, Oslo. Th. Isdahl Jr., Mgr.

Internasjonale Filmkompani, Odd Fellow-bygningen, Oslo. H. Nobel Roede, Mgr.

Kamera Film, Odd Fellow-bygningen, Oslo. Erling Bergendahl, Mgr.


Oslo Filmyra (Kommunernes Filmcentral A.S.)

Oslo Film & Teaterforlag, Akersgaten 32, Oslo. B. Mimmie Kihle (owner).

Norsk Skolefilm, Tollbodgaten 35, Oslo. Per Kviberg, Mgr.

United Artists A.S. (Kommunernes Filmcentral A.S.)

Universal Film A.S., Karl Jobangs gate 16, Oslo. Axel Haslund, Mgr.


PRODUCERS

OSLO

Erling Bergendahl, Odd Fellow-bygningen.

Breitstein, c/o E. Bergendahl, Odd Fellow-bygningen.

Tancred Ibsen, c/o E. Bergendahl, Odd Fellow-Aud Richter, c/o E. Bergendahl, Odd Fellow-bygningen.

Leif Sinding, c/o E. Bergendahl, Odd Fellow-bygningen.

Einar Sissener, c/o E. Bergendahl, Odd Fellow-bygningen.

(Please note that the members of the Norwegian Film producers Association, the president of which is Erling Bergendahl.)

PALESTINE

Agitation—None.

Censorship—Central Censorship Board appointed by the High Commissioner consists of nine members, including the District Commissioner, Jerusalem District, representatives of the Inspector General of Police and Prisons, of the Director of Education, and of the Chamber of Commerce. Very strict.

Competition—American, English, French, Russian and Egyptian.
PARAGUAY

Agitation—None of any consequence. The clergy continue to publicize pictures at more or less regular intervals, but their admonitions apparently have no effect on the general attendance.

Censorship—None.

Commissions—50 per cent. American, German pictures (UFA) are increasing in popularity. Very occasional Mexican pictures are also well received.

Copyright Relations—None.

Production—None.

Taxes—Moderate.

Theaters—22.

Sound—22 equipped for sound.

Imprints from the United States—

1933—Positive sound 61,883 ft. $1,070
1934—Positive sound 127,548 ft. 2,410

PERU

Agitation—None. Censorship—Controlled by the Department of Education through the Ministry of Education. Supervision of original pictures is still in the hands of the Interior Ministry. The Peru Films Board of Revisions is in charge of the supervision of all prints, and a decision in an appeal may be made by the Director General of Education on a board of "Patronato" which includes five members.

Competition—95% American.

Production—Local productions in 1934: one silent film "Den herredades de la Surete" (Abandoned by Fortune); one sound "Cosas de la Vida" (Such Is Life).

Taxes—Very high. Import duty raised from 1 Sol to 10 Solos per kilo, legal weight.

Theaters—110. Lima 50. Combined seating capacity 50,000. Average admission first class theaters $1.65. Peruvian currency (38 cents): second class theaters 88 centavos and S/1.10 (20 and 25 cents).

Sound—82 theaters wired for sound. Sound pictures very well received.

Imports from the United States—

1933—Positive sound 1,852,187 ft. $21,937
1934—Positive sound 2,015,811 ft. $34,632

DISTRIBUTORS AND IMPORTERS

LIMA

Metro-Goldwyn-Mayer del Peru, Edificio Hidalgo 142, Plaza San Martin.

Paramount Pictures Corporation, S.A., Calle Hidalgo 618.

Universal Pictures Corp. del Peru, Edificio Ocosse 200.

Warner Brothers-First National, Zugginjano 1.

Leon de Monzarz, Concessionary of Fox Films Corp., Ayacucho 113.

Carlos Dogny Larco, Concessionary for United Artists, British Dominions and 20th Century, Carabaya 750.

Programa Ajuria, Concessionary for UFA and other European films.

J. Calero Paz, Concessionary for RKO, Camama 312.


British-Gaumont, Jesus Calle Nazareno 1.

PHILIPPINE ISLANDS

DISTRIBUTORS AND IMPORTERS

MANILA

Acme Film Exchange, Inc., 2215 Azcarraga.

Cotot Film Exchange, 327 Faon.

Chinese Moving Pictures, 724 Ongpin.
Commercial Brokerage and Film Exchange, 456 Dasmarias.

Fox Film Exchange, Reina Regente, Binondo.

International Super Film Exchange, 334 Misericordia.

Lyric Film Exchange, 670 Dasmarias.

Majestic Film Exchange, 334 Misericordia.


Palace Film Exchange, 951 Ongpin.

Universal Pictures Corp. of the Far East, 2262 Azcarraga.

Paramount Films of Philippines, Inc., Escolta & Pimpin, Manila, P. I.

POLAND

Asstmt—It is reported in the trade that the Polish Government has practically decided to introduce import contingents on foreign films and meter tax restrictions as authorized in the film law of April 30, 1934. Executive regulations have not as yet been issued. It is believed that 150 films will be permitted entry annually. Of this amount the American quota, it is said, will be 50 films, and the French, German and Austrian quota about 15 films. The balance to be distributed among other countries. In addition to the regular import duty, it is believed a special fee of 100 zloty per meter will be charged on the negatives. This contribution will go to the Film Fund for the support of the domestic film industry. Special import contingents may be established to supplement the basic contingent, however, if the originally fixed amount should prove insufficient for market requirements.

As a means of protection against abuse of the expected regulations, a Supreme Film Board has been appointed, the members of which include representatives of the Association of Film Distributors, the Central Association of the Motion Picture Theater Owners, and the Producers' Association. It will be an advisory organization in relation to the Polish Government, and will interest itself in contingent matters, and assure cooperation between the various associations, coordinating so far as possible their sometimes conflicting interests.

Censorship—Films that are offensive to law and public morals are forbidden. Russian and German films are now acceptable, following improved political relations. Of films censored in 1934, American films represented 64%, Polish 18%, French 6%, German 4% and others 8%. Of films censored in the first half of 1934, American films represented 64%, Polish 20%, French 3%, German 2% and others 11%.

Competition—American competition in 1933 was 87%, French 5%, German 3%, all others 5% of imported films. During the first half of 1934, of total imports American films represented 87%, French 2.3%, Austrian 2.1%, mixed production 3.9%, others 4.7%.

Copyright Rights—Full legal protection is granted foreign authors.

Production—Only 6 films have been produced in Poland this year. There are two studios in Poland equipped for sound production, one Klango-film-Tobis, and one with Polish equipment. British Accoustics, affiliated with British Gaumont, is establishing an addition studio in Poland for dubbing.

A Warsaw distributor of American films has a contract with two Polish studios in Warsaw, where prints of their films are made in Poland. Usually a negative and one master print (positive) are imported. Prints are made from the negative and the master print, imported under bond, is re-exported after printing. Customs duty is paid on the negative only. The company has been granted an import contingent for negatives of 1,500 kilograms instead of the normal 110 zlotys is charged. If required, the contingent may always be increased, for the Ministry of Finance makes no special obstacles. Considering it a development of the domestic production. One other American Company is printing only news reels in Poland, and another is preparing to print in Poland.

1933 production amounted to 273,956 feet of which:

- Silent features — 32,208 feet
- Silent shorts — 69,743 feet
- Sound features —113,604 feet
- Sound shorts — 58,050 feet
- Cut by censorship — 351 feet

Production during the first half of 1934 amounted to 101,485 feet of which:

- Silent features — 4,413 feet
- Silent shorts — 51,272 feet
- Sound shorts — 45,170 feet
- Advertising — 568 feet
- Cut by censorship — 62 feet

Total production in 1933 was 157 films, including 73 silent and 84 sound. In the first half of 1934, production was 71 films, with 101,485 feet, of which 6, with 4,413 feet were silent, and 65, of 97,072 feet, were sound.

Taxes—Taxes are very high. Amounting in Warsaw to imports of foreign features of 30.1 cent, and of local features of 15.7 cent per minute. In the smaller cities they are even higher.

Theaters—The total number of theaters in Poland is 728. There were 85 travelling cinemas.

Sound—421 theaters wired for sound, 507 silent.

Imports from United States 1933—

- Positive sound 2,184,264.4 $34,002
- Negative sound 88,765.4 1,408

1934—First 10 Months:

- Positive sound 1,474,532.3 $25,448
- Negative sound 73,044.3 1,138

DISTRIBUTORS AND IMPORTERS

WARSAW

Aegiefilm, ul.Marszalkowska 111.

Alliance-Film, ul.Zielna 15.

Anerfilm, ul.Al.3-go Maja 2.

Arlos-Film, ul.Widok 9.

Austriafilm, ul.Chmielna 32.

Bard Jozef, ul.Wspolna 47.


Columbia-Pictures-S-to Krzyszta 35.


Ekspolofilm, ul.Chmielna 43.


Enhaifilm, ul.Marszalkowska 125.

Felix-Film, ul.Chmielna 41.

Fortuna, ul.Marszalkowska 95.

Fox-Film, ul.S-to Krzyszta 25.


Gloria, ul.Marszalkowska 119.


Kac Joseph, Zlota 62.

Kino-Film, ul.Sienna 4.

Klarfilm, ul.Marszalkowska 131.

Kloos, ul.Nowy-Swiat 43.


Lechfilm, ul.Hoza 23.

Leo-Film, ul.Zlota 6.

Liberty-Film, ul.Jasna 22.


Mars, ul.Widok 11.


Muza-Film, ul.Widok 23.

Franco-Paris-Film, ul.Sienna 4.

National Film Corp, ul.Al.Jerozolimskie 15.

Palladium, ul.Marszalkowska 140.


Parlifilm, ul.S-to Krzyszta 39.


Pan Film, ul.Zlota 13.


Premilfilm, ul.Orela 3.

Polski Film, ul.Sniadeckich 6.

PULITZER

Agitation—The only recent legislation affecting the exhibition of motion picture films was Decree No. 22,966, dated August 14, 1933, a translation of which is given below:

MINISTRY OF FINANCE

General Division of Taxes and Imports

Decree-Law No. 22,966.

Whereas sound films are an important medium of education and culture and well deserve the attention of the public authorities:

Taking into consideration their weighty influence in social life and, on the other hand, recognizing that this influence can be utilized with great benefit to the Nation,

Using the faculty conferred by Part 2 of Sub-Division of Article 106 of the Constitution, the Government Decrees and I promulgate to be valid as law, the following:

ARTICLE 1. The "Companhia Portuguesa de Filmes Sonores Tobis-Klangfilm" shall be exempted, during a period of five years, to be counted from the date of its organization, from the payment of property and industrial taxes, as well as from import duties on machinery, apparatus, and material necessary for the establishment and operation of its industry.

ARTICLE 2. Cinematographic shows at which two-thirds, at least, of the sound films shown have been produced in domestic studies, shall be placed on the same footing as the theater, for the purpose of the payment of taxes.

ARTICLE 3. Importers of foreign sound films shall be obliged to acquire, for exhibition in Portugal, sound films produced in domestic studios, to the number of meters annually determined by the Government, in accordance with the state of film production and exhibition.

Provided, however, that in the first year, beginning on October 1, the determination to which this article refers, shall be made by the General Inspection Service of Shows, but may not exceed 600 meters of Portuguese film for each 9,000 meters of imported film.

Let this be published and compiled with as herein set forth. Palace of the Government of the Republic August 14, 1933. As can be seen from Article 1, of this decree, considerable advantages have been granted to the "Companhia Portuguesa de Filmes Sonoros Tobis-Klangfilm." The quota system provided for in Article 3 has not been put in force, and probably there is no considerable increase in domestic production.

Censorship—There has been no change in the censorship of motion pictures exhibited in Portugal.

Legislation on this subject is contained in Decree No. 13,564 (Articles 133 and 135) dated May 6, 1927, and published on that date in the "Diario do Governo," I Series.

Competition—American films, which are popular in Portugal, dominate the market and account for well over 50% of the total distribution, on the basis of both number and length.

Copyright Relations—Under Presidential Proclamation of July 20, 1893.

Production—During the year 1933, one ten-reel sound feature entitled "Cancao de Lisboa" (Song of Lisbon) was produced by the Companhia Portuguesa de Filmes Sonoros Tobis—Klangfilm at a cost of about 1,200 cantos (about $55,000). It is reported that "Cancao de Lisboa" has not been a financial success. The same producers have recently (October, 1934) finished work on a ten-reel feature entitled "As Pupiolas do Senhor Reitor," which has not yet been released.

In 1934, the Bloco II. da Costa produced a ten-reel sound feature entitled "Gado, Bravo" which has recently finished an eight-week run at

PRODUCERS

WARSAW

Kino-Film, Sienna 4.
Leo-Film, Zlota 6.
Muz-Film, Widok 23.

Polton-Film, Marszalkowska 113.
Rymofilm, Marszalka Focha 8.
Sfinks, Swietokrzyska 35.
Uranjalif, Warecka 9.

Rymo-Film, ul.Marszalka Focha 8.
Sfinks-D.H.Przemylski, ul.S-to Krzyszta 35.
Sowelofilm, ul.Wspolna 47.
Sonofilm, ul.Marszalkowska 94.
Starfilm, ul.Marszalkowska 149, Prozna 2.
Unionfilm, ul.Marszalkowska 113.
United Artists, Al.Jerolimski 15.
Wszegielfilm-ul, Zieita 6.
Wentafilm-ul, Widok 24.
Wytwornia Doswiedczalna-ul, Sliska 6/8-m. 21.

BYDGOSZCZ

Frag-Film-ul, Gdanska 12.
Rex-Film-ul,Jagiellonska 12.

KATOWICE

Braunweig A-ul, 3-go Maja 25.
Fox-Film-ul, Sw. 12.
National Film Corporation-ul, Sw. Jana 1/3.
Paramount Films-ul, Koscie1ski 1.
Syliela-ul, Rynek 12.
Universum-ul, Wajowodka 17.

KRAKOW

Bezet-Film-ul, Sw. Gertrudy L. 5.
Credo-ul, Siemiradzkiego L. p. 11.
Jot-Film-ul, Wielopole 4.
Lumen-ul, Al.Kraszewskiego 17.
Muza-Film-ul, Florjanka 44.
Polonia-Film-ul, Gówny Rynek 33.
Uciecha-ul, Starowisla 16.

KROLEWSKA HUTA

Klima Teofil Syliesia-ul, Wolnosci 50.

Lwow

Astman Ignacy, ul. Dlugosza 33.
At-Film, ul, 3-go Maja 11.
Cygierlewski St., ul. Kraszewskiego 11.
Era, ul. Lena Sapiehy 5-a.
Fox-Film, ul. Jagiellonska 20.
Ideal-Film, ul. Lyczakowska 86.
Mechaniki, ul. Kopernika 22.
Modlinski Leon, ul. Legionow 5.
Paramount, ul. pl. Marjatki 5.
Rayart-Film, ul. Kopernika 14.
Steinschleger E. ul. Luckiego 8.
Weiss Z. ul, Potockiego 28.
Schall T., Sokata 3.

Lodz

Grabowski A, ul. Szczepanska 5-a.
Grodzienski Stefan, ul. Narutowicza 47.
Hendzis M. ul. Narutowicza 47.
Letrozewicz M. ul. Kilinskiego 30.
Kolski Jan, ul. Andrzeja 27.

Rowne

Aptuk, ul. Szpitalna 16.

Poznan

Petrykowski Z. ul. Marcina 64.
Polecytylo, ul. Ratajczaka 15.

Wilno


PRODUCERS

Warsaw

Kino-Film, Sienna 4.
Leo-Film, Zlota 6.
Muz-Film, Widok 23.

1071
the Tivoli, one of Lisbon's leading theaters. It appears to be the consensus of opinion that "Gado Bravo" is the best film yet produced in Portugal and prospects are bright that it will be a financial success.

Taxes—The taxes paid by motion picture theaters in Portugal are based upon percentages of box-office receipts computed according to seating capacity. The tax is seven per cent of two-thirds of box-office receipts figured on the basis of the number of seats in the theater.

Where two-thirds or more of the sound film shown has been produced in Portugal, the tax is the same as that prescribed for the legitimate theater, opera, vaudeville and reviews. For example, in a theater with a seating capacity of less than 1,000, the tax is 3½ per cent of the price of tickets for one-half of the seating capacity of the house.


Note—Article 2a—Decree No. 14, 396; Article 2, Decree-law No. 22,966, both of which decrees are cited in the preceding note.

Theaters—There are approximately 250 motion picture theaters in Portugal.

Sound—Theaters wired for sound total 168. It is reported that 61 theaters were wired for sound during 1933 and the first nine months of 1934; most of these installations were for sound on film.

Imports from U. S. A.—
1933—Positive sound 1,100,865 ft. $29,817
1934—First Ten Months:
Positive sound 1,168,912 ft. $29,391
Negative sound 5,316 ft. 346

DISTRIBUTORS AND IMPORTERS

LISBON
Agencia Cinematografica H. Da Costa Ltda, Avenida da Liberdade 245 r/c Do.
Companhia Cinematografica de Portugal—Rua Eugenio dos Santos 69, Lisbon.
Metro, Castello—Branco Ltda, Rua das Pedras Negras, 24—20.

Paramount Films S.A., Rua Braamcamp—10—10 Do.
Raul Lopes Freire, Praca dos Restauradores 35, s/f.
Salm Levy Jor. & Ca.—Rua dos Retrozeiros 107—30.
Sociedade Geral de Films Ltda, Rua Alexandre Herculano, 30 r/c.
Sonoro Filme Lida, Praca Restauradores 35, 10 E.
Sociedade Iberica de Construcoes Electricas Ltda, Praca Luiz de Camoes, 36—20, Do.

PUERTO RICO

Agitation—None.
Censorship—None.
Competition—78% American pictures shown.
Copyright Relations—None.
Production—News reels, musical, short subjects and occasional one long production.
Taxes—Heavy.
Theaters—127, 30 theaters closed and 4 destroyed.
Sound—93 theaters are wired.
No. exports.

RUMANIA

Agitation—According to the new import quota regulations, effective on May 1, 1934, the importation of motion picture films is no longer subject to the obtaining of an import permit. There is no change as far as payment for imported films is concerned.

In May of this year there was a movement to make compulsory the synchronization of films into Rumanian language for the purpose of establishing Rumanian film production. During the first year 25 per cent of the films entering Rumania were to be synchronized into Rumanian language. For the second year the percentage was increased to 50 per cent and during the third year to 75 per cent. Protest was made to the Government by competent parties about the impossibility of the project and the Prime Minister did not approve the projected measure.

Censorship—The new Rumanian Government, considering that the previous censorship regulations were not strict enough to control the business sufficiently, decided to replace them by more severe regulations. The "Monitorul Oficial" (Official Gazette) of February 12, 1934, published the new regulations in the form of an order of the Rumanian Ministry of Education, Cults and Arts. On February 8, 1934, under No. 22,861, based on the Journal of the Council of Ministers No. 207 of February 8, 1934, which approved the proposals of the Minister of Education, Cults and Arts. The order was submitted to the Council of Ministers on the same date.

The publication of the new regulations has caused considerable agitation among the Rumanian film distributors and cinema owners, mainly on account of the new provision that 25 per cent of the total meterage of films exhibited by each cinema must consist of educational pictures, and that each Sunday up to 8 P. M., the cinemas must exhibit educational pictures exclusively. News reels are not considered as educational pictures.

Another provision which is considered detrimental to the interests of the film distributors is that the new classification of the pictures presented to the censorship, which divides pictures into three classes, i. e., educational films, bad films and amusing films. Leading distributors contend that, owing to the elasticity of the regulation, almost all pictures can be considered in the bad films category. In order to better illustrate this, it is stated that recently the censorship rejected a picture on the ground that it keeps the attention of the audience too tense. Even if a film has a happy ending this does not change its character as a bad picture if it contains some parts which classify it under that category.

The strong opposition of the local motion picture distributors and exhibitors to the policy of the Rumanian Ministry of Public Education, Cults, and Arts in connection with the new regulations promulgated in February of this year to govern motion picture exhibitions in Rumania, succeeded in obtaining partial recognition of their demands. Although the new provisions, one of which required that only "educational pictures be shown on Sundays and holidays up to 8 P. M.," were put in force towards the end of April, in view of the lack of sufficient educational pictures, the Ministry consented, provisionally and until educational pictures are made available, that some regular pictures having "a more or less educational character" be classed as "educational" and allowed to be presented less on Sundays and holidays.

Competition—Accordingly the reliable information during the year 1934 American pictures were shown to a much larger extent, French productions were more significant. German pictures have almost entirely lost this market and in spite of efforts made by the distributors of Austrian product, these pictures are not much inclined to pay reasonable rentals for Austrian productions.

Copyright Relations—Member, International Union. By Presidential proclamation, May 14, 1928, President Coolidge issued a proclamation cover-
Deputies 1,240,248 200 1934, some May total 860,444 30 State the be Bucharest, enter part capacity 30,872 1934, exhibited. There Ministers larger all Bucharest a probably on exhibited. It was estimated to the Adoption of the Constitution, which is expected to grant an important subvention from the recently established National Cinematography Fund.

Taxes—The admission charge is the same on motion pictures established by the decision of the Council of Ministers of May 19, 1934, were contrary to the provisions of the Romanian Constitution. It is expected to be increased. The Senate voted on July 3, 1934, and the King promulgated on July 7, 1934, the following law: Law for the Creation of the National Cinematography Fund

Art. 1. There are established the following taxes:
(a) a tax of 2.4 lei per meter of film, in order to cover the administration expenses of the Board of Censors and upkeep of its installations;
(b) a tax of 10 lei per meter of film approved to be exhibited in Rumania;
(c) a tax of one lei per ticket to all motion picture shows in Rumania.

Taxes mentioned (b) and (c) above are to be collected for the purpose of establishing the National Cinematography Fund.

Art. 3. Didactic and Educational pictures are exempted from the tax of 10 lei per ticket, if these are recognized as such by the Board of Censors.

All taxes specified in this law will be collected through the organs of the Ministry of Finance, or paid to them, and registered as State Revenues to be used for the purposes to which the medium of the Presidency of the Council of Ministers has related.

Art. 4. The decision of the Council of Ministers No. 867 of May 19, 1934, concerning the creation of these taxes is ratified.

This law came as a surprise to motion picture circles here, because strong representations were made against the new taxes and not their enforcement. By law to comply with the provisions of the Rumanian Constitution, which does not permit the imposition of any taxes, except by virtue of a law.

Theaters—850, with a total combined seating capacity of some 250,000. Of these 60 per cent operate daily, the remaining operating irregularly to four a week. The hold which motion pictures have gained as an entertainment feature in Rumania is perhaps even better illustrated by the latest figures on theater attendance which show that 80 per cent out of the total paid admissions to theaters of all kinds in Bucharest constituted admissions to motion picture theaters.

In Bucharest, which is the main center for motion picture theaters in Rumania, the number of cinemas increased from 38 in 1930 to 56 in January 1934, with a total combined capacity of some 40,000 seats, all of them operating daily. Out of these 56 cinemas only 10 are first run houses. Generally the theaters in Bucharest range in capacity from 300 to 200 seats, the greater number accommodating between 500 and 800 people. In the provinces, motion pictures operate in capacity range from 200 to 1,000 seats, the greater part having under 500 seats.

During the last year, due to the unfavorable economic conditions no new first run cinema was opened in Bucharest, but several second run theaters were opened. However, it is estimated that during the last year some 30 new theaters were opened throughout Rumania. Excluding in Bucharest and a few of the larger towns of Rumania, motion picture theaters in general no longer comply with the requirements of the modern cinema and cannot be compared with theaters in the United States. The cinema in Rumania are usually not situated in specially constructed buildings but rather in ones which have been made over, and in most cases these are merely a part of a larger office building. The admission charges in the first run Rumanian cinema theaters range from $.30 to $.60, while in the second grade cinemas the scale is reduced to $.15 and $.30. Frequently prices are increased when a special film, for which higher rates are charged, is exhibited. In the provinces the prices vary from $.10 to $.30.

Sound 300 theaters are wired for sound. Imports from United States—1933—Positive sound 860,444 ft. $ 30,872 1934—First 10 months: Positive sound 1,240,248 ft. $ 30,872

DISTRIBUTORS AND IMPORTERS

BUCHAREST


BRASOV

Concordia Film. Ero Film. Matador Film.

JASI

Trianon Film, Cinema Trianon.

ORADEA MARE

Camara Film, Emericus Film, Metro Goldwyn Film, Phoebus-Film.

TIMISOARA

Filmcentrala, Dr. Des Gabor, Str. Gorove 7.

SOVIET RUSSIA

Agitation—The foreign trade of the Soviet Union is a monopoly of the Government. All contracts made abroad for the importation of goods into, or the exportation of goods from, that country are made by agencies of the People's Commissariat for Foreign Trade, or under authorization of that Commissariat. Foreign trade transactions are entered into, as a general rule, through representatives stationed outside the Soviet Union, of the People's Commissariat for Foreign Trade, or through delegations or by representatives of State economic and commercial organizations authorized to enter
directly into foreign trade transactions under the general supervision of the People's Commissariat for Foreign Trade. In the United States, the principal purchasing and selling agency is the Amstor Corporation, 260 Fifth Avenue, New York City, to which appropriate inquiries may be addressed.

The agency through which motion picture films are imported into the United States is the State-owned Intorgkino, No. 7, Moscow. It appears to be the policy of the Intorgkino, however, not to import films except upon an exchange basis that is, in exchange for films the Brits which desire to sell to the Soviet Union, of a corresponding quantity of film from the Sovuzkino-export, the organization which exports films from the Soviet Union.

Censorship—Very strict.

Competition—Mostly Russian, a few German and French films.

Copyright Relations—None.

Production—The following pictures have been produced and exhibited during the 1933-1934 season:
- Sound pictures: 154.8
- Silent pictures: 22
- Pictures instructive in technical, hygiene and school subjects: 18
- Current events: 14
- Pictures in foreign subjects: 6
- Agitation pictures: 9
- Animated pictures: 728
- Pictures prohibited by censor and not yet released:
  - (a) Silent: 13
  - (b) Sound: 18

SOVUSKINOEXPORT is not a producing organization. It exports films produced by others.

Taxes—High.

Theaters—Moving picture theaters in the Soviet Union include:
- 9,987 regular urban theaters with stationary projectors; 3,037 rural theaters with stationary projectors; 14,139 portable projector installations for use in rural districts.

Sound—Of the above, 1,800 regular theaters are sound equipped.

SOUTH AFRICA

Agitation—The year has been marked by no outstanding production for motion pictures, the part of the theater going public of South Africa. The number of British feature pictures shown has definitely increased and their reception has been whole hearted. But there has been some disappointment in the popular appeal of a number of British features which have been shown in the larger cities and the disposition of some regular patrons to concede that the percentage of good British pictures is greater than that shown by American producers, has to some extent been dissipated. The South African public has shown an increasing interest in "historical" pictures and is appreciating fine acting to a larger degree. Film importers are hopeful of obtaining a readjustment of the import duties on second copies and shorts.

Censorship—There have been no unusual developments in the field of censorship and the same strict attitude of the number of members of the Censor Board is prevalent as in the past. Appeals against the decision of the Board have always been upheld and there was no change in that direction. There is agitation on the part of the film importers not associated with the African Theaters organization to obtain Censor Board film exhibit facilities independent of African Theaters and a state-owned pre-view theater may be established. Some publicity has been given the "Church-Censorship" movement in the United States but no organized movement has been started in South Africa.

Competition—American films encountered greater competition from British films and the importation of British features is likely to increase. The tie-up between the principal importers of the Union and important producers in Great Britain indicates that a greater percentage of British films will be brought into South Africa at the expense of American films. Whereas the number of British films accounted for about 20% of the total imports in 1933 it is believed that the figure will be nearer 25% in 1934 and the American portion of the trade will perhaps be reduced. Films from other countries are still an unimportant factor in the import trade. There is no quota restriction on American films.

The most important feature of the motion picture industry in South Africa during the year has been the remarkable improvement in the despout with which newly released feature pictures have been brought to the Union and exhibited. This development much appreciated by the public and is regarded as a favorable outcome of healthy competition.

Production—Short tonic films only are being produced in South Africa. The silent weekly news film produced by African Films Production Ltd. has maintained its position as a reliable and dependable instrument and has more to that effect. African Films Production Ltd. is engaged in the production of a publicity film of South Africa's famous gold "reef" in conjunction with the technical advisers of the Transvaal Chamber of Mines. It will be a pictorial record of the gold mining industry in 37 sequences. Some 6,000 feet of film will constitute the finished production. The High Commissioner of the Union of South Africa in London is exhibiting publicity films of the Union to encourage interest among tourists and business men.

Taxes—The rate of taxation on film importers and exhibitors remained high with no changes. Wharfage and tariff charges at the ports, censorship fees, entertainment taxes in the Provinces and Federal income taxes combine to place a heavy tax burden on the industry. But attendances in the cities and in some sections of the country and small town districts have improved under the stimulus of bright economic conditions. Taking have been good and small town theaters could use, it is believed, additional features.

Theatres—No official record of the total number of bona fide motion picture theaters in South Africa is available but well informed members of the trade place the total at 2787. Sound—200 theaters are wired for sound.

Imports from United States—
- 1934—First 10 months: 
  - Positive sound: 4,423,405 ft. $ 154,856
  - Negative sound: 3,518,801 ft. $ 68,974

BRAZIL

Agitation—Outstanding in legislation field is the reorganization of the Council of State (Consejo de Cinematografia). agitation to rescind the 74% percent State tax on distributor's rentals to exhibitors and insist demand on the part of the State that film industry for the establishment of exhibition quotas.

Among other duties, the new Council of Cinematography is charged with studying methods of protecting the Spanish motion picture industry,
"Rational imposition and distribution of taxes"; customs regulations on films and motion picture equipment.

American produced films are most frequently mentioned in the matter of a quota, inasmuch as until this year they have quite dominated the Spanish market. The most usual interpretation of an exhibitor's quota is one in 10, that is to say, that exhibitors shall be required to show one Spanish film for every 10 American films shown. This is a project that has already appeared and the Spanish producers have been reported to have brought their quota desires directly to the attention of the Prime Minister. Quotas in the trade, however, are not considered by the Ministry so occupied with more important and pressing affairs, that no immediate danger of a quota being enacted into law is to be expected.

Distributors are conducting a heavy barrage of protest against payment of the 7½ per cent tax and are reported to be encouraged over developments looking toward at least a reduction. They are demanding complete removal of the tax, but privately express the belief that ameliorative modification will be the outcome. The tax generally operates as follows: In the provincial and large cities of Spain films are generally rented by the distributor to the exhibitor on a percentage of gross seat sale. The minimum generally stops at 40 per cent and the maximum generally stops at 40 per cent. Inasmuch as the 7½ per cent tax by custom is paid by the distributor, his 40 per cent becomes 12½ per cent and his minimum of 25 per cent is actually 17½ per cent. Out of this he must, of course, pay his overhead, propaganda and other expenses, and take his chance with the exhibitor on the drawing power of the film.

Although they are demanding abolition of the tax, exhibitors express the opinion among themselves that the outcome will be suppression of the tax for films produced or "dubbed," i.e., superimposition of Spanish on a foreign made film instead of the foreign language, in Spanish, that one or two productions will be shown in their own language with sub-titular explanations in which case they will pay 5 per cent of the intake as a tax and that all program pictures will be required to be "dubbed" in Spain.

Although distributors collect a percentage of the box office proceeds as rental in the larger cities, in smaller towns in Spain they rent the film for an outright sum. These rentals vary from 50 to 2,000 pesetas. The smaller charge is for the running silent pictures. Fair programs generally have the highest rentals because they are obtained for films having had particularly successful runs in the big cities, and having been recently in the foreign market. Even in the latter the exhibitor in nearby smaller towns may profit.

National production is attracting more and more attention and interest but decreased in 1934 as contrasted to 1933. Due in part to the receivership of two producing companies, the 1933 national output has been placed at 24 pictures and that of 1934 at 18. A quota is expected, however, and the national film industry should be expected to increase, but so far with few exceptions it has not been highly rated.

Censorship—With the exception of films combined of by foreign scenes, all films are barred by censorship in Spain and the censor's hand may be described as comparatively light. Before the recent revolution the civil government of the Province of Barcelona and the Director-General of Public Safety in Madrid exercised censorship control over films. Films passed by either of these bodies were available to exhibitors in the Spanish flag. Now, however, censorship is only applied at Madrid in the office of the Director-General of Public Safety.

Competition—Only estimates from the motion picture trade are available as to competition among producing countries in Spanish motion picture importation. Municipal council sanctioned fees give only the weight in kilogramms of film imported which is subject to a duty of 25 pesetas in gold per kilogram net weight when imported from the United States and 15 pesetas in gold per kilogram net weight from France and most of the other producing countries. Comparative importation figures do not give the true picture, especially for 1934, due to the marked increase in "dubbing"; it is stated that the average number of copies of a film distributed in Spain is five.

The estimates obtained in the trade on the number of films imported into Spain, by countries of origin, are for 1934 to date. These figures are said to hold good for the entire year, as importations during the next two months are not expected to show any change.

The outstanding development in competition for 1934 in Spain has been the very decided decrease in American importations accompanied by the return of competition from France, Great Britain, Sweden, and Czechoslovakia. Estimated figures of importations into Spain by producing countries are given as follows:

**ESTIMATED IMPORTATIONS OF MOTION PICTURE FILMS INTO SPAIN BY PRODUCING COUNTRIES**

<table>
<thead>
<tr>
<th>Country</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>314</td>
<td>51.5</td>
</tr>
<tr>
<td>Germany</td>
<td>81</td>
<td>12.8</td>
</tr>
<tr>
<td>France</td>
<td>69</td>
<td>10.8</td>
</tr>
<tr>
<td>Great Britain</td>
<td>14</td>
<td>2.4</td>
</tr>
<tr>
<td>Italy</td>
<td>11</td>
<td>1.8</td>
</tr>
<tr>
<td>Russia</td>
<td>1</td>
<td>0.1</td>
</tr>
<tr>
<td>Sweden</td>
<td>1</td>
<td>0.1</td>
</tr>
<tr>
<td>Czechoslovakia</td>
<td>6</td>
<td>1.0</td>
</tr>
<tr>
<td>Mexico</td>
<td>4</td>
<td>0.7</td>
</tr>
</tbody>
</table>

Total: 540

474

Copyright Relations—The Spanish Society of Authors (Sociedad de Autores) protects the musical works of Spanish authors used in sound films. The fee charged is 3 per cent of the total potential seat sale of the theater, i.e., as if every seat were filled.

New regulations were established by Royal Decree of July 26, 1929, and revised by Royal Order of April 30, 1930.

Production—Since 1931 national production has made advances. From May, 1932, to May, 1933, five feature films were produced; from May, 1933 to May, 1934, 24 were made. Spanish production during 1934 is estimated in the trade at 18 films. Due to precarious financing changes in production companies have been comparatively frequent, some going out of business in May. Among those regarded as outstanding, at present, are the Cinematografía Española-Americana, Madrid, "E.C.S.E.A." and "Reparticiones Cinematográficas de España," S.A., Madrid ("E.C.R.S.A."). The former is rated as having an authorized capitalization of 4,000,000 pesetas and paid in and subscribed capital of 69,850 pesetas; the latter authorized capital of 5,000,000 pesetas and paid in and subscribed, 4,900,000 pesetas.

Taxes—On entering the motion picture field in Spain an exhibitor finds himself immersed in a maze of taxes. The principal State taxes are: the real estate tax (contribution industrial), the industrial tax (contribution industrial) and the workers' contribution for retirement. In the first two cases, appraisals, discounts, percentage taxes and surtaxes are levied. In the following paragraphs the application of these State taxes are set forth.

Theaters—3,252 cinemas are estimated to exist in Spain at the present time. Of these about 1,200 are considered active, and of the 1,919 inactive 600 are reported to be operated irregularly, being in clubs, cafes, offices, etc. The Sound—1,333 are reported to be equipped for sound.

Reports in the trade are that there are only about 50 silent houses operating commercially in Spain. Of the houses equipped for sound a quite a number are supplied with cheaper sound apparatus. Four manufacturers of sound apparatus in Spain are: Orphen-Sincronic, S.A., 272 Calle de Mallorca, Barcelona; Melodion (Sr.
DISTRIBUTORS AND IMPORTERS

MADRID
Alianza Cinematografica Espanola, UFA., Mesonero Romanos, 2 y 4, Tel. 20890.
Artistas Asociados (Los), Plaza del Callao 4 Tel. Atlantic Film, Av. Pi y Margall 17, Tel. 23465.
Arenal Films, Arenal, 27, Tel. 94056.
Casa Marquez, Atocha 131, dup. Tel. 72977.
Cedric S. Ltda., Puencarral 5, Tel. 20574.
C.I.N.A.E.S., S.A.G.E., Marques de Urquijo, 13, Tel. 35155
C.I.F.E.S.A., Av. Eduardo Dato, 34 pral. Tel. 21465.
De Espana (R. Martin), Churrucu 14-16.
Cine Espana, (M. Huet) Cinema 34 de Mayo 6, Tel. 13725.
Filmsofomex, S. de Av. Eduardo Dato 27, ptal. Tel. 25554 y 25555.
Exclusivas Huet (Francisco Puigvert), Arenal 27, Tel. 15842.
Gonzalez (Ernesto), Av. Eduardo Dato, 23, Tel. 23456-2920.
Hispano American Films S.A., Plaza del Callao 4, Tel. 45214.
Hispano Fox Film, S.A.E., Plaza del Callao 4.
Marino (Jose), Selectiones Capitoio, Barcelo, 5, Tel. 12057.
Metro-Goldwyn-Mayer Iberica S.A., Silva, 15, Tel. 22970 y 22979.
Noticiario Espanol, Mesonero Romanos, 10, Tel. 25283.
Paramount Films S.A., Av. Eduardo Dato, 1, Tel. 15116.
Renacimiento Films, San Marcos 40, Tel. 10289.
Renertorio M. De Miguel, Av. Pi y Margall, 20, Tel. 23040.
Riesco Films, Plaza del Callao 4, Tel. 23074.
S.I.C.E., Barquillo 1, Tel. 20521.
S.G.E. (Selectiones Julio Cesar), Marques de Urquijo, 13, Tel. 35155.
Stella (Carlos), Av. Pi y Margall, 11, Tel. 16881.
Sociedad Espanola De Cinema Educativo, Eduardo Dato, 4, Tel. 12884.
Sociedad Anonima De Espectaculos Publicos, Plaza de la Independencia, 4, Tel. 54971.
Ufils-Ulragi Films, Antonio Maura 16, Tel. 16064.
Velayos (Manuel), Arenal 20, Tel. 25760.
Villarreal (Manuel), Andres Mellado, 18, Tel. 22462.
Warner Bros.-First National S.A.E., Plaza del Callao 4, 90 C, Tel. 25401.
Iberia Films, Plaza de las Cortes, 3, Tel. 23968. Telg. Iberifilms.

BARCELONA
Casas de compra-venta y alquiler de peliculas Alienaz GINMATOGRAFICA ESPANOLA—Director: Pedro de Vallescar; Representacion de la UFA de Ber-
liu, Provenza 273, Tel. 71662, Teleg y Telef. Ufanalia.
Arajoj (J.), Aragon 225, pral, Tel. 73954.
Artistas Asociados (Los), Rambla de Cataluna 62, Tel. 79193 y 77310, Teleg. Utaritist.
Atlantic Films, Valencia 233, Teleg. 70765.
I bart y Simono (Comercial Films), Aragon 249, Tel. 72592.
C.I.F.E.S.A.—Distribuidores de Columbia Pictures, Aragon 261, eto. 2a, Tel. 80957.
Cinnamond Films, Balmes 51 pral, Teleg. 24439.
Costa (Jaime), Consejo de Ciento 317 pral, Tel. 12265.
Compania Iberica Films, S.A., Rambla Cataluna 84, Tel. 80131 y 80132, Teleg. Olifsa.
Distribuciones Reunidos, Rosellon 210, Tel. 73494.
Editorial Vilamala—Cine Arte Espanol, Plaza Cat-
aluña 9, Tel. 12024, Cab. Rayfilm.
Exclusivas Febery y Blay, Rambla de Cataluna 118.
Telg. 79119.
Exclusivas I.B.Z. Films, Paseo de Gracia, 73, Tel. 81967.
Exclusivas E. Huet, Pasea de Gracia, 66, Tel. 71430.
Exclusivas Nelson, Enrique Granados, 61, Tel. 70733.
France Espana (Ch. Poulet), Consejo de Ciento, 296, Tel. 21231.
Folmofono, S.A., Rosellon, 238, Tel. 79597.
Golgo Films, Rambla de Cataluna, 45, Tel. Gargallo (Francisco), Disputacion 239, Tel. 23613.
Gurt Hermido Ltda., Rambla de Cataluna 62, Tel. 79193.
Hispano De Forest Fonó Films, S.A. (Películas habladas y musicales), Asociacion Cinematográfica 25.
Hispano Fox Film S.A.E., Valencia 280-282. Tel.
73107, 73108 y 73050, Telg. A.B.C.D. Fox Film.
Hispano American Films, S. A. (Universal Films),
Mallorca 220, Tel. 80835.
Importaciones Cinematograficas, S.A., Aragon 252, Tel. 16495 y 16496.
Inter Film.
Metro Goldwyn Mayer Iberica S.A., Mallorca, 201-203, Tel. 71471-71472-71473 y 71474, Teleg. Metro Films.
Meyler Films, Provenza 231, Tel. 80710.
Miguel M. De, Consejo de Ciento 294, Tel. 11891.
Telg. De Miguel.
Mundial Films (R. Soler), Mallorca 209, pral.
3231, Telg. Solerfilm.
Omnia Film S.A., Santa Tecla, 3, 201a.
Paramount Films S.A., Paseo de Gracia 91, Tel. 73003.
Poot (Jose), Valencia 228, Tel. 70763. Teleg.
Jopinot.
Radio Films S.A., Paseo de Gracia, 76, Tel. 80614.
S.A.G.E. (Exclusivas Julio Cesar), "Cinemas" Via
Layetana 53, Tel. 20701.
S.I.C.E. Pasto de Gracia 29, Tel. 10478.
Silver Star Films, Mallorca 228, Tel. 81267.
Select-Film, Valencia 288, Tel. 79995.
Super Film. Enrique Granados 61.
Tendales Riera (Jose), Zaragoza 157, Terre.
Tel. 59625.
Star Films (Exclusivas), Balmes 108, 10 Tel. 72595.
Trian S. en C. (Federico), Valencia 234, pral.
Tel. 71237, Telg. Peitrli.
Trufi (Juan Lletiols), Rambla S. Jose 27, Tel. 12163.
Ufils-Ulragi Films, Balmes 79, Teleg. 79132.
Unica Films, Aragon 232, Tel. 15362.
Union Films S.A.
Warner Bros.—First National Films S.A.E., Paseo de Gracia 77, Tel. 79035 y 79036, Telg. Firmatex.

SWEDEN

Agitation—None.
Censorship—As a rule films showing suicides, terrifying crimes, and other crimes contrary to general law and morals as well as acting that may have a bad influence are forbidden. How-
ever, there seems to be no hard and fast rule
on this subject. Children under the age of 15 years may attend the showing of certain films only. Each film which is approved for showing is classified as “children permitted” by the board of censors. Films in which murders, robberies, hold-ups, gangster films, etc., appear fall in the “children permitted” class.

The Swedish Film Censoring Bureau in 1933 examined a total of 4,293 films (including copies) having a length of 3,555,414 meters. Of these 1,570 with a length of 1,592,338 meters were American, 2,106 with a length of 1,278,942 meters were Swedish, and 617 with a length of 686,120 meters were from other countries. Of the total number, 2,464 films were not allowed.

In 1932, the total number of films (including copies) censored was 4,002 having a length of 3,940,053 meters. American films accounted for 1,592,338 meters, Swedish 1,278,942 meters, and other imported films 686,120 meters.

Practically all pictures distributed in Sweden in 1933 were with sound. Competition—50 per cent American.

Copyright Relations—Established by Royal Decree May 30, 1919.

Production—23 feature films produced during 1933. Aktiebolaget Svensk Filmindustri in Stockholm made its studio twelve feature films in 1933, against eight in 1932. In addition a large number of sound reels were produced by Svensk Filmindustri. A great number of news reels were also produced by the company. Aktiebolaget Europafilm, Stockholm, produced four feature films, all sound on film.

Aktiebolaget Svensk Talfilm, Stockholm, produced one film in its own studio.

Aktiebolaget Nordisk Filmproduktion three, Sveriges Biografalages Distributionsbyra, one, and Triumvirfilm, one. All of these were made in the studios of A/S Nordisk Tonefilm in Copenhagen, Denmark. Acth. Irefilm produced one feature in its own Stockholm studio.

Taxes—Fairly high. Theaters—843.

Sound—843. At the end of 1933 there were no motion picture houses in Sweden not wired for sound, with the exception of a few remaining places installed in lodge halls, etc., in various parts of the country, where, however, no regular performances are given. The number of wired theaters in Sweden on December 31, 1933, was 843 as compared with 718 one year ago, making a total of 125 new installations during the year. Approximately 220 of the total number of operators opened one to three times a week and in several cases the sound reproduction apparatus is transported from theater to theater.

Imports from United States—

1933—Positive Sound 3,397,396 ft. $52,321
1934—First 10 Months: Positive Sound 3,403,647 ft. $62,167
Negative Sound 8,832 ft. 794

STOCKHOLM

DISTRIBUTORS AND IMPORTERS

A.-B. Biografernas Filmdepot, Kungsgatan 29.
A.-B. Columbia, Birgerjarlsgratan 12.
A.-B. Europafilm, Kungsargatan 12.
A.-B. Fox Film, Kungsgatan 12-14.
A.-B. Fribergs Filmbyra, Malmiikillnadsgatan 39.
A.-B. LeMat-Metro Goldwyn, Kungsgatan 63.
A.-B. Lobofilm, Mastersamuelsgatan 71.
A.-B. National Film, Vasagatan 18.
Sveriges Biografalages Distributionsbyra, Kungsgatan 35.
Aktiebolaget Paramount, Hamburger gatan 22.
Oscar Rosenbergs Filmbyra, Kungsgatan 27.
A.-B. S.B.D. (Sveriges Biografalages Distributionsbyra), Kungsgatan 39.
Stocholms Filmcentral, Kungsgatan 33.
A.-B. Svea Film, Sveavagen 21.
A.-B. Svensk Filmindustri, Kungsgatan 36.
A.-B. Capitol-Film, Kungsgatan 35.
A.-B. Tullbergs Film, Kungsbroplan.
United Artists A.-B., Sveavagen 21.
A.-B. Universal Film, Kungsgatan 7.

Film A.-B., Warner Bros., First National, Kungsgatan 30.

PRODUCERS

A.-B. Europa Film, Kungsgatan 10.
A.-B. Fribergs Filmbyra, Malmiikillnadsgatan 39.
A.-B. Irefilm, Kungsgatan 10.
A.-B. Nordisk Tonefilm, Kungsgatan 35.
Stocholms Filmcentral, Kungsgatan 33.
A.-B. Tullbergs Film, Kungsbroplan.

SWITZERLAND

Agitation—None.

Censorship—No federal censorship. Cantonal authorities generally liberal, except in Valais, Fribourg and Vaud, where control is severe.

Competition—German and French films continue to be chief competitors of American films. Percentages of American films have been on a decreasing trend since 1930, due to the increasing number of German films distributed. The number of American films seen in Switzerland during 1933, however, has increased compared to 1932, but occupying a lower percentage.

Copyright Relations—The “Schweizerischer Lichtspieltheater Verband,” Zurich, representing cinema owners of German and Italian Switzerland, and the “Association Cinematographique Suisse Romande,” Lausanne, representing cinema owners of French Switzerland, adhered on June 14, 1934, to a convention with the “Societe des Auteurs, Compositeurs et Editeurs de Musique,” Paris. The convention is retrospective to July 1, 1933.

Production—Continues to be principally along advertising and educational lines. The “Preasens Film A.G.,” Zurich, is still the leading producer, with several concerns of minor importance. Half a dozen “feature” films (circa 6,000 feet) were produced during the year.

Taxes—Amusement taxes are fixed by various cantons and subject to frequent change. A tax of 10% has been proposed for the canton of Zurich, and a tax of 15% for the canton of Vaud. At present there is no tax in either of these cantons. The average tax levied in the cantons is about 10%, with 15% representing the maximum.

Theaters—Despite strong agitation against building of new theaters seating capacity has been increased since 1933. There are at present 320 theaters with seating capacity for 124,700 spectators.

Seating Capacity

Switzerland 87,500
French Switzerland 115, 32,700
German and Italian Switzerland 105

Sound—310.

Less than a dozen theaters in Switzerland exhibit silent films, all other theaters being equipped with sound installations.

Imports from U.S.A.—

1933—Positive Sound 1,326,126 ft. $4,877
1934—First 10 Months: Positive sound 9,561 ft. 132
Negative sound 311,143 ft. 9,556

DISTRIBUTORS AND IMPORTERS

BASEL

Eos-Film Aktiengesellschaft, Reichensteinerstrasse 14, Basel.

BERN

Capitol-Film, A. Laubacher, Humboldstrasse 9.
Cluevox S.A., Haus Capitol.
Pandora-Film, Erlacherstrasse 21.
Syndikat-Film A.G., Gund tengasse 4.

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CORCELLES—NEUENBURG

Rene Steffen.

GENF

Bourquin-Film, Rue du Mont Blanc 19.
Distributor de Films S.A., Confederation 10.
Dubois-Film, Rue Pradier 4.
Etabl. of J. Haik, Rue de Hollande 14.
Film-Parlant S.A., Tour Maitresse 2.
Fox-Film S.A., Croix-d’or 12.
Gr. Excisiviste L. Lansac, Rotisserie 10.
Gr. Production Sonore Lindler, K. Heim Mussard 22.
Monopole Pathé-Films S.A., Rotisserie 4.
Societe d’exploit. des films Otta S.A., Passage des Lions 6.
Unarisco S.A., Confederation 3.
Univ. S.A., Passage des Lions 7.
Warner Bros. First National Film, Rue du Rhone 4.

LAUSANNE

Office Cinematographique S.A., Rue du Midi 15.

LUZERN

Geburde Chr. & R. Karg, Schiessstrasse 3.

MONTREUX

Agence Suisse du Cinema, Avenue du Theatre.

ZURICH

Coram-Film A.G., Limmatquai 34.
L Meikahmgescellschaft, Lowenstrasse 33.
Interna-Lonnim-Vertrebes A.G., Staufacherstr. 41.
Leo-Film A.G., Stamtenbachstrasse 69.
Monopol-Films A.G., Toedtit. 61.
Praesens-Film A.G., Weinbergstr. 11.

SYRIA

Agitation—None.
Censorship—A decree recently issued deals with moving pictures produced in Syria and reads as follows:

Art. 1—No moving pictures shall be produced in the States under French Mandate for public exhibition either on paid tickets or invitation without prior authorization from the High Commissioner.

Such authorization shall be given only after exhibition of the picture before the Censorship Commission provided for in Article 2 of Decree No. 165/LR of July 30, 1934, and under the conditions stated in that decree.

Any portions of the picture which may be cut by the Commission, shall be kept at the “DIREC-

tion de la Surete Generale.”

Article 2 of this decree affects to a certain extent the activity of an American concern, which has a number of times sent its cameramen to turn out news reels in Syria. Under this provision, a foreign company can no longer take pictures in Syria and ship its undeveloped negatives, since it has to submit them before the Censorship Commission. As there are not in Syria up-to-date studio-laboratories, such company would have to arrange for the local development of its films or to renounce its local production.

Beirut is the only port through which films may be imported. Films may not be cleared from the customs unless a special permit is first secured from the Surete Generale (French Police). A commission of the High Commissioner previews the films censoring them as to morals, public security, respect to religions and races, and political propaganda. The censorship fees are 0.32 per meter.

Competition—French 15 per cent. American 25 per cent.

Copy.gatt Relations—None.

Production—None. Several individuals take pictures of local events for newsreels.

TAXES—10 per cent of gross receipts collected from theaters by the local government.

This new income will be included in the “Interets Communaux’s” under the High Commissioner’s direct control. This taxation will doubtless be a real burden on the local theater owners, who, according to reports received, have dropped considerably on account of keen competition and the country wide depression.

Theaters—French is the language of the talking films in Syria, although Arabic is the language of the majority of the population.

Sound—23 theaters wired for sound.

Imports from United States

1933—Positive Sound 12,000 ft. $ 600
1934—First 10 Months: Positive Sound 110,676 ft. $3,005

TURKEY

Agitation—Because of the political treatment of Jews in Germany, the Jewish population in Istanbul, retracted, at the beginning of 1933, from frequenting motion picture theaters exhibiting German films. However this boycott did not last long and was not effective.

There has not been any agitation of any kind in this country during the course of 1934 against motion pictures in general or against films produced in any particular country.

Censorship—During the year 1933 two foreign feature films were "cut." Otherwise, the provisions of the decree have been applied quite liberally.

During the first 10 months of 1934 a total number of four foreign films were "cut," the exhibition of a fifth picture was prohibited by the local board of Censors, and a sixth picture was not released by the local distributors because the Censors insisted on "cutting" such important portions of it that it would have rendered the picture incomprehensible.

Competition—A total of 176 feature sound films have been exhibited in Turkey from January 1 to December 31, 1933, including 85 American, 31 French, 48 German, 8 Turkish, 1 English, 2 Italian, and 1 Danish films. Of the 85 American films 23 were exhibited in the English version, 23 in the original French, 2 in Spanish and 3 in German original version. Three American films were dubbed and exhibited in Turkish. The balance of 31 American films are exhibited "dubbed" in French. In addition to the above, a total of 73 news reels were released on this market by two leading American producers.

During the first ten months of 1934 a total of 98 feature sound films have been exhibited in Turkey, including 58 American, 21 French, 15 German, 2 Turkish and 2 English films. Of the 58 American films 8 were exhibited in the English version, 14 in the original French, 1 in Spanish. Three films were "dubbed" and exhibited in Turkish. The balance of 32 American films was exhibited "dubbed" in French. In addition to the above, a total of about 56 news reels were released during the first 10 months of 1934, including 44 American and 12 French news reels.

American feature films in original French version or "dubbed" in French have not only been retained but have increased their popularity in this country due to the great variety of the feature productions, the excellence of direction, scenery and costumes, interesting plots, and the renown of their "stars."
Following the increase of the municipal tax, owners of motion picture theaters in this city applied in April for the abrogation of the tax of 10% collected for the benefit of the local asylums for the poor which is assessed by the local municipality. Inasmuch as no favorable consideration was given to their application they closed their establishment during the entire month of June. Subsequently, the local motion picture theaters were relieved from the payment of this tax up to October 1. Since October the tax has been collected again at the same rate as previously. Owners of motion picture theaters are hopeful, however, that at the end of the rate of the above tax will be shortly reduced.

Theaters—At the end of 1933 there were about 95 active theaters in Turkey with a total seating capacity of 42,000 to 44,000. It is estimated that there are about 40 theaters in the interior which show “silent movies.” These establishments are mostly primitive, built and equipped and had in the aggregate a capacity of about 10,000 to 12,000 seats.

On October 31, 1934, there were about 100 active motion picture theaters in Turkey with a total seating capacity of 44,000 to 46,000 including about 40 provincial establishments exhibiting “silent pictures.”

Sound—At the end of 1933 there existed in Turkey 56 theaters wired for sound, as against 44 on December 31, 1932. Of the above 11 had American equipment, 43 German and 2 locally assembled sets. The above 56 establishments had a seating capacity of about 32,500.

On October 31, 1934, there existed in Turkey about 60 theaters wired for sound. Of these 11 had American equipment, 47 German and 2 locally assembled sets.

The above wired establishments had a seating capacity of about 34,000.

Imports from U.S.A.—
1933—Positive sound 195,249 ft. $3,724
Negative sound 13,087 ft. 265
1934—First 10 Months: Positive sound 369,657 ft. $8,065

DISTRIBUTORS AND IMPORTERS
ISTANBUL
Disk Film, Adale Han No. 14-15, Galata, Istanbul.
Halil Kiam Film, Cine Türk, Taxim, Istanbul.
Ipekçi Freres Cine Melek, Istiklal Caddesi, Beyoğlu, Istanbul.
Kemal Film, Hilalanka Han, 373 Istiklal Caddesi, Beyoğlu, Istanbul.
Mondial Film, Hava Sokak, Hava Han No. 2, Beyoğlu, Istanbul.
Poli Film, Kayseri Han No. 2, Sirkedji, Istanbul.
agitation to persuade the Government to reduce the entertainment tax on low priced seats. The Chancellor of the Exchequer after his last Budget Speech said that if there should be any reduction in taxes next year, the cinema proprietors stood at the head of the list.

A deputation of the Cinematograph Exhibitors’ Association called on the Parliamentary Secretary of the Board of Trade on October 3 to urge the abolition or amendment of the quota clauses in the Cinematograph Films Act. It will be recalled that under the Act all distributors in Great Britain are obliged to include a certain percentage of British films in their output.

It is thought now that the quota clause of the Act is not in the best interests of the local motion picture industry as it puts a premium on the production of “quickies” or cheap films made in a hurry in order to take advantage of the percentage required. British producers, it is thought, can now afford to do without this protection which has been a burden to theatre proprietors throughout the country.

Neither the Board of Trade nor the Cinematograph Exhibitors’ Association would state the result of the petition but a full report will be published later. The quota system was established by the Cinematograph Films Act of 1927 and was to be effective for 10 years beginning April 1, 1938. They were set up as follows:

<table>
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<th>RENTERS’ QUOTA</th>
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<tbody>
<tr>
<td>Year ending:</td>
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<tr>
<td>March 31, 1929</td>
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<td>March 31, 1930</td>
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<th>EXHIBITORS’ QUOTA</th>
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<tr>
<td>Year ending:</td>
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<th>Producers</th>
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<tr>
<td>London Film Productions, Ltd., 22 Grosvenor St., W.1.</td>
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<tr>
<td>MacKane Productions, David, 3, Leicester Street, W.C.2.</td>
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<tr>
<td>Moorland Productions, 12, D’Arbly Street, Wardour Street, W.1.</td>
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<tr>
<td>Mutual Pictures, Ltd., Film House, Wardour St., W.1.</td>
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<tr>
<td>New Era Films, 26 D’Arbly St., W.1.</td>
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<tr>
<td>Pathe Pictures, Ltd., 84 Wardour St., W.1.</td>
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<tr>
<td>Sound City, Ltd., Littleton Park, Shepperton, Middlesex.</td>
</tr>
<tr>
<td>Stafford Productions, John, Dorland House, 14-16, Regent St., W.1.</td>
</tr>
<tr>
<td>Stoll Film Co., Cricklewood Studios, Cricklewood, Middlesex.</td>
</tr>
<tr>
<td>Triumph Film Company, Ltd., Triumph Film Studios, Crisp Road, London, W.6.</td>
</tr>
<tr>
<td>Twickenham Film Studios, Ltd., Alliance Studios, St. Margarets-on-Thames.</td>
</tr>
<tr>
<td>Warner Bros., First National Producers, Ltd., Teddington Studios, Teddington, Middlesex.</td>
</tr>
<tr>
<td>Welsh, Pearson Films, Ltd., 2-4 Dean St., W.1.</td>
</tr>
<tr>
<td>Westminster Films, Ltd., 186 Wardour St., W.1.</td>
</tr>
<tr>
<td>W. F. Films, 92 Wardour St., W.1.</td>
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</tbody>
</table>

Importers and Exporters

LONDON

Australasian Films, Ltd., Beacon House, 13 D’Arbly St., Wardour St., W.1.
Buer, M., 15 D’Arbly St., Wardour St., W.1.
British Dominion Films, Ltd. of Australia, Sentinel House, Southampton Row, W.C.
British & Overseas Film Sales, Ltd., 76 Wardour St.,
Cattermoul, Cecil, Ltd., 143a Wardour St., W.1.
Fried, A., 185a Wardour St., W.1.

Distributors

LONDON

Anima Film Co., 8 New Compton St., W.C.2.
Associated British Film Distributors, Inc., 143 Wardour St., W.1.
Associated Production & Distribution Co., 193 Wardour St., W.1.
B. & N. Films, Ltd., 9, Bruton Street, W.1.
British Lion Film Corporation, 76 Wardour Street, W.1.
British United Film Producers Co., Ltd., 46 Brewer St., W.1.
Butchers Film Service, Ltd., 175 Wardour St., W.1.
Columbia Pictures, 139 Wardour St., W.1.
Equity British Films, Ltd., 167 Wardour St., W.1.
First National Film Distributors, Ltd., Warner House, 135 Wardour St.
Fox Film Corp., 13 Benson St., W.1.
G. & L. Films, Ltd., 179 Wardour St., W.1.
Gaumont British Distributors, Ltd., Film House, Wardour St., W.1.
International Productions, Ltd., 101 Wardour St., W.1.
National Distributors, Ltd., 22 Soho Square, W.1.

International Variety & Theatrical Agency, Ltd., Daly’s Theater Offices, 311 Lisle St., W.1.
Jami's, Ltd., 12 D’Arbly St., W.1.
Smith, S. W., 76 Wardour St., W.1.
Standard Film Agency, 26 St. Anne’s Court, Wardour St., W.1.

YUGOSLAVIA

Agitation—Agitation to bring about the “dubbing” of foreign films into the Serbo-Croatian language has for the moment died down.

Under regulation prescribed by the Minister of Commerce and Industry of Yugoslavia, the management and control of production, import and trade in motion pictures in that country has been placed in the hands of a State Film Central, whose duties will include also the sponsoring of domestic production and the aiding of educational efforts and propaganda for pictures of cultural value.

Registration fees are collected by the Central as follows: (a) For pictures of foreign origin for amusement, as well as for advertising all films, an amount corresponding to one-half of the censor fees; (b) for all cultural pictures and domestic pictures, one-fourth of the censor fee.

In effect, registration fees will amount to approximately $8 for each American feature brought on the Yugoslav market.

Theaters are obliged to show at every performance one or more films of a cultural nature. They must also show domestic pictures of at least 75% of the total length of programs shown quarterly. For theaters giving daily shows and which change programs less than six times monthly, this percentage is increased to 10. To ascertain whether these obligations have been fully complied with, the Central will issue forms that cover each performance. For these forms one dinar is charged.

The Yugoslav Customs authorities are now attempting to collect a luxury tax of 10% on imported moving picture films. Film importers are protesting against the imposition of this tax, especially as there appears to be no authority of law therefor, and it is hoped that the Minister of Finance will overrule the Customs authorities.

Censorship—The Yugoslav censorship of moving picture films is, for political reasons, very strict. The Yugoslav censorship of moving picture films is now in the hands of the Ministry of Commerce and the control of the State Film Central having been transferred to that Ministry.

Competition—American 56%, Germany 34%, other countries 10%

American films have gained ground in 1934.

Copyright Relations—None.

Production—There were produced in Yugoslavia, during the year 1933, 190 cinema films aggregating 36,238 meters in length. Of this number two films (265 meters) were banned, leaving 188 (282) films of 35,973 (61,726) meters passed for public showing. The figures in parenthesis are those of 1932. The films passed for public showing were classified as follows:

- 77 cultural and education films,
- 2 short feature films,
- 29 news films, and
- 80 advertising films.

No new studios have been opened at Zagreb, in 1934 although it is understood that local interests are making plans therefor. German producers, also, are understood to be showing some interest in domestic production; it is rumored that they are endeavoring to obtain some concession in respect for which they will promote domestic production. A German company is now filming in Bosnia, and an American firm produced a short film in August.

Most of the films produced in Yugoslavia in 1933 were silent; however, there were produced 25 short sound films of the total length of 4,106 meters. As regards sound films, the local companies were greatly handicapped by lack of

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of which are located in Montevideo and the balance distributed throughout the interior of the country.

Sound—118 of the 137 motion picture theaters in Uruguay are wired for sound. It is reported that there are 63 sound machines in Montevideo of which 36 are American, 17 are locally made, 9 are Gaumont, and one Philips.

Imports from U. S. A.—
1933—Positive sound
$1,953,921 ft.
1934—First 10 Months:
Positive sound
2,413,248 ft.
$53,904

LIST OF DISTRIBUTORS

MONTEVIDE

Paramount Films S.A., Yi 1385.
Fox Films de la Argentina, S.A., Curelim 1262.
Max Glucksman, Rio Branco 1320.
Cinematográpha Artiga (Dante Yorio), Convención 1517.
Casa C. Sapelii (British Films Distributors), Andes

VENEZUELA

Agitation—None.

Censorship—A censorship of motion pictures exists in Venezuela, although films are reviewed only with the object of eliminating subjects of objectionable political implications. No censorship regulations as to subject matter have been enacted and jurisdiction of the censor, appointed by the Federal Executive, is final.

Competition—90 per cent American pictures shown; French 7 per cent, German 2 per cent and others 1 per cent.

Copyright Relations—The Venezuelan copyright law, which became effective on September 16, 1928, (Gaceta Oficial No. 16,588, August 27, 1928), makes provision for the copyrighting of National motion pictures (Art. 180) but there is some doubt as to whether this provision applies to films of foreign origin, apparently no attempt having been made to copyright a foreign film since the law became effective. Article 180 of the law of September 16, 1928 provides that in copyrighting motion pictures of domestic origin, the registrar of copyrights must be supplied the following data: (1) Names of artists; (2) Title of manuscript of play; (3) Place and date of production; (4) A copy of the first and last scenes of each of the parts making up the picture (una copia de la primera y ultima escena de los rollos de la pelicula).

Article 193 of the same law provides that foreign works (Propiedad Intelectual) are copyrighted in accordance with the International treaties existing between Venezuela and the country where the work is produced. Apparently no special copyright treaty exists between the United States and Venezuela. However, Article 115 of the Código Internacional Privado, agreed upon at the 6th Inter-American Conference at Havana on February 20, 1928, and published in an extra-ordinary number of the Venezuelan Official Gazette of April 9, 1932, provides that, if no special treaty exists, protection in the case of intellectual property shall be extended in accordance with the laws of the country where protection is sought. This would appear to place foreign films on the same basis as national films for the purpose of copyright in Venezuela.

Production—There were two local news reels and one feature picture produced in Venezuela during the year 1934.

Taxes—Moderate.

Theaters—Approximately 134, of which 17 are in Caracas.

Sound—There are approximately 75 sound equipped theaters in Venezuela, of the number 3 have portable sets. 14 in Caracas wired for sound.

Imports from U. S. A.—
1933—Negative sound
$825,832 ft.
1934—First 10 Months:
Positive sound
1,618,957 ft.
$30,708

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FOREIGN BRANCHES OF AMERICAN COMPANIES

CHESTERFIELD-INVINCIBLE
Foreign Agent, AmerAnglo Corp., 227 W. 42nd St., New York, N. Y., President, William F. Barrett.

COLUMBIA PICTURES CORP.

WILLIS KENT PRODUCTIONS
Foreign Representative, J. H. Hoffberg, 729 Seventh Ave., New York, N. Y.

METRO-GOLDWIN-MAYER (Culver Export Corp.)
PRINCIPAL DISTRIBUTING CORP.
British & Continental Trading Co., J. C. Barns-

yn, President, 1540 Broadway, New York, N.

Y.

PROGRESSIVE PICTURES
Foreign Representative, J. H. Hoffberg, 720

Seventh Ave., New York, N. Y.

RKO EXPORT CORPORATION
1370 Sixth Ave., New York, N. Y.

GREAT BRITAIN—J. J. Kennedy, and E. D.

Leishman, Representatives, 2 Dean St., London.

FRANCE—H. W. Leasim, RKO Radio Pic-

tures, S. A., 21 Rue de Berri, Paris.

GERMANY—W. F. Liesenmeier, Friedrich-

strasse 19, Berlin.

AUSTRALIA—R. R. Doyle, RKO Radio Pic-

tures (A/sia), Ltd., 300 Pitt St., Sydney.

BRITISH INDIA—Reginald Armour, RKO Radio

Pictures, Ltd., P. O. Box 454, Calcutta.

CANAL ZONE, F. S. Guihransen, Radio Pic-

tures of Panama, Inc., P. O. Box 2-15, Ancon.

MEXICO—Luis Lezama, Radio Pictures of

Mexico, S. A., Calle Jose Arceuta 31, Mexico,

D. F.

ARGENTINE—Ben Y. Cammack, Cia, Com-

ercial Radiolux, S. A., Calle Corrientes 2346,

Buenos Aires.

JAPAN—S. F. Lindstrom, RKO Radio Pictures

of Japan, Ltd., Seisho-Kan, 2 Ginza, 4 Chome,

Yoyobashi-ku, Tokyo.

SWEDEN—G. Eder, Ukrainerall Wallman, Folkunga-
gatan 61, Stockholm.

SPAIN—Roberto Trillo, Radio Films, S. A.

Paseo de Gracia, 76, Barcelona.

ITALY—Giuseppe A. Biondo, Via Po, 102,

Rome.

UNITED ARTISTS CORP.
729 Seventh Ave., New York, N. Y., Thomas

Patrick Mulrooney, Foreign Sales Manager.

BRITISH ISLES—United Artists Corp., Ltd.,

Film House, Wardour St., London, W. 1, Eng-

land. Maurice Silvester, General Manager.

Branches: L. Edgar, 1 Hill St., Birmingham;

Edgar L. Leitch, 33 Albion St., Leeds; William

Hough, 12 Norton St., Liverpool; W. Walsh,

Film House, Wardour St., London; D. Carr,

3, The Parsonage, Deansgate, Manch-

ester; A. Henderson, Waterloo Chambers,

11 Bath Ave, Newcastle-on-Tyne; J. J. Martin,

71 Middle Abbey St., Dublin, Ireland; W. Bendon,

240 Clyde St., Glasgow, Scotland; H. Williamson,

9 Queen St., 0240 Charles St., Cardiff, Wales.

FRANCE—Les Artistes Associés, S. A., 25-27

drue d’Astorg, Paris, 8; Lacy Kastner, General

Manager. Branches: Pierre Henry Bonnard,

22 Course de l’Intendance, Bordeaux; Maurice

Fayoubois, 8 a 14 rue Anatole France, Lille; Christo-

ophe Goldstein, 22, rue Centrale, Lyons; Henri

Rachet, 26, rue Lafon, Marseilles; Emile Bertrand,

25 rue d’Astorg, Paris; Georges Andre Leandi,

3 rue de Hauguenec, Strasbourg; Rene Toubol,

33 rue Marechal Soult, Algiers, Algeria.

BELGIUM—Les Artistes Associés, 33 Boule-

vard du Jardin Botanique, Brussels.

DENMARK—Ingolf Madsen, United Artists

Corp., Vestre Boulevard 2-A, Copenhagen.

CZECHOSLOVAKIA—United Artists Pic-

tures Spolopac, s. r. o., Vaclavske Namesti,

Palais Avion 36, Prague.

HOLLAND—Loet C. Barstijn, N. V., United

Artists, Hoekkade 9, The Hague.

SPAIN—Eduardo Gurt, Los Artistas Asociados,

Rambla de Cataluña, 62, Barcelona; Luis Garrido,

Plaza del Callao, 4, Madrid.

SWEDEN—Nils-Edvard Aström, United Artists,

Jungsagas 13, Stockholm.

SWITZERLAND—Paul Rappaport, Unartisco

S. A., 3 rue de la Confederation, Geneva.

AUSTRIA—Dr. Hauser & Co., 53, Lindengasse,

Vienna, VII.

EGYPT—Ideal Motion Pictures 4, Sharia

Manakh, P. O. B. 1301, Cairo.

BELGIUM—Royal Film, Vabudusplatz 3a,

Ictum (Roi), Bruxelles.

FINLAND—Adam Filmi OY, Mikonkatu 15,

Heisingslora.

GERMANY—Bayerische Film Co., Sommer-

strasse 13, Munich.

GREECE—Une Alliance Hellénique, 40 rue de

Conservatie, Athens.

HUNGARY—City Film Co., Erzsébet-kút, 8,

Budapest.

ITALY—Mario Loporni, Artisti Associati, 11

Via A Settembre, Rome.

LAZIA—AKS film, Lizbetha leia 61, Riga.

POLAND—Frereiien Feinmann, National Film


PORTUGAL—Sonoro Film, LImmista, 33

lote dos Restaurants, Lisboa.

ROMANIA—Maurice Arite, Strada Doamnei,

1, Casa, Bucuresti.

PERU—Alejandre, Franco, Eiseinstein & Co.,

calle, Imam Sokak No. 15, Istanbul.

SOWJET Union—1332 Nevillen, Belgradsvej

11, Copenhagen.

AUSTRIA—United Artists (Australia), Ltd.,

241 Elizabeth St., Sydney, N. S. W., P. O.

Storge 142 P. G. F. O., Ceen Marks, General Man-

ager. Branches: J. O. Chapman, Berger House,

3 Currie St, Adelaide; F. Kenny, 152 Queen

St., Brisbaun, Queensland; Hays Avens, 24

Swanston St., Melbourne, Victoria; Eric Lamb,

Room house 921a Wellington St., Pertu, W. Aus-

tralia; A. R. Carmichael, 22, Elizabeth St.,

Sydney; Berne Allen, 22 Corusnir Place, Wiln-

ing, New Zealand.

COLOMBIA—Henry Weiner, United Artists

Corp. de Curu, S. A., 39-41 Rafael Maria de Labra-

habana.

ARGENTINA—Guy P. Morgan, U. A. South

American Corp., Lavalie 417/4-7 Buenos Aires;

E. Zanow, Calle Mafau 923, Rosario.

MEXICO—Sam Seidelman, Artistas Unidos, S.

A., 2a, Calle Bolivar 44, Mexico City.

CANAL ZONE—Herald Sugarman, United

Artists Corp., P. O. Box 3044, Crystalob.

GUATEMALA—Manuel Mars, Anker Bros., Apdo.

No. 82, Guatemala City.

PERU—Carlos Dogny, Casilla Correo No. 2040,

Lima.

VENEZUELA—Henry Swartz, Edificio Wash-

ington, Caracas; Henry Swarts, Apdo. No. 58,

Maracaibo.

COLOMBIA—W. F. Frohlich, United Artists

Corp. de Colombia, Apardato Nacional 383,

Bogota.

PUERTO RICO—Lester Sussman, United

Artists Corp. of P. R., P. O. Box 1399, San

Juan.

BRAZIL—Enriqe Baez, General Manager,

United Artists Corp., Casa Postal 1569, Rio de

Janeiro. Branches: Racine Guimaraes, Rua An-

drade Neves 78, Porto Alegre; Virgilio Castle,

Rua Dos Gusmuses 33a, Sao Paulo; Emilio Lacoste,

Rua Alvaro Alvim, 52, Rio de Janeiro.

INDIA—Messrs. H. A. O’Connor, A. A. Lwe,

United Artists Corp., Marshall Bldg., Ballard

Road, Bombay, Branches: Syd R. Lewis, Tower

House, Bombay, Sree Sree, Ceylon; D. J.

Diwan, S. Dayal Singh Trust Bldg., The Mall,

Lahore.

CHINA—Alexander Krisel, General Film Ex-

change, 196 Raya Wanghangheng.

JAPAN—Sidney J. Albright, United Artists

Corp., P. O. Box 443, Central, Tokyo.

PHILIPPINES—Charles H. Core, United

Artists Corp., P. O. Box 434 Manila.

STRAIT SETTLEMENTS—Max Baker,

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BRAZIL—Al. S. Neilson, Universal Pictures of Brazil, S. A., Rua Senador Dantas, No. 39—1 & 2, Rio de Janeiro. Branches: Caetao Caramuru Gemm, Rua Guindastes Dos Padres 28, Box 379, Bahia; Evaristo Machado Av., Alfonso Penna 382, P. O. Box 86, Belo Horizonte, Minas; Jose Cardosa Filho, Rua Dr. Alberto Torres, 14, Campos, Estado de Rio; Ivo Schmidt, Rua Paisandu 312, P. O. Box 335, Porto Alegre; Jose A. Vinha, Jr., Rua Manuel de Olinda 290, P. O. Box 375, Recife, Pernambuco; J. F. Bonnenuy, Rua Alvarez Cabral 63, P. O. Box 359, Ribeira Poa, S. Paulo; Edgar Trucco, Rua de Triunfo 59-A, P. O. Box 1964, Sao Paulo; Alceu Costa, Rua Manoel Guimaraes, Soledade, F. F., S. de Minas; Laure Holmman, R. Ermeinio de Leao 37, P. O. Box 394, Curitiba, Parana.

CHILE—Raul Vicicos, Universal Pictures Corp. of Chile, Casilla 1331, Nueva York 17, Santiago, Chile.

PERU—Ramon Alfonso Pazos, Universal Pictures Corp. of Peru, Edificio Elcece, 20 Piso, Calle Pileta de al Merced 148, Lima, Peru.

INDIA—John Taylor, Universal Pictures Corp. of India, The Film House, New West End Cinema Compound, Lamington Road, Bombay No. 4, India; Branches: B. Y. Agte, 17 McLeod Road, Lahore; N. M. Chitre, 139 Surendranath Banerjee Road, Calcutta.

PHILIPPINE ISLANDS—C. L. Brookheim, Universal Pictures Corp. of Far East, 2262 Azarrago, Manila, P. I. Branches: Irezeno Jocson, 26 Solidad Street, Cebu; P. B. Butti, 36 Montilla St., Pulapandam, Occidental Negros.

STRAITS SETTLEMENTS—K. H. Tann, Universal Pictures Corp. of Singapore, 287 Orchard Road, Singapore, S. S.

CHINA—Norman Westwood, Universal Pictures Corp. of China, 623 Cheohuen Road, P. O. Box 565, Shanghai. Branches: K. C. Way, 12 Rue Laville (French Concession); Tientsin; A. Nozovinsky, 35 Apchtarskaya St., Harbin; C. L. Chung, King Cheater Bldg., Hongkong.


JAVA—William Levy, Universal Pictures Corp. of Java, Deca Park, Koningsplein Noord, Batavia Centrum, Java; Branch: F. B. Keasberry, 89 Kalasian, Soerabaya.


MEXICO—J. Epstein, Universal Pictures Corp. of Mexico, Avenida Uruguay 43, Aparta de Postal 70, Mexico City.

PANAMA—E. N. Ferro, Universal Pictures Corp. of Central America, P. O. Box 5633, Cristo- tobal.

AUSTRIA—R. Rappaport (District Manager for Central Europe), Universal Film G. m. b. H., 1 Neumaugasse, Wien, V.1, Austria.

BELGIUM—Charles Weil, Universal Film Society, 20 Place des Martyrs, Brussels.

HUNGARY—Dr. Siegler, Universal Film R. T., VIII Nepzsaincas Utca, 21, Budapest.

CHECHOSLOVAKIA—Leopold Schiller, Universal Film Spr. s. r. o., 11, Vodieckova ul., 20, Prag.

EGYPT—Paul Schlatermann, Universal Pictures Corp. of Egypt, 42 Nabi Daniel St., Alex- andria.

FRANCE—Andre Peres, Universal Film Societe Anonyme, 32 Rue des Martyrs, 2 Square Trusunay, Paris; Branches: M. Felodion, 6 Rue de Vizcainos, Paris; M. Mantour, 11 Place de la Republique, Lille; F. Guatella, 17 Rue Cailierzert, Lyon; F. Mucciniel, 26 Boulevard Longchamp, Marseille; M. Tangy, 8 Rue Franklin, Toulouse; K. Soibier, Universal Film S. A., 2, rue Hoche, Algiers, Algeria.


SWEDEN—L. Gusen, Universal Film Aktiebolag, Jungsgatan 7, Stockholm.

PORTO RICO—Henry Swartz, P.O. Box 173, San Juan.

VENEZUELA—Henry Swartz, Conde A. Car- melitas No. 2-1, Caracas.


SWITZERLAND—B. Kady, Monopol Films, A. G., Todistrasse 61, Zurich.

JUGOSLAVIA—Avala Film, Gundelicre ul. 3, Zagreb.

BRAZIL—Dr. Des Gaber, Strada Bolin- tinesa 2, Timisoara. Branch: Union Film Corp., Piso 43, Bucharest.

CUBA—La Universal S. A. (Cia Distribuidora de Peliculas), Apartado 200, (Estrada Palma 122). Habana.

LATVIA—Atlantik Films, Baznicas Iela Nr 1, Riga.

ENGLAND—Universal Pictures Ltd. S. F. Ditcham, General Manager, Film House, 142/50 Wardour St., W. L., London, branch manager, M. Possener. Branches: J. Ansell, 3 Lampeter Road, Westbury-on-Tyne, Bristol; D. M. Robertson, 28 Sedgwick St., Birmingham; H. Hourahane, Dominions House, Queen St., Cardiff; Robert Ancell, 152 Clyde St., Glasgow; F. Tyler Welles- ley Bldg., 17 Wellington St., Leeds; A. Blond 9 Camden St., Liverpool; B. Bushell, No. 3 The
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