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THE 1934 FILM DAILY YEAR BOOK OF MOTION PICTURES

Jack Alicoate, Editor

16th ANNUAL EDITION

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INTRODUCTION
By THE EDITOR

FOREWORD With this volume, THE FILM DAILY, the daily newspaper of motion pictures, presents to the industry of the screen the sixteenth annual edition of THE YEAR BOOK OF MOTION PICTURES. For years this book has been universally recognized as the Standard Reference work of motion pictures. It is to be found in studios, exchanges, newspaper offices, company headquarters and in the library of all film executives. The 1935 edition is already in preparation. A complete staff is at work the year round completing its statistical, informative and editorial requirements. The comprehensiveness and accuracy of the Year Book is only made possible through the efficient and enthusiastic co-operation of every branch of this great industry.

1933 The year 1933 is relatively unimportant in industry history. It no doubt marked the turning point of the picture business from the downward trend of the depression years to the road back to economic stability and prosperity. It saw the adoption of the NRA Code for motion pictures under which the industry now operates. Outstanding events were the receiverships of Paramount, RKO, and Fox Theater Circuits. Important also was the financial re-organization of Fox by S. R. Kent and the open market ruling on sound equipment by the U. S. District Court of Wilmington, Delaware.

1934 Unlike the future faced by this industry one year ago the business is, at this time, definitely headed toward bigger and better things. The NRA Code has done a great deal for the industry in wiping out economic abuses. Attendance is on the upswing. It is not unlikely that most major companies will show a profit for the first six months of 1934. Television, still a theoretical menace, has not reached the practical stage. With the return of general prosperity this great industry will again reach its place in the sun.

APPRECIATION The Editor is glad of this opportunity to express his sincere appreciation to every branch of the industry, including the Hays Office, exhibition, distribution, production, foreign and the several branches of the U. S. Government for their annual co-operation in the preparation of material for this volume, THE YEAR BOOK OF MOTION PICTURES. It is obvious that without such splendid help the publication of a reference work of such comprehensiveness would be impossible. To the above and all others who have helped we trust that the completeness and accuracy of the thousand and one pages that follow will be just reward.

Jack Alicate.
Gustav Brock

The finishing touch of refinement on an elaborate production is the handcoloring by

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BEN LYON and SALLY EILERS in "THE MORNING AFTER"

COMING SOON
FOR YOUR PROSPERITY:

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SALLY BLANE in "CRIME ON THE HILL"
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FROM

THE DYNAMIC FORCE
BRITISH FILM INDUSTRY

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PATHE EXCHANGE
INCORPORATED

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the facilities of its fully equipped
laboratory, operating since 1907.

The Experience, Craftsmanship and
Integrity of this Pioneer in the
Motion Picture industry, combined
with its determination to excel,—
are your guarantees of satisfaction.

Pathe Exchange, Inc.
STUART W. WEBB, President
35 West 45th Street
New York City
1934

This is the Sixteenth Annual Edition of Filmdom's Encyclopedia and Book of Reference
Gevaert Panchromosa is the Finest Grain Negative Plus Uniformity Guaranteed

Selling Agents

J. T. COSMAN INC.
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NEW YORK
Telephone BRyant 9-5194
MOTION picture entertainment enters 1934 artistically greater and socially more significant than ever before. It is in the van of reviving industrial confidence. Recent milestones of its forward march have been laid in weary months of depression, code discussion and rehabilitation.

From these problems, the industry steps forth with a code of trade practices applying to every division of the industry and embodying many of our standards of industrial and trade and employer-employee relations developed over a decade of unremitting effort.

It emerges ready further to develop those standards of self-regulation without which public interest, artistic integrity or industrial initiative could not be protected.

It enters 1934 with a remarkable demonstration that the tension of hard times, the needs imposed by economy, nor the anxiety of reconstruction, have been able to check the rise of the motion picture screen.

This is not said to encourage any feeling of smug self-complacency. There are still very great tasks ahead of the industry. The lesson still remains to be emphasized that a universal entertainment medium must not fail to serve the needs of family entertainment. We still face many problems of industrial and financial readjustment in the upbuilding of a permanent industry. We have still to determine how we may best adjust our entertainment service to the coming era of greater leisure. There is still the unremitting task before us of protecting the art and the industry from the throttling hand of political censorship and from destructive exactions.

But no problem that we do face is an insuperable problem in the light of the progress that has been made, the industrial and trade standards set up, and the machinery established for the fulfillment of our public responsibility in the production and exploitation of motion picture entertainment.

[Signature]
SPEED and SERVICE
A COMPLETE LABORATORY

MERCURY FILM LABORATORIES INC

723 Seventh Ave.,
NEW YORK, N. Y.

NAT SALAND
President
The Ten Best Pictures of 1933

The consensus of 384 motion picture critics, the largest number in the 12 years of the poll's existence is reflected in the ten pictures listed below. A complete section listing names of critics participating, production credits of each picture, and the Honor Roll of pictures receiving 10 or more votes starts on page 51.

**THE RESULT**

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Film Daily Poll Of Critics Covering The Entire United States

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THE WORLD'S LEADING INDEPENDENT

FIRST DIVISION EXCHANGES INC

National Distributors of Quality Pictures

HIGH INTENSITY EXPLOITATION

HARRY H. THOMAS, President
EXECUTIVE OFFICES - RADIO CITY, NEW YORK, N.Y.
CABLE ADDRESS - "THOMFILM"
RELIEF FUND

Again, the urgent call of this worthy cause, was heard throughout the width and breadth of our great industry, with the result that the 1933 campaign brought total collections up enough to enable the Committee to carry on. Slow to start, forceful impetus was given during the last weeks, in response to effective speeches delivered by industry leaders at the A.M.P.A.'s Christmas luncheon held at the Hotel Astor. Since early in the fall, before the official opening of the Relief Fund campaign, John C. Flinn, president of the A.M.P.A. had launched the association's drive for funds. Donations were received from coast-to-coast, and from many who heard the call in England and on the Continent. During the last year, distress had run rampant in many quarters. Men who had once stood out as leaders in their respective departments, found themselves and their families in dire need of financial aid. Day after day, week after week, the Fund Committee was faced with almost unbelievable cases of want, and, although funds ran to their lowest level, no worthy applicant left without relief. Food was supplied, rent was paid, and smiles and hope replaced worry and fear. Through the generosity of hundreds, the actual needs of many film men who will encounter unforeseen distress during 1934, will be heard by the Committee, and financial relief and moral strength cheerfully supplied.

THE COMMITTEE

Jack Alicoate, Chairman
William Brandt
Maurice Kann
Louis Nizer
Don Mersereau
Al Lichtman
John Flinn
Lee Ochs
"BRING 'EM BACK ALIVE"
FRANK BUCK'S "WILD CARGO"

DIRECTED BY ARMAND DENIS

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The great artist SOGLOW gives you something brand new in Animated Cartoons in the laughable adventures of the famous little "King."

"CUBBY" The Bear
... and Cuddles, his sweetie! Stars of the New Aesop's Fables are carrying on this Animated Cartoons long laugh history.

"AMOS 'N' ANDY"
Radio's greatest stars in Animated Cartoons... with their own voices... Short Features you can really feature.

"CHARLIE CHAPLIN"
The comedies that made him famous reissued with music and sound.

"VAGABONDS"
Aristocrats of Travel films.

Nature saves her biggest thrills for Frank Buck... and he gives them all to show business in this Van Beuren Box-Office Champion for 1934!

DISTRIBUTED THROUGH RKO-RADIO

13 TWO REEL BOX-OFFICE ATTRACTIONS
THE TEN LEADING NEWS EVENTS OF 1933

- Motion picture industry goes under NRA code.
- Receivers appointed for Paramount Publix, RKO, and for Fox Theaters.
- Film industry takes eight-week salary cut.
- Sirovich bill for sweeping probe of film industry is defeated.
- S. R. Kent effects financial reorganization of Fox Film Corp., averting receivership, and company shows first profit since 1930.
- Ruling of U. S. District Court, Wilmington, creates “open market” on sound equipment.
- N. L. Nathanson regains control of Famous Players Canadian circuit.
- Darryl F. Zanuck quits Warner-First National and with Joseph M. Schenck forms 20th Century Pictures, turning out eight productions in first four months.
- Harold B. Franklin resigns as president of RKO Theaters.
WILLIAM K. HOWARD
DIRECTOR
THE POWER and the GLORY
Honor Roll 1933
After write-downs effected in the past year, capital investment in the U. S. film industry totals about $1,700,000,000, of which about $90,000,000 is in studio property.

New attendance record is set at the New York Paramount with Mae West in "I'm No Angel" playing to about 180,000 in its first week under a grind policy with doors opening at 9 A. M. Picture also establishes run record of four weeks at this house.

"Little Women" sets up one-day attendance record of 30,010 paid admissions at Radio City Music Hall, and plays to 450,701 paid admissions in three weeks at this house before moving to RKO Center for continuation of run, totaling seven weeks in Radio City.

Long-run and playdate record for a short subject established in 1933 by "Three Little Pigs," which ran eight weeks at the Trans-Lux on Broadway while appearing simultaneously in several other Broadway houses.

Cost of production in 1932-33 dropped to $100,000,000, against a $150,000,000 annual average in the boom years of 1927-29, while gross intake dropped to $1,000,-000,000, against $2,000,000,000 in the boom years.

Movie attendance in 1933 averaged about 60,000,000 weekly, compared with a boom high of more than 100,000,000 weekly and a depression low of less than 40,000,000 weekly.

Theaters in operation in the U. S. as of January 1, 1934, totaled 12,574 compared with 12,480 on January 1, 1933, or an increase of 94 houses.

Number of features released in the U. S. in 1933 was 644 including 507 American productions and 137 foreign, compared with 685 in 1932, of which 489 were American and 196 foreign.

Average price of admission in 1933 was 23 cents, compared with about 35 cents in the boom period.

American films are shown to the extent of 70 per cent of the world's screen time.

Children 15 years old and under provide only about 11 per cent of the total movie audience; youth and adults between 15 and 44 provide 73 per cent.
INTERESTING FACTS ABOUT FILMS

TAKEN FROM FILM DAILY FILES

Nutshell facts that have to do with the invention and technical progress of motion pictures

Cinematography is not, as frequently stated, the invention of a single individual, but is the result of many scientific discoveries.

- The first moving shadow pictures date back to 5,000 B.C., when the Chinese cut figures from Buffalo hide and showed them in shadow form on a screen of parchment with the sunlight for illumination.

- First patent in the world covering in full both talking and showing of movies was obtained by W. Friese-Greene, British inventor, whose first specification was filed with the British Patent Office on June 21, 1889.

- Discovery of a lens came about through a tear in the eye being perceived to enlarge an object.

- Dr. Peter Mark Roget, through a paper read to the Royal Society in London in 1824, is credited with the basic principles for creating apparent moving figures.

- Celluloid was invented by Alexander Parks, Birmingham, England, in 1854.

- Clarified film in ribbon form was patented in 1887 by Rev. Hannibal Goodwin, an American clergyman.

- Thomas E. Edison began experiment with talking-moving pictures in 1887.

- Eugene Augustin Lauste, father of sound-on-film, adapted a lantern for moving pictures at the age of 10.

- Leon Gaumont produced sound with film in 1902.
PHOTOPLAY'S BEST PERFORMANCES

for

1933

Outstanding performances during 1933 as taken from the Best Performances of the Month section of "Photoplay Magazine."

Mentioned Six Times

LEE TRACY

The Half-Naked Truth, Clear All Wires, Never Give a Sucker a Break, Dinner at Eight, Turn Back the Clock, Blonde Bombshell

Mentioned Five Times

JOHN BARRYMORE

Rasputin and the Empress, Topaze, Reunion in Vienna, Dinner at Eight, Night Flight.

HELEN HAYES


Mentioned Four Times

LIONEL BARRYMORE

Rasputin and the Empress, Sweepings, Looking Forward, One Man's Journey.

ANN HARDING


Mentioned Three Times


MARY BOLAND—Evenings for Sale, Three-Cornered Moon, Solitaire Man.

CLAUDETTE COLBERT—Sign of the Cross, Tonight is Ours, I Cover the Waterfront.

WALTER HUSTON—Gabriel Over the White House, Hell Below, Storm at Daybreak.

EDWARD G. ROBINSON—Silver Dollar, The Little Giant, I Loved a Womaj.

WALLACE BEERY—Flesh, Tugboat Annie, The Bowery.

JAMES CAGNEY—Hard to Handle, Picture Snatcher, Footlight Parade.


CHARLES LAUGHTON—If I Had a Million, Sign of the Cross, Private Life of Henry VIII.

MAY ROBSON—If I Had a Million, Lady for a Day, One Man's Journey.

Mentioned Twice

Alice Brady, Ronald Colman, Marie Dressler, Irene Dunne, Clark Gable, Janet Gaynor, Jean Harlow, Katharine Hepburn, Leslie Howard, Aline MacMahon, Fredric March, Frank Morgan, Ramon Novarro, Jack Oakie, George Raft, Sylvia Sidney, Lewis Stone, Spencer Tracy, Ernest Truex, May West, Diana Wynyard.

(Continued on page 41)
My deep appreciation and thanks to each of the 304 critics who voted “Cavalcade” the best picture of the year in The Film Daily’s nation-wide poll.

FRANK LLOYD
DIRECTOR
PHOTOPLAY’S BEST PERFORMANCES for 1933

(Continued from page 39)

The Best Performances By Months

JANUARY Eddie Cantor, Kid from Spain; Richard Dix, The Conquerors; Ann Harding, The Conquerors; Edna May Oliver, The Conquerors; Richard Bennett, If I had a Million; May Robson, If I Had a Million; Edward G. Robinson, Silver Dollar; Ronald Colman, Cynara; Clara Bow, Call Her Savage; Spencer Tracy, 20,000 Years in Sing Sing; Warren William, The Match King; Mary Boland, Evenings for Sale; Jack Oakie, Uptown New York.

FEBRUARY Leslie Howard, The Animal Kingdom; Ann Harding, The Animal Kingdom; Helen Hayes, A Farewell To Arms; Gary Cooper, A Farewell To Arms; Wallace Beery, Flesh; Charles Laughton, The Sign of The Cross; Claudette Colbert, The Sign of The Cross; Nils Asther, The Bitter Tea of General Yen; Lee Tracy, The Half-Naked Truth; Helen Hayes, The Son-Daughter; Ramon Novarro, The Son-Daughter; George Raft, Under-Cover Man; Irene Dunne, No Other Woman; Sylvia Sidney, Madame Butterfly; Ruth Chatterton, Frisco Jenny.

MARCH Clive Brook, Cavalcade; Diana Wynyard, Cavalcade; Herbert Mundin, Cavalcade; John Barrymore, Rasputin and the Empress; Ralph Morgan, Rasputin and the Empress; Lionel Barrymore, Rasputin and the Empress; Mae West, She Done Him Wrong; Noah Beery, She Done Him Wrong; Ernest Truex, Whistling in the Dark; Claudette Colbert, Tonight Is Ours; Fredric March, The King’s Vacation; Jan Kiepura, Be Mine Tonight.

APRIL John Barrymore, Topaze; Diana Wynyard, Men Must Fight; Lewis Stone, Men Must Fight; Will Rogers, State Fair; Janet Gaynor, State Fair; Lee Tracy, Clear All Wires; Una Merkel, Clear All Wires, Richard Dix, The Great Jasper; Jean Hersholt, The Crime of the Century; Mary Pickford, Secrets; George Arliss, The King’s Vacation; Jan Kiepura, Be Mine Tonight.

MAY Lionel Barrymore, Sweepings; Gregory Ratoff, Sweepings; Helen Hayes, The White Sister; Clark Gable, The White Sister; Ronald Colman, The Masquerader; Alan Hale, Destination Unknown; Pat O’Brien, Destination Unknown; Violet Kemble-Cooper, Our Bettors; Lionel Atwill, Murders in the Zoo; Katharine Hepburn, Christopher Strong.

JUNE Walter Huston, Gabriel Over the White House; James Cagney, Picture Snatcher; Alice White, Picture Snatcher; Joan Crawford, Today We Live; Franchot Tone, Today We Live; Robert Montgomery, Hell Below; Madge Evans, Hell Below; Walter Huston, Hell Below; George Arliss, The Working Man; Lionel Barrymore, Looking Forward; Lewis Stone, Looking Forward; Edward G. Robinson, The Little Giant; Ramon Novarro, The Barbarian; Luis Trenker, The Rebel; Barbara Stanwyck, Baby Face.

JULY John Barrymore, Reunion in Vienna; Henry Travers, Reunion in Vienna; Henrietta Crosman, Pilgrimage; Lee Tracy, Never Give a Sucker a Break; Frank Morgan, Never Give a Sucker a Break; Elissa Landi; The Warrior’s Husband; Ernest Truex, The Warrior’s Husband; Dorothy Jordan, Bondage; Fredric March, The Eagle and the Hawk; Claudette Colbert, I Cover the Waterfront; Ben Lyon, I Cover the Waterfront; Laura Hope Crews, The Silver Cord; Frances Dee, The Silver Cord.

AUGUST Joan Blondell, Gold Diggers of 1933; Aline MacMahon, Gold Diggers of 1933; Ann Harding, When Ladies Meet; Myrna Loy, When Ladies Meet; Janet Gaynor, Adorable; Henry Garat, Adorable; Frankie Darro, The Mayor of Hell; Lee Tracy, Dinner at Eight; Billie Burke, Dinner at Eight; John Barrymore, Dinner at Eight; Marie Dressler, Dinner at Eight; Loretta Young, Midnight Mary; Sylvia Sidney, Jennie Gerhardt.

SEPTEMBER George Arliss, Voltaire; Reginald Owen, Voltaire; Ann Harding, Double Harness; William Powell, Double Harness; May Robson, Lady for a Day; Heather Angel, Berkeley Square; Leslie Howard, Berkeley Square; Charles Ruggles, Mama Loves Papa; Walter Huston, Storm at Daybreak; Jean Harlow, Hold Your Man; Spencer Tracy, The Power and the Glory; Richard Dix, No Marriage Ties.

OCTOBER Richard Cromwell, This Day and Age; Charles Bickford, This Day and Age; Katharine Hepburn, The Morning Glory; Mary Boland, Three-Cornered Moon; Helen Hayes, Another Language; John Beal, Another Language; Marie Dressler, Tugboat Annie; Wallace Beery, Tugboat Annie; Victor Jory, The Devil’s in Love.

NOVEMBER Lionel Barrymore, One Man’s Journey; May Robson, One Man’s Journey; Lee Tracy, Turn Back the Clock; Jack Oakie, Too Much Harmony; Frank Morgan, Broadway to Hollywood, Alice Brady, Broadway to Hollywood; Warner Baxter, Penthouse; Helen Hayes, Night Flight; John Barrymore, Night Flight; Clark Gable, Night Flight; Edward G. Robinson, I Loved a Woman; Mary Boland, The Solitaire Man.

DECEMBER Jean Harlow, Bombshell; Lee Tracy, Bombshell; Wallace Beery, The Bowery; George Raft, The Bowery; Charles Laughton, The Private Life of Henry VIII; Mae West, I’m No Angel; James Cagney, Footlight Parade; Charles Butterworth, My Weakness; Lilian Harvey, My Weakness; Irene Dunne, Ann Vickers; Paul Muni, The World Changes; Aline MacMahon, The World Changes; Paul Robeson, The Emperor Jones; Alice Brady, Stage Mother.
SAM TAYLOR

Directing

HAROLD LLOYD In "THE CAT'S-PAW"
FOLLOWING its annual custom, the Committee on Exceptional Photoplays of the National Board of Review of Motion Pictures has announced its choice of the best motion pictures of the year from the film released between December 20th, 1932, and December 21st, 1933. American films and foreign films have as usual been considered separately, and ten of each have been chosen. The Committee has made a departure this year in adding a short picture to its list, because the work of Walt Disney, particularly in his Silly Symphonies, is unquestionably one of the important contributions to the cinematic art of the world. The films chosen are; in alphabetical order:

**AMERICAN**

BERKELEY SQUARE  
CAVALCADE  
LITTLE WOMEN  
MAMA LOVES PAPA  
THE PIED PIPER (cartoon)  
STATE FAIR  
THREE CORNERED MOON  
TOPAZE  
ZOO IN BUDAPEST

**FOREIGN**

HERTHA'S ERWACHERN  
(Hertha's Awakening)  
IVAN  
M  
MORGENROT (Dawn)  
NIEMANDSLAND (Hei on Earth)  
POIL DE CAROTTE (The Red Head)  
QUATORZE JUILLET (July 14th)  
THE PRIVATE LIFE OF HENRY VIII  
LE SANG D'un POETE (The Blood of a Poet)

The Committee has chosen TOPAZE as the best American film of the year, a film which in addition to its excellence of production, and John Barrymore's memorable characterization, exercises remarkably the true function of comedy in cutting deep into the oddities of human nature that make life what it is.
RICHARD WALLACE

Director

"EIGHT GIRLS IN A BOAT"
(Chas. R. Rogers Prods.—Paramount)

"THE MASQUERADER"
(Starring Ronald Colman)
Samuel Goldwyn Prod.—United Artists
**In Memoriam**

**DEATH** took a big toll from the film industry in 1933. Among the leading figures, lately or at one time identified with the motion picture business, who passed on during the year were the following:

- Renee Adoree
- Roscoe “Fatty” Arbuckle
- John G. Adolphi
- Spottiswoode Aitken
- Nathan Ascher
- Floyd Brockell
- Ernest Bru
- F. G. Bonfils
- Barry Conners
- Mark M. Ditenfass
- Mike Donlin
- Paul Dickey
- Blanche Friderici
- Tex Guinan
- Isaac Gordon
- Julia Swayne Gordon
- Joe Goldberg
- Walter Hiers
- David Horsley
- Percy Heath
- Herbert Hollingsworth
- Martin Herman
- W. C. Hubbard
- Louise Closser Hale
- Leon Hamburger
- Jenie Jacobs
- Laurence E. Johnson
- Fred Kerr
- Phil Kauffman
- Tom Lothian
- M. J. Mintz
- William Morris
- Martha Mattox
- M. A. Malaney
- Wilson Mizner
- Jack Pickford
- Harry Alan Potamkin
- Sam E. Rork
- Skeeter Bill Robbins
- Sime Silverman
- Lewis J. Selznick
- W. E. Paschall
- Emil E. Shauer
- E. H. Sothern
- Roy Stewart
- Ernest Torrence
- Joseph Urban
- Harry D. Wilson
- Frank J. Wilstach
- Felix R. Wendelschaefer

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A HANDY REFERENCE GUIDE TO IMPORTANT
MOTION PICTURE
TELEPHONE NUMBERS
in LOS ANGELES

STUDIOS

Affiliated Studios
Alexander Bros. Studios
Caddo
Chaplin
Columbia
Darmour
Walt Disney
Educational
Fox Movietone
Fox—Western Avenue
Bryan Fox
General Service
Samuel Goldwyn Films
Hollywood Film Enterprises
Harold Lloyd
International Film Studio
Freeman—Lang
Metro—Goldwyn—Mayo
Metropolitan (See General Serv.)
Charles Mintz
Monogram
Paramount
Prudential
Radio Pictures
RKO—Pathe
Hal E. Roach
Fanchon Royer
Selig
Mack Sennett
Talisman
Tiffany (See Talisman)
Twentieth Century
United Artists
Universal
Vitagraph (Warner Bros.)
Warner Bros.—First National, Burbank
Warner Bros. Studio, Sunset Blvd...

Eagle Pictures, Alexander Studios...Hempstead 1700
Fairbanks, Douglas, Pictures Corp., United
Artists Studios...Granite 5111
Famous Features, Prudential Studios...Hollywood 9398
Fargo—Price Prod., Affiliated Studios...Hillside 9983
General Film Products, Inc., 8901 Sunset Blvd...
Crestview 0149
General Pictures Corp., Beachwood
Studios...Granite 2502
Gillstrom, A. E., Prod., General Service
Studios...Granite 3111
Goldsmith Prod., Beachwood Studios...Granite 2502
Goldwyn, Sam., Inc., Ltd., United Artists
Studios...Granite 5111
Graham—Lyston Prod., 5642 La Mirada, Gladstone 6371
Great Northern Pictures, Inc., 1426
Beachwood Dr...
Greencraft Prod., Hollywood 1083
Hercules Prod., Darmour Studios...Granite 1794
Invincible Pictures, Hollywood Guarantee
Bldg...Hempstead 3184
Kent, Willis, Prod., Intern'l Studios...Normandie 7212
Lasky, L., M., Prod., 1426 Beachwood Dr...
Lasky, Jesse L., Prod., Fox Studios...Crestview 5111
Lewin, Lewis, Prudential Studios...Granite 8606
Liberty Prod., RKO—Pathe Studios...Parkway 9188
Like, Ralph, International Studios...Olympia 2978
Lloyd, Harold, Prod.., United Artists Studios...Granite 3111
Lyons, Hal, Inc., Intern'l Studios...Normandie 0706
Major Prod., General Service Studios...Granite 3111
Mascot Pictures, 6001 Santa Monica Blvd...
Hempstead 1121
Mayfair Prod., Darmour Studios...Hollywood 2781
Maynard, Ken, Prod., Studios...Hempstead 3131
Mintz, Charles B...
Hollywood 2907
Monogram Pictures Corp., General Service
Studios...Hollywood 0301
Newfield—Simmons, International Studios...Olympia 2978
Norris Bros. Prod., 1442 Beachwood Dr...
Granite 8447
Pickford, Mary, Co., United Artists Studios...Granite 5111
Pyramid Prod., Darmour Studios...Hollywood 2781
Reliance Pictures, Inc., United Artists Studios...Granite 5111
Reliance Prod., General Service Studios...Granite 3111
Rogers, Chas. R., Prod., Paramount
Studios...Hollywood 2411
Romance Prod., General Service Studios...Granite 3111
Ryan, Phil, Prod., RKO Pathe Studios...Republic 0252
Schenck, Jos. M., Prod., United Artists
Studios...Granite 5111
Selig—Lentz, Prod., Warner Bros...
Gladstone 4131
Scott, Lester, International Studios...Olympia 2978
Screenart Prod., General Service Studios...Granite 3111
Screenart Prod., Alexander Bros...
Granite 7410
Small, Edward, Prod., United Artists Studios...Granite 5111
Sunrise Pictures Corp., 6050 Sunset Blvd...
Hempstead 2308
Television Prod., Affiliated Studios...Hollywood 9483
Triumph Prod., Alexander Bros...
Hempstead 1700
Twentieth Century Pictures, Inc., United Artists Studios...Granite 5111

INDEPENDENT PRODUCERS

Allen, I. A., Prod., Talisman Studios...Olympia 2131
Allied Prod., RKO—Pathe Studios...Parkway 9188
Animated
Oxford 9063
Bennet—King Prod., Beachwood Studios...Granite 6552
Bennett Pictures Corp., RKO—Pathe...Republic 0252
Berk, Wm., Prod., Educational Studios...Hillside 2155
Bernstein Prod., International Studios...Normandie 0464
Broughton, Cliff, Prod., Int'natl Studios...Olympia 2978
Burr, C. C., Prod., Prudential Studios...Hollywood 0598
Caddo Prod., 7000 Romaine St...
Hollywood 7741
Campbell, Wm., Prod., Affiliated Studios...Hillside 9983
Carr, Tremain, Prod., Gen'l Ser. Studios...Hollywood 0301
Carew, Edmund, Prod...
Hempstead 3131
Chadwick Prod., 6080 Sunset Blvd...
Hempstead 3440
Chesterfield Prod., Hollywood Guarantee
Bldg...
Hempstead 3184
Christie, Chas., Prod., General Service
Studios...Granite 3111
Crescent Pictures, Beachwood Studios...Hempstead 2131
Criterion Pictures, 6044 Sunset Blvd...
Granite 5793
Cruze, James, Prod., Inc., Ltd., R. 622...
Hollywood 5843
Disney, 2119 Hyperion Blvd...
Olympia 2911
Doane, Warren, Prod., Universal Studios...Hempstead 8124
A HANDY REFERENCE GUIDE TO IMPORTANT MOTION PICTURE TELEPHONE NUMBERS in NEW YORK

THEATERS

Astor ........................................... Lackawanna 4-5482
Capitol ......................................... Circle 7-4917
Center ......................................... Columbus 5-6500
Embassy News Reel ......................... Bryant 9-1616
57th Street Playhouse ....................... Vanderbilt 3-3400
Globe ........................................... Chickerling 4-9011
Hollywood ..................................... Circle 7-3740
Little Carnegie ................................ Circle 7-1294
Little Picture House ......................... Plaza 3-6048
Mayfair ......................................... Bryant 9-6851
Music Hall ..................................... Columbus 5-4900
Palace .......................................... Bryant 9-4300
Paramount ...................................... Chickerling 4-7022
Paramount, Brooklyn ......................... Triangle 5-9372
Rialto .......................................... Wisconsin 7-0206
Rivoli .......................................... Circle 7-1633
Roxy ............................................ Bryant 9-0760
Tobis-Vanderbilt ............................. Columbus 5-4641
Trans Lux (Broadway) ....................... Wickersham 2-2746
Trans Lux (Madison Ave.) .................. Circle 7-5900
Warner ......................................... Bryant 9-0760

HOTELS

Ambassador ..................................... Wickersham 2-1000
Barbizon-Plaza ....................... Circle 7-7000
Dixie .......................................... Wisconsin 7-6000
Lincoln ........................................ Lackawanna 4-1400
Lombardy ...................................... Plaza 3-8600
Park Central .................................. Circle 7-8000
Pierre .......................................... Regent 4-5900
Plaza .......................................... Plaza 7-8100
Roxy ............................................ Bryant 9-0760
Savoy Plaza .................................. Volunteer 5-2600
Sherry Netherlands ......................... Volunteer 5-2800
St. Moritz ..................................... Wickersham 2-1000
Taft ............................................. Circle 7-4000
Waldorf-Astoria .................. Eldorado 5-3000
Warwick ...................................... Circle 7-2700

RAILROAD TERMINALS

Grand Central .................................. VanDyke 3-9100
Pennsylvania .................................. Pennsylvania 6-6000

SPORT ARENAS

Ebbets Field .................................. Flatbush 2-1000
Madison Square Garden ..................... Columbus 5-6800
Polo Grounds .................................. Edgecombe 4-8160
Yankee Stadium ............................. Melrose 5-0900

TRADE PUBLICATIONS

Associated Publications ..................... VanDyke 3-7138
Billboard ..................................... Medallion 3-1616
Jay Emanuel Publications ................... Pennsylvania 6-3580

FILM DAILY .................................... Circle 7-4736-7-8

M. P. Daily & M. P. Herald ................ Circle 7-3100
Variety ........................................ Bryant 9-8153
Zit's .......................................... Circle 7-7611

MISCELLANEOUS

Agfa Films .................................. Circle 7-4635
American Fed. of Musicians .............. Pennsylvania 6-2546
A. M. P. A., John Flinn, Pres. .......... Chickerling 4-7050
Eastman Films .............................. Bryant 9-4712
DuPont Film Co. ............................. Bryant 9-5916
Fanchon & Marco. .......................... Bryant 9-3100

Gavert Films ................................ Columbus 5-1223
M. P. O. A. .................................. Pennsylvania 6-3580
National Board of Review ................. Longacree 4-8344
N. Y. C. ...................................... Circle 7-5100
T. O. C. ...................................... Bryant 9-2496

STUDIOS

Atlas Soundfilm Studio ..................... Bryant 9-7754
Fleischer Studio ................................ Lackawanna 4-3020
Hayes & Beal Studio ....................... Bryant 9-1917
Movie News Studio ......................... Columbus 5-7200
Paramount Newsreel Studio ............... Medallion 3-4300
Reeves Sound Recording Studio .......... Longacree 5-8033
Standard Sound Studio ............... Murray Hill 2-1155
Biograph Studio ................................ Fordham 7-3030
Eastern Service Studio ..................... Ravenswood 8-8300
West Coast Service Studio .............. Circle 7-2062
Vitaphone Studio ............................ Nightingale 4-8700

PRODUCERS-DISTRIBUTORS

Action Pictures ................................ Chickerling 4-0828
All Star Prod., Inc. ......................... Circle 7-6144
Alta Phonofilm Corp. ....................... Wisconson 7-1831
American Film Exchange .................. Chickerling 4-8483
Amity Pictures ................................ Bryant 9-4312
Amkino Corp. ................................ Bryant 9-7680
Artclass Pictures .......................... Circle 7-3169
Armed Cinemas of America ................ Circle 7-5737
Audio Productions ......................... Columbus 5-2200
Auten, Harold ................................ Bryant 9-9883
Beverly Hills Prods. ....................... Chickerling 4-0095
Blake, B. K. ................................ Wisconsin 7-0610
Blue Ribbon Photoplays .................... Circle 7-5737
Bondo, Al ..................................... Chickerling 4-5596
Bry Pictures .................................. Bryant 9-6941
Cedar, Lewis C. .............................. Columbus 5-2560
Celebrity Productions ..................... Bryant 9-6067
Chesterfield M. P. Corp. .................. Bryant 9-6884
Columbia Pictures ......................... Bryant 9-7900
Castle Films .................................. Circle 7-3788
Cinelog Corp. ................................. Mohawk 4-2281
Educational Pictures ....................... Pennsylvania 6-7400
Empa Film Distributors .................... Barclay 7-7734
Fair Pictures Corp. ........................ Circle 7-8485
Film Exchange, Inc. ....................... Bryant 9-4150
First Division Exchanges ................. Circle 7-7384
First National Pictures .................... Chickerling 4-2200
FitzPatrick Pictures ......................... Bryant 9-4384
Fleischer Studios ........................... Lackawanna 4-3020
Fox Film Corp. ............................... Columbus 5-3321
Freuler Film Associates ................... Circle 7-1642
General Business Films .................. VanDyke 3-6795
General Foreign Sales ...................... Medallion 3-5781
Grantland Rice Pictures .................... Bryant 9-4564
Hays, Max, Productions .................... Bryant 9-1917
Headline Pictures ......................... Bryant 9-4369
Hollywood Productions ..................... Columbia 7-2088
Imperial Distributing ...................... Bryant 9-8670
Inter-America Film Corp. ................ Murrey Hill 2-8855
Kinemathe, Inc. ............................. Bryant 9-5107
Krimsky-Cochrane ......................... Circle 7-2822
Magna Pictures ............................. Eldorado 5-2470
Major Pictures ................................ VanDyke 3-6795
Majestic Pictures ......................... Circle 7-1567
Mascot Pictures ............................ Circle 7-3177
Master Art Products ....................... Lackawanna 4-8788
Mayfair Pictures ............................ Chickerling 4-0828
Mentone Productions ....................... Wisconsin 7-1234
Metro-Goldwyn-Mayer .............. Bryant 9-7800
HOWARD ESTABROOK

"THE MASQUERADER"
(Samuel Goldwyn—United Artists)

"THE BOWERY"
(20th Century—United Artists)

"BIOGRAPHY"
(Irving Thalberg—M-G-M)

"GREEN GOLD"
(Charles R. Rogers—Paramount)

IN "TEN BEST"
1932: "Bill of Divorcement"
1931: "Cimarron"
1930: "Hell's Angels"

Metro - Goldwyn - Mayer
A complete story of the

TEN BEST
PICTURES
of 1933

is contained in the following pages:

THREE HUNDRED AND
EIGHTY-FOUR critics, the
largest number in the poll's his-
tory, picked the Ten Best Pictures
of 1933. Included in this critical
array were representative new-
papers, magazines, fan publica-
tions and trade papers in all parts
of the country.

The winners were chosen from
a ballot supplied by The Film
Daily which listed pictures re-
leased between November 1, 1932,
and October 31, 1933. Roadshows
and other special showings were
not included unless the picture
was also generally released.

Pictures, in addition to the Ten
Best, which received 10 or more
votes are included in the "Honor
Roll" on this page.

THE TEN BEST

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Ralph Block

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Screen Play by Ralph Block and Sheridan Gibney

“DARK HAZARD” Novel by W. R. Burnett
Screen Play by Ralph Block and Brown Holmes

“GAMBLING LADY” Story by Doris Malloy
Screen Play by Ralph Block and Doris Malloy

“THE FIREBIRD” By Lajos Zilahy
Screen Play by Doris Malloy and Ralph Block

WARNER BROTHERS
Studio
CRITICS WHO VOTED
FOR THE TEN BEST PICTURES OF 1933

Names of the 348 critics of newspapers, trade papers and publications who voted for the Ten Best Pictures of 1933

FAN AND TRADE PUBLICATIONS, MAGAZINES, AND SYNDICATES

BILLBOARD—Len Morgan.
BOSTON NEWS BUREAU—Lester Smith.
BOX OFFICE (Central Edition)—Calvin Hermer.
BOX OFFICE (Mideast Edition)—Elsie Loeb.
BOX OFFICE—G. Lester Southwell.
CANADIAN MOVING PICTURE DIGEST—Ray Lewis.
CINELANDIA—John J. Moreno.
CINEMA—L. F. Guimond.
EXTRA—Sam Black.
FILM CURB—Tom Hamlin.
FAMILY CIRCLE AND LIFE—Harry Evans.
HARRISON'S REPORTS—P. S. Harrison.
HOLLYWOOD SPECTATOR—Welford Beaton.
INTERNATIONAL PROJECTIONIST—James J. Finn.

JAPANESE MOVIE MAGAZINE — Yukio Aoyama.
JAY EMANUEL PUBLICATIONS—Herbert M. Miller.
MODERN SCREEN—Ernest V. Heyn.
MOOSE MAGAZINE—A. D. Williams.
MOTION PICTURE HERALD—Terry Ramsaye.
MOTION PICTURE MAGAZINE—Jack Grant.
MOTION PICTURE MAGAZINE, MOVIE CLASSIC, COLLEGE HUMOR—Laurence Reid.
NEW YORK NEWS BUREAU ASS'N—Louis A. Fink.
NEW YORKER—John Chapin Mosher.
NEWSPAPER ENTERPRISE ASS'N — Dan Thomas.
PHOTOPLAY MAGAZINE—William T. Walsh.
PICTURE PLAY MAGAZINE—Norbert Lusk.
SCREEN BOOK—Carl A. Schroeder.
SCREENLAND MAGAZINE—Delight Evans.
SPECTATOR—Vincent L. Powers.
TIME—Noel Bosch.
VOICE OF THE SCREEN—E. M. Friedman.
ZIT'S—Leon G. Davis.

NEWSPAPERS

ALABAMA

DOTHAN: “Eagle”—Harry P. Hall.
HUNTSVILLE: “Daily Register”—Roy O'Neal.
MOBILE: “Register”—Merlin N. Hanson.

ARKANSAS


CALIFORNIA

BAKERSFIELD: “Californian”—Ross C. Miller.
LONG BEACH: “Press-Telegram”—Vera Kackley.
LOS ANGELES: “Illustrated Daily News”—
HOWARD J. GREEN

SCREEN PLAYWRIGHT

BLESSED EVENT
I AM A FUGITIVE
MORNING GLORY
MAN OF TWO WORLDS

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Eleanor Barnes; "Evening Herald & Express"—Jimmy Starr; "Hollywood Citizen-News"—Elizabeth Yeaman; "Times"—Edwin Schallert; "Post-Record"—George Lewis.

OAKLAND: "Tribune"—Wood Soanes.
PASADENA: "Star-News"—Alice Haines Baskin.

POMONA: "Progress-Bulletin"—Okey King.

SACRAMENTO: "Bee"—Roy V. Bailey; "Union"—I. Hubert Sefton (Sel).

SAN DIEGO: "Evening Tribune"—Don Short; "Sun"—Willis Werner; "Union"—Myron Lustig.


STOCKTON: "Record"—Melvin Bennett.


COLORADO

DENVER: "Post"—Fred W. Speers; "Post"—Betty Craig; "Rocky Mountain News"—Alberta Pike.

FORT COLLINS: "Express-Courier"—James A. McCain.

GRAND JUNCTION: "Daily Sentinel"—Walter Walker.

PUEBLO: "Star-Journal"—Hazel A. Smith.


CONNECTICUT

BRIDGEPORT: "Herald"—Leo Miller; "Post and Telegram"—Benjamin D. Kornfield; "Times-Star"—Edward Maum.


SOUTH NORWALK: "Sentinel"—Humphrey Doulens.

TORRINGTON: "Evening Register"—John H. Thompson.

WATERBURY: "Republican"—William W. Vosburgh, Jr.

DELWARE

WILMINGTON: "Evening Journal"—Harris Samonisky.

DISTRICT OF COLUMBIA


FLORIDA

BARTOW: "Polk County Record"—Clene Frazier.

DAYTONA BEACH: "Sun Record"—August Burghard.

JACKSONVILLE: "Florida Times Union"—Jean Henderson; "Florida"—H. W. Schaefer.

MIAMI: "Daily News"—Ben Prout; "Herald"—Edgar Hay.

PENSACOLA: "News"—Niki Shipp.

ST. PETERSBURG: "Evening Independent"—A. R. Dunlap; "Times"—T. C. Harris, Jr.

TAMPA: "Morning Tribune"—E. D. Lambright.

WEST PALM BEACH: "Palm Beach Times"—Vernon L. Smith.

GEORGIA

ATLANTA: "Journal"—Frank Daniel.


ILLINOIS

BELLEVILLE: "News-Democrat"—Mrs. Robert L. Kern.

EVANSTON: "News-Index"—G. W. Barrette.


MOLINE: "Dispatch"—Clarence L. Lucas.


WAUKEGAN: "News-Sun"—E. J. Macklin.

INDIANA

ANDERSON: "Herald"—Charles Timothy Jewett.

ELKHART: "Daily Truth"—Dan Albrecht.

EVANSTON: "Courier and Journal"—Frederick J. Topping; "Press"—Ed Klinger.


KOKOMO: "Tribune-Dispatch"—Maurice C. Tull.


NEW CASTLE: "Courier-Times"—Helen Castle.


TERRE HAUTE: "Star"—Mabel McKee.

IOWA


BURLINGTON: "Daily Hawk-Eye Gazette"—Walter E. Kohrs.

FORT MADISON: "Democrat"—S. W. Mitchell.

DAVENPORT: "Democrat"—John E. O'Donnell; "Times"—Rex J. Ballard.

FRANK CAPRA

Director

"LADY FOR A DAY"

COLUMBIA
DES MOINES: "Register and Tribune"—Vernon Pope.
OTTUMWA: "Daily Courier"—Albert M. Efner.
FAR DODGE: "Messenger and Chronicle"—W. L. Hamilton, Jr.
OSKALOOSA: "Oskaloosa Herald".

KANSAS
EMPORIA: "Emporia Gazette"—Frank C. Clough.
HUTCHINSON: "Herald"—E. Lawson May.

KENTUCKY
LOUISVILLE: "Times"—Dan Thompson; "Courier-Journal"—Boyd Martin.

LOUISIANA
ALEXANDRIA: "Town Talk"—Hunter Jarrow.
NEW ORLEANS: "Times-Picayune"—Charles P. Jones.
SHREVEPORT: "Times"—Ralph N. Swanson.

MAINE

MARYLAND
ANNAPOLIS: "Evening Capital"—Elmer M. Jackson, Jr.
BALTIMORE: "American"—Carroll Dulaney; "Post"—George Browning; "News"—Norman Clark; "Sun"—Donald Kirkley.

MASSACHUSETTS
LAWRENCE: "Eagle-Tribune"—Timothy F. O'Hearn.
LOWELL: "Sun"—Georgiana S. Paquette.
LYNN: "Daily Evening Item"—Harold Day Valpey.
NORTH ATTLEBORO: "Evening Chronicle"—Charles F. Martin.
SALEM: "Evening News"—Peter G. Ingoldsby.
SOUTHBRIDGE: "News"—Joe M. Clark.
SPRINGFIELD: "Republican"—Louise Mace; "Union"—A. L. S. Wood.
WAKEFIELD: "Daily Item"—Gardner Campbell.

MICHIGAN
ADRIAN: "Daily Telegram"—Madge A. Mil-likin.
ANN ARBOR: "Daily News"—Allison Ind.
FLINT: "Journal"—Ralph N. Byers.
GRAND RAPIDS: "Herald"—Russell C. Landstrom.
NILES: "Daily Star"—Durlin N. Wheeler.
ROYAL OAK: "Daily Tribune"—Marion Eby.

MINNESOTA
AUSTIN: "Daily Herald"—Geraldine Rasmussen.
DULUTH: "News-Tribune"—Prevost Coultier.
MINNEAPOLIS: "Star"—James M. Sutherland; "Journal"—Merle Potter.
ROCHESTER: "Post-Bulletin"—Miss M. Schnorr.

MISSISSIPPI
BILOXI-GULFPORT: "Daily Herald"—Cosman Eisenhardt.
GREENVILLE: "Daily Democrat-Times"—Ernest Smith.
GREENWOOD: "Commonwealth"—Sumter Gillespie.

MISSOURI
CAPE GIRARDEAU: "Southeast Missourian"—Bert W. Masterson.
KANSAS CITY: "Journal-Post"—Lowell Lawrence; "Star"—Jack Moffitt.
MOBERLY: "Monitor-Index"—Goetze Jeter.
SEDALIA: "Capitol"—Jack Taylor.
ST. JOSEPH: "Gazette"—Dean Wilde.

MONTANA
GREAT FALLS: "Tribune"—P. B. Snelson.
HELENA: "Record-Herald"—Roy Roberts.

NEBRASKA
FREMONT: "Evening Tribune"—Florence Swihart.
LINCOLN: "State-Journal"—Barney Oldfield; "Star".

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MORRISTOWN: "Daily Record"—Norman B. Tomlinson.


NEW BRUNSWICK: "Daily Home News"—Will Baltin.


TRENTON: "Times-Advertiser"—Albert B. Thompson; "State Gazette"—Alex Y. Burslem.

NEW MEXICO

ALBUQUERQUE: "Journal"—Harold Burroughs.

NEW YORK


BROOKLYN: "Citizen"—Edgar Price; "Times-Union"—E. C. Hastings; "Daily Eagle"—Martin Dickstein; "Home Talk"—Larry Mason.


DUNKIRK: "Evening Observer"—Margaret L. Toomey.

ELMIRA: "Star-Gazette"—George McCann; "Reporter"—J. Maxwell Beers.

GLOVERSVILLE: "Leader-Republican"—Walter F. Hine.


JAMESTOWN: "Post"—Waite Forryth.

LONG ISLAND CITY: "Daily Star"—Albert E. Parks.

LYNBROOK: "Nassau Daily Star"—Howard Freeman.

NEWBURGH: "News"—Calvin D. Myers.

NEW YORK CITY: "Daily News"—Kate Cameron; "Journal of Commerce"—Julius Cohen; "Evening Journal"—Rose Pelswick; "Morning Telegraph"—Al Sherman.

SCHENECTADY: "Gazette"—Helen Clinton; "Union Star"—Everett L. Finch.


TROY: "Observer-Budget"—E. R. Collins.


ELIZABETH CITY: "Daily Advance"—Nellie Boyce.

HICKORY: "Daily Record"—L. C. Gifford.

HIGH POINT: "Enterprise"—John Mebane.


OHIO

ASHLAND: "Times-Gazette"—Marcel H. Houston.


CANTON: "Repository"—Dennis R. Smith.

CHILLICOTHE: "News-Advertiser"—Alvin C. Zurcher.


COSHOCTON: "Daily & Sunday Tribune"—Hal Jenkins.


MARION: "Star"—Hallie Houck.

PAINESVILLE: "Telegraph"—Thurie F. Sigman.

SALEM: "News"—Mary Louise Layden.


SPRINGFIELD: "Daily News"—Ina M. Karson.

STUEBENVILLE: "Herald Star"—Mary Berger.


WARREN: "Tribune-Chronicle"—Joseph R. Snelus.

YOUNGSTOWN: "Telegraph"—Charles A. Leddy.


YOUNGSTOWN: "Vindicator"—William L. Rook.

ZANESVILLE: "Times-Signal"—Harry T. Basehart.

OKLAHOMA


GUTHRIE: "Daily Leader"—Virginia Willson.


OKLAHOMA CITY: "Daily Oklahoman"—Jack Stinnett.

TULSA: "Daily World"—Faith Hieronymus; "Tribune"—Joe Meyer, Jr.

OREGON

MEDFORD: "Mail-Tribune"—Herbert Grey.

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Butler: "Eagle"—Wilbur H. Baldinger.
Erie: "Dispatch-Herald"—J. A. Wurzbach.
Gettysburg: "Times"—G. R. Wolff.
Kittanning: "Simpson's Daily Leader-
Times"—Denton R. Merwin.
Lansford: "Evening Record"—Wm. D. Wat-
kins.
Latrobe: "Bulletin."—
Philadelphia: "Inquirer"—Mildred Martin;
"Gazette"—William H. Voltz; "Public Ledger"—
Eric M. Knight; "Evening Ledger"—Henry T.
Murdoch; "Evening Star"—Sallie B. Haas;
"Record"—Elsie Finn.
Meadville: "Triune-Republican"—Walter
Irving Bates.
Pittsburgh: "Press"—Kasper Monahan;
"Sun-Telegram"—William J. Lewis; "Post-
Standard"—Harold W. Cohen.
Philadelphia: "Evening Bulletin"—William
F. Gleason.
Reading: "Times"—W. Earle Homan.
Scranton: "Scrantonian".
Shamokin: "Dispatch"—Clyde F. Ketner.
Stroudsburg: "Record"—Colley S. Baker.
Tarentum: "Valley Daily News"—Mrs.
Julia Rishel.
Uniontown: "News Standard"—O'Neal
Kennedy.
York: "York Dispatch"—Wilbert L. Haare.
Williamsport: "Sun"—J. M. Good.
Rhode Island
Newport: "Daily News"—Edward A. Sher-
man.
Providence: "News-Tribune"—A. Alfred
Marcello; "Sunday Journal"—Paul B. Howland.
Westerly: "Daily Sun"—Edward J. Butler.
Woonsocket: "Call"—Mrs. Elinor V.
Arnold.
South Carolina
Florence: "Morning News"—Willis H.
Harper.
South Dakota
Aberdeen: "American-News"—Francis C.
Patten.
Rapid City: "Daily Journal"—Redford H.
Dibble.
Sioux Falls: "Daily Argus-Leader"—Roger
S. Brown.
Tennessee
Chattanooga: "News"—Murray E.
Wyche; "Times"—N. Key Hart.
Memphis: "Commercial Appeal"—Harry L.
Martin; "Press-Scimitar"—Jack Bryan.
Nashville: "Banner"—J. W. West, Jr.
Texas
Houston: "Press"—Grace Calvin; "Post"—
Bess Whitehead Scott; "Chronicle"—Lecta
Rider.
Longview: "Daily News"—Duke Wellin-
ton.
Palestine: "Daily Herald"—H. V. Hamilton.
San Antonio: "Evening News"—Mary
Louise Walliser; "Light"—Samuel W. Woolford.
Wichita Falls: "Daily Times"—J. A.
Wray.
Virginia
Danville: "Register"—H. B. Trundle.
Lynchburg: "Advance"—David Wayne
Wright.
Norfolk: "Virginian-Pilot"—Ralph K. T.
Larson.
Petersburg: "Progress-Index"—H. G. Tur-
er.
Richmond: "Times-Dispatch"—Clarence
Boykin.
Staunton: "Leader and News-Leader"—
E. W. Opie.
Winchester: "Star"—R. S. Fauser.
Washington
Bellingham: "Herald"—Vernon V. Vine.
Seattle: "Star"—Harry B. Mills; "Times"—
Richard E. Hays.
Spokane: "Daily Chronicle"—Ray Budwin;
"Spokesman-Review"—Margaret Bean.
Tacom: "Times"—Paul Busselle.
Walla Walla: "Daily Bulletin"—Iris Lit-
tle.
West Virginia
Charleston: "Gazette"—Clyde H. East;
"Daily Mail"—Robert Bull.
Clarksburg: "Telegram"—Gene Collett.
 Morgantown: "Post"—Brooks Cottle.
 Moundsville: "Daily Echo"—Alexandra
 Shaw.
 Wheeling: "Intelligencer"—Charles L.
 Long; "News"—Morris Berman.
Wisconsin
Kenosha: "Evening News"—Chester M.
Zeff.
Milwaukee: "Journal"—Nancy Lee; "Sen-
tinel"—Dawn O'Dea.
Watertown: "Daily Times"—Clarence H.
Witter.
Wausau: "Record-Herald"—John Loomis.
Wyoming
F. Herrick Herrick
director

RKO ~ Van Beuren
RELEASE

"Vagabond Adventures"

"Damascus"
"Gibraltar"
"Madeira"
"Moorish Spain"
"Jerusalem"
AND OTHERS

Also Producing

"Goofytone News"

For UNIVERSAL Release
ONE OF THE TEN BEST PICTURES of 1933

"CAVALCADE"

Producer ..................................................... Winfield Sheehan
Director ...................................................... Frank Lloyd
Stars ......................................................... Clive Brook, Diana Wynyard
Assistant Director ................................. William Tummel
Author ......................................................... Noel Coward
Adaptor and Dialoguer ..................... Reginald Berkeley
Continuity Edited by ........................... Sonya Levien
Film Editor ............................................... Margaret Clancy
Photographer ............................................ Ernest Palmer
Recording Engineer .................................... J. E. Aiken
Art Director ............................................... William Darling
Costumes (Ladies') ...................... Earl Luick
Costumes (Men's) ................................. A. McDonald
War Scenes ............................................... William Cameron Menzies
Technical Advisor .............................. Lance Baxter
Dialogue Director ................................. George Hadden
Unit Manager ............................................ Charles Woolstenhulme
Publicity Director ................................. Charles E. McCarthy

Produced in ... Fox Movietone Studio, Movietone City, Cal.
Recording System ...................... Western Electric
Premiere ................................ Gaiety Theater, N. Y., Jan. 5, 1933
General Release ....................... April 15, 1933

Cast

A Fox Picture

Film Daily Poll Of Critics Covering The Entire United States
RAYMOND CANNON

Director for

FOX and COLUMBIA

★

Now preparing

INDEPENDENT PRODUCTION
ONE OF THE TEN BEST PICTURES of 1933

"42nd STREET"

Director ........................................ Lloyd Bacon
Stars ............. Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell
Assistant Director ......................... Gordon Hollingshead
Author .................... Bradford Ropes
Adaptors and Dialoguers ............. James Seymour, Rian James
Film Editor ......................... Thomas Pratt
Photographer .......... Sol Polito
Costumes ................. Orry-Kelly
Art Director ............. Jack Okey
Musical Numbers .............. Al Dubin, Harry Warren
Dances ................. Busby Berkeley
General Press Agent .......... S. Charles Einfeld

Producer in ............. Warner Bros. Studios, Burbank, Cal.
Recording System .......... Western Electric
Premiere ............. Strand Theater, N. Y., March 8, 1933
General Release .......... March 11, 1933

Cast
Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers, George E. Stone, Eddie Nugent, Allen Jenkins, Robert McWade, Harry Axt, Clarence Nordstrom, Henry B. Walthall

A Warner Bros. Picture

Film Daily Poll Of Critics Covering The Entire United States
Box-office Hits for United Artists release:

"I COVER THE WATERFRONT"

"PALOOKA"

In preparation:

"THE COUNT OF MONTE CRISTO"

1776 BROADWAY, New York ... UNITED ARTISTS STUDIOS, Hollywood
"THE PRIVATE LIFE OF HENRY VIII"

Produced by London Film Productions, Inc.
Director Alexander Korda
Star Charles Laughton
Authors, Adaptors, Dialoguers Lajos Biro, Arthur Wimperis
Film Editor Hal Young
Photographer George Perinal
Costumes John Armstrong
Art Director Vincent Korda
Historical Expert Philip Lindsay
General Press Agent Hal Horne

Produced in London Film Productions Studio, London
Recording System Western Electric
Premiere (U. S.) Keith's Theater, Boston, Oct. 7, 1933
General Release Oct. 12, 1933

Cast
Charles Laughton, Robert Donat, Lady Tree, Binnie Barnes, Elsa Lanchester, Merle Oberon, Franklin Dyall, Miles Mander, Wendy Barrie, Claud Allister, John Loder, Everley Gregg, Laurence Hanray, William Austin, John Turnbull, Frederick Cully, Gibb McLaughlin, Sam Livesey

A United Artists Release
MARCH ON WITH MONOGRAM

Stories by the world's best writers and casts comprised of many well-known players

*SWEETHEART OF SIGMA CHI
College romance. Based on the famous song. A rollicking, riotous medley of thrills, drama, music and song, with a stellar cast of boxoffice names.

THE AVENGER

*BROKEN DREAMS
From the story "Two Little Arms," by Olga Printzlau. A Robert Vignola Production.

SENSATION HUNTERS
Whitmon Chambers' novel of a college girl stranded in Panama... With Arline Judge, Preston Foster, Kenneth McNenna.

SIXTEEN FATHOMS DEEP
From Eustace L. Adams' story in the American magazine. Screen play by Barry Barringer.

MYSTERY LINER

*MANHATTAN LOVE SONG
The Cornell Woolrich novel suggests a melodious picture. It will be produced on a lavish scale with an outstanding cast of stage and screen personalities.

MONEY MEANS NOTHING
Adapted from the play "The Cost of Living" by Wm. Anthony McGuire, author of "The Kid from Spain."

HE COULDN'T TAKE IT

*THE MOONSTONE
Winston Churchill says, "This is the most famous detective novel of all time"—written by Wilkie Collins.

WOMAN'S MAN
From the story "The Great God Fourflush" by Adela Rogers St. John. A Phil Rosen production.

HAPPY LANDING

*THE WOMAN IN WHITE
Another of the world's greatest author's most famous novels. By Wilkie Collins.

CITY LIMITS
By Jack Woodford—popular best seller of "Big City Happiness" and "Soaraws."

DERBY DAY

*KING KELLY OF THE U. S. A.
A comedy drama with songs and music by George Benthalon and Howard Higgin. A glamorous romantic mythical kingdom story.

*BEGGARS IN ERMINES
An unusual novel by Esther Lynd Day. Adaptation and screen play by John Thomas Neville. A powerful dramatic vehicle interpreted by outstanding players.

*JANE EYRE

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THE LOUD SPEAKER

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W. RAY JOHNSTON
President

TREM CARR
Vice-President, in charge of production

68
"LADY FOR A DAY"

Director ................................................. Frank Capra
Assistant Director ............................................. Charles C. Coleman
Author ............................................................. Damon Runyon
Adaptor .............................................................. Robert Riskin
Film Editor ......................................................... Gene Havlick
Photographer ....................................................... Joseph Walker
Recording Engineer ................................................ E. L. Bernds
Costumes ............................................................ Robert Kalloch
Art Director .......................................................... Stephen Gooson
General Press Agent ............................................... George Brown

Produced in ..................................................... Columbia Pictures Studios, Hollywood, Cal.
Recording System ................................................ Western Electric
Premiere ............................................................... Radio City Music Hall, Sept. 7, 1933
General Release ..................................................... Sept. 13, 1933

Cast
Warren William, May Robson, Guy Kibbee, Glenda Farrell, Ned Sparks,
Jean Parker, Walter Connolly, Barry Norton, Nat Pendleton, Hobart Bosworth,
Wallis Clark, Robert E. O'Connor

A Columbia Picture

Film Daily Poll Of Critics
Covering The Entire United States
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18 PICTURES in 1933-1934

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For 1934-1935

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Richard Thorpe
Frank Strayer

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AND

INVINCIBLE PICTURES CORPORATION

MAURY M. COHEN, Pres.

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NEW YORK, N. Y.

CABLE ADDRESS: CHESPIC, N. Y.
"STATE FAIR"

Producer ............................................. Winfield Sheehan
Director .............................................. Henry King
Stars .................................................. Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers
Assistant Director ................................. Ray Flynn
Author ............................................... Phil Stong
Adaptors and Dialoguers ....................... Sonya Levien, Paul Green
Film Editor ......................................... L. W. Bischoff
Photographer ...................................... Hal Mohr
Recording Engineer ............................... A. L. Von Kirbach
Art Director ......................................... Duncan Cramer
Costume Director ................................. Rita Kaufman
Publicity Director ................................. Charles E. McCarthy

Produced in .......................... Fox Movietone Studio, Movieland City, Cal.
Recording System .............................. Western Electric
Premiere ............................................ Radio City Music Hall, Jan. 26, 1933
General Release ................................. February 10, 1933

Cast
Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Norman Foster, Louise Dresser, Frank Craven, Victor Jory, Frank Melton

A Fox Picture

Film Daily Poll Of Critics Covering The Entire United States
FILMS
THAT MAKE
BOX OFFICE
AND MOTION PICTURE
HISTORY

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SOVIET FILMS

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NEW YORK CITY
ONE OF THE TEN BEST PICTURES of 1933

"A FAREWELL TO ARMS"

Director ............................................. Frank Borzage
Stars ................................................. Helen Hayes, Gary Cooper
Assistant Directors ............................ Lou Borzage, Art Jacobson
Author ............................................... Ernest Hemingway
Adaptors and Dialoguers. Benjamin Glazer, Oliver H. P. Garrett
Film Editor ............................................. Otho Lovering
Photographer ....................................... Charles Lang
Recording Engineer ............................... Harold C. Lewis
Costumes ............................................. Travis Banton
Technical Director—war sequences ........ Charles Griffin
Technical Director—hospital sequences .... Dr. Jardini
Art Director ............................................. Roland Anderson
General Press Agent ............................. R. M. Gillham

Produced in ....................................... Paramount Studios, Hollywood, Cal.
Premiere ............................................. Criterion Theater, N. Y., Dec. 8, 1932
General Release ................................. January 6, 1933

Cast
Helen Hayes, Gary Cooper, Adolphe Menjou, Mary Philips, Jack La Rue,
Blanche Friderici, Henry Armetta, George Humbert, Fred Malatesta, Mary
Forbes, Tom Ricketts, Robert Cauterio, Gilbert Emery

A Paramount Picture

Film Daily Poll Of Critics Covering The Entire United States
UNDER the symbol of Amity Pictures we are proud to announce that our faith in the White Dove of Amity has been justified. Pictures of real merit, entertainment, showmanship and the one true yardstick of motion picture quality, "Box Office Values," have been placed within the reach of every exhibitor in the United States, through the nationwide exchanges of Amity Pictures. Under this same symbol, in the same spirit of progressiveness and the will to win the goodwill of all exhibitors in fair deals, Amity Pictures Corporation promises to fulfill its obligation to the trade, not only in living up to its name as in the past, but in producing and distributing pictures of greater

"Box Office Value"
ONE OF THE TEN BEST PICTURES of 1933

“SHE DONE HIM WRONG”

Director ........................................... Lowell Sherman
Star ..................................................... Mae West
Assistant Director .............................. James Dugan
Author .............................................. Mae West
Adaptors and Dialoguers .............. Harvey Thew, John Bright
Film Editor ......................................... Alexander Hall
Photographer .......................... Charles Lang
Recording Engineer ...................... Harry M. Lindgren
Costumes ........................................... Edith Head
Art Director ................................. Bob Usher
General Press Agent ...................... R. M. Gillham

Produced in ..................................... Paramount Studio, Hollywood, Cal.
Recording System ................................. Western Electric
Premiere ................... Paramount Theater, N. Y., Feb. 9, 1933
General Release ......................... Jan. 27, 1933

Cast

A Paramount Picture

Film Daily Poll Of Critics Covering The Entire United States

75
Current Releases
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With a Complete Musical Score by Erno Rapee
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With GRETA NISSEN
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Directed by GEORGE MELFORD

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with Linda Watkins — Josephine Dunn — Ford Sterling
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One Reel Each
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"I AM A FUGITIVE FROM A CHAIN GANG"

Director ........................................ Mervyn LeRoy
Star .................................................. Paul Muni
Assistant Director ............................... Al Alborn
Author .............................................. Robert E. Burns
Adaptors and Dialoguers ...................... Howard Green, Brown Holmes
Film Editor ....................................... Bill Holmes
Photographer ..................................... Sol Polito
Costumes .......................................... Orry-Kelly
Art Director ....................................... Jack Okey
General Press Agent ............................ S. Charles Einfeld

Produced in ...................................... Warner Bros. Studios, Burbank, Cal.
Premiere .......................................... Strand Theater, N. Y., Nov. 10, 1932
General Release .................................. Nov. 19, 1932

Cast

A Warner Bros. Picture

Film Daily Poll Of Critics Covering The Entire United States
SIX IN A ROW!
DELIVERED ON SCHEDULE

1. HIS PRIVATE SECRETARY
2. POLICE CALL
3. SHIP OF WANTED MEN
4. PUBLIC STENOGRAPHER
5. THE BIG RACE
6. THE MOTH

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NEW YORK, N. Y.

PLAY SHOWMEN'S PICTURES FOR A SHOWMAN'S PROFIT
ONE OF THE TEN BEST PICTURES of 1933

"MAEDCHEN IN UNIFORM"

Producer and Supervisor ............. Carl Froelich
Director .................................. Leontine Sagan
Stars .......................... Dorothea Wieck, Hertha Thiele
Author, Adaptor and Dialoguer .......... Christa Winsloe
Film Editor ................................ Leontine Sagan

Produced at ... Bild und Ton Studio, Berlin, Germany
Recording System .................... Tobis-Klangfilm
Premiere ......................... Berlin, Germany, January, 1931
General Release (U. S.) ................. November, 1932

Cast
Dorothea Wieck, Hertha Thiele, Emilia Unda, Hedwig Schlichter, Ellen Schwannecke

A Filmchoice, Inc. Release
(JOHN KRIMSKY-GIFFORD COCHRANE)

Film Daily Poll Of Critics Covering The Entire United States
The passage of time confirms the reputation of MAJESTIC as an outstanding producer of good pictures...
ONE OF THE TEN BEST PICTURES of 1933

"RASPUTIN AND THE EMPRESS"

Director ....................................... Richard Boleslavsky
Stars ............................................ John Barrymore, Ethel Barrymore, Lionel Barrymore
Author, Adaptor, Dialoguer ................ Charles MacArthur
Assistant Director ............................. Cullen Tate
Film Editor ................................... Tom Held
Photographer ................................... William Daniels
Recording Engineer ............................ Douglas Shearer
Costumes ...................................... Adrian
Art Directors ................................. Cedric Gibbons, Alexander Toluboff
Musical Score .................................. Hubert Stothart
General Press Agent ......................... Howard Dietz

Produced in ................................ M-G-M Studios, Culver City, Cal.
Recording System ............................. Western Electric
Premiere .................................. Astor Theater, N. Y., Dec. 23, 1932
General Release ............................. March 24, 1933

Cast
John Barrymore, Ethel Barrymore, Lionel Barrymore, Ralph Morgan, Diana Wynyard, Tad Alexander, C. Henry Gordon, Edward Arnold, Gustav von Seyffertitz, Jean Parker, Dawn O'Day, Helen Robinson, Mary Marden, Purnell Pratt, Louise Closer Hale, Dale Fuller, Sarah Padden, Brandon Hurst, Nigel de Brulier, Frank Leigh, Carol Wines, Otto Lederer, Clarence Wilson, Francesca Braggioti, Max Barwyn, Charlotte Henry, Eily Malyon, Carey Harrison, Emile Chautard, Mary Alden, Evelyn Selbie, Ruth Renick, Robert Anderson, Robert Cain, Frank Reicher, George Irving, Oscar Apfel, Jean Del Val, Clay Clement, Jane Mercer, Reginald Barlow

A Metro-Goldwyn-Mayer Picture

Film Daily Poll Of Critics Covering The Entire United States

81
ELECTRIFYING THE SHORT SUBJECT FIELD!

STUDIO COVERAGE

NEW IDEAS

RADIO HOOK-UPS

COAST TO COAST

MARQUEE NAMES

ELECTRIFYING THE SHORT SUBJECT FIELD!

NEW IDEAS

RADIO HOOK-UPS

COAST TO COAST

MARQUEE NAMES

ELECTRIFYING THE SHORT SUBJECT FIELD!

NEW IDEAS

RADIO HOOK-UPS

COAST TO COAST

MARQUEE NAMES

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82
TEN BEST PICTURES
1922-1932

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.: Ass't 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.: Pathe; Native cast; Director: R. J. Fleisherty.

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.: Pathe; 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 Mackee; 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 BEAUCAIRES—36 votes; Dist.: Paramount; Star: Rudolph Valentino; Director: Sidney Olcott.

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

SECRET—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.: Pathe; 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.

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 Novarro, 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.

* 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.
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A—CTION

C—AN SATISFY ALL MOTION PICTURE FANS—C

A—CTION

T—YPIFIES THE TRUE MOTION PICTURE—T

A—CTION

I—S THE BOX-OFFICE MONEY-GETTER—I

A—TION

O—N THE SCREEN IS INDISPENSABLE—O

A—TION

N—EVER LETS DOWN YOUR AUDIENCE—N

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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; Stars: Emil Jannings; Director: Victor Fleming.

(*) BEN HUR—161 votes; Dist.: M-G-M; Stars: Ramon Novarro; Francis X. Bushman; Director: Fred Niblo.

SEVENTH HEAVEN—162 votes; Dist.: Fox; Stars: Janet Gaynor, Charles Farrell; Director: Frank Borzage.

CHANG—146 votes; Dist.: Paramount; No star; Directors: Merian Cooper, Ernest Schoedsack.

UNDERWORLD—97 votes; Dist.: Paramount; Stars: George Bancroft, Clive Brook; Director: Josef von Sternberg.

RESURRECTION—91 votes; Dist.: United Artists; Star: Rod La Rocque; Director, Edwin Carewe.

FLESH AND THE DEVIL—77 votes; Dist.: M-G-M; Star: John Gilbert; Director: Clarence Brown.

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, Elinor 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.

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—152 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.

WUTHERING HEIGHTS—137 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 MILL—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 MADELEON CLAURET—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: Wallace Beery, Jackie Cooper; Director: King Vidor.

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

THE GUARDSMAN—170 votes; Dist.: M-G-M; Stars: Alfred Lunt, Lynn Fontanne; Director: Sidney Franklin.

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

DR. JEKYL 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 DIVORCIMENT—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.
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THE WONDER DOG

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8 THRILL MELODRAMAS

13 EDGAR GUEST POETIC GEMS

6 TAIL-WAGGERS

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FORECAST

FOR 1934—By

INDUSTRY LEADERS

Consensus of opinion among leaders in motion picture industry holds to the belief that the chances for an upturn in business in 1934 are better than for several years past. The weeding out of many burdensome obligations, the various economies effected, the increase in receipts from abroad, continued improvement in film quality and the better outlook for general industry as a result of NRA activities, are counted among the constructive factors. Though some reservations are expressed with regard to the long-term benefits of the NRA, sentiment for the most part favors the experiment and believes that the President's course is preferable to drifting along and trusting to chance.

The year ahead as viewed by more than two-score leading executives of motion pictures.
BACK of the rapid forward strides made in Gaumont-British pictures is the story of the company’s Shepherds Bush and Gainsborough Islington studios in London. These two plants boast the best in present-day equipment and up-to-the-minute efficiency.

At these two production plants, Gaumont-British artists have every facility at their command for the making of quality product. Gaumont’s formidable list of stars and directors are being augmented by new faces and new talent is constantly being trained. Unsurpassed sound equipment, Gaumont-British’s own, and technicians renowned for their skill, assure the ultimate in photography and recording.

“I Was a Spy,” “Rome Express,” and “The Constant Nymph” testify to the ability of the Gaumont-British studios to turn out quality product which takes rank with any in the world. And pictures now in production reflect this continued expansion of G-B activities.
Faith in NRA
By ADOLPH ZUKOR

We are facing the future with a firm belief in the Administration's policies and I believe that the cumulative effect of the governmental employment efforts during the recent period will make themselves forcibly felt in a revival of business in the early spring.

The motion picture industry, always quick to react to public trends, will be among the first to feel the beneficial effects.

Continued Improvement
By NICHOLAS M. SCHENCK

It is easy to make prophecies, but difficult to be a prophet. I am optimistic about the future. Everyone is, who has seen what a change has been made by common sense administration. As for moving pictures, they are the public's main entertainment source and the revenue to the industry will be in direct ratio to the merit of the entertainment.

Pictures should continue to improve with the years because nothing improves a talent so much as the exercise of it.

Many Lessons Learned
By SIDNEY R. KENT

The outlook for 1934 in the motion picture industry is brighter than it has been for several years. The industry has learned many hard lessons, but the experience born from the hardships of economic stress will help toward a sounder future for our business. Every company is stripped down to the most economic organization and is ready to take advantage of any signs of returning good times. These signs are beginning to manifest themselves in improved conditions throughout the country and in world's trade revival.

However, this return to prosperity in the picture business will not be accomplished unless we give the public much better pictures than they have been receiving. Over and over again, it has been stated that the solution of all of the industry's ills lies in good pictures and no discussion of this business's prospects can get away from that inescapable fact.

Industry Confident of '34
By DAVID SARNOFF

American industry faces 1934 with the confidence that many of the readjustments and transitions of the past year will have lasting influence and value. Important changes have occurred not only in industrial methods, but also in public concepts. Full recognition has been given to the complexity of modern industrial and social problems, resulting in an unusual measure of cooperation between political and social science the public and industry itself for their solution.

The old doctrine that joint action within an industry is incompatible with the public interest has gone by the boards. Public acknowledgment has been accompanied by governmental recognition of the disastrous consequences of unrestrained competition, indiscriminate price cutting and industrial overcrowding. The year has been marked by a great deal of fundamental planning on the part of industries themselves, working under the auspices of governmental agencies or with full public sanction.

It is evident that many benefits will remain from this period on general emergency cooperation after the emergency has passed. Political economy and industrial leadership have found it reaffirmed that there is no inherent cause for conflict between government and business. Care naturally must be given in any group program to safeguard against the stifling of individual business enterprise.

In the radio industry, progress has been noted during the year along both technical and service lines. The high point of the year in improving the facilities for radio broadcasting was the opening of the new Radio City studios. Intensive research continued during the year in television transmission. Important international broadcasting programs were transmitted on short wave communication circuits and made available through the regular broadcasting services to the American radio audience.
THE genius of the man who made Chaplin, Sills, Borzage and countless others international celebrities, is directed, in 1934, solely toward making Monarch productions outstanding box-office attractions!

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Up to Creative Talent
By C. C. PETTIJOHN

The new year finds the industry shaking hands with the new deal. For the first time all branches of the business are brought under a single code of industrial and trade relations that establish the best standards which experience and industrial justice have been able to develop. So much for that.

But no code can substitute for the need of imagination, initiative and enterprise. A code cannot furnish the literature and life which artistry must reflect from the screen. A code can't steer us from the danger and folly of standardized entertainment which the public would not patronize. A code cannot create variety of entertainment. A code will not bring people into the theater to see poor pictures, or compel them to sit through cheap forms of entertainment waiting for a good picture to be shown.

Creative talent must create upon its own inspiration. Theater programs must be thought out and made attractive on the basis of showmanship and experience. Initiative remains the greatest individual asset. The industry must continue to think and work full steam ahead!

Concentrate on Specials
By SAMUEL GOLDWYN

The solution to the present problems which confront the motion picture industry rests in the hands of those within the industry and no one else. Klaw and Erlanger, the Shuberts and other mighty ones of legitimate theater learned through bitter experience that it is not the theater that counts, but the show, the individual play or picture that is offered. And you cannot expect to keep a high average for that “show” when too much attention is paid to lowering production costs and turning out product just to keep theaters open.

We need more big pictures for next year—and the years to come—for it is common knowledge that it is the few big pictures that carry the industry every year.

Even during these depression times I have spent as much if not more on the few pictures I have made in order to insure quality and box-office entertainment because I have faith in the public and the real showmen of this industry. As a result, I have made money and the exhibitors who have played my pictures have made money.

Therefore, as 1934 approaches, I am more convinced than ever before that in the policy of “fewer and better pictures” which I have always maintained lies the salvation of our industry.

Shorts Climbing Back
By E. W. HAMMONS

It seems obvious that during the trying times of the last few years, short subjects have been hit harder than any other branch of the motion picture industry. Perhaps the best evidence of their vital importance to picture entertainment, lies in the manner in which they have withstood the shock and rebounded for their part in the climb back to better times that we have so evidently entered upon.

The hard lessons that the short subject producers, possibly more than others, have had to learn, are now beginning to prove to be spurs to their best efforts rather than discouragements. The beginning of the current year brought a most noticeable advance in short subjects entertainment value. More big star names are available to the showman right now for added attractions on the programs and in the marquee lights, than he has ever found in short subjects before.

Individual Production
By DARRYL F. ZANUCK

As Hollywood film production goes into 1934 there is noticeable a trend which I believe will be the most significant development of the new year. This trend is a change from mass production to individual production. In order to prosper, pictures must be better and bigger, which means greater concentration on each separate production. Mass production methods make individual concentration impossible, hence the change must come. Mr. Schenck and I have already taken the steps to follow this plan in all our future 20th Century pictures.

In individual production I believe lies the solution of most of the problems the production end of the industry is facing.
The picture that dares to damn parents for the sins of their children!

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Inasmuch as the NRA code provisions for the industry are an integral part of the entire NRA program for putting more people to work, it should eventually work out satisfactorily, but until we have worked under the code long enough to test all its merits and demerits, it would not be expedient to attempt a definite opinion as to the general effect. We have had enough of generalizing.

But it should be sufficient to say for 1934, as in the past, the companies making the best entertainment will prosper best. And if, as I believe, economic conditions improve, the whole tone of the film industry will be better in 1934.

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**Unit System Upheld**

By CECIL B. DeMILLE

I AGREE with Darryl Zanuck that the program picture is a dead issue. Producers should realize that the only pictures they can make money on are good pictures, and arrange the number of their product through some sort of a central committee that can govern or control the amount of pictures produced so that the little program picture need not be continued. They are as obsolete as wooden railroad cars. The pictures that make money are the pictures that are really creations, and the unit method of operation is the only way to achieve this. In 1931, I made this statement, which was published and answered the following day by a number of the larger producers who said the unit system was wrong and that the mass production was right.

What have the intervening years shown?

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**2 Major Reorganizations**

By H. B. FRANKLIN

THE year 1934 will result in reorganization for at least two of the major producing, distributing and exhibiting organizations. With this reorganization will come a realization that permanent success in show business can only come with showmen at the helm.

The solution of many of the problems of the industry can only be accomplished by those who are equipped with experience and approach the industry’s problems sympathetically in a spirit of compromise and cooperation, which must result in greater cooperation between the producers, distributors and exhibitors. It is incumbent upon the leaders of the industry to foster a spirit of confidence in the Government, industry, and in one another.

Such a code will usher in a new period of progress.

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**Up to the Pictures**

By J. L. WARNER

IN 1934 or any other year, good pictures will always make money, just as they have done in every year of the screen's history. Warner Brothers demonstrated the truth of that statement when they released “42nd Street” at a time when the country was in the lowest ebb of depression and the bank moratorium was at its worst. The success of that picture was so sensational that it helped in no small measure to bring about a revival of general business, and started it on the upgrade that it has been climbing ever since. “Gold Diggers of 1933” proved that “42nd Street” was not merely a happy accident by duplicating the success of its predecessor. “Footlight Parade” is making further history.

The opportunity for the producer of good pictures has never been greater than it is today. In no way can this industry do its part more in assisting the general recovery than by turning out the best productions of which it is capable, and there are no problems facing the motion picture business, now or at any other time, that good pictures will not successfully solve.

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**Cleaner Stories**

By WINFIELD SHEEHAN

I BELIEVE we are going to return to an era of honest stories dealing with human emotions and interests. Above all, clean stories with wholesome humor will find favor with the public. The cynical, sophisticated screen play, whose characters are unreal, synthetic sinners, is passe. The public's taste turns to the real problems and actual struggles of regular people who live clean lives.
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PLATFORM

RELEASING THROUGH UNIVERSAL

THE SPICE OF LIFE
DE LUXE ONE-REEL LAUGH NOVELTIES
PRODUCED IN COOPERATION WITH THE
LITERARY DIGEST
It is the great mission of motion pictures to take the lead in this campaign. Literature and the stage have given themselves over to decadence; the screen must begin the renaissance in clean entertainment for the whole family.

Musicals with a good story, catchy music, and interesting personalities, will make money. But a hackneyed narrative with poor music and cast lacking in talent will "flop." The world's political unrest demands a reaction in its entertainment to optimism, comedy and wit.

The coming year will produce a new crop of personalities. Young actors and actresses, recruited from all over the world, have been tested, coached, tried out and developed to a point where they are ready for presentation to the public in featured parts. Not all will make the grade, but from this group our future and increasingly talented stars will emerge.

Forging Steadily Ahead
By MAJOR ALBERT W. WARNER

THANKS to the leadership of President Roosevelt and the stimulating influence of the NRA as well as the inbred fighting spirit and good humor of the American people, our country is forging slowly but steadily ahead to better times.

The motion picture industry is marching forward with the rest of commercial America and it is obvious that we will be one of those to receive the benefits that are sure to come. With hysteria behind us and the feeling of security assured, a greater demand for entertainment will be created—and Warner Bros. pledge themselves to meet this demand with the highest quality of pictures.

Recovery Plan Must Work
By B. P. SCHULBERG

IT WILL be impossible for the film industry to continue under the conditions imposed by the NRA unless the entire Recovery Act movement succeeds. Production costs will be increased without returning any proportionate compensation in the quality of the product.

There is this to consider: the benefit to labor will not bring about the same proportionate result of increased consumption as is the case in other industries, because:

The increased buying power that will result from the studio labor increase is limited to one city only, Los Angeles. And the men who are engaged in the making of pictures in the studios are not inclined to spend their leisure in attending motion picture theaters.

Therefore, the return can come only from an increase of buying power through the entire country.

However, in my opinion, the motion picture industry is performing a great patriotic service in complying so whole-heartedly to this phase of President Roosevelt's recovery program.

Profiting by Mistakes
By CARL LAEMMLE, JR.

THE trite yet true adage of "after the storm comes calm" was perhaps never more applicable than in looking forward to 1934 in the motion picture industry. After five hazardous years, filled with fear, uncertainty, financial destruction and tottering foundations, the motion picture business managed to survive it all and come up smiling as it faces another new but brighter year.

I think that most of us in the industry have burned our ships of mistakes, fallacies and errors behind us. Experience being the best teacher, it is reasonable to believe that the industry will profit by it. As the new year dawns I look for the market to become more stable, to offer a better and more comprehensive idea of what the public really wants and it will be up to the producer to give it to them.

We have passed the age of guess-work. Making motion pictures is no longer a game of "blind man's buff." We must KNOW what we are doing before we set out to do it. The speculative element in picture making must be reduced and the fluctuating levels of production must become more stabilized. With an obvious upturn of general business, money will be freer, the public will have more leisure hours to spend in theaters and with the NRA returning millions of names to payrolls, millions of homes will be able to spend money for shows and this improvement will be most encouraging to producers, who are always called upon to take the first step.

Above all else the spirit of "I WILL" should pervade the industry as it scans the horizon of
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1934. Every day is a new day and what happened yesterday means nothing today.

The problems of the average motion picture producer have steadily increased the past five years, with the result that under this pressure the finest pictures in 20 years are now being made. In looking ahead the industry should try and recapture that vitality and initiative that marked the pioneering era of our business. It should study results in vision and foresight.

In conclusion let me say that we must not destroy illusion at this time. We must not cheapen the public opinion of the movies; we cannot cut corners. This must be a year of honest values, frankness and sincerity; and the motion picture industry must sound an optimistic note or improvement will be long-delayed.

More Experimentation
By JESSE L. LASKY

The "must-nots" of the business, for years the bane of every film producer's life, are being gradually eliminated and today such verboten subjects as costume dramas and films of an experimental nature bring in as much at the box-office as the stereotyped hero- heroine-villain yarn of the yesteryear.

To us in production the most encouraging thing is the public's appreciation for artistic subjects and novel filmic ventures. A year or more ago such quality pictures as "Animal Kingdom," "Berkeley Square," "King Henry VIII" and "The Power and the Glory" might have suffered quick deaths at the box-office. Lately this type of production has enjoyed extreme success.

Increased appreciation for pictures of that class is the main reason for my very optimistic view of the future, both in respect to production and financial returns. In the former case it will encourage producers more or less fearful of taboos to flaunt the many self-imposed restrictions which have held back the industry.

There is every indication to prove that producers no longer fear the old bogies of the past, such as war sequences, madness themes, flights into fantasy and sophisticated comedies. The trend is toward experimentation and the development of laboratory subjects possessing basic ideas and the freshness of novelty.

The success, actual or predictable, of period subjects clearly indicates that production in Hollywood is being diversified to an extent never before experienced in the industry. More than ever, a good story is being appraised by its fundamental values and less by predetermined formulae. A producer will want to do something different, either in story or treatment, because the depression has given birth to a new generation of picture-goers, an enormous army of hypercritical men and women who no longer with patronize their community theater if the product is below par.

In 1934 I look forward to an abolition of trends, an increase in employment of low scale workers through the medium of the NRA code, a higher morale brought about through the adjustment of salaried workers and a friendlier, more cooperative spirit in the affairs of producers, artists, technicians and writers.

Reconstruction Progress
By AL LICHTMAN

The year 1933 will be remembered as Reconstruction Year in our industry. There were sharp changes in every branch of our business, all factors struggling valiantly to keep their heads above water and hoping for better times.

The signs are promising. All signs indicate world recovery. Once the monetary problem is solved in this country, industry will find a normal level and our business, naturally, will settle accordingly.

One outstanding lesson we learned during the past year is that the only remedy for bad business in our industry is good motion pictures. Hard as everyone has tried to reduce cost of production, they found that the cheapest motion picture is a good motion picture, and that the most expensive motion picture, regardless of cost, is a bad motion picture, and there is no substitute for quality in our business. The ingredients that the public finally stamp as a good motion picture and a bad motion picture are so intangible that a producer cannot stop at anything in an attempt to turn out a successful attraction.

A condition that must be corrected is the double-bill evil, two-for-one admissions, and other false business stimulants. Admission prices, too, must be brought up commensurate with the costs of production and exhibition.

All in all, the clouds are clearing and there seems to be bright skies ahead in the motion picture industry for 1934.
Harold B. Franklin
Trend to Wholesomeness
By B. B. KAHANE

Cautious optimism seems to me a good gauge with which to measure any prediction of business prospects for the motion picture industry during 1934, as it will be operative under the NRA code.

Paraphrasing Patrick Henry, I say, if this be a code, let us make the most of it! There have been numerous objections and criticisms of the NRA code for the motion picture industry. But it is not right for us to prejudge how it will work. We should conscientiously lend our efforts toward the carrying out of the provisions of the code and hope for the best.

Business has been "spotty," and will perhaps continue to be so during at least a part of the coming year. But that only increases our responsibility and our determination to make the finest pictures ever produced in Hollywood and with that spirit this industry can't lose.

It is my opinion that the trend in 1934 will be for cleaner and more wholesome themes in pictures. Sex and gangsterism will wane and be replaced, to a marked extent, by stories of human interest, pathos, good clean fun and humor and higher emotional influences in screen entertainment.

The outstanding success of "Little Women" leaves no doubt that the public want and will patronize pictures of this type, and patronage of the kind accorded "Little Women" will solve this industry's problems.

First Quarter Pickup
By SAM DEMBOW, JR.

There has been such a perceptible drop in theater grosses during the past two months that one hesitates to forecast the business prospects for 1934. However, it is not unreasonable to expect a decided improvement during the first quarter, based on the number of outstanding pictures that will be available during that period; and also based on the additional employment that will be created by the CWA and the PWA—which, in our opinion, must ultimately reflect itself at the box-office.

Beyond the first quarter, unless there is a general stabilization of world-wide conditions, it is anybody's guess.

It is also my humble opinion that a strict adherence to the Code on the part of all branches of our industry will eventually bring about a more sympathetic understanding of one another's problems, and perhaps cure some of the existing evils.

Industry Cleansed
By ED KUYKENDALL

I firmly believe the motion picture industry, as a whole, has ahead of it the brightest future it has had in years. I base this, first, on the fact that the last two years of nightmare have cleansed the industry of a lot of leeches and parasites, and that those who have managed to hold on have demonstrated their ability as showmen and, with the improved conditions that must come, together with the redoubled efforts of producers to make product that will appeal to the masses, are scheduled to earn more than a bare living, unlike the past. This will first be felt at the box-office of the theaters of this country. The industry code, just signed by the President, will tend to stabilize this industry and eliminate many unfair trade practices, and those who are on the up-and-up, and inclined to be fair, will profit by the code.

Speaking of NRA as a whole, this plan of our President has created new employment for nearly five million people since it became active and as obstructionists and jealous politicians are shoved aside by public opinion, its value will increase. There is no question in my mind but that 1934 holds prosperity for the motion picture industry.

Improvement in Affairs
By M. E. COMERFORD

Affairs in the motion picture industry, I feel, will advance considerably in the coming year. There may be some important adjustments, and even an extension of independent production, but the substantial elements will guide us.

There never was a time in our business when sane, sensible and reliable leadership was more essential.

This is the prevailing opinion in the rank and
Sam Katz
file as I get it meeting with representatives of all divisions. We have the men available, and it is the business of all to make the best choice, when the occasion presents itself, for the benefit of all parts of the industry.

Must Gear to New Deal
By JAMES R. GRAINGER

I AM and have always been thoroughly sold on the fact that the motion picture industry, properly organized and operated, is a profitable business. However, producers must take into consideration that at the present time admission prices have been drastically reduced in the past year, which naturally will affect grosses, and pictures must be produced with that thought in mind so that the rentals obtained under these conditions will show a profit.

What happened in the past during peak times should be eliminated from the minds of all. Those times may come back again, but it will take quite some time. Anyone producing pictures or operating theaters with the thought of the years 1929 and 1930 in mind is simply inviting financial troubles for himself.

I believe the NRA is a step in the proper direction, and I feel the Government has given the matter careful consideration before putting it into effect. Everyone should put his shoulder to the wheel and do everything possible to assist the Government in this step, all pulling together with that end in view and looking forward to better times.

In Position to Benefit
By A. W. SMITH, JR.

FEW industries are in a position to benefit more by the President’s Recovery Program during 1934 than is the picture business. For, the key purpose of NRA is to divert incomes to more millions of consumers of low-cost commodities, such as motion pictures.

Look at the record. Early last summer money started flowing back into the pockets and pocketbooks of millions of unemployed who had been entertainment-starved for months. Naturally, their first expenditures were made to satisfy those elementary desires which could be met inexpensively, such as food, clothing, and picture entertainment. Consequently, the theaters felt an immediate favorable reaction.

After a few months of spending for these basic needs, the re-employed public apparently started saving for major luxuries, and we experienced a brief letdown from the previous advance.

But at the present writing tremendous increases are being reported in retail sales volume, in car-loadings, and in construction, and there are highly favorable reports from the automobile industry. These are strong evidences that the great mass of the re-employed public, having completed its savings for higher cost luxuries such as radios, cars, and furniture, will soon again have a liberal supply of casual spending money for such minor commodities as pictures.

Meanwhile, great new groups of re-employed are being added to payrolls by CWA and PWA projects, and these groups, I believe, will go through the same spending cycle.

These combined influences should cause a sharp immediate upturn in theater receipts continuing well into next spring. We may then witness a brief reaction, corresponding in cause and extent to that of a few weeks ago, but which should be followed by a quick and uninterrupted climb which I firmly believe will restore business to pre-depression levels before the end of 1934.

Greater Cooperation
By JOE BRANDT

I STILL maintain that business prospects, as far as the motion picture industry is concerned, depend primarily on quality of product and not on economic or industrial conditions.

I advocate a definite reduction of the number of pictures being made by the major companies in order that they may concentrate on quality and not quantity.

I urge a more liberal patronage and cooperative spirit towards the independent producer and an honest attempt by all distributors to preserve the equities which the independent theater owner has in his theater.

I emphasize the importance of a liberal interpretation of the principles intended to be included in the Motion Picture Code. I caution all factions of the industry to adopt a policy of live and let live.

I am hopeful that the industry will see the wisdom of a more drastic censorship of salacious material and vulgar dialogue in order that the criticism of the church and women’s organizations may be eliminated.
ERNST LUBITSCH
New Heights Ahead
By HARRY M. GOETZ

There is nothing standing in the way of complete recovery of the motion picture industry and its development to a volume and prestige as great or greater than it was before the depression. In fact, I think that it has been proved that the business of supplying amusement to the people at popular prices, of which motion pictures are today the principal factor, is just as basic and sound as food, or housing, or any other.

Present indications show a definite improvement in all branches of the motion picture industry compared with last year, and I believe that this improvement will continue at about the same rate as general business.

I do not agree with those who say that the moving picture industry needs new management or new leadership—in fact, I think that it has suffered in the past few years from the fact that people inexperienced in the business have been imported to help run it. On the other hand, I have every confidence that the men who are responsible for building the moving picture industry, who have developed it technically and artistically, and built it to one of the greatest industries in the world, can be counted on to reorganize the industry in keeping with present-day conditions and carry it to greater heights than it has ever before achieved.

Hurting Each Other
By WILLIAM LE BARON

The past year has seen irretrievable loss in money and prestige due to our own weakness—an avid desire to gloss over the production mistakes of our contemporaries. What are we to expect from the public when we enthusiastically broadcast through innuendo or otherwise the fact that a rival organization has just made a dismal flop?

There is no keener competition than that between the major oil companies. Nevertheless, they play their game of business like real gentlemen. In the film industry it seems to be a "holier than thou" basis on which we operate. Unless we come down to earth this coming year, Hollywood is courting disaster.

Three-Way Understanding
By W. S. BUTTERFIELD

I am inclined to feel the 1934 prospects are very much better for an understanding between the producer, distributor and exhibitor. Our business will never be right or on the proper foundation until there is a better understanding between these three interests.

Our business is like any new business; it grew so rapidly, and so many different factions entered it, that no code of ethics has in the past 30 years been worked out which will in an honest way benefit the business, and until the producer, distributor and exhibitor understand each other and work for all interests, our business will be nobody's business.

To my way of thinking, there are too many theaters of all classes, but this can only be adjusted by the three interests, and we all know that in any other business, such as hotels, office buildings, newspaper business and even the banks of this country only adjust themselves where they eliminate the surplus of overproduction.

As for the industry under the NRA, it naturally will improve and become better very rapidly, for the NRA has a tendency to make the three interests meet each other and become better acquainted, and it is only knowledge and understanding which gives us the insight to correct the errors of our business.

Industry in Good Position
By W. RAY JOHNSTON

I believe that the motion picture business is in a better position this year than in any other year of its existence. I am not referring now to its financial status, but rather to its recognition of what genuine screen entertainment should be. There have been better pictures produced this year and in greater number than at any time since the talkies. This is largely because production heads have now come to a realization that the story is the thing. Cast, settings and production are now built around a definite story. There is less haphazard shooting and, when the cameras start cranking today, it is because the studios have a definite plot and definite motivation.
WALDEMAR YOUNG

Screen Playwright
If the studios continue to be story-conscious, I believe the industry will come into a new era of prosperity.

Personally, I do not believe the NRA and Code will have a great deal of effect on the production and distribution of pictures, except to add somewhat to the cost due to the labor provision.

Trick is to Make Hits
By NED E. DEPINET

BECAUSE every year is the same as the previous year, in the respect that the hits will make money and the failures will be failures, the trick is to make hits.

The NRA code, under which we are now operating, sets all companies on a basis of fair competition, and its observance within our ranks will be strict. We have faith in the NRA as a movement and feel that it has already been the motivation for a noticeable improvement in business.

Internal Improvement
By DR. ALFRED N. GOLDSMITH

THE individual determination of the business man of the United States and the natural wealth and strength of the country seem to be asserting themselves and slowly leading toward an improvement in business conditions. Unwise governmental procedure or lack of reasonable self-restraint and constructive planning in business may retard recovery or reverse the trend, but many have the impression that the country has partly learned its lesson and is headed for better days.

The motion picture industry is similarly due for internal improvement. It has been accused of being excessively "hard-boiled," and it has been said that some members of the industry are proud of the distinction. But, after all, no one can get nourishment from boiled rocks and the time is ripe for more cooperative effort and a tightening-up of normal business ethics. The enterprise of normal business men can probably contribute more to recovery than any written code—as England has shown by getting on fairly well without even a written constitution. Improved conditions must be a symbol of reasonable cooperation among business men or else they are merely an expression of bureaucracy and stagnation.

The motion picture industry is showing a fine vitality after having been stimulated by adversity. Dramatists, actors, directors, and executives are doing better work than a year ago and presumably will still further improve their performance during 1934, which should be a good year for the industry. And, last but not least, the engineers are planning to add much to the perfection of photography, sound, and studio and theater construction and processes. This will lead to greater economy, better performances, and larger net from the box office.

Urges Single Exhibitor Group
By A. JULIAN BRYLAWSKI

IF THERE is one great objective that is clearly defined under the NRA procedure, it is the value, in fact the necessity, of organization. The well organized industry was proven to be in the position to be best able to protect the interests of its members and to secure for them what would actually seem to be preferential treatment in the preparation and conditions of existing codes. It might be well said that the lack of complete exhibitor organization was a contributing factor to the chaotic, confused and disorganized code hearings and code meetings, which so unreasonably delayed the preparation of the code for the motion picture industry and is mainly responsible for much of the misunderstandings as to its operation. But under the very provisions of the code itself and the National Recovery Act which it seeks to effectuate, changes and improvements can still be had and may in fact become desirable so that a completely organized and cohesive motion picture industry still has the chance to secure complete self-government and self-regulation, even under the NRA. I believe that there is no time like the present to form an expansive organization of the motion picture industry, taking the present Motion Picture Theater Owners of America as a nucleus, to embrace all exhibitor organizations, where necessary form new exhibitor organizations and to cover the entire United States with one exhibitor organization with chapters for the distributing and producing branches of our industry. Such an organization ably officered and unselfishly administered under one supreme head, should and would completely work out all the problems that have beset this industry, eliminate eternal dissension and present a united front to all adverse movements and legislation. As it
RALPH SPENCE

*MR. SKITCH
FOX FOLLIES
WARRIOR'S HUSBAND
*STRICTLY DYNAMITE
*HER BODYGUARD
TOMORROW AT SEVEN
*SAILOR BE GOOD
*SPEAK EASILY
*PASSIONATE PLUMBER
*LET'S GO
CROOKED CIRCLE
And others too humorous to mention.

In Preparation
“SINNERS IN SATIN”
has been stated, "A house divided against itself must fall," so a combined industry solidly cemented must stand. The time and need for organization is now.

Exhibition for Exhibitors
By JAMES C. RITTER

If producers and distributors will devote their entire time and talents to the making and marketing of pictures, letting exhibitors exhibit them without interference or dictation from the distributors, movie business in 1934 will be considerably aided. Codes will not fill empty seats, but good pictures and better cooperation between producers and exhibitors will. With such teamwork there will be less friction, greater grosses, more prosperity and happier days for everyone.

More Novelty in Films
By JOSEPH BERNHARD

In the beginning it was novelty that crowded theaters. First, the novelty of motion pictures themselves. When that phase had passed because of the public's always increasing taste for something better, there began the cathedral era in theater building.

For a time sumptuous decorations and rich atmosphere stimulated business. But the public soon adapted itself to the new luxurious home of the motion picture. With keen theater competition to enlighten the patrons they no longer had to search for the novelty of gorgeous surroundings. But novelty entertainment was still elusive and oftentimes remote.

Sound was hailed as a new force in 1928. But five years of sound prove that the device has long passed its novelty period. An ever-wiser public still selects the best and ignores the others.

In lieu of making a prediction for 1934, I would like to make a wish—a wish for the continued succession of pictures like those which formed the backbone of Warner Bros.' 1933 product.

It means giving a jaded public taste the novelty element in comedy and drama which is life-blood to the theater.

Canada is Looking Up
By JOHN A. COOPER

With regard to prospects for 1934, Canada's hopes are high. There is a strong feeling of optimism although we have no NRA. A comparison of all indices such as imports, exports, balance of trade, employment, etc., indicate an increase in business of about 30 per cent. Our car loadings and building permits are the only items which do not show this increase. The motion picture business depends upon two main items, national income and national employment. Our national income has been going up since February, and our national employment has shown a small but steady increase since May of this year. The theaters have shown increases in receipts since September. Therefore, everybody looks forward to 1934 with considerable hope.

Canada is prospering with the improved position of the Canadian dollar, so our remittances to the United States have been about 15 per cent higher in 1933 than in 1932. As the Canadian dollar is now at a slight premium in New York it means a good deal to the people who sell pictures to this country.

The steady decline in the number of theaters has stopped and quite a number of closed theaters have been re-opened during the last four months.

No Basis for Fears
By PANDRO BERMAN

When someone came to Benjamin Franklin to warn him that the sun was being blotted out by a total eclipse and that many feared it would mean the end of the world, his characteristic reply was something to this effect:

"If the Creator sees fit to put an end to the world, I wish to be found at my post of duty!"

And with that he lighted his lamp and continued with the task at hand.

There's an object lesson for the motion picture industry. Nobody has predicted its end. But there have been dire rumblings and fears expressed as to its health during 1934. If everyone concerned will get down to work and be found at his post of duty, making the best entertainment possible, the eclipse will probably prove to be only a myth and the sun of prosperity will shine again.
John Robertson

Director

"One Man's Journey" (RKO)

"The Crime Doctor" (RKO) (Working Title)

Josephine Lovett

Writer

"Madame Butterfly"*

"Jennie Gerhardt"* (Paramount)

"Two Alone"*  

* In Collaboration
The NRA is yet an untried and unproven experiment. But its general premise and the motive behind it are good. Let's just keep on working...hard, and wait to see what happens. Personally, I believe everything's going to be all right. With "Little Women," "Flying Down to Rio," "Lost Patrol," and "Man of Two Worlds," not to mention a few other real RKO hits, I can't see how RKO Radio Pictures can help but be very much all right.

* Optimism Pays
By FELIX F. FEIST

CONDITIONS improved during 1933. The reasons are plentiful and plain. In 1934, as always, the rewards will go to those who contribute most industriously and intelligently to the further betterment of our business. Optimism pays.

* Industry on Upgrade
By EMANUEL COHEN

THE picture industry is undoubtedly on the upgrade. Theaters are doing an increasingly better business and, with the pictures of better quality which must be made, the business must continue to improve. What the industry faces in the coming year, however, is the problem of how to make pictures of better quality at costs that will permit a profit even in the face of the financial stress under which we must all work.

Among production essentials, aside from the fact that pictures must be of better grade because no other kind will draw enough business, is the need of more and better comedy, the extension of the comedy treatment to so-called sex stories, the creation of a new kind of musical such as the romantic operetta to take the place of overdone backstage stories, and a revival of the old reliable romantic love story replacing the gradually waning gangster and horror pictures. A decided trend to costume stories also is under way, but the success of such pictures will depend on their being based on some great character, such as Cleopatra, Marie Antoinette, Queen Christina, Napoleon and Queen Elizabeth.

Good Films Plus Adv't'g
By JACK COHN

EVERY indication for the new year is so promising that it affords greater encouragement than has been apparent in a long time. If the process of recovery continues at the present rate 1934 should prove a banner year, not only for Columbia but for the industry as a whole.

Two important factors must govern recovery in the motion picture industry.

First, the production of more truly great pictures;

Secondly, an awakening among exhibitors to the helpful power of aggressive and progressive advertising.

This is demonstrated by the fact that during the last two years the public has shown a tendency to shop for entertainment and to patronize in paying numbers only those pictures which have given adequate value for the admission prices. There will be no change with the return of good times—the public will continue to demand values.

However, no matter how good the product made responsive to this demand, the exhibitor cannot extract its full box-office value without letting the public know through advertising that he is vending quality pictures. The combination of good product and adequate advertising will correct every situation confronting the industry. This calls for greater cooperation on the part of the producer after completion of his picture. In this connection, I recently suggested that producers create a school of showmanship by having advertising, publicity and exploitation experts available to advise exhibitors concerning their problems whenever important conventions of theater owners invite such cooperation. Columbia is not only willing to do this, but for its own good will be glad to send an expert to demonstrate proper merchandising of film.

This idea was the outgrowth of disclosures incidental to a nation-wide survey of the effect of Blue Laws upon the industry. I believe that its future development rests with the smaller towns. In these the need of showmanship is greatest, owing to the fact that exhibitors have largely been drawn from other fields of activity and left to shift for themselves. It is here, too, that Sunday closing is most felt, restricting theater operation to about 85 per cent of the available time. The 15 per cent clipped off by arbitrary Sunday closing shuts down the theaters on the day most convenient and available for country trade and when patronage ordinarily is greatest.

Reference to NRA suggests a final word on that score. It represents one of the ideas conceived by our President for the general good,
The Last Longhorn

KEN MAYNARD

KEN MAYNARD PRODUCTIONS FOR UNIVERSAL PICTURES
and as such should be given full support by our industry to afford every chance for its success. Shortsighted individuals within the industry have overlooked the fact that the NRA has only a short time in which to operate, and have devoted more nervous energy combating its various features than would be necessary to assure it a fair trial. The best thing we can all do for the industry and for ourselves is to get behind the NRA and build it up. This done, we shall have nothing to worry about for 1934.

Improvement in Quality
By J. E. OTTERTON

I BELIEVE that 1934 will show an improvement in the quality and character of motion pictures and that this will be accompanied by a substantial improvement in the quality of sound recording and reproduction. We shall continue our efforts towards the objective of better sound.

Starting from Scratch
By AMEDEE J. VAN BEUREN

THE motion picture industry, one of the last to feel the pinch of economic prostration, is leading the grand march back to the high road. Whether or not this leadership will continue is entirely in the hands of producers. Good pictures, as has often been said, will solve practically every problem that confronts us. But good pictures cannot be turned out by machines or machine methods. Present indications point toward reduced production schedules and a return of the single feature policy with a balanced program of quality short subjects. Quantity never has and never will bolster box office receipts permanently.

As proof of the ever present possibilities our industry affords, “Bring ’Em Back Alive” was released in mid-summer of one of the worst years the industry has seen and was a record breaking money maker wherever it was shown.
Then there is a definite agitation against picture cycles. Because a picture that is well done meets with popular approval is no reason for producers to feel they must deluge the market with a particular type of production. The motion picture industry has grown to prominence by furnishing variety entertainment.

Our Government has taken steps to eliminate unfair practices within the industry and is opening the gates to improved foreign trade, both of which actions should have a very beneficial and far reaching effect during 1934.

We are all starting from scratch, the parade is under way and it is up to every individual to keep moving forward with confidence and optimism.

Back the Administration
By FRED WEHRENBerg

WELL, we went to Washington and the Government has told us what to do and what not to do. I have great faith in the NRA. Not that we got everything we wanted, but we at least came out with something.

Every exhibitor should back the Administration and the NRA, and if the code works hardships, the leaders of this industry will see that it is changed, but we must at least give it a fair trial.

So my advice to all exhibitors is to keep your chin up, keep a stiff upper lip, be a real showman, cooperate with the Better Films Council by getting back of a family night, and 1934 will be O. K.

Quick Comeback Possible
By GRADWELL L. SEARS

IT IS my humble opinion that the outlook for 1934, insofar as the motion picture business is concerned, is much the same as it was in 1924, or it will be in 1944. Good pictures will tell the story.

Our business is undoubtedly the most resilient and bounces back faster under the pressure of good pictures, than any other business. This was particularly noticeable to the writer during the release of the production,
CHARLES ROSHER
A. S. C.
Chief Cinematographer
Twentieth Century Pictures

Just Completed

"THE FIREBRAND"
(Constance Bennett—Fredric March)

Current Release

"MOULIN ROUGE"
(Constance Bennett)
"42nd Street," at the time of the bank moratorium, widespread receiverships, bankruptcies, etc. In spite of the darkest hour this country has known since the Civil War, a great picture did great business. Subsequent pictures have conclusively demonstrated this observation again and again.

The trend of the public today, and possibly for the coming year, seems to be toward good stories and good entertainment. No star, or combination of stars, today can carry a bad vehicle, and by the reverse, a good story well cast and well produced is universally popular. The possible explanation of this very definite trend may be due to the fact that the American people, generally, are not blinded by the glamour which was present during the pre-depression days, and Mr. and Mrs. Theatergoer are more honest with themselves and more earnest in their desire for good entertainment.

As regards our course under the NRA and the Code of Fair Competition, the entire program must be viewed in the most constructive and optimistic light as everyone has considered the consequences and chaos which can easily result should this program fail. The minimum wage and maximum hours have given money and employment to millions, and a portion of this money is certain to find its way into the box-offices of America. The industry within itself has finally arrived at the conclusion that under the Code of Fair Competition a thousand vicious and expensive practices will be eliminated. Therefore, a wiser and saner course is bound to result, getting more prosperous and profitable business.

Undoubtedly the same thoughts have been incorporated in many other letters, which only goes to show the industry is thinking alike and looking forward to a year of better business with common purpose.

Test of the "New Deal"
By JOHN R. FREULER

The year 1934 will be the testing ground of the "New Deal"—when the motion picture code will be given the benefit of practical experience as opposed to the theoretical auguries of 1933.

I believe a majority of those engaged in picture making during 1934, realizing the necessity for producing within the earning ability of the individual picture, or of the average of a series released, will conduct their affairs on a firm business foundation—while past experience points to the necessity for a balance of official power that will assure the genius necessary to real entertainment and artistic endeavor.

Barring further internal upheavals and outside influences beyond individual control—as well as any protracted code disturbances—business, if left to work out its individual problems henceforth, should function soundly and sanely in the interests of major and independent producer, distributor and exhibitor alike.

Independents Doing Part
By HARRY THOMAS

The industry can look to the independent producers and distributors to do their part in improving business conditions under the NRA and industry code.

This past year proved that the independent producers were improving and that exhibitors everywhere were lending their support to this improvement. If in no other department, the past season saw a vast improvement from the independent division alone, and as one of the leading independent distributors, I can safely say that 1934 will see an even greater progress.

This will be due to several factors: (1) stabilization of independent production, (2) greater confidence on the part of the exhibitor in that he knows that what has been promised him will be delivered, (3) flexible production schedules which assure exhibitors of timely pictures, gauged to meet changing box office conditions, (4) further belief on the part of independent producers that the market will allow them to invest more money in their pictures.

Up to the Producers
By HARRY BRANDT

The year of 1934 holds great promises for every faction of the industry, only in the event that the producing end of the industry can come through with far better pictures than are being produced in Hollywood today.

During the past couple of years, while the industry has been suffering from its greatest business setback,
"FAMOUS AMERICANS"

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"Soldier and Statesman"

Based on incidents in the life of
Theodore Roosevelt

Other subjects in the series will deal
with the lives of William F. Cody ("Buffalo Bill"), Ulysses S. Grant, Mark
Twain and others to be announced.

THIS SERIES TO BE DIRECTED BY ALEX HALL

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HOLLYWOOD, CALIFORNIA
there has been no depression with good pictures. I believe that Hollywood fully realizes that it will either be responsible for a very healthy business year in 1934, or will be responsible for bad business during a year in which every government and private activity is bent toward a furtherance of better business.

Members of our association believe that 1934 and the Motion Picture Code will bring a better spirit of harmony into the industry, which in itself should result in bringing the men and women of the industry closer together to the point of eliminating all bickerings and quarrels so that the industry should present a solid front insofar as adverse legislation and taxation is concerned.

The Independent Theater Owners Ass’n pledges itself to do whatever is possible to make our industry a better, finer, and cleaner business and help put its shoulder to the wheel for the purpose of bringing more people into the box-office so that more money can be sent to Hollywood for the making of better pictures.

It will be a banner year for the producers, if they produce.

It will be a banner year for the distributors and exhibitors, if the producers will produce.

Lot Depends on Codes
By CHARLES R. METZGER

A LARGE part of the success or failure of the motion picture industry during 1934 will be connected intimately with the NRA code both as to the specific code for this industry and the success or failure of codes in other industries. The smaller exhibitor is in an attitude of “watchful waiting” so far as our own code is concerned. Certainly there is a glorious opportunity to right many of the wrongs of this industry if the various Boards having control of conditions within our industry function with fairness and honesty in dealing with our problems. The smaller exhibitor, however, is reserving his decisions as to the merits of our code until he sees it actually functioning.

The outlook for general business is still highly in doubt. There is reason to believe that a favorable turn has been made in connection with general business and the trend should be slightly upward during 1934. All classes of exhibitors still raise the cry for good product, better pictures, more for the family trade. It seems a waste of time and money to attempt to secure public patronage for mediocre or inferior product for the public is more discriminating than ever in picking what it wants in the matter of entertainment. Perhaps some new blood in the production department may be the answer. The exhibitors who have survived the depression thus far look forward to 1934 with the hope that they will be supplied with a product they can sell to the public. The quality of product will determine entirely the success or failure of the motion picture industry during 1934.

Financing Problems
By P. A. POWERS

The motion picture industry has a stupendous job ahead of it due to lack of foresight and judgment on the part of the controlling factors in the business, which I commented on in my contribution to the 1933 Film Year Book. The results of 1934 depend on how expeditiously the various companies which have avoided receiverships entangle themselves from the load of obligations which they have accumulated during recent years. With these difficulties behind them, they can concentrate on the principal work of the business, that is, the production of pictures that will entertain the public. The financial problems which have confronted them, and which are confronting them at the present time, are, no doubt, one of the chief reasons for the lack of entertainment in the product which has been released by the various companies and which indicate that the executives have troubles other than the production of entertaining pictures and the working out of economics, both in production and sales, in order to take the industry out of the red.

The remedies will require considerable courage on the part of those who find themselves in control. Drastic cuts must be made in production. Production should be reduced to practically one-half of the present output. By means of such a contraction only can the industry show a profit. No national movement, such as the NRA, can be of any assistance unless the industry helps itself. Future finances must come from the business as motion picture securities cannot be immediately marketed. Foreign competition is another thing which the American producer will have to reckon with.
CHARLEY BOWERS
PRESENTS
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CHARLES BOWERS
250 Park Avenue
New York City
THIS section presents comprehensive listings on all phases of production, including Features, Short Subjects, Serials, Directors, Players, Writers, Cameramen and Recording Engineers.
CHRISTIAN A. VOLF
Consultant on Architectural Acoustics
1482 Broadway New York, N.Y.
A list of all American and foreign-made pictures released during 1933 is included in the following compilation. Data includes complete credits and the Film Daily review date.

Pictures are all-talking productions unless marked with one of the following codes: (PT)—part-talking; (S-SE)—synchronized effects; or (S)—silent. On foreign pictures the language spoken is indicated.

Other production information in this book includes: a list of pictures released since 1915; original titles of books and plays made into films under titles other than the original; company releases of 1933; foreign films released in 1933; a list of serials released since 1920 and the last two years' work of players, directors, authors, adaptors, dialoguers, editors, cameramen, and recording engineers.

A KEK BALVANY
(Hungarian)
Dist.—Unknown
Cast—Oszkar Beregi, Nelly Rado, Pal Javor, Rossi Kiraly.
Director—Lajos Lazar
Reviewed—4-19-33

ABOVE THE CLOUDS
Dist.—Columbia
Running Time—70 mins.
Director—R. William Neil
Author—George B. Seitz
Adaptor—Albert De Mond
Dialogue—Albert De Mond
Editor—John Rawlins
Cameraman—John Stumar
Recording Engineer—Paul Johnson
Reviewed—12-19-33

ACE OF ACES
Dist.—RKO
Running Time—72 mins.
Cast—Richard Dix, Elizabeth Allen, Ralph Bellamy, Theodore Newton, Joe Sayers, Frank Conroy, Bill Cagney, Howard Wilson, Helmut Gori, Art Jarrett, Anderson Lawlor, Clarence Stroud, Frank Melton, Claude Gillingwater, Jr., Carl Eric Hanson, George Lollier.
Director—J. Walter Ruben
Author—John Monk Saunders
Adaptors—John Monk Saunders,
H. W. Hanemann
Editor—George Hively
Cameraman—Henry Cronejager

Recording Engineer—John Tribby
Reviewed—11-11-33

ADVICE TO THE LOVELORN
Dist.—United Artists
Running Time—62 mins.
Cast—Lee Tracy, Sally Blane, Sterling Holloway, Jean Adair, Paul Harvey, Matt Briggs, Charles Levinson, Adalyn Doyle, C. Henry Gordon, Isabel Jewell, Judith Wood, Etienne Girardot, Ruth Fallow, May Boley
Director—Alfred Werker
Author—Nathanael West
Adaptor—Leonard Praskins
Editor—Alan McNeil
Cameraman—James Van Trees
Reviewed—12-14-33

ADORABLE
Dist.—Fox
Running Time—85 mins.
Cast—Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin, Blanche Frederici, Hans von Twardowski
Director—Wilhelm Dieterle
Authors—Paul Frank, Billie Wilder
Adaptors—George Marion, Jr., Jane Storm
Cameraman—John Seitz
Recording Engineer—Joseph Aiken
Reviewed—5-19-33

AFTER THE BALL
(Made in England)
Dist.—Fox
Running Time—66 mins.
Cast—Esther Ralston, Basil Rathbone, Marie Burke, Jean Adrienne, George Curzon, Clifford Heatherley.
Director—Milton Rosmer.

Adaptors—H. M. Harwood, J. O. C. Orton
Cameraman—Percy Strong
Reviewed—3-18-33

AFTER TONIGHT
Dist.—RKO
Running Time—71 mins.
Cast—Constance Bennett, Gilbert Roland, Edward Ellis, Sam Godfrey, Lucien Prival, Mischa Auer, Ben Hendricks, Leonid Sengooff, Evelyn Carter Carrington.
Director—George Archainbaud
Author—Jane Murfin
Adaptors—Jane Murfin, Albert Shelby Le Vino
Editor—William Hamilton
Cameraman—Charles Rosher
Recording Engineer—John L. Cass
Reviewed—10-26-33

AGGIE APPLEBY, MAKER OF MEN
Dist.—RKO
Running Time—73 mins.
Cast—Charles Farrell, Wynne Gibson, William Gargan, ZaSu Pitts, Betty Furness, Blanche Frederici
Director—Mark Sandrich
Author—Joseph O. Kesselring
Adaptors—Humphrey Pearson, Edward Kaufman
Editor—Basil Wrangell
Cameraman—J. Roy Hunt
Recording Engineer—Bert S. Hodges
Reviewed—10-19-33

ALICE IN WONDERLAND
Dist.—Paramount
Running Time—90 mins.
Cast—Charlotte Henry, Richard Arlen, Rosco Ates, William Austin, Bily Barty, Bily Bevan, Colin Campbell, Har-
1933 RELEASES


Director—Edward L. Marin
Author—John Goodwin
Adaptor—S. N. Crowe
Dialogue—Tristram Tupper
Cameraman—Sid Hickox
Recording Engineer—John A. Stranks, Jr.
Reviewed—10-4-33

BABY FACE
Dist.—Warner Bros.
Running Time—76 mins.
Director—Alfred E. Green
Author—Mark Canfield
Adaptors—Gene Markey, Kathryn Scala
Dialogue—Gene Markey, Kathryn Scala
Editor—Howard Bretherton
Cameraman—James Van Trees
Reviewed—6-24-33

THE BARBARIAN
Dist.—M-G-M
Running Time—67 mins.
Cast—Ramon Novarro, Myrna Loy, Reginald Denny, Louise Closser Hale, C. Aubrey Smith, Edward Arnold, Blanche Frederici, Marcelle Corday, Hedda Hopper, Leni Stengel.
Director—Sam Wood
Author—Edgar Selwyn
Adaptors—Anita Loos, Elmer Harris
Dialogue—Anita Loos, Elmer Harris
Editor—Tom Hold
Cameraman—Harold Rosson
Reviewed—5-13-33

BED OF ROSES
Dist.—RKO
Running Time—67 mins.
Cast—Constance Bennett, Joel McCrea, John Halliday, Pert Kelton, Samuel Hinds.
Director—Gregory LaCava
Author—Wanda Tuchok
Adaptor—Wanda Tuchok
Dialogue—Wanda Tuchok, Eugene Thackery
Editor—Basil Wrangle
Cameraman—Charles Rosher
Reviewed—7-1-33

A BEDTIME STORY
Dist.—Paramount
Running Time—88 mins.
Director—Norman Taurog
Author—Roy Horniman
Adaptors—Waldemar Young, Nunnally Johnson, Benjamin Glazer

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HAROLD BELL WRIGHT

“WHEN A MAN’S A MAN”
Exploitation Pictures
BE MINE TONIGHT (Made in England)
Dist.—Universal
Running Time—80 mins.
Cast—Jan Kiepura, Sonnie Hale, Magda Schneider, Edmund Gwenn, Thelma Seyler, Betty Chester, Aubrey Mather.
Director—Anatol Litvak
Authors—V. V. Cane, A. Joseph
Adaptors—John Orton
Dialogue—John Orton
Cameramen—Fritz Arno Wagner, Willi Goldberg
Reviewed—3-16-33

BEAUTY FOR SALE
Dist.—M-G-M
Running Time—87 mins.
Director—Richard Boleslavsky
Author—Faith Baldwin
Original Title—Beauty Adaptors—Zelda Sears, Eve Green
Editor—Blanche Sewell
Cameraman—James Howe
Reviewed—9-13-33

BEHIND JURY DOORS
Dist.—Mayfair Pictures
Running Time—63 mins.
Director—Breezy Eason
Author—Frank E. Fenton
Adaptors—John Thomas Neville
Editor—Jeanne Spencer
Cameraman—Ernest Miller
Recording Engineer—Earl N. Crain
Reviewed—3-15-33

BEFORE DAWN
Dist.—RKO
Running Time—60 mins.
Cast—Stuart Erwin, Dorothy Wilson, Warner Oland, Dudley Digges, Gertrude W. Hoffman, Oscar Apfel, Frank Reicher, Jane Darwell
Director—Irving Pichel
Author—Edgar Wallace
Adaptors—Garrett Fort, Marion Roby
Reviewed—10-17-33

BEFORE MIDNIGHT
Dist.—Columbia
Cast—Ralph Bellamy, June Collyer, Claude Gillingwater, Betty Blythe, Arthur Pierson, George Cooper, Bradley Page, Otto Yanoaka, Joseph Crehan, William Jeffery
Director—Lambert Hillyer
Author—Robert Quigley
Adaptors—Robert Quigley
Editor—Otto Meyer
Recording Engineer—George Cooper
Reviewed—10-17-33

BEFORE MORNINg
Dist.—Arthur Greenblatt
Running Time—56 mins.

Director—Arthur Hoel
Authors—Edna and Edward R. Riley
Cameramen—Frank Zukor
Recording Engineers—Lyman J. Wiggins, Nelson Runnery
Reviewed—10-15-33

BERLIN ALEXANDERPLATZ
(German)
Dist.—Universal
Running Time—99 mins.
Director—Al Bogell
Author—Jo Swering
Adaptor—Jo Swering
Dialogue—Jo Swering
Editor—Jack Dennis
Cameraman—Joseph Walker
Recording Engineer—George Cooper
Reviewed—6-3-33

BERKELEY SQUARE
Dist.—Fox
Running Time—84 mins.
Cast—Leslie Howard, Heather Angel, Valerie Taylor, Irene Brown, Beryl Mercer, Colin Keith, Johnston, Alan Mowbray, Juliette Compton, Betty Lawford, Ferdinand Gottschalk, Samuel Hinds, Olaf Hytten, David Torrence
Director—Frank Lloyd
Author—John L. Balderston
Adaptors—Sonia Leiven, John L. Balderston
Editor—Harold Schuster
Cameraman—Ernest Palmer
Recording Engineer—Joseph Alfonso
Reviewed—9-15-33

BERLIN ALEXANDERPLATZ
(German)
(Made in Germany)
Dist.—Unknown
Cast—Heinrich George, Bernhard Minetti, Margarete Schlegel, Albert Florath, Paul Westermeyer.
Director—Philutzi
Author—Alfred Doebelin
Reviewed—5-13-33

BEST OF ENEMIES
Dist.—Fox
Running Time—66 mins.
Director—Rian James
Author—Sam Mintz
Dialogue—Rian James
Cameramen—L. W. O’Connell
Recording Engineer—A. L. von Kirbach
Reviewed—7-17-33

1933 RELEASES

BETWEEN FIGHTING MEN
Dist.—World Wide
Running Time—60 mins.
Cast—Ken Maynard, Ruth Hall, Josephine MacDonald, Albert J. Smith, Walter Law, James Bradbury, Jr., John Pratt
Director—Forrest Sheldon
Authors—Betty Burbridge, Forrest Sheldon
Adaptors—Betty Burbridge, Forrest Sheldon
Dialogue—Betty Burbridge, Forrest Sheldon
Reviewed—2-8-33

BIG BLUFF, THE
Dist.—Tower
Running Time—60 mins.
Cast—Reginald Denny, Claudia Dell, Donald Keith, Jed Prouty, Cyril Chadwick, Philip Tead, Alden Gay, Ruth Mitchell
Director—Reginald Denny
Author—Reginald Denny
Cameraman—James S. Blown, Jr.
Reviewed—10-11-33

BIG BRAIN, THE
Dist.—RKO
Running Time—72 mins.
Director—George Archainbaud
Author—Clyde Bartlett
Adaptor—Clyde Bartlett
Dialogue—Clyde Bartlett
Editor—Rose Loewinger
Cameraman—Arthur Edeson
Recording Engineer—Hans Weener
Reviewed—8-5-33

BIG CAGE, THE
Dist.—Universal
Running Time—76 mins.
Director—Kurt Neuman
Authors—Clayde Beatty, Edward Anthony
Adaptors—Edward Anthony, Frederick Reyer
Dialogue—Clarence Marks
Cameraman—George Robinson
Reviewed—5-10-33

BIG CHANCE
Dist.—Arthur Greenblatt
Running Time—52 mins.
Cast—John Darrow, Merna Kennedy, Natalie Moorehead, Mickey Rooney, Mathew Betz, Hank Mann, J. Carroll Naish, Eleanor Boardman.
RADIO

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Radio City
BIG DRIVE, THE
Dist.—First Division
Running Time—90 mins.
Compiled by A. L. Rule—War Veteran
Reviewed—1-20-33

BIG EXECUTIVE
Dist.—Paramount
Running Time—67 mins.
Cast—Richard Cortez, Richard Bennett, Elizabeth Young, Sharon Lynne, Dorothy Peterson, Barton MacLane, Charles Middleton, Dop Kenten, Maude Eburne, Albert Hart, Jean Beaks, Frank Darien, Wilson Benge, Tenen Holtz, John M. Sullivan, Irving Bacon, Mildred Hardy.
Director—Erle Kenton
Author—Alice Duer Miller
Adaptor—Lawrence Stallings
Camerasman—Harry Fischbeck

BILLION DOLLAR SCANDAL, THE
Dist.—Paramount
Running Time—70 mins.
Director—Harry Joe Brown
Authors—Gene Towne, Graham Baker
Adaptors—Gene Towne, Graham Baker
Dialoguers — Willard Mack, Beatrice Banyard
Camerasman—Charles Stumar
Reviewed—1-7-33

BITTER SWEET
(Made in England)
Dist.—United Artists
Running Time—93 mins.
Cast—Anna Neagle, Fernand Gravar, Esmé Percy, Clifford Heatherley, Ivy St. Heller, Miles Mander, Pat Paterson, Hugh Williams.
Director—Herbert Wilcox
Author—Noel Coward
Adaptor—Noel Coward
Dialoguer—Noel Coward
Camerasman—F. A. Young
Recording Engineer — G. L. Stevens
Reviewed—8-25-33

BITTER TEA OF GENERAL YEN, THE
Dist.—Columbia
Running Time—89 mins.
Cast—Barbara Stanwyck, Nils Asther, Gavin Gordon, Walter Connolly, Toshia Mori, Lucien Littlefield, Richard Loo, Clara Blandick, Moy Ming, Robert Wayne, Knute Erickson, Ella Hall, Arthur Millette, Helen Jerome Eddy, Martha Mattox, Jessie Arnold, Em-manuel Noble, Frank Capra, Grace Zaring Stone

ADAPTOR—Edward Paramore
Camerasman—Joseph Walker
Recording Engineer — E. L. Bernds
Reviewed—1-12-33

BLACK BEAUTY
Dist.—Monogram
Running Time—64 mins.
Director—hil Rosen
Author—Anna Sewell
Adaptor—Charles Logue
Editor—G. T. Pearson
Camerasman—Charles Stumar
Recording Engineer—John Stran-sky, Jr.
Reviewed—8-23-33

BLARNEY KISS
(Made in England)
Dist.—Principal
Running Time—70 mins.
Director—Tom Walls
Author—A. R. Rawlinson
Adaptor—A. R. Rawlinson
Reviewed—8-19-33

BLIND ADVENTURE
Dist.—RKO
Running Time—65 mins.
Director—Ernest B. Schoedsack
Author—Ruth Rose
Editor—Ted Cheesman
Camerasman—Henry Gerrard
Recording Engineer—Hal Baum-
bach
Reviewed—10-31-33

BLONDE BOMBSHELL
See Bomsbelle

BLONDIE JOHNSON
Dist.—First National
Running Time—75 mins.
Director—Ray Enright
Author—Earl Baldwin
Adaptor—Earl Baldwin
Dialoguer—E. R. Rawlinson
Editor—George Weeks
Camerasman—Tony Gaudio
Reviewed—3-1-33

BLOOD MONEY
Dist.—United Artists
Running Time—65 mins.
Cast—George Bancroft, Frances Dee, Chick Chandler, Judith

1933 RELEASES

ANDERSON, Blossom Seeley, Etienne Girardot, George Raza, Thessa Harris, Kath-
rynn Williams, John Bliefier, Ann Brody, Henry Lewis, Jr., Sandra Shaw, Henry Kolker, Bradley Page.
Director—Rowland Brown
Authors—Rowland Brown, Hal Long
Adaptors—Rowland Brown, Hal Long
Editor—Lloyd Nosler
Camerasman—James Van Trees
Reviewed—11-11-33

BOMBEN AU MONTE CARLO (German)
(Made in Germany)
Dist.—Not known
Director—Hans Schwarz
Reviewed—9-28-33

BOMBSHELL
Dist.—M-G-M
Running Time—91 mins.
Director—Victor Fleming
Authors—Caroline Francke, Mack Crane
Adaptors—Jules Furthman, John Lee Mahin
Editor—Margaret Booth
Camerasman — Chester Lyons, Harold Rosson
Reviewed—10-11-13

BONDAGE
Dist.—Fox
Running Time—67 mins.
Cast—Dorothy Jordan, Alex-
ander Kirkland, Merle Totton-
ham, Isabel Jewell, Jane Dar-
well, Nydia Westman, Edward Wood, Dorothy Libaire, Ra-
faela Ottiano.
Director—Alfred Santell
Author—Grace Sthocotee' Leake
Adaptors — Arthur Kober, Doris Malloy
Camerasman—Lucien Andriot
Recording Engineer—Don Flick
Reviewed—4-22-33

BORN ANEW (Russian)
(Made in Russia)
Dist.—Amkino
Director—E. Gryznoff
Reviewed—7-25-33

BOWERY, THE
Dist.—United Artists
Running Time—90 mins.
Cast—Wallace Beery, George Raft, Jackie Cooper, Fay Wray, Pert Kelton, George Walsh, Oscar Apfel, Ferdin-
dand Munson, Herman Bing
Harold Huber, Fletcher Norton, Lillian Harmer, Tammany

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Dist.—M-G-M
Running Time—85 mins.
Cast—Alice Brady, Frank Morgan, Madge Evans, Russell Hardie, Jackie Cooper, Eddie Quillan, Mickey Rooney, Ted Alexander, Edward Brophy, Ruth Channing, Jean Howard, Jimmy Durante, Fay Templeton, Mary Gorham, Claire Dubrey, Muriel Evans, Claudel LeKaye, Nelson Eddy, Una Merkel.
Director—Willard Mack
Authors—Willard Mack, Edgar Allan Woolf
Adaptors—Willard Mack, Edgar Allan Woolf
Editor—William S. Gray
Cameramen—William Daniels, Norbert Brodine
Reviewed—9-22-33

BROKEN DREAMS
Dist.—Monogram
Running Time—70 mins.
Cast—Randolph Scott, Martha Sleeper, Beryl Mercer, Joseph Cawthorn, Buster Phelps, Charlotte Merriam, Sidney Bracy, Adele St. Maui, Phyllis Lee, Martin Burton, Finis Barton, Edward Le Saint, Sam Flint, George Nash.
Director—Robert Vignola
Authors—Olga Printzlau, Maude Fulton
Cameramen—Robert Planck
Reviewed—11-8-33

BUREAU OF MISSING PERSONS
Dist.—First National
Running Time—79 mins.
Director—Roy Del Ruth
Authors—Capt. John H. Ayres, Carol Bird
Adaptor—Robert Presnell
Editor—James Gibbons
Cameramen—Barney McGill
Reviewed—9-2-33

BY APPOINTMENT ONLY
Dist.—Invincible
Running Time—83 mins.
Director—Frank Strayer
Authors—Robert Ellis
Adaptor—Robert Ellis
Dialoguer—Robert Ellis
Cameramen—M. A. Anderson
Reviewed—7-12-33

CALIFORNIA TRAIL
Dist.—Columbia
Running Time—67 mins.
Cast—Charles (Buck) Jones, Helen Mack, George Humbert, Luis Alberni, Charles Stevens, Emile Chautard, Evelyn Sherman, Chrispin Martin, Car-
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GARY COOPER in "BARBARY COAST"

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CONSTANCE BENNETT in "MOULIN ROUGE"
ANN HARDING in "GALLANT LADY"
SPENCER TRACY and JACK OAKIE in "LOOKING FOR TROUBLE"
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CHARLES LAUGHTON in "THE PRIVATE LIFE OF HENRY VIII"
DOUGLAS FAIRBANKS Sr. in "EXIT DON JUAN"

Walt Disney's
MICKEY MOUSE - SILLY SYMPHONIES IN COLOR
1933 RELEASES

CHRISTOPHER STRONG
Dist.—RKO
Running Time—77 mins.
Cast—Katharine Hepburn, Colin Clive, Billie Burke, Helen Chandler, Ralph Forbes, Jack LaRue, Irene Browne, Gwendolene Logan, Desmond Roberts.
Director—Dorothy Arzner
Author—Gilbert Frankau
Adaptor—Zoe Akins
Dialogue—Zoe Akins
Editor—Arthur Roberts
Cameraman—Bert Glennon
Running Engineer—Hugh McDowell
Reviewed—3-11-33

CIRCUS QUEEN MURDER
Dist.—Columbia
Running Time—65 mins.
Cast—Adolph Menjou, Greta Nissen, Ruthelma Stevens, Dwight Frye, Donald Cook, Harry Holman, George Rosener.
Director—Robert Niel
Author—Anthony Abbott
Adaptor—Jo Swerling
Editor—Richard Cahoon
Cameraman—Joseph August
Recording Engineer—Edward Bernds
Reviewed—5-6-33

CITY OF SONG
(Made in England)
Dist.—World Trade Exchange
Running Time—90 mins.
Cast—Jan Kiepura, Betty Stockfield, Hugh Wakefield, Heather Angel, Francesco Maladacca, Philip Easton, Miles Malleson.
Director—Carmine Gallone
Author—Miles Malleson
Adaptor—Miles Malleson
Dialogue—Miles Malleson
Reviewed—2-3-33

CLEAR ALL WIRES
Dist.—M-G-M
Running Time—78 mins.
Director—George Hill
Authors—Bella & Samuel Spewack
Adaptors—Bella & Samuel Spewack
Dialogue—Bella & Samuel Spewack
Editor—Hugh Wynn
Cameraman—Percy Hilburn, Norbert Brodine
Reviewed—3-9-33
Released—2-17-33

COCKTAIL HOUR
Dist.—Colusa
Running Time—74 mins.
ROY DEL RUTH

1933

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★

LITTLE GIANT

★

CAPTURED

★

BUREAU OF MISSING PERSONS

★

LADY KILLER

★

THE UPPER WORLD

★

WARNER BROS.-FIRST NATIONAL PRODUCTIONS
O'Brien, J. Edward
Minkin, Azantchevsky
Vise, mins.
Russia)
933
Gordon,
Reeves
Duff,
Marshall,
mins.

COLLEGE COACH, THE
Dist.—Warner Bros.
Running Time—75 mins.
Cast—Dick Powell, Ann Dvorak,
Pat O'Brien, Lyle Talbot,
Arthur Byron, Hugh Herbert,
Arthur Hohl, Glenn Williams,
Phillip Faversham, Charles C.
Wilson, Nat Pendleton, Philip
Harry Beresford, Herman
Bing, Joe Sauders.
Director—William A. Wellman
Authors—Niven Busch, Manuel
Self
Adaptors—Niven Busch, Manuel
Self
Editor—Thomas Pratt
Cameraman—Arthur Todd
Reviewed—11-10-33

COLLEGE HUMOR
Dist.—Paramount
Running Time—80 mins.
Cast—Bing Crosby, Jack Oakie,
Richard Arlen, Mary Carlisle,
Mary Kornman Burns and
Allen, Joseph Sayers, Lona
Andre, Jimmy Conlin, James
Burke, James Donlin, Lumsden
Hare, Churchill Ross, Robert
Quirk, Jack Kennedy, Howard
 Jones, Eddie Nugent, Grady
Sutton.
Director—Wesley Ruggles
Author—Dean Fales
Adaptors—Claude Binyon, Frank
Butler
Cameraman—Leo Tover
Reviewed—6-14-33

COME ON DANGER
Dist.—RKO Radio
Running Time—60 mins.
Cast—Tom Keene, Julie Hvy-
don, Rosco Ates, Robert Ellis,
William Scott, Wade Botel.
Director—Robert Hill
Author—Bennett Cohen
Adaptor—Lester Ilfeld
Dialogue—Lester Ilfeld
Cameraman—Nick Musuraca
Recording Engineer—Clem Port-
man
Reviewed—2-16-33

COME ON TARZAN
Dist.—World Wide
Running Time—61 mins.
Cast—Ken Maynard, Merna Ken-
nedey, Kate Campbell, Roy
Stewart, Bob Kortmann, Niles
Welch, Ben Corbett, Jack
Rockwell, Nelson McDowell,
Jack Appleby.
Director—Alan James
Author—Alan James
Adaptor—Alan James
Dialogue—Alan James
Reviewed—1-4-33

CONQUERORS OF THE
NIGHT (Russian)
(Made in Russia)
Dist.—Amkino
Cast—S. V. Azantcheksky, An-
dreik Kostritchkin, Evgen
Tcheryt, Sennady Mit-
churin, General Umberto No-
bile, Prof. B. J. Vise, N.
Pinegin.
Directors—A. Minkin, Igor
Sorokhin
Reviewed—8-1-33

CONSTANT WOMAN, THE
Dist.—World Wide
Running Time—76 mins.
Cast—Conrad Nagel, Leila
Hyams, Tommy Conlon, Clare
Windsor, Stanley Fields, Fred
Kohler, Robert Ellis, Lionel
Belmore, Alexander Carr.
Director—Victor Schertzinger
Author—Eugene O'Neill
Adaptors—Warren B. Duff, F.
Hugh Herbert
Dialogue—Warren B. Duff, F.
Hugh Herbert
Editor—Ralph Loewinger
Cameraman—Arthur Edeson
Reviewed—5-23-33

CONVENTION CITY
Dist.—First National
Running Time—69 mins.
Cast—Joan Blondell, Adolphe
Menjou, Dick Powell, Mary
Astor, Guy Kibbee, Frank
McHugh, Patricia Ellis, Ruth
Donnelly, Hugh Herbert, Grant
Mitchell, Hobart Cavanaugh,
Sheila Terry, Gordon West-
cott, Barbara Rogers, Harry
Bradley, Douglas Dumbrille,
Lori Baker, Samuel Hinds,
William Burrell, Virginia
Howell, Egon Brecher, Sam
Godfrey.
Director—Archie Mayo
Author—Peter Milne
Adaptor—Robert Lord
Editor—Owen Marks
Cameraman—William Reese
Reviewed—12-14-33

CORNERED
Dist.—Columbia
Running Time—62 mins.
Cast—Tim McCoy, Shirley Grev,
Noah Berry, Niles Welch,
Raymond Hatton, Lloyd In-
gham, Claire MacDowell,
John Beards.
Director—B. Reeves Eason
Author—Wallace Colf MacDon-
ald
Adaptor—Ruth Todd
Dialogue—Ruth Todd
Editor—Otto Meyer
Cameraman—John Stumar
Reviewed—7-13-33

CORRUPTION
Dist.—Imperial
Running Time—68 mins.
Cast—Evelyn Knapp, Preston
Foster, Charles Delaney, Tully
Marshall, Natalie Moor-
head, Warner Richmond, Hunt-
ley Gordon, Lane Chandler,
Mischa Auer, Jason Robards,
Gwen Lee, Sidney Bracy, Kit
Guard, Fred Kohler, Jr., Nick
Tompkins.
Director—C. Edward Roberts
Author—C. Edward Roberts
Adaptor—C. Edward Roberts
Dialogue—Charles Berner
Editors—H. W. de Bouille, Finn
Ulback
Cameraman—Robert Cline
Recording Engineer—W. C.
Smith
Reviewed—6-21-33

COUGAR, THE KING KILLER
Dist.—Sidney A. Snow
Running Time—78 mins.
Reviewed—5-23-33

COUNSELLOR AT LAW
Dist.—Universal
Running Time—78 mins.
Cast—John Barrymore, Babe
Daniels, Doris Kenyon, On-
slow Stevens, Isabel Jewell,
Melyn Douglas, Thelma Todd,
Mayo Methot, Marvin Kline,
Conway Washburne, John
Qualen, Bobby Gordon, John
Hammond Dailey, Malka
Kornstein, Angela Jacobs,
Clara Langner, T. H. Man-
ning, Elmer Brown.
Director—William Wyler
Author—Elmer Rice
Adaptor—Elmer Rice
Editor—Daniel Mandell
Cameraman—Norbert Brodine
Recording Engineer—Gilbert
Kurland
Reviewed—11-28-33

COWBOY COUNSELLOR, THE
Dist.—Allied Pictures
Running Time—62 mins.
Cast—Hoot Gibson, Sheila Manners,
"Bill" Roberts, Bobby Nelson,
Fred Gilman, Jack
Rutherford, A. Bridge, William
Humphreys, Gordon De Maine,
William McCormack, Sam
Allen.
Director—George Melford
Author—Jack Natteford
Adaptor—Jack Natteford
Dialogue—Jack Natteford
Editor—Mildred Johnson
Cameraman—Tom Galligan, Harry
Neumann
Reviewed—2-1-33

CRADLE SONG
Dist.—Paramount
Running Time—76 mins.
Cast—Dorothea Wieck, Evelyn
Venable, Sir Guy Standing,
Louise Dresser, Kent Taylor,
Gertrude Michael, Georgia
Caine, Dickie Moore, Nydia
Westman, Marion Ballou,
Eleanor Wesselhoeft, Diane
Sinclair, Peletier, David
Durand, Bonita Gran-
ville, Rosita Butler, Mischa
Auer, Gail Patrick, Gertrude
EDWARD F. CLINE

Director

"Peck's Bad Boy"

PRINCIPAL DISTRIBUTING COMPANY
1933 RELEASES

DAS SCHICKSAL DER RENATE LANGEN (German) (Fate of Renate Langen)
Dist.—Produced in Germany
Cast—Mady Christians, Franz Lederer, Hilde Hildebrandt, Alfred Abel, Rolf Drucker.
Director—Rudolf Walther Fein Reviewed—11-6-33

DAY OF RECKONING
Dist.—M.G.M
Running Time—67 mins.
Cast—Richard Dix, Madge Evans, Conway Tearle, Una Merkel, Stuart Erwin, Spanky McFarlane, Isabel Jewell, James Bell, Raymond Hatton, Paul Hubsch, Edward Larkin, William Lucas, Samuel Hinds.
Director—Charles Brabin
Author—Morris Lavine
Adaptors—Zelda Sors, Eve Green
Editor—Adrienne Fazan
Cameraman—Teddy Tetzlaff Reviewed—11-4-33

DEADWOOD PASS
Dist.—Freuler Film Associates
Running Time—61 mins.
Director—J. P. McGowan
Author—John W. Wesley Patterson
Adaptor—Oliver Drake
Dialoguer—Oliver Drake
Editor—Fred Bain
Cameraman—Edward Kull
Reviewed—6-6-33

DEATH KISS, THE
Dist.—World-Wide
Running Time—75 mins.
Director—Edwin L. Marin
Author—Madelon St. Dennis
Adaptors—Barry Barringer, Gordon Kahn
Dialoguers—Barry Barringer, Gordon Kahn
Editor—Ralph Loewinger
Cameraman—Norbert Brodine
Recording Engineer—Hannah Weeren
Reviewed—1-28-33

DECEPTION
Dist.—Columbia
Running Time—65 mins.
Cast—Lome Carrille, Dickie Moore, Nat Pendleton, Thelma Todd, Barbara Weeks, Frank Sheridan, Henry Armetta, Hans Steinert.
Director—LeRoy Seiler
Author—Nat Pendleton
Adaptor—Harold Tarshis
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DELUDE, THE
Dist.—RKO
Running Time—70 mins.
Cast—Peggy Shannon, Lois Wilson, Sidney Blackmer, Matt Moore, Fred Kohler, Ralf Harolde, Samuel Hinds, Edward Boardman.
Director—Feiix Feiix, Jr.
Author—S. Fowlie Wright
Editor—Rose Loewinger
Cameraman—Norbert Brodine, William B. Williams
Recording Engineer—Hans Weeren
Reviewed—10-7-33

DER BETTELSTUDENT
(German)
(The Beggar Student)
Produced in Germany
Reviewed—10-18-33

DER BRAVE SUNDER
(German)
Dist.—Unknown
Running Time—79 mins.
Director—Fritz Kortner
Adaptor—Alfred Polgar
Cameraman—Guenther Kramphot

DER HAUPTMAN VON KOEPENICK
(German)
(Made in Germany)
Dist.—American Roumanian Film Co.
Running Time—93 mins.
Cast—Max Adalbert, Willi Schur, Hermann Vallenstein, Emil Wabseite, Peter Wolf, Max Gelstoff, Ilse Fuerstenbo.
Director—Richard Oswald
Author—Carl Zochmayer
Cameraman—Ewald Daub
Reviewed—1-20-33

DER HELLSEHER
(German)
(Made in Germany)
Cast—Max Adalbert, Trude Berliner, Johannes Riemann, Marianne Winkelstern, Ernst Verebos, Santa Soeneoland, Paul Hoerbig.
Director—Eugene Thele
Reviewed—9-13-33

DER KORVETTENKAPITAEN
(German)
(Made in Germany)
Dist.—Agfa
Cast—Hans Junkermann, Harry Liedtke, Fritz Kampers, La Eibenschueetz, Maria Paulier.
Director—Rudolph Walther-Fein

DER LIEBLING VON WIEN
(German)
(Made in Germany)
Dist.—European Film
Cast—Willy Forst, Else Elster, Trude Lieske, Paul Hoerbiger, Elma Buella.
Director—Geza von Bolvary
Author—Robert Stolz

DER SCHUETZEN KOENIG
(German)
(Made in Germany)
Dist.—Germania Film Co.
Cast—Willy Fard, Max Adalbert, Hugo Schrader, Gretl Theimer, Berthe Ostyn.
Directors—Fritz Lang
Reviewed—5-10-33

DER SOHN DER WEISSEN BERGE
(German)
(Son of the White Mountain)
Dist.—Itala
Produced in Italy
Cast—Luis Trenker, Renate Mueller, Maria Solberg, Herr von Newlinski, Bertha Ostyn, Felix Bressart.
Director—Mario Bonnard
Reviewed—10-28-33

DER STORCH HAT UNS GETRAUT
(German)
(Married by the Stork)
Cast—Lil Dagover, Hans Reihmann, Margaret Kupfer.
Director—Herman Kosterlitz
Reviewed—5-2-33

DESIGN FOR LIVING
Dist.—Paramount
Running Time—90 mins.
Cast—Garry Cooper, Miriam Hopkins, Fredric March, Edward Everett Horton, Franklyn Pangborn, Isabel Jewel.
Author—Noel Coward
Adaptor—Ben Hecht
Editor—Francis Marsh
Cameraman—Victor Milner
Recording Engineer—M. M. Paggi
Reviewed—11-17-33

DESTINATION UNKNOWN
Dist.—Universal
Running Time—67 mins.
Director—Tay Garnett
Author—Tom Buckingham
Dialogue—Tom Buckingham
Editor—Milton Carruth
Cameraman—Edward Snyder
Recording Engineer—Gilbert Kurland
Reviewed—4-8-33

DEVIL’S BROTHER, THE
Dist.—M-G-M
Running Time—88 mins.
Cast—Stuart Erwin, Oliver Hardy, Dennis King, Helma Todd, James Finlayson, Lucille Brown, Arthur Pierson, Henry Armetta, Max McHugh, Lane Chandler, Nina Quartero, Wilfred Lucas, James C. Morton, Carl Harbaugh.
Directors—Hal Roach, Charles Rogers
Author—Auber
Original Title—"Fra Diavolo"
Adaptor—Jean MacPherson
Editors—William Terrhune, Bert Jordon
Cameramen—Art Lloyd, Hop Depeuw
Reviewed—6-10-33

DEVIL’S IN LOVE
Dist.—Fox
Running Time—70 mins.
Director—Wilhelm Dieterle
Author—Harry Hervey
Adaptor—Howard Eastbrook
Dialogue—Howard Estabrook
Editor—Ralph Dietrich
Cameraman—Hal Mohr
Recording Engineer—Donald Flick
Reviewed—7-28-33

DEVIL’S MATE
Dist.—Monogram
Running Time—70 mins.
Cast—Peggy Shannon, Preston Foster, Ray Walker, Hobart Cavanaugh, Barbara Baro, Paul Porci, Harold Walbridge, Jason Robards, Bryant Washburn, Harry Holman, George Hayes, James Durkin, Gordon DeMaine, Paul Fix.
Director—Phil Rosen
Authors—Leonard Fields, David Silverstein
Adaptors—Leonard Fields, David Silverstein
Cameraman—Gilbert Warren
Recording Engineer—John A. Stransky, Jr.
Reviewed—9-23-33

DIAMOND TRAIL
Dist.—Monogram
Running Time—61 mins.
Cast—Ray Bell, Frances Rich, Lloyd Whitlock, Bud Osborne, Norman Feusiier, Jerry Storm, John Webb Dillon, Billy West, Harry La Monte.
Director—Harry Fraser
Author—Sherman Lowe
Adaptor—Sherman Lowe
Cameraman—Faxon Dean
Reviewed—12-5-33

DIE BERGE
(1933 RELEASES)

DIE CHRISTL
(1933 RELEASES)

DIE FRAU VON DER MAN SPRICHT
(German)
(Made in Germany)
Dist.—Unknown
Cast — Mady Christians, Hans Stewue, Lilian Ellis, Otto Walberg, Szeoke Szakal, Carl Goetz.
Director—Viktor Janson
Reviewed—4-26-33

DIE GALAVORSTELLUNG
(German)
(Great Performance)
Produced in Germany
Director—Friedrich Zelnik
Reviewed—12-11-33

DIE GROSSE ATTRACTION
(German)
(Made in Germany)
Dist.—Bavaria Film Co.
Cast—Richard Tauta, Marianne Winkelstern, Margo Lyon,
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1933 RELEASES

DON'T BE ON LOVE
Dist.—Universal
Running Time—62 mins.

DOES NOCHES (Spanish)
Dist.—J. H. Hoffberg Co.
Cast—Jose Crespo, Conchita Montenegro, Romualdo Tirado, Carlos Villarias, Juan Martinez Pla, Litas Santos, Antonio Carreras, Martin Garralaga, Paul Ellis.

DOUBLE HARNESS
Dist.—RKO
Running Time—70 mins.

DREI TAGE MITTELARREST (German)
(Made in Germany)

DRUM TAPS
Dist.—World Wide
Running Time—60 mins.
Cast—Ken Maynard, Dorothy DIX, Junior Coghlan, Charles Stevens, Al Bridge, Harry Semels, Jim Mason, Slim Whitaker, Kermit Maynard.

DRUMS OF DOOM
Dist.—Mayflower
Running Time—75 mins.
Cast—Gustav Diessel, Harry Moebs, Charles Clausen, Frank Campers, Jackie Monnier.

EAST OF FIFTH AVENUE
Dist.—Columbia
Running Time—76 mins.

EASY MILLIONS
Dist.—Freuler Film Associates
Running Time—68 mins.
Cast—Peter Galagher, Johnny Arthur, Dorothy Burgess, Bert Roach, Merna Kennedy, Noah Berry.

DUCK SOUP
Dist.—Paramount
Running Time—70 mins.
Cast—Four Marx Brothers, Chico Marx, Zeppo Marx, Harpo Marx, Groucho Marx, Margaret Dumont, Verna Hillie, Leonid Kinsky, Edmund Breese, Edwin Maxwell.

DUKE BANDIT
Dist.—Allied Pictures
Running Time—65 mins.

DUFFY BAY
Dist.—George M. Cukor
Author—Jack Natteford
Adaptor—Jack Natteford
Editor—Mildred Johnston
Cameraman—Harry Neumann, Tom Galligan
Recording Engineer—E. L. Tate
Reviewed—6-21-33

EAGLE AND THE HAWK
Dist.—Paramount
Running Time—68 mins.

DIE LUSTIGEN MUSIKANTEN (German)
(Made in Germany)

DINNER AT EIGHT
Dist.—M-G-M
Running Time—113 mins.

DIPLOMANIACS
Dist.—RKO
Running Time—76 mins.
Cast—Beulah Woolsey, Robert Woolsey, Marjorie White, Phyllis Barry, Louis Calhern, Hugh Herbert.

DISGRACED
Dist.—Paramount
Running Time—65 mins.
Cast—Helen Morgan, Bruce Cabot, Adrienne Ames, William Harrigan, Ken Murray, Charles Middleton, Adrienne D'Ambricourt, Ara Haswell, Dorothy Bay.

DOCTOR BULL
Dist.—Fox
Running Time—76 mins.
Cast—Gloria Allen, Vera Allen, Marian Nixon, Howard Hally, Berton Churchill, Louise Deser, Rochelle Hudson, Tempe Pigott, Elizabeth Patterson, Nora Cecil, Ralph Morgan, Andy Devine, Patsy O'Byrne, Veda Buckland, Effie Essler, Helen Freeman.

AUTHOR—James Gould Cozzens
Original Title—"The Last Adam"
Adaptor—Paul Green
Dialogue—James Storm

CAMERAMAN—George Schneiderman
Recording Engineer—E. F. Grossman
Reviewed—8-31-33

AUTHOR—Ernst Johannsen
Reviewed—10-4-33

DUKE SOUP
Dist.—Paramount
Running Time—70 mins.
Cast—Four Marx Brothers, Chico Marx, Zeppo Marx, Harpo Marx, Groucho Marx, Margaret Dumont, Verna Hillie, Leonid Kinsky, Edmund Breese, Edwin Maxwell.

DEAD RINGERS
Dist.—Paramount
Running Time—82 mins.

DUFFY BAY
Dist.—George M. Cukor
Author—Jack Natteford
Adaptor—Jack Natteford
Editor—Mildred Johnston
Cameraman—Harry Neumann, Tom Galligan
Recording Engineer—L. E. Tate
Reviewed—6-21-33

EAGLE AND THE HAWK
Dist.—Paramount
Running Time—68 mins.

DIE LUSTIGEN MUSIKANTEN (German)
(Made in Germany)

DINNER AT EIGHT
Dist.—M-G-M
Running Time—113 mins.

DIPLOMANIACS
Dist.—RKO
Running Time—76 mins.
Cast—Beulah Woolsey, Robert Woolsey, Marjorie White, Phyllis Barry, Louis Calhern, Hugh Herbert.

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Dist.—Paramount
Running Time—65 mins.
Cast—Helen Morgan, Bruce Cabot, Adrienne Ames, William Harrigan, Ken Murray, Charles Middleton, Adrienne D'Ambricourt, Ara Haswell, Dorothy Bay.

DOCTOR BULL
Dist.—Fox
Running Time—76 mins.
Cast—Gloria Allen, Vera Allen, Marian Nixon, Howard Hally, Berton Churchill, Louise Deser, Rochelle Hudson, Tempe Pigott, Elizabeth Patterson, Nora Cecil, Ralph Morgan, Andy Devine, Patsy O'Byrne, Veda Buckland, Effie Essler, Helen Freeman.

AUTHOR—James Gould Cozzens
Original Title—"The Last Adam"
Adaptor—Paul Green
Dialogue—James Storm

CAMERAMAN—George Schneiderman
Recording Engineer—E. F. Grossman
Reviewed—8-31-33

DON'T BE ON LOVE
Dist.—Universal
Running Time—62 mins.

DOES NOCHES (Spanish)
Dist.—J. H. Hoffberg Co.
Cast—Jose Crespo, Conchita Montenegro, Romualdo Tirado, Carlos Villarias, Juan Martinez Pla, Litas Santos, Antonio Carreras, Martin Garralaga, Paul Ellis.

DOUBLE HARNESS
Dist.—RKO
Running Time—70 mins.

DREI TAGE MITTELARREST (German)
(Made in Germany)

DRUM TAPS
Dist.—World Wide
Running Time—60 mins.
Cast—Ken Maynard, Dorothy Dix, Junior Coghlan, Charles Stevens, Al Bridge, Harry Semels, Jim Mason, Slim Whitaker, Kermit Maynard.

DRUMS OF DOOM
Dist.—Mayflower
Running Time—75 mins.
Cast—Gustav Diessel, Harry Moebs, Charles Clausen, Frank Campers, Jackie Monnier.

EAST OF FIFTH AVENUE
Dist.—Columbia
Running Time—76 mins.

EASY MILLIONS
Dist.—Freuler Film Associates
Running Time—68 mins.
Cast—Peter Galagher, Johnny Arthur, Dorothy Burgess, Bert Roach, Merna Kennedy, Noah Berry.

DIRECTOR—Fred Newmeyer
Author—Edgar Franklin
Reviewed—11-28-33
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1933 RELEASES

Germany

EIN LIEBESNACHT (German)
(Made in Germany)
Cast—Harry Liedtke, Franscini
Albertini, Otto Wallburg, Trud
us von Aalten, Harry Halm.
Director—Joe May
Reviewed—5-18-33

EIN MAEDEL DER STRASSE
(German)
(Made in Germany)
Cast—Dolly Haas, Carl Ludwig
Diehl, Oskar Sima, Paul Hoer
bieler, Hedwig Bleibtreu.
Director—Hans Steinhoff
Author—Dario Nicodemi
Reviewed—4-10-33

EINE NACHT IM PARADIES
(German)
(Made in Germany)
Dist.—American-Roumanian Corp.
Running Time—90 mins.
Cast—Anny Ondra, Oscar Sabo,
Hermann Thimia, Ralph A.
Roberts, Grete Natzler.
Director—Carl Lamac
Adaptors—Hans Bergmann, Joe
Wilkins
Camaraman—Otto Heller
Reviewed—2-23-33

EINE TUER GEHT AUF
(German)
(Made in Germany)
Dist.—Protex Trading Corp.
Running Time—70 mins.
Cast—Walter Steinbeck, Curt
Lucas, Erika Fiedler, Hans
Joachim Buettnner, Hermann
Speelmans, Theresa Raulaend,
Lily Rodien, Hans Deppe, Fritz
Odemar, Oskar Sima, Peter
Erkenlen.
Director—Alfred Zeisler
Author—Walter Forster, F. Ros
walt
Camaramen—Werner Brandes,
Werner Bohne
Recording Engineer—Ludwig
Ruhe
Reviewed—2-8-33

EISENSTEIN IN MEXICO
Dist.—Principal
Running Time—50 mins.
Director—Sergei Eisenstein
Camaraman—Edouard Tisse
Reviewed—11-2-33

EL PRECIO DE UN BESO
(Spanish)
Dist.—Fox
Cast—Jose Mojica, Mona Maris,
Antonio Moreno, Tom Patri
cola.
Director—Marcel Silver
Reviewed—8-1-33

EL PRINCIPE GONDOLERO
(Spanish)
Dist.—Paramount
Cast—Roberto Rey, Rosita Mo
reno, Andres de Segurola.
Director—E. D. Venturini
Reviewed—9-13-33

EL REY DE LOS GITANOS
(Spanish)
Dist.—Fox
Cast—Jose Mojica, Rosita Mo
reno, Julio Villarreal, Ada Lo
zano, Antonio Vidil, Romaldo
Tirado.
Director—Frank Strayer
Reviewed—5-31-33

ELEVENTH COMMANDMENT
Dist.—Allied Pictures
Running Time—66 mins.
Cast—Mariana Marsa, Theodore
Von Eltz, Alan Hale, Marie
Prevost, Ethel Wales, Gloria
Shea, Arthur Hoyt, William
V. Montgomery, Lee Moran,
Lyman Williams.
Director—George Melford
Author—Brandon Fleming
Original Title—"The Pillory"
Adaptors—Adele Buffington,
Kurt Kempler
Editor—Mildred Johnston
Camaraman—Harry Neumann
Reviewed—3-25-33

ELMER THE GREAT
Dist.—First National
Running Time—74 mins.
Cast—Joe E. Brown, Patricia El
lis, Claire Dodd, Sterling Hol
loway, Jessie Ralph, Emma
Dunn, Preston S. Foster,
Charles Wilson, Berton
Churchwell, Frank Mchugh,
Lloyd Noel, J. Carroll Naish,
Douglas Dumbrille, Gene Mor
gan.
Director—Mervyn LeRoy
Authors—R. C. Lardner, George
M. Cohan
Adaptor—Tom Geraghty
Dialoguer—Tom Geraghty
Editor—Thomas Pratt
Camaraman—Arthur Dod
Reviewed—5-26-33

EMERGENCY CALL
Dist.—RKO
Running Time—65 mins.
Cast—Bill Boyd, Wynne Gibson,
William Gargan, Betty Furness,
Reginald Mason, Edwin Max
well, George E. Stone, Ruth
Fallowis, Merna Kennedy, Al
berta Whitmore, Bess H
ich, Gertrude Sutton, Oscar Apfel,
Paul Fix, Larry Scoebel, Cy
ril Ring.
Director—Edward Cahn
Authors—John B. Clymer, Joseph
L. Mankiewicz
Adaptors—John B. Clymer, Jo
seph L. Mankiewicz
Editor—William Hamilton
Camaraman—Roy Hunt
Reviewed—6-24-33

EMPEROR JONES
Dist.—United Artists
Running Time—80 mins.
Cast—Paul Robeson, Dudy Dee
ly Diggles, Frank Wilson, Fredi
Washington, Ruby Elzy, George
H. Stanier, Jackie Mayble,
Blue Boy, L. O'Conner, Brandon
Evans, Taylor Gordon.
Director—Dudley Murphy
Author—Eugene O'Neill
Adaptor—Dudley Heyward
Camaraman—Ernest Haller
Recording Engineer—J. Lane
Reviewed—9-16-33

EMPLOYEES' ENTRANCE
Dist.—First National
Running Time—75 mins.
Cast—Warren Williams, Loretta
Young, Alice White, Wallace
Ford, Allen Jenkins, Hale

1933 RELEASES

Hamilton, Albert Gran, Mar
jorie Gateson, Berton Churchill,
Ruth Donnelly, Frank Reicher,
Charles Wann, Zita Moulton,
Helen Mann, Frank McGlyn,
Frank Godfrey, Edward Mc
Wade, Henry Stockbridge, Rev.
Neal Dodd.
Director—Roy Del Ruth
Author—David Boehm
Adaptor—Robert Pressnell
Dialoguer—Robert Pressnell
Editor—J. W. Orr
Camaraman—Barney McGill
Reviewed—1-21-33

EN GLAD GUTT (Norwegian)
(A Happy Boy)
Scandinavian Pictures
Produced in Norway
Cast—Tore Foss, Goerrig Egede
Nissen, Harold Stormoen Hat
len, Hauk Aabel, Regnhild
Hald, Eugen Scholberg, And
reas Bjarka.
Director—John Brunius
Reviewed—11-27-33

END OF THE TRAIL
Dist.—Columbia
Running Time—61 mins.
Cast—Tim McCoy, Luana Wal
ters, Walter Allorth, Wheeler
Oakman, Wade Boteler, Lafe
Mckee.
Director—D. Ross Lederman
Author—Stuart Anthony
Adaptor—Stuart Anthony
Dialoguer—Stuart Anthony
Editor—Otto Meyer
Camaraman—Benjamin Kline
Reviewed—2-23-33

ENLIGHTEN THY DAUGHTER
Dist.—Exploitation Pictures
Running Time—80 mins.
Cast—Herbert Rawlinson, Beth
Barton, Charles Eaton, Claire
Whitney, Edmund MacDonald,
Russell Hicks, Ara Gerald,
Miriam Battista, Jack Arnold,
Eunice Reed, Wesley Barry,
Lilimar Walker, Robert Emmett
Keane.
Director—John Varley
Author—van Abramson
Adaptor—Ludwig Hoel
Dialoguers—Bob Lively, Betty
Laidlaw
Editor—Patricia Rooney
Camaraman—William E. Miller,
Nicholas J. Rogalli
Recording Engineer—Harry D.
Beleck, Lyman J. Wiggins,
Armand Scletzoni.
Reviewed—12-27-33

ESKIMO
Dist.—M-G-M
Running Time—117 mins.
Cast—Myrna Loy, Johnny E
achman, John Qualen, Alice
Payson, Richard Haydn.
Director—W. S. Van Dyke
Author—Peter Freuchen
Original Title—"Der Eskimo" and
"Die Flucht ins Weisse Land"
Author—John Lee Mahin
Editor—Conrad A. Nervig
Camaraman—Clyde De Vinna,
Josiah Roberts, George Noge
Reviewed—11-16-33

EVER IN MY HEART
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1933 RELEASES


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FILLERS GYORES (Hungarian)
Dist.—Universal. Cast—Unknown. Author—Joseph Szikai, Magda Kun, Sandor Rado, Roszi Csikos. Director—Bela Gaal

FILM PARADE, THE
Dist.—J. Stuart Blackton. Running Time—55 mins. Reviewed—12-20-33

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FLAMING GUNS
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Adaptors—James Seymour, Rian James
Dialoguers—James Seymour, Rian James
Editor—Thomas Pratt
Cameraman—Sol Polito
Reviewed—2-4-33

FOUR ACES
Dist.—Syndicate
Running Time—65 mins.
Cast—Private C. K. Slack
Reviewed—2-24-33

FOURTH HORSEMAN, THE
Dist.—Universal
Running Time—63 mins.
Cast—Tom Mix, Margaret Lindsay, Raymond Hatton, Fred Kohler, Edward Cobb, Buddy Roosevelt, Richard Cramer, Harry Allen, Herman Nolan, Paul Shawhan, Rosita Marston, Tony
Director—Hamilton MacFadden
Author—Rina Wilcox Putnam
Adaptor—Jack Cunningham
Cameraman—Dan Clark
Reviewed—2-8-33

FRAU LEHMANN'S TOECHTER (German)
Dist.—Kowo Tonfilm
Produced in Germany
Cast—Hansi Niese, Carla Carlsten, Else Elster, Herrtha Thiele, Fritz Kamers, Al Pointer, H. Klingenberg, S. Lohde
Reviewed—10-28-33

FRIEDERIKE (German)
(Made in Germany)
Dist.—Kinemadare
Running Time—80 mins.
Director—Fritz Friedman-Frederich
Author—Fritz Friedman-Frederich
Cameraman—Werner Brandes
Reviewed—3-4-33

FRISCO JENNY
Dist.—First National
Running Time—72 mins.
Director—William A. Wellman
Authors—Gerald Beaumont, Lilian Hayward, John Francis Larkin
Adaptors—Wilston Mizner, Robert Lord
Editor—James Morley
Cameraman—Sid Hickox
Reviewed—1-7-33
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HE COULDN'T TAKE IT

Dist.—Paramount
Running Time—65 mins.

Cameraman—William Nigh
Author—Dore Schary
Adaptor—Dore Schary
Dialogue—George Waggner
Cameraman—George McKenzie
Recording Engineer—John A. Stranks
Reviewed—12-13-33

HE LEARNED ABOUT WOMEN

Dist.—Paramount
Running Time—68 mins.
Cast—Stuart Erwin, Susan Fleming, Alison Skipworth, Gordon Westcott, Grant Mitchell, Sidney Tolmer, Tom Ricketts, Claude King, Gertrude Nerman, Gertrude Messinger, Geneva Mitchell, Dorothy Granger, Irving Bacon.

Director—Lloyd Corrigan
Author—Lloyd Corrigan
Adaptors—Harlan Thompson, Ray Harris
Cameraman—Charles Lang
Reviewed—3-2-33

HEADLINE SHOOTER

Dist.—RKO
Running Time—61 mins.

Director—Otto Brower
Authors—Ages Christian Johnston, Alley
Dialogue—Arthur Kober
Editor—Fred Knudston
Cameraman—Nick Musuraca
Recording Engineer—Hugh McDowell
Reviewed—10-21-33

HELL AND HIGH WATER

Dist.—Paramount
Running Time—70 mins.
Cast—Richard Arlen, Judith Allen, Charles Grapewin, Sir Guy Standing, Knettles, Gertrude Hoffman, William Frawley, Esther Muir, Iris Yamada, John Marston, Bart MacLane, Mike Morita, Franklin Parker, Selmer Jackson, Matsui.

Directors—Grover Jones, William Slavens McNutt
Author—Max Miller
Adapters—Agnes Brand Leahy, Grover Jones, William Slavens McNutt.
Cameraman—Al Gilks
Reviewed—12-16-33

HELL BELOW

Dist.—M.G.M
Running Time—105 mins.

Director—Conway
Author—Com. Edward Ellisberg
Original Title—"Pigsboats"
Adaptors—Laird Doyle, Raymond Schrock
Dialogue—John Lee Mahin, John Meehan
Editor—Hal C. Kern
Cameraman—Harold Rosson
Reviewed—3-27-33
Released—3-17-33

HELL ON EARTH (Mixed Languages)

(Made in Germany)
Dist.—Aeolian Pictures
Running Time—70 mins.

Director—Victor Trivas
Author—Leonhard Frank
Adaptor—Leonhard Frank
Dialogue—Leonhard Frank
Reviewed—3-21-33

HELLO EVERYBODY

Dist.—Paramount
Running Time—76 mins.

Director—William Seiter
Author—Fannie D. (Made by Paramount)
Adaptors—Dorothy Yost, Lawrence Hazard
Dialogue—Dorothy Yost, Lawrence Hazard
Cameraman—Gilbert Warrenton
Reviewed—1-28-33
Released—2-17-33

HELLO SISTER

Dist.—Fox
Running Time—62 mins.
Cast—James Dunn, Boots Malory, ZaSu Pitts, Terrence Ray, Minna Gombell, Will Stanton.

Author—Dawm Powell
Adaptor—Leonard Spiegelgass
Cameraman—James Howe
Recording Engineer—Alfred Bruzlin
Reviewed—4-14-33
Released—4-14-33

HELL'S HOLIDAY

Dist.—Superb Pictures
Running Time—88 mins.
Reviewed—7-19-33

HER BODYGUARD

Dist.—Paramount
Running Time—65 mins.
Cast—Edward Lowe, Wyne Gibson, Edward Arnold, Alan Dinehart, Johnny Hines, Marjorie White, Fuzzy Knight, Zoliya Cama, Louise Beavers,

HER FIRST MATE

Dist.—Universal
Running Time—66 mins.
Cast—ZaSu Pitts, Slim Summerville, Henry Garfield, Warren Hymer, Bert Comstock, George Marion, Henry Armetta, Jocelyn Lee.

Director—William Wylner
Authors—Dan Jarrett, Frank Craven, John Golden
Adaptors—Earl Snell, H. M. Walker, Clarence Marks
Dialogue—Dan Jarrett
Cameraman—George Robinson
Reviewed—9-2-33

HER FORGOTTEN PAST

Dist.—Mayfair
Running Time—65 mins.

Director—Wesley Ford
Author—George Morgan
Adaptor—George Morgan
Editor—Fred Bain
Cameraman—James S. Brown Jr.
Recording Engineer—Tom Lambert
Reviewed—10-31-33

HER RESALE VALUE

Dist.—Mayfair
Running Time—63 mins.
Cast—June Clyde, George Lewis, Noel Francis, Ralf Harold, Gladys Hulette, Crauford Kent, Richard Tucker, Franklin Parker.

Director—Reeves Eason
Author—Horace McCoy
Adaptor—John Thomas Neville
Editor—Jean Spencer
Cameraman—Ernest Miller
Recording Engineer—Earl N. Crain
Reviewed—6-21-33

HER SECRET

Dist.—Ideal
Running Time—73 mins.
Cast—Sari Maritza, Buster Collier, Alan Mowbray, Ivan Simpson, Monae Lindley, Rex Armond, Jack De Wees, Barbara Luddy, Lela McIntyre, Johnny Hymes.

Director—Warren Millass
Author—Helen Mitchell
Adaptor—Helen Mitchell
Editor—M. G. Cohn
Cameraman—Peverell Marley
Recording Engineer—Corson Jewett
Reviewed—12-19-33

HER SPLENDID FOLLY

Dist.—Progressive
Running Time—63 mins.
Cast—Lillian Bond, Theodore Von Eltz, Alexander Carr, Lloyd Whitlock, J. Frank
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NEW YORK, N. Y.
HOTEL VARIETY

Dist.—Screencraft
Running Time—65 mins.
Director—Raymond Cannon
Author—Arthur Hoerl
Adaptor—Arthur Hoerl
Dialoguer—Catherine LePicard, William Bitzer, William Steiner
Reviewed—1-21-33

HOUSE ON 56TH STREET

Dist.—Warner Bros.
Running Time—68 mins.
Director—Robert Florey
Author—Joseph Santley
Adaptors—Austin Parker, Sheri- dan Gibney
Dialogue—William Keighley
Editor—Bud Bretherton
Cameraman—Ernest Haller
Reviewed—12-2-33

HUMANITY

Dist.—Fox
Running Time—64 mins.
Cast—Ralph Morgan, Boots Mal- lory, Alexander Kirkland, Irene Ware, Noel Madison, Wade Boteler, Christian Rub, Betty Jane Graham, Ferike Boros, George Irving, Cru- ford Kent, Nella Walker.
Director—John Francis Dillon
Author—Harry Fried
Original Title—"The Road to Heaven"
Adaptor—Bradley King
Cameraman—L. W. O’Connell
Recording Engineer—Eugene Grossman
Reviewed—4-22-33

HYPPOLIT, A LAKAJ

(Hungarian)

(Made in Hungary)
Dist.—International Cinema Ex.
Running Time—75 mins.
Director—Szekely István
Reviewed—1-20-33

I COVER THE WATERFRONT

Dist.—United Artists
Running Time—70 mins.
Cast—Clarence Colbert, Ernest Torrence, Ben Lyon, Purnell Pratt, Wilfred Lucas, Hobart Cavanaugh, Harry Beresford, Maurice Black, George Hum- bert, Rosita Marstini, Claudia Coleman.
Director—James Cruze
Author—Max Miller
Adaptor—Wells Root
Dialoguer—Jack Jevne
Editor—Grant Whytock
Cameraman—Ray June
Recording Engineer—Oscar Lag- ersstrom
Reviewed—5-19-33

I HAVE LIVED

Dist.—Chesterfield
Running Time—65 mins.
Cast—Alan Dinehart, Anita Page, Allen Vincent, Ger- trude Astor, Maude Trux, Matthew Betz, Eddie Boland, Florence Dudly, Gladys Blake, Dell Henderson.
Director—Richard Thorpe
Author—Lou Heifetz
Adaptor—Winfred Dunn
Dialoguer—Winfred Dunn
Cameraman—M. A. Anderson
Reviewed—7-19-33

I LOVE THAT MAN

Dist.—Paramount
Running Time—74 mins.
Director—Harry Joe Brown
Authors—Gene Towne, Graham Baker
Adaptors—Gene Towne, Graham Baker
Dialoguers—Gene Towne, Gra- ham Baker, Casey Robinson
Cameraman—Martin Kraser
Reviewed—7-6-33

I LOVED A WOMAN

Dist.—First National
Running Time—80 mins.
Director—Alfred E. Green
Author—David Karsner
Adaptors—Charles Kenyon, Sid- ney Sutherland
Editor—Bert Levy
Cameraman—James Van Trees
Reviewed—9-21-33

I LOVED YOU WEDNESDAY

Dist.—Fox
Running Time—80 mins.
Director—Henry King
Authors—Molly Ricardel, Wil- liam Du Bois
Adaptors—Philip Klein, Horace Jackson
Dialoguers—Philip Klein, Hor- ace Jackson
Editor—Frank Dull
Cameraman—Lahol Moh
Recording Engineer—Donald Flick
Reviewed—6-16-33

1933 RELEASES

I WAS A SPY
Dist.—Fox
Produced in England
Director—Anthony Will- son
Author—Martha McKenna

I’M NO ANGEL
Dist.—Paramount
Running Time—87 mins.
Director—Wesley Ruggles
Authors—Mae West, Lowell Brentano
Adaptor—Harlan Thompson
Dialogue—Mae West
Editor—Otto Imburga
Cameraman—Leo Tover
Recording Engineers—Phil S. Wisdon, F. E. Dine
Reviewed—10-14-33

ICH GLAUB NIE MEHR EINE FRAU (German)
(Made in Germany)
Dist.—Bavaria
Running Time—90 mins.
Cast—Richard Tauber, Paul Hoerbiger, Werner Fuetterer, Maria Solweg, Agnes Schulz- Lichterfeld, Gustav Grundgens
Director—Max Reichman
Author—Curt I. Braun
Adaptor—Curt I. Braun
Reviewed—10-13-33

ICH WILL NICHT WISSEN WER DU BIST (German)
(Made in Germany)
Dist.—Interworld Prod.
Running Time—87 mins.
Director—Geza von Bolvary
Authors—Ernst Marischka, Gus- tav Holm
Music By—Robert Stolz
English Titles—Michael L. Sim- mons
Cameraman—Willy Goldberger
Reviewed—2-17-33

IF I WERE FREE
Dist.—RKO
Running Time—66 mins.
Director—Eliott Nugent
Author—John Van Druten, from "Behold, O Adapter—Dwight Taylor
Editor—Arthur Roberts

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Rowland V. Lee
Director

"COUNT OF MONTE CRISTO"
"ZOO IN BUDAPEST"
"I AM SUZANNE"

BEN VERSCHLEISER
PRODUCER

"JANE EYRE"
"BROKEN DREAMS"
"DEVIL'S MATE"
"WOMAN'S MAN"
"BREACH OF PROMISE"
INTRUDER, THE
Dist.—Allied
Running Time—66 mins.
Director—Albert Ray
Author—Frances Hyland
Adaptor—Frances Hyland
Camarerman—Harry Neumann
Reviewed—3-13-33

INVISIBLE MAN
Dist.—Universal
Running Time—71 mins.
Cast—Claude Rains, Gloria Stuart, William Harrigan, Harry Travers, Una O’Connor, Forrester Harvey, Holmes Herbert, E. E. Clive, Dudley Digges, Harry Stubbs, Donald Stuart, Merle Tottenham.
Director—James Whale
Author—H. G. Wells
Adaptor—R. C. Sheriff
Camarerman—Arthur Edeson
Reviewed—11-18-33

IO-TU-Y-ELLA (Spanish)
I—Thou—and-She
Dist.—Fox
Produced in the United States
Cast—Catalina Barcena, Gilbert Roland, Rosita Moreno, Mona Maris.
Director—John Reinhardt
Author—Martinez Sierra, from "Mujer"
Reviewed—12-11-33

IRON MASTER, THE
Dist.—Allied
Running Time—64 mins.
Director—Chester M. Franklin
Author—George Omert
Adaptor—Adele Buffington
Editor—Mildred Johnston
Camarerman—Harry Neumann
Reviewed—2-4-33

ISLAND OF DOOM (Russian)
(Made in Russia)
Dist.—Amkino
Cast—Galizin Kravchenko, Peter Soloveski, Vladimir Kruegur.
Director—Semion Timoshenko
Reviewed—4-8-33

ISLAND OF LOST SOULS
Dist.—Paramount
Running Time—70 mins.
Director—Erle Kenton
Author—H. G. Wells
Reviewed—5-27-33

1933 RELEASES

Adaptors — Waldemar Young, Philip Wylie
Camarerman—Karl Struss
Reviewed—1-12-33

ITALY SPEAKS (Italian)
(Made in Italy)
Dist.—Enrico Cutili
IT’S GREAT TO BE ALIVE
Dist.—Fox
Running Time—69 mins.
Director—Alfred Werker
Author—John D. Swain
Adaptor—Paul Perez
Dialoguer—Arthur Kober
Camarerman—Robert Planck
Recording Engineer — Alfred Lee
Reviewed—7-8-33

IVAN (Russian)
(Made in Russia)
Dist.—Garrison Films
Running Time—83 mins.
Cast—Konstantin Dunodarevski, Dmitry Golubinsky, Elena Golik, Maxim Gornatko, Alex- ander Zapolski, Peter Maso- ha, Nikolai Nademski, Peter Pastushkov, Stepan Shagaids, Stepan Shkurat, Terentii Yura.
Director—Alexander Dovzenko
Author—Alexander Dovzenko
Camarerman—Dani Il Demutsky, Lurii Ekelchuk
Recording Engineer — Alexander Bably
Reviewed—2-23-33

JENNIE GERHARDT
Dist.—Paramount
Running Time—85 mins.
Reviewed—6-9-33

JIMMIE HIGGINS
(Made in Russia)
Dist.—Garrison Films
Running Time—70 mins.
Cast—A. Buchman, A. Ad- amaitis, V. Koltashnikof, K. Koshevsky.
Director—George Tassin
Reviewed—3-4-33

JIMMY AND SALLY
Dist.—Fox
Running Time—63 mins.
Cast—James Dunn, Claire Tre- vor, Harvey Stephens, Lyta Lys, Jed Prouty, Gloria Roy, Alma

INTERNATIONAL HOUSE
Dist.—Paramount
Running Time—70 mins.
Cast—Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, George Burns, Gracie Allen, Sari Maritza, Col, Stroopsgale and Budd, Baby Rose Marie, Call Colloway and orchestra, Bela Lugosi, Lona Andre, Sterling Halo- way, Edwin Pagombat, Edmund Breese, Lumsden Hare.
Director—Edward Sutherland
Authors—Lou Heifetz, Neil Brent Adaptors—William Walter De Leon, Francis Mac
Camarerman—Ernest Haller
Reviewed—5-27-33
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AL DUBIN
Music and Lyrics

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Roman Scandals  Moulin Rouge
Hot Air
Wonder Bar  Dames
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ARMAND DENIS
Director

GOONA GOONA
WILD CARGO
Hoyt, Lee, Van B. 933 A. Howell Schoedsack
Lady, Germany) S.
Rue, Miller Cavanaugh,

JUSTICE
KEYHOLE, JUNGLE

Author—
Director
Running

Cast
Director
Running

Adaptor
Editor
Reviewed

KING FOR A NIGHT

Dist.—Universal
Running Time—77 mins.

Director—Kurt Neumann
Author—William Anthony McGuire
Adaptor—Scott Pembroke
Editor—Phil Cahn
Camerasman—Charles Stumar
Recording Engineer—Gilbert Kurland
Reviewed—12-9-33

KING OF THE ARENA

Dist.—Universal
Running Time—59 mins.

Director—Alan James
Authors—Hal Berger, Ray Bouk
Adaptor—Alan James
Camerasman—Lee McCord
Reviewed—8-23-33

KING KONG
Dist.—RKO
Running Time—100 mins.
Cast—Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clemento, Victor Long.

Directors—Merian C. Cooper, Ernest B. Schoedsack
Authors—Edgar Wallace, Merian C. Cooper
Adaptors—James Creelman, Ruth Rose
Editor—Ted Cheeseman
Camerasman—Edward Linden
Recording Engineer—E. A. Wolcott.

Chief Technician—Willis O'Brien
Reviewed—2-25-33

KING OF THE JUNGLE

Dist.—Paramount
Running Time—65 mins.

Directors—H. Bruce Humberstone, Max Marcin
Author—Charles Thurley Stoneham
Adaptors—Max Marcin, Philip Wylie, FredNiblo, Jr.
Camerasman—Ernest Haller
Reviewed—2-25-33

KING OF THE WILD HORSES

Dist.—Columbia
Cast—Rey, Lady, Marquis, (Horses)—William Janney, Dorothy Appleby, Wallace

1933 RELEASES

MacDonald, Harry Semels, Ford West, Art Mix.

Director—Earl Haley
Author—Earl Haley
Adaptor—Fred Myton

Editor—Claude Koolster
Camerasman—Ben Kline
Recording Engineer—Dean Daily

KING'S VACATION, THE
Dist.—Warner Bros.
Running Time—60 mins.

Director—John Adolf
Author—Ernest Pascal
Adaptors—Ernest Pascal, Maude T. Howell

Editor—Owen Marks
Camerasman—James Van Trees
Reviewed—1-20-33

KISS BEFORE THE MIRROR
Dist.—Universal
Running Time—66 mins.

Director—James Whale
Author—Ladislaus Fodor
Adaptor—William Anthony McGuire

Dialoguer—William Anthony McGuire
Camerasman—Carl Freund
Recording Engineer—Gilbert Kurland
Reviewed—5-13-33

KUHLE WAMPE (German)
(Made in Germany)
Dist.—Kino-Film-Verlag
Cast—Hertha Theile, Ernst Busch, Martha Wolter, Adolf Fischer.

Director—Max Kast
Camerasman—Gunther Krampf
Reviewed—4-26-33

LA CANCION DEL DIA
(Spanish)
(Made in Spain)
Cast—Conselo Valencia, Tino Folgar, Faustino Bretono.

Director—G. B. Samuelson
Reviewed—8-28-33

LA DONNA D'UNA NOTTE
(Italian)
(Made in Italy)
Dist.—Portale Pictures
Running Time—83 mins.
Cast—Francesca Bertini, Ruggero Ruggieri, Oreste Balrescia, Bomano Calo, Giorgio Bianchini.

Director—Marcel L'Herbier
Adaptor—Val di M. Machard

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KEYHOLE, THE
Dist.—Warner Bros.
Running Time—65 mins.
Cast—Kay Francis, George Brent, Glenda Farrell, Allen Jenkins, Monroe Owsley, Helen Ware, Henry Kolker.

Director—Michael Curtiz
Author—S. S. Van Dine
Adaptor—Robert N. Lee, Peter Milne
Dialoguers—Robert N. Lee,
Peter Milne
Editor—Ed M. McLarlin
Camerasman—William Reese
Reviewed—10-28-33

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LA DONNA D'UNA NOTTE

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LADIES MUST LOVE
Dist.—Universal
Running Time—71 mins.
Cast—June Knight, Neil Hamilton, Sally O'Neil, Dorothy Burgess, Mary Carlisle, George Stone, Maude Eburne, Oscar Apfel, Edmund Breese.
Richard Carle, Barton Churchill, Virginia Cherrill.
Director—E. A. du Pont
Author—Huntbut
Adaptor—John Francis Larkin
Dialogue—John Francis Larkin
Editor—Robert Carlisle
Cameraman—Tony Gaudio
Recording Engineer—Gilbert Kurland
Reviewed—11-16-33

LADIES THEY TALK ABOUT
Dist.—Warner Bros.
Running Time—68 mins.
Cast—Barara Stanwyck, Preston S. Foster, Lyle Talbot, Dorothy Burgess, Maude Eburne, Lillian Roth, Harold Huber, Robert Warwick, Ruth Donnelly, Helen Ware, DeWitt Jennings, Robert McWade, Cecil Cunnigham, Helen Mann, Grace Cunard, Harold Healy, Harry Griibon, Mme. Sui-te-Wan.
Directors—Howard Bretherton, William Keighley
Author—Dorothy Mackaye, Carlton Miles
Adaptor—Brown Holmes, William McGrath, Sidney Sutherland
Dialogue—Brown Holmes, William McGrath, Sidney Sutherland
Editor—Basil Wrangel
Cameraman—John Seitz
Reviewed—2-25-33

LADY FOR A DAY
Dist.—Columbia
Running Time—88 mins.
Director—Frank Capra
Author—Damon Runyon
Adaptor—Robert Riskin
Editor—Gene Havlick
Cameraman—Joseph Walker
Reviewed—8-9-33

LADY OF THE NIGHT
Dist.—M-G-M
Director—William Wellman
Author—Edna Loos
Adaptor—Gene Markey, Kathryn Scola
Editor—William S. Gray
Cameraman—James Van Trees

LADY KILLER
Dist.—Warner Bros.
Running Time—76 mins.
Cast—James Cagney, Mae Clarke, Margaret Lindsay, Henry O'Neil, Leslie Fenton, Russell Hopton, Raymond Hatton, Douglas Dumbrille, Marjorie Gateson George

1933 RELEASES

Blackwood Willard Robertson, Robert Elliott, William Davidson, Douglas Cosgrove, John Marston, George Chandler.
Director—Roy Del Ruth
Author—Rosalind K. Shaffer
Adaptors—Ben Markson, Lillie Hayward
Editor—George Amy
Cameraman—Tony Gaudio
Reviewed—12-28-33

LADY'S PROFESSION, A
Dist.—Paramount
Running Time—70 mins.
Director—Norman McLeod
Author—Nina Wilcox Putnam
Adaptors—Walter DeLeon, Malcolm Stuart Boylan
Cameraman—Gilbert Warrenton
Reviewed—3-25-33

LAST TRAIL, THE
Dist.—Fox
Director—James Tinling
Author—Zane Grey
Adaptor—Stuart Anthony
Cameraman—Arthur Miller
Recording Engineer—Bernard Freericks
Reviewed—12-1-33

LAUBENKOLONIE (German)
Dist.—General Films
Director—Max Obal
 Reviewed—6-9-33

LAUGHING AT LIFE
Dist.—Nat Levine
Running Time—72 mins.
Director—Ford Beebe
Author—Ford Beebe
Adaptors—Prescott Chaplin, Thomas Dugan
Editor—Ray Oliver
Cameramen—Ernie Miller, Tom Galligan
Recording Engineer—Earl Crane
Reviewed—7-12-33

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LAUGHTER THROUGH THE TEARS (S-SE)
Dist.—Worldkino
Produced in Russia
Running Time—78 mins.
Director—G. Gritcher
Actor—Sholom Aleichec
Editor—Joseph Burnstyn
Cameramen — Parkash, Verglo, Borovsky
Reviewed—11-16-33

LAWS AND LAWLESS
Dist.—Majestic
Running Time—59 mins.
Director—Armand Scaeser
Author—Oliver Drake
Adaptor—Oliver Drake
Dialoguer—Oliver Drake
Reviewed—4-12-33

LE SANG D’UN POETE (FR)
(Blood of a Poet)
Produced in France
Cast—Enrique Rivero, Elizabeth Lee Miller, Paulina Caron, Jerome Dalatzac, Jean Desbordes, Ferdinand Deschamps, Lucien Jager, Feral Benga, Baribette.
Director—Jean Cocteau
Reviewed—11-13-33

LES TROIS MOUSQUETAIRES (French)
(Made in France)
Dist. — Compagnie Universelle Cinematographique
Reviewed—5-1-33

LIFE IN THE RAW
Dist.—Fox
Running Time—59 mins.
Director—Louis King
Actor—Zane Grey
Adaptor—Stuart Anthony
Cameraman—Robert Planck
Reviewed—10-19-33.

LIFE IS BEAUTIFUL
(Made in Russia)
Dist.—Amkino
Running Time—70 mins.
Cast—E. Rogulina, A. Baturin, M. Belusova, A. Tchakulayeva, A. Tsistyako, V. Kuzmitch.
Director—V. Budovkin
Author—A. Rzheshovsky
Cameraman—G. Kabalov
Reviewed—2-17-33

LIFE OF JIMMY DOLAN
Dist.—Warner Bros.
Running Time—89 mins.
Cast—Errol Flynn, Fairbanks, J., Loretta Young, Aline Mac
Director—Archie Mayo
Authors—Berthold, Wilma, B. nutritious, B. Skipper, Marie Dax
Adaptors—Erwin Gelsey, David Bohem
Dialoguers—Erwin Gelsey, David Bohem
Editor—Bert Levy
Cameraman—Arthur Edeson
Reviewed—6-14-33

LILLY TURNER
Dist.—First National
Running Time—75 mins.
Director—William A. Wellman
Authors—Philip Dunning, George Abbott
Adaptors—Gene Markey, Kathryn Scoll
Dialoguers—Gene Markey, Kathryn Scoll
Editor—Jim Morley
Cameraman—Sid Hickox
Reviewed—6-15-33

LITTLE GIANT, THE
Dist.—First National
Running Time—75 mins.
Cast—Edward G Robinson, Helen Vinson, Mary Astor, Kenneth Thomson, Russell Hopton, Shirley Gray, Donald Dillaway, Louise Mackintosh, James Harlan.
Director—Roy Del Ruth
Actor—Robert Lord
Adaptors—Wilson Mizner, Robert Lord
Dialoguer—Wilson Mizner
Editor—George Marks
Cameraman—Sid Hickox
Reviewed—14-14

LITTLE WOMEN
Dist.—RKO
Running Time—115 mins.
Cast—Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna May, Oliver Douglas, Montgomery, Henry Stephenson, Spring Byington, Samuel Hinds, Mabel Colcord, Jack Davis Lodge, Nydia Westman.
Director—George Cukor
Actor—Louisa May Alcott
Adaptors—Sara Y. Mason, Victor Heerman
Editor—Jack Kitchin
Cameraman—Henry Gerrard
Recording Engineer—Frank H. Harris
Reviewed—11-16-33

LIVE AND LAUGH (Yiddish)
Dist.—Jewish Talking Pictures
Running Time—60 mins.

1933 RELEASES

Friedlander, Meyer Machtenberg, Chaim Tober, Max Wilner, Sadie Banks, Mae Simon.
Director—Max Wilner
Editor—Sam Rosen
Recording Engineer — Murray Dichter
Reviewed—12-8-33

LONE AVENGER, THE
Dist.—World Wide
Running Time—60 mins.
Director—Alan James
Authors—Forrest Sheldon, Betty Burbridge
Adaptors—Forrest Sheldon, Betty Burbridge
Reviewed—6-30-33

LONE COWBOY
Dist.—Paramount
Director—Paul Sloane
Authors—Will James, Paul Sloane
Adaptors—Ages Brand Leavy, Bobby Vernon
Cameraman—Theodore Sparkuhl

LOOKING FORWARD
Dist.—M-G-M
Running Time—82 mins.
Director—Clarence Brown
Author—C. L. Anthony
Original Title—"Service"
Adaptors—Bass Meredeth, H. M. Harwood
Editor—Hugh Wynn
Cameraman—Oliver T. Marsh
Reviewed—4-29-33

LOVE, HONOR AND OH, BABY!
Dist.—Universal
Running Time—60 mins.
Cast—Sim Summerville, ZaSu Pitts, George Barbier, Lucille Gleason, Verree Teasdale, Donald Meek, Purnell Pratt, Adrienne-Diana Donnelly, Doris Grainger, Neely Edwards, Henry Kolker.
Director—Eddie Buzzell
Authors—Howard Lindsay, Bertram Robinson
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METRO-GOLDWYN-MAYER

CHARLES BEAHAN

Writer—Producer
And Stories
MAN HUNT
Dist.—RKO
Running Time—64 mins.
Director—Irving Cummings
Authors—Sam Mintz, Leonard Praskins
Adaptors—Sam Mintz, Leonard Praskins
Cameraman—Joseph Valentine
Reviewed—5-5-33

MAN OF ACTION
Dist.—Columbia
Running Time—60 mins.
Director—George Melford
Author—Wallace Cott MacDonald
Adaptor—Robert Quigley
Editor—Ottorino Meyer
Cameraman—John Boyle
Recording Engineer—Mack Dalgleish
Reviewed—6-6-33

MAN OF SENTIMENT
Dist.—Chesterfield
Running Time—62 mins.
Director—Richard Thorpe
Author—Frederick H. Brennan
Adaptor—Robert Ellis
Dialoguer—Robert Ellis
Cameraman—M. A. Anderson
Recording Engineer—L. E. Clark
Reviewed—11-16-33

MAN OF THE FOREST
Dist.—Paramount
Running Time—59 mins.
Cast—Randolph Scott, Verna Hillite, Harry Carey, Noah Beery, Barton MacLane, Butler Crabbe, Guinn Williams, Vince Barnett, Blanche Fredericks, Tempe Pigott, Tom Kennedy, Frank McGlynn, Jr., Duke Lee, Lew Kelly
Director—Henry Hathaway
Author—Zane Grey
Adaptors—Jack Cunningham, Harold Shumate
Cameraman—Ben Reynolds
Reviewed—8-25-33

MAN THEY COULDN'T ARREST, THE
(Made in England)
Dist.—Gaumont-British
Running Time—72 mins.
Cast—Hugh Wakefield, Gordon Harker, Garry Marsh, Nicholas Hannen, Robert Farquharson, Renee Clama, Dennis Wyndham
Director—T. Hayes Hunter
Author—"Seamark"
Adaptors—T. Hayes Hunter, Angus MacPhail
Dialoguer—Arthur Wingmers

Editor—Ian Dalrymple
Cameraman—Leslie Rowson
Reviewed—3-13-33

MAN WHO DARED
Dist.—Fox
Running Time—77 mins.
Cast—Premar Foster, Zita Johann, Joan Marsh, Irene Biller, Clifton Jones, June Vlasek, Leon Waycoff, Douglas Cosgrove, Douglas Dunbar, Frank Sheridan, Leonid Snegoff, Elsie Larson, Lita Cheverit, Vivian Reid, Matt McHugh, Jay Ward
Director—Hamilton MacFadden
Authors—Dudley Nichols, Lamar Trotti
Adaptors—Dudley Nichols, Lamar Trotti
Cameraman—Arthur Miller
Recording Engineer—E. F. Grossman
Reviewed—9-9-33

MAN WHO WON, THE
(Made in England)
Dist.—Powers Pictures
Running Time—70 mins.
Cast—Henry Kendall, Heather Angel, Nora Swinburne, Sam Livesey, Louis Tinsley, Moore Marriott, Helen Ferrers, Sam Wilkinson
Director—Norman Walker
Author—Dion Titeradge
Editor—S. Simmonds
Cameraman—Claude Friese Green
Recording Engineers—Cecil V. Thornton, A. D. Valentine
Reviewed—2-25-33

MANGO IN MANO
(Spanish)
Dist.—M. J. Holfberg
Running Time—65 mins.
Cast—Carmen Guerrero, Miguel A. Ferris, Luis G. Barreiro, Rene Cardona, Carlos L. Cabello, A. Frausto, Luis S. Tello, Jorge Peon
Director—Arroyo Boyter
Adaptor—Armando De Arao
Cameraman—Alex Phillips
Recording Engineers—Jose and Roberto Rodriguez
Reviewed—2-23-33

MANS' CASTLE, A
Dist.—Columbia
Running Time—75 mins.
Cast—Spencer Tracy, Loretta Young, Glenda Farrell, Walter Connolly, Arthur Hohl, Marjorie Rambeau, Dickie Moore
Director—Frank Borzage
Author—Lawrence Hazard
Adaptor—Jo Swerling
Editor—Viola Lawrence
Cameraman—Joseph August
Brown
Recording Engineer—Wilbur Brown
Reviewed—12-28-33

MARIUS
(French)
Dist.—Paramount
Running Time—75 mins.
Cast—Jules Raimu, Pierre Fresnay, M. Charpin, Alida Rouffe, Orange DeMarre, Director—Alexander Korda
Reviewed—4-19-33

MARRIAGE ON APPROVAL
Dist.—Freuler
Running Time—67 mins.
Cast—Barbara Kent, William Farnum, Leila McIntyre, Donald Dillaway, Edward Woods, Dorothy Granger, Phyllis Barry, Otis Harlan, Lucille Ward, Clarence Geldert
Director—Howard Higgin
Author—Priscilla Witten
Adaptor—Olga Printzlau
Dialoguers—Edward Sinclair, Howard Higgin
Editor—Frederick Balmer
Cameraman—Edward Kull
Reviewed—12-27-33

MARY STEVENS, M. D.
Dist.—Warner Bros.
Running Time—72 mins.
Director—Lloyd Bacon
Author—Virginia Kellogg
Adaptor—Ray Grimes
Editor—Ray Curtis
Cameraman—Sid Hickox
Reviewed—7-28-33

MASCQUERADER, THE
Dist.—United Artists
Running Time—80 mins.
Cast—Ronald Colman, Elissa Landi, Juliette Compton, Hilliwell Hobbes, David Torrence, Creighton Hale, Helen Jerome Eddy, Eric Wilton, Montague Shaw
Director—Richard Wallace
Authors—Katherine Cecil Thurs- ton, John Hunter Booth, Theo- dore Eastabrook
Editor—Stuart Heisser
Cameraman—George Toland
Recording Engineer—Vernon Vinton
Reviewed—3-8-33

MASTER OF MEN
Dist.—Columbia
Running Time—83 mins.
Director—Lambert Hillyer
Author—Chester Erskine
Adaptors—Seton I. Miller, Ed- ward Parmore
Editor—Gene Havelick
Cameraman—Joseph August
Recording Engineer—Wilbur Brown
Reviewed—11-28-33

MATTO-GROSSO
Dist.—Principal
Running Time—50 mins.
Reviewed—1-14-33

MAYOR OF HELL
Dist.—Warner Bros.
Running Time—83 mins.
Cast—James Cagney, Madge Evans, Allen Jenkins, Dudley Digges, Arthur Byron, Frankie Darro, Sheila Terry, Robert Barrat, Harold Huber, Sidney Miller, Dorothy Peterson, Ed- win Maxwell
Director—Archie Mayo
Author—Isham Auster
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Adaptor—Edward Chodorov
Editor—Jack Kulliter
Cameraman—Barney McGill
Reviewed—6-23-33

MEET THE BARON
Dist.—M.G.M.
Running Time—67 mins.
Cast—Jimmie Durante, Zsa Zsa Gabor, Harry Barris, Bert Lahr, Helen Mack, Fred Clark, Henry Kolker, William B. Davidson, Joe Howard, Larry Fine.
Director—Walter Lang
Authors—Herman J. Mankiewicz, Norman Krasna
Adaptors—Allen Rivkin, P. J. Wolfson
Dialoguists—Arthur Kober, William K. Wells
Editor—James E. Newcom
Cameraman—Allen Siegel
Reviewed—10-28-33

MELODIA DE ARAÑAL
(Spanish)
Dist.—Paramount
Cast—Carlos Gardel, Imperio Argentina, Jose Sentis, Myrceil Lattes.
Director—Louis Gasnier
Reviewed—8-9-33

MELODY CRUISE
Dist.—RKO
Running Time—76 mins.
Cast—Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack, Chic Chandler, June Brewster, Shirley Chambers, Florence Roberts, Marjorie Gateson.
Director—Mark Sandrich Authors—Mark Sandrich, Ben Holmes
Adaptors—Mark Sandrich, Ben Holmes
Dialoguists—Sandrich, Holmes, Allen Rivkin, P. J. Wolfson
Editor—Jack Kitchin
Cameraman—Bert Glennon
Recording Engineer—Hugh McDowell, Jr.
Reviewed—6-16-33

MEN AND JOBS (Russian)
(Made in Russia)
Dist.—Amkino
Running Time—70 mins.
Cast—V. Khlopkov, V. Stanitzyn, A. Geirod, S. Yakovleva, V. Kovergin, S. Polyakof.
Director—A. Macheter
Music—Gerasimov, N. Kriukov, E. Bezalin
Adaptor—A. Macheter
Cameraman—A. Galperin
Reviewed—1-6-33

MEN ARE SUCH FOOLS
Dist.—RKO
Running Time—64 mins.
Cast—Leo Carrillo, Vivienne Osborne, Una Merkel, Joseph Cawthorn, Tom Moore, Earl Fatha, soul Hurst, Paul Porcasi, Eddie Nugent, Albert Conti.
Director—William Nigh
Authors—Thommasi Lennon
Adaptors—Viola Brothers Shore, Ethel Doherty
Cameraman—Charles Schoenbein
Recording Engineer—Lodge Cunnigham
Reviewed—3-13-33

MEN MUST FIGHT
Dist.—M.G.M.
Running Time—72 mins.
Cast—Diana Wynyard, Lewis Stone, Phillips Holmes, May Robson, Ruth Selwyn, Robert Young, Robert Greig, Hedda Hopper, Donald Dillaway, Mary Carlisle, Louis Alberni.
Director—Edgar Selwyn
Authors—Reginald Lawrence, S. K. Lauren
Adaptor—C. Gardner Sullivan
Editor—William S. Gray
Cameraman—George Fosley
Reviewed—3-11-33

MEN OF AMERICA
Dist.—RKO
Running Time—57 mins.
Cast—Bill Boyd, Charles (Chic) Sale, Dorothy Wilson, Ralph Ince, Henry Armetta, Inez Palange, Theresa Maxwell Conover, Alphonse Ethier, Lin Devine.
Director—Ralph Ince
Authors—Humphrey Pearson, Henry McCarthy
Adaptors—Samuel Ornitz, Jack Jungemeyer
Editor—Edward Schroeder
Cameraman—J. Roy Hunt
Recording Engineer—Earl A. Wolcott
Reviewed—3-1-33

MIDNIGHT CLUB
Dist.—Paramount
Running Time—64 mins.
Cast—Clive Brook, George Raft, Helen Vinson, Allison Skipworth, Sir Guy Standing, Alan Mowbray, Ferdinand Gottschalk, Ethel Griffies, Forrest Harvey, Billy Bevan, Charles McNaughton, Paul Perry, Celeste Ford, Pat Somerset, Rita Carlyle, Jene De Brac, Lee White, Teru Shimada, Charles Coleman.
Directors—Alexander H a l l, George Sommes
Author—E. Phillips Oppenheim
Adaptors—Robert S. Green, Benji Miller, Leslie Chartier
Dialoguists—Seton I. Miller, Leslie Chartier
Editor—Edward Warren
Cameraman—Theodore Sparkuhl
Recording Engineer—Eugene P. Merritt
Reviewed—12-9-33

MIDNIGHT MARY
Dist.—M.G.M.
Running Time—71 mins.
Director—William Wellman
Author—Anita Loos
Adaptors—Gene Markay, Kathryn Sola
Editor—William S. Gray
Cameraman—James Van Trees
Reviewed—7-17-33

MIDNIGHT WARNING, THE
Dist.—Mayfair
Running Time—63 mins.
Cast—William Boyd, Claudia Dell, Huntley Gordon, John

1933 RELEASES

Harron, Hoofer Atchley, Lloyd Whitlock, Phillips Smalley, Lloyd Ingram, Henry Hall.
Director—Spencer Gordon Bennet
Author—Nelson K.8.9
Adaptor—John Thomas Neville
Dialoguer—John Thomas Neville
Editor—Byron Robinson
Cameraman—Jules Cronjager
Reviewed—3-8-33

MIDSHIPMAN JACK
Dist.—RKO
Running Time—73 mins.
Cast—Bruce Cabot, Betty Furness, Frank Albertson, Arthur Lake, Purnell Pratt, Florence Lake, Margaret Seddon, John Darrow.
Director—Chris Cabanne
Authors—Frank Wead, McGrew Willis
Editor—Basil Wrangell
Cameraman—Alfred Gilks
Recording Engineer—Clem Portman
Reviewed—11-17-33

MILADY (French)
(Made in France)
Dist.—General Foreign Sales
Director—Hernandez-Barker
Reviewed—9-13-33

MIND READER, THE
Dist.—First National
Running Time—69 mins.
Director—Roy Del Ruth
Author—Vivian Allibert
Adaptors—Wilson Mizner, Robert Lord
Dialoguists—Wilson Mizner, Robert Lord
Editor—James Gibbons
Cameraman—Sol Polito
Reviewed—6-7-33

MIRAGES DE PARIS
(Produced in France)
Dist.—Harter Long
Cast—Jacqueline Francell, Roger, Theville, Colette Rareuil, Marcel Vallee, Alice Tissot.
Director—Fedor Ozev

MR. BROADWAY
Dist.—Broadway-Hollywood Prod.
Running Time—63 mins.
Director—Vachel L'Eslie, Frank Hazzard, Niles T. Granlund, Eddie Duchin, Ernst Lubitsch, Dita Parlo, William Desmond, Johnnie Walker, Tom Moore, Primo Carnera, Maxie Rosen-
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"FIDLIN' BUCKAROO"
"DOOMED TO DIE"

Starring KEN MAYNARD
bloom, Tony Canzoneri, Isham Jones, Abe Lyman.

Director—Johnnie Walker
Author—Ed. Sullivan
Adaptor—Ed. Sullivan
Dialoguer—Ed. Sullivan
Editor—Marc Asch
Camera—Frank Zukor
Recording Engineer—H. a. ro l d W all
Reviewed—9-15-33

MR. SKITCH
Dist.—Fox
Running’ Time—70 mins.
Cast—Will Rogers, ZaSu Pitts, Robert Young, Florence Desmond, Harry Green, Charles Starrett, Eugene Palette.
Director—James Cruze
Author—Norman Cameron
Adaptors—Ralph Spence, Sonya Levien
Dialoguers—Ralph Spence, Sonya Levien
Camera—John Seitz
Recording Engineer—W. D. Slick
Reviewed—12-23-33

MISTIGRI (French)
(Made in France)
Dist.—Paramount
Running Time—70 mins.
Cast—Madeleine Renaud, L. Noel-Noel, Jean Debucourt, Andre Dubocq, Jules May, Simone Hellard, Madeleine Berubet.
Director—Harry Lachman
Author—Marcel Achard
Camera—Harry Strandling
Reviewed—1-20-33

MON COEUR BALANCE (French)
(Made in France)
Dist.—Paramount
Running Time—73 mins.
Director—Rene Guissart
Author—Yves Mirande
Camera—Ted Pahle
Reviewed—2-8-33

MONEY TALKS
Dist.—Syndicate Exchange
Running Time—66 mins.
Cast—Julian Rose, Judy Kelly, Bernard Ansell, Kid Berg, Lena Maitland, Gladys Sewell, Griffith Jones, Gus McNaughton, Mary Charles.
Director—Norman Lee
Authors—Norman Lee, Frank Miller, Edwin Greenwood
Camera—Walter Harvey
Reviewed—8-12-33

MONKEY’S PAW
Dist.—RKO
Running Time—56 mins.
Cast—C. Aubrey Smith, Ivan Simpson, Louise Carter, Bramwell Fletcher, Betty Lawford, Herbert Bunston, Winter Hall.
Director—Wesley Ruggles
Author—W. W. Jacobs
Adaptors—Louise M. Parker, Graham John
Editors—Charles L. Kimball
Camera—Leo Tover
Recording Engineer—Hugh Mc Dowell, Jr.
Reviewed—6-1-33

MOONLIGHT AND PRETZELS
Dist.—Universal
Running Time—80 mins.

Director—Karl Freund
Dialogue Director—Monte Brice
Authors—Monte Brice, Sig Herzig, Arthur Jarrett
Songs and Lyrics—E. Y. Harburg, Jay Gorney, Herman Hupfeld, Al Siegel, Sammy Fain
Dances Staged by—Bobbi Connolly
Author—Sig Herzig
Camera—William Miller
Reviewed—8-23-33

MORGENROT (German)
(Made in Germany)
Dist.—Proxex
Director—Gustav Ucicky
Author—Gerhard Menzel
Camera—Carl Hoffman
Reviewed—5-18-33

MORNING GLORY
Dist.—RKO
Running Time—74 mins.
Director—Lowell Sherman
Author—Zoe Akins
Adaptor—Howard J. Green
Editor—George Nichols, Jr.
Camera—Bert Glennon
Recording Engineer—Hugh Mc Dowell
Reviewed—8-16-33

MURDERS IN THE ZOO
Dist.—Paramount
Running Time—66 mins.
Cast—Charlie Ruggles, Lionel Atwill, Gail Patrick, Randolph Scott, John Lodge, Kathleen Burke, Harry Beresford, Edward McDade.
Director—Edward Sutherland
Authors—Philip Wylie, Seton I. Miller
Camera—Ernest Haller
Reviewed—1-1-33

MUSSOLINI’S PEAKS
Dist.—Columbia
Running Time—73 mins.
Narrator—Lowell Thomas
Reviewed—3-11-33

MY LIPS BETRAY
Dist.—Fox
Running Time—76 mins.
Cast—Lilian Harvey, John Boles, El Brendel, Irene Browne, Maude Eburne, Henry Stephenson, Herman Ring.
Director—John Blystone
Author—Attilia Orbo
Original Title—‘‘Der Komet’’
Adaptors—Hans Kraly, J. Ane Storm

1933 RELEASES

Dialogue—S. N. Behrman
Camera—Lee Garmes
Recording Engineer—W. W. Lindsay, Jr.
Reviewed—11-4-33

MY WEEKNESS
Dist.—Fox
Running Time—72 mins.
Cast—Lilian Harvey, Lew Ayres, Charles Butterworth, Harry Langdon, Sid, Irene Bentley, Henry Travers, Adrian Rosley, Mary Howard, Irene Ware, Barbara Weeks, Susan Fleming, Marcelle Edwards, Marjorie King, Jean Allen, Gladys Blake, Dixie Francis.
Director—David Butler
Adaptor—Brian Marlow
Music—B. G. DeSylva, Richard Whiting, Leo Robbins.
Adaptor—David Butler
Dialoguers—David Butler, Bert Hanlon, Ben Ryan
Camera—Arthur Miller
Recording Engineer—Kenneth Strickfaden
Reviewed—9-22-33

MY WOMAN
Dist.—Columbia
Running Time—73 mins.
Director—Victor Schertzinger
Author—Brian Marlow
Adaptor—Brian Marlow
Camera—Benjamin Kline
Recording Engineer—Clifford M. McNally
Reviewed—10-17-33

MYSTERIOUS RIDER, THE
Dist.—Paramount
Running Time—59 mins.
Director—Fred Allen
Author—Zane Grey
Adaptors—Harvey Gates, Robert N. Lee
Camera—Archie Stout
Reviewed—6-1-33

MYSTERY OF THE WAX MUSEUM
Dist.—Warner Bros.
Running Time—73 mins.
Director—Michael Curtiz
Author—Charles Belden
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Adaptors — Don Mullaly, Carl Erickson
Dialoguers — Don Mullaly, Carl Erickson
Editor—George Amy
Cameraman—Ray Ranahan
Reviewed—2-18-33

NAGANA
Dist.—Universal
Running Time—72 mins.
Cast—Tala Birell, Melynn Doug-
las, M. Morita, Onslow Stev-
ens, Everett Brown, Billy Mc-
Lean, William Dunn, Frank Lakteen.
Director—Ernst L. Frank
Author—Lester Cohen
Adaptors—Dale Van Every, Don Ryan
Cameraman—George Robinson
Reviewed—2-16-33

NAMENSHEIRAT (German)
(Made in Germany)
Dist.—Foreign-American Film & Trading
Corp.
Running Time—73 mins.
Cast—Evelyn Holt, Erika Dann-
hoff, Wolfgang Zilzer, Anne-
Marie Hase, Walter Rilla, Oskar Miron, Gert Haid, Ida Wuest, Hans Mierendorf, Val-
erie Boothby, Herminie Ster-
et.
Director—Heinz Paul
Adaptors — Hella Moja, Alfred Schirokauer
Cameraman—Viktor Gluck
Recording Engineer—Adolf Jans-
en
Music—Erik Bengson
Reviewed—1-12-33

NARROW CORNER, THE
Dist.—Warner Bros.
Running Time—71 mins.
Director—Alfred E. Green
Author—Somerset Maugham
Adaptor—Robert Pressnell
Dialoguists—Pressnell
Editor—Bert Levy
Cameraman—Tony Gaudio
Reviewed—6-20-33

NEIGHBORS WIVES
Dist.—Fanchon Royer
Running Time—61 mins.
Cast—Dorothy Mackaill, Tom Moore, Mary Korman, Vivien Oakland, Cyril Ring, Emerson Treacy, James Gordon, Mabel Van Buren, Paul Wigal.
Director—Reeves Eason
Author—John Francis Natteford
Adaptor—John Francis Natte-
ford
Reviewed—9-20-33

NIGHT AND DAY
(Made in England)
Dist.—Gaumont-British
Running Time—77 mins.
Cast — Jack Hulbert, Cicely Courtneidge, Winifred Shotter, Francis Lister, Peter Gaw-
thorne, Ben Field.
Director—Walter Forde
Adaptors—Jack Hulbert, Douglas Furber
Adaptor—W. P. Lipcomb
Editors — Ian Dalrymple, John Goldman
Cameraman—Leslie Rowson
Reviewed—5-27-33

NIGHT FLIGHT
Dist.—M.G-M
Running Time—84 mins.
Cast—John Barrymore, Helen Hayes, Clark Gable, Lionel Barrymore, Robert Montgom-
ery, Myrna Loy, William Gar-
Director—Clarence Brown
Author—Antoine de Sainte Exupery
Adaptor—Oliver H. P. Garrett
Editor—Hal C. Kern
Cameramen—Oliver T. Marsh, Howard Dyer, Charles Marshall
Reviewed—10-4-33

NIGHT OF TERROR
Dist.—Columbia
Running Time—61 mins.
Cast—Belu Lugosi, Sally Blane, Wallace Ford, George Meeker, Tully Marshall, Bryant Wash-
burn, Edwin Maxwell, Matt McHugh, Mary Frey, Gertrude Michael, Pat Harmon, Oscar Smith.
Director—Benjamin Stoloff
Author—Willard Mack
Adaptors—Beatrice Van, William Jacobs, J. Editor—Arthur Hilton
Cameraman—Joseph Hilton
Recording Engineer — Lambert Day
Reviewed—6-7-33

NO DEJAS LA PUERTA ABIERTA (Spanish)
Dist.—Fox
Cast—Raul Roulien, Monica Maris, Tom Patricola
Reviewed—11-13-33

NO MARRIAGE TIES
Dist.—RKO
Running Time—65 mins.
Cast—Richard Dix, Elizabeth Allan, David Landau, Alan Dinhart, Doris Kenyon, Ho-
bard Cavanaugh, Hilda Vaug-
han.
Director—J. Walter Ruben
Authors — Arch A. Gaffney, Chrles Cun
Adaptors—Sam Mintz, Arthur Caesar
Dialoguists—Mintz, Caesar, H. V. Haneman
Editor—George Hively
Cameraman—Edward Cronjager
Recording Engineer—John Trib-
by
Reviewed—8-4-33

NO OTHER WOMAN
Dist.—RKO
Running Time—61 mins.
Director—J. Walter Ruben
Art Director—Carroll Clark
Authors—Eugene Walter, Owen Francis

1933 RELEASES

Adaptors — Wanda Tuchock, Bernau Schubert
Editor—William Hamilton
Cameraman—Edward Cronjager
Recording Engineer—Clem Port-
man
Reviewed—1-13-33

NOC LISTOPADOWA (Poland)
(Made in Poland)
Dist.—Protex
Cast—Stefan Jaracz, Joseph Wegrzyn, Jadwiga Smorasoka, Amelia Jarninska, Alexander Zelwerowicz, Stanislaw Grus-
czynski.
Director—J. Warnecki
Author—Waclaw Gasiorski
Original Title—"The Princess of Lovicz"
Cameraman—Z. Gniazdowski
Reviewed—5-1-33

NOTORIOUS BUT NICE
Dist.—Chestfield
Running Time—65 mins.
Director—Richard Thorpe
Author—Adeline Leitbath
Adaptor—Carroll Webster
Dialoguer—Carol Webster
Cameraman—M. A. Anderson
Recording Engineer—Pete Clark
Reviewed—8-23-33

NUISANCE, THE
Dist.—M.G-M
Running Time—83 mins.
Cast—Lee Tracy, Madge Evans, Frank Morgan, Charles But-
terworth, John Miljan, Vir-
ginia Cherrill, David Landau, Greta Meyer, Herman Bing, Samuel Hinds, Syd Saylor.
Director—Jack Conway
Authors—Chandler Sprague, Howard Emmett Rogers
Adaptors—Bella and Samuel Spe-
wick
Dialoguers—Bella and Samuel Spe-
wick
Editor—Frank Sullivan
Cameraman—Gregg Toland
Reviewed—5-27-33

OBEY THE LAW
Dist.—Columbia
Running Time—64 mins.
Cast—Leo Carrillo, Dickie Moore, Lois Wilson, Henry Clive, Eddie Garr, Gino Cor-
rado, Ward Bond.
Director—Benjamin Stoloff
Author—Harry Sabin
Adaptor—Arthur Caesar
Cameraman—Joseph Valentine
Recording Engineer—Dean Daly
Reviewed—3-11-33

OFFICER 13
Dist.—First Division
Running Time—62 mins.
Cast—Monique Blue, Lila Lee, Charles Delaney, Robert Ellis,
Barry Trivers

Original Story and Screen Play*

"Redheads on Parade"
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Screenplay

Here's to Love"
(Working Title)
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OLIVER TWIST
Dist.—Monogram
Running Time—74 mins.
Director—William Cowen
Author—Charles Dickens
Adaptor—Elizabeth Meehan
Cameraman—J. Roy Hunt
Reviewed—2-25-33

OLD'S BIG MOMENT
Dist.—Fox
Director—Malcolm St. Clair
Author—George Marshall
Adaptors—Henry Johnson, James Flynn
Cameraman—L. S. O'Connell
Recording Engineer—Pat Costello

ON DEMANDE UN COMPAGNON (French)
(Made in France)
Cast — Annabella, Jean Murat, Noguero, Florence and Duvalles.
Director—Joe May
Reviewed—6-9-33

ONE MAN'S JOURNEY
Dist.—RKO
Running Time—70 mins.
Cast — Lionel Barrymore, May Robson, Dorothy Jordan, Joel McCrea, Frances Dee, David Landau, James Bush, Buster Phelps, Oscar Apfel, Jane June Filmer, Sam Hinds, Hale Hamilton.
Director—John Robertson
Author—Katherine Haviland Taylor
Adaptors — Lester Cohen, Sam Ornitz
Editor—Arthur Roberts
Cameraman—Jack Mackenzie
Reviewed—9-1-33

ONE SUNDAY AFTERNOON
Dist.—Paramount
Running Time—70 mins.
Cast — Gary Cooper, Fay Wray, Neil Hamilton, Frances Fuller, Roscoe Karns, Jane Darwell, Clara Blandick, Sam Hardy, Harry Schultz, James Burke, A. S. Byron, Jack Clifford.
Director—Stephen Roberts
Author—James Hagen

Adaptors — Grover Jones, Wm. Slavens McNutt
Editor—Ellsworth Hoagland
Cameraman—Victor Milner
Recording Engineer—Harry D. Mills
Reviewed—9-2-33

ONE YEAR LATER
Dist.—Allied
Running Time—69 mins.
Director—Edward Groshine
Author—F. Hugh Herbert
Dialouger—Will Ahern
Editor—Mildred Johnston
Cameraman—Faxon Dean, Tom Galligan
Recording Engineer—Pete Clark
Reviewed—11-16-33

ONLY YESTERDAY
Dist.—Universal
Running Time—108 mins.
Director—John Stahl
Adaptors — Arthur Richman, Gene O'Neill
Dialouger—William Huriburt
Editor—Milton Carruth
Cameraman—Merritt Gerstad
Recording Engineer—Gilbert Kurland
Reviewed—11-10-33

OUR BETTERS
Dist.—RKO
Running Time—78 mins.
Director—George Cukor
Author—W. Somerset Maugham
Adaptors—Jane Murnin, Harry Wagstaff Gribble
Editor—Irvin Kitchin
Cameraman—Charles Rosher
Reviewed—2-24-33

OUT ALL NIGHT
Dist.—Universal
Running Time—68 mins.
Cast — Slim Summerville, ZaSu Pitts, Laura Hope Crews, Shirley Grey, Alexander Carr,

1933 RELEASES

Rollo Lloyd, Gene Lewis, Billy Barty, Mary Jane Temple, Phillip Purdy.
Director—Sam Taylor
Author—Tim Whelan
Adaptor—William Anthony McGuire
Dialogue—William Anthony Mc
guire
Editor—Bernard Burton
Cameraman—Jerry Ash
Recording Engineer—Gilbert Kurland
Reviewed—4-8-33

OUTLAW JUSTICE
Dist.—Majorie
Running Time—60 mins.
Director—Armand Souchetter
Author—Scott Darling
Adaptor—Oliver Drake
Cameraman—William Noble
Reviewed—2-23-33

OUTSIDER, THE
(Made in England)
Dist.—M-G-M
Running Time—67 mins.
Cast — Harold Huth, Joan Barry, Frank Lawton, Norman McKinnell, Annie Esmond, Mary Clare, Glen Pointing, Fowless Llewellyn, Clayton Greene, Sidney J. Gillett, Randolph McLeod, Freda Whittaker.
Director—Harry Lachman
Author—Dorothy Brandon
Adaptors—Alma Reville, Harry Lachman
Editor—G. Pollatschik, Winifred Cooper
Cameraman—Gunther Krampf
Reviewed—3-29-33
Released—1-20-33

OVER THE SEVEN SEAS
Dist.—Unival
Running Time—70 mins.
Director—William K. Vanderbilt
Reviewed—5-24-33

PADDY THE NEXT BEST THING
Dist.—Fox
Running Time—75 mins.
Cast — Janet Gaynor, Warner Baxter, Walter Connolly, Har
ey Stephens, Margaret Lindsay, Mary McCarthy, Joseph M. Keaton, Fiske O'Hara, Claire McDowell, Merle Ton
tenham, Roger Imhof, Trevor Bland.
Director—Harry Lachman
Author—Gertrude Page
Adaptor—Edwin Burke
Dialogue—Edwin Burke
Cameraman—John Kitson
Recording Engineer—J. O. s eph Aiken
Reviewed—8-25-33

PARACHUTE JUMPER
Dist.—Warner Bros.
Running Time—73 mins.
Cast — Douglas Fairbanks, Jr., Frank McHugh, Leo Carrillo,
Edwin Carewe Productions

Salient Pictures Corp.
1933 RELEASES

**PAROLE PATRIOTS**

**Dist.**-M-G

**Running Time**-86 mins.

Cast—Marion Davies, Onslow Stevens, J. Farrell MacDonald, Juliette Compton.

Director—Robert Z. Leonard

Author—J. Hartley Manners

Adaptors—Frances Marion, Frank R. Adams

Editor—Margaret Booth

Running Time-5.20-33

Camera—Cameraman—George Barnes

Reviewed-5-20-33

**PENAL CODE, THE**

**Dist.**-Freuler

Running Time-62 mins.

Cast—Regis Toomey, Helen Cohan, Pat O’Malley, Robert Ellis, Gorgina, Martha Sleeper, Henry Hall, Leander De Cordova, John Ince, Murdock MacQuarrie, Olin Francis, Jack Cheatham, a lot

Director—George Melford

Author—Edmund T. Lowe

Adaptor—F. Hugh Herbert

Cameraman—Fred Bain

Running Time-1.6-33

**PENTHOUSE**

**Dist.**-M-G-M

Running Time-88 mins.


Director—W. S. Van Dyke

Author—Arthur Somers Roche

Adaptors—Frances Goodrich, Ben Hecht

Cameraman—Robert J. Kern

Running Time-90 mins.

Reviewed-9-9-33

**PERFECT UNDERSTANDING**

(Made in England)

**Dist.**-United Artists

Running Time-80 mins.

Cast—Gloria Swanson, Laurence Olivier, John Halliday, Sir Ninian Nyle, Robert Green, Michael Farmer, Genevieve Tobin, Nora Swinburne, Charles Cullum, Peter Gawthorne, Rosalinde Fuller, Evelyn Bostock, O. B. Clarence, Mary Jerrold.

Director—Cyril Gardner

Author—Miles Malleson

Adaptor—Michael Powell

Cameraman—Curt Courant

Reviewed-2-24-33

**PHANTOM BROADCAST, THE**

**Dist.**-Monogram

Running Time-70 mins.

Cast—Ralph Forbes, Vivienne Osborne, Paul Page, Gail Patrick, Big Boy Williams, Arnold Gray, Rockcliffe Fellows, Pauline Garon, Mary MacLaren, Harlan Tucker, George Nash, Carl Miller, Althea Henley, George Hayes

Director—Phil Rosen

Reviewed-4-4-33

**PHANTOM THUNDERBOLT**

**Dist.**-World Wide

Running Time-62 mins.


Director—Alan James

Adaptors—Betty Burbridge, Forrest Sheldon

Reviewed-6-14-33

**PICTURE SNATCHER**

**Dist.**-Paramount

Running Time-35 mins.


Director—Marion Gering

Author—Verna Felton, Harry Holman

Adaptors—S. K. Lauren, Agnes Brand Leahy

Running Time-35 mins.

Reviewed-3-25-33

**PILOT DAME**

**Dist.**-Paramount

Running Time-22 mins.

Cast—James Cagney, Ralph Bellamy, Patricia Ellis, Alice White, Ralf Harolde, Robert Emmett O’Connor, Robert Barrat, George Pat Collins, Tom Wilson, Barbara Rogers, Rene Whitney, Alice Jills, Dennett Ahearn

Director—Lloyd Bacon

Author—Denny Ahearn

Adaptors—Allen Rivkin, P. J. Wolfson

Reviewed-6-14-33

Diagram—Allen Rivkin, P. J. Wolfson

Reviewed-5-19-33

**PILGRIMAGE**

**Dist.**-Fox

Running Time-90 mins.


Director—John Ford

Reviewed-5-19-33

**PILGRIMAGE**

**Dist.**-Fox

Running Time-90 mins.


Director—John Ford

Reviewed-5-19-33
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1933 RELEASES

Wade, Muriel Evans, Jean Howard

Director—W. S. Van Dyke
Authors—John Lee Mahin, Jr., John Meehan
Adaptors—Francois Marion, John Lee Mahin, Jr., John Meehan
Editor—Robert J. Kern
Cameraman—Lester White
Reviewed—5-27-33

PROFESSIONAL SWEETHEART
Dist.—RKO
Running Time—68 min.
Cast—Ginger Rogers, Norman Foster, ZaSu Pitts, Frank McHugh, Allen Jenkins, Gregory Ratoff, Edgar Kennedy, Lucien Littlefield, Franklin Pangborn, Frank Darien, Betty Furness, Sterling Holloway, Theresa Harris
Director—William Seiter
Author—Maurine Watkins
Adaptor—Maurine Watkins
Editor—James Clavell
Cameraman—Edward Cronjager
Reviewed—5-27-33

QUANDO EL AMOR RIE (Spanish)
Dist.—Fox
Cast—Jose Mojica, Mona Maris, Carlos Villarias, Carmen Rodriguez, Rafael Valverde, Rosita Granada
Granadora—David Howard
Reviewed—10-18-33

QUARTORZE JULIET (French)
(Made in France)
Dist.—Metro
Running Time—87 min.
Cast—Anna Bella, Georges Rigaud, Pola Illery, Paul Oliver, Raymond Corday, Thomy Bourdelle, Raymond Almos
Director—Rene Clair
Author—Rene Clair
Adaptor—Rene Clair
Dialogue—Rene Clair
Cameraman—Georges Perinal
Reviewed—10-0-33

QUEEN CHRISTINA
Dist.—M-G-M
Running Time—97 min.
Cast—Greta Garbo, John Gilbert, Ian Keith, Kenwy Stone, Elizabeth Young, G. Aubrey Smith, Reginald Owen, Lawrence Grant, David Torrence, Gustav von Seyffertitz, Ferdinand Munier, George Reneature
Director—Rouben Mamoulian
Authors—Salka Viertel, Margaret F. Levin
Adaptors—H. M. Harwood, Salka Viertel
Dialogue—S. N. Behrman
Editor—Blanche Sewell
Cameraman—William Daniels
Reviewed—12-28-33

QUICK, KOENIG DER CLOWNS
(Produced in Germany)
Dist.—Ufa
Cast—Lilian Harvey, Hans Albers, Genia Nikolajewa, Paul Hoerbiger, Willy Stettern, Avon Kersten

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NEW YORK CITY
REBEL, THE
(Made in Austria)
Dist.—Universal
Running Time—73 mins.
Directors—Luis Trenker, Edward H. Knopf.
Authors—Luis Trenker, Edward H. Knopf.
Editor—Andrew Marton
Cameramen—Albert Bhnitz, Willi Goldberger, Sepp Algier
Reviewed—7-27-33

REFORM GIRL
Dist.—Tower
Running Time—70 mins.
Cast—Skeets Gallagher, Noel Francis, Hale Hamilton, Dorothy Peterson, Robert Ellis, Stanley Smith, DeWitt Jennings, Ben Hendricks, Jr.
Director—Sam Neufeld
Author—George Wallace Sayre
Adaptor—George Wallace Sayre
Dialoguer—George Wallace Sayre
Editor—Lou Sack
Cameramen—Harry Forbes
Recording Engineer—Corson
Reviewed—3-4-33

RENAIGDES OF THE WEST
Dist.—RKO
Running Time—55 mins.
Cast—Tom Keene, Rosco Ates, Betty Furness, Rockliffe Fellows, Carl Miller, Jack Pennick, Max Wagner, James Mason, Joseph Girard, Josephine Ramos, Roland Southern, Bill Frazer.
Director—Casey Robinson
Author—Frank Richardson Pierce
Adaptor—Albert Shelby Le Vino
Cameraman—Al Rieger
Recording Engineer—Hugh McDowell
Reviewed—3-29-33

RETURN OF CASEY JONES
Dist.—Monogram
Running Time—67 mins.
Cast—Charles B. Starrett, Ruth Hill, Robert Elliott, George Hayes, Jackie Sears, George Walsh, Margaret Seddon, G. D. Wood, George Nash, Anne Howard.
Director—J. P. McCarthy
Author—John P. Johns
Adaptors—J. P. McCarthy, Harry O. Jones
Cameraman—John Mescall
Recording Engineer—John A. Franky, Jr.
Reviewed—6-30-33

RETURN OF NATHAN BECKER (Yiddish)
(Made in Russia)
Dist.—Worldkino
Cast—David Gutnam, S. M. Michaelovs.
Director—B. V. Shipiss
Reviewed—4-19-33

REUNION IN VIENNA
Dist.—M-G-M
Running Time—100 mins.
Director—Sidney Franklin
Author—Robert E. Sherwood
Adaptors—Ernest Vajda, Claude West
Editor—Blanche Seawell
Reviewed—5-2-33

REVENGE AT MONTE CARLO
Dist.—M-G-M
Running Time—63 mins.
Cst.—June Collyer, Jose Crespo, Wheeler Oakman, Dorothy Gulliver, Edward Earle, Lloyd Ingraham, Clarence Geldert, Lloyd Whitlock.

1933 RELEASES

Director—Reeves Eason
Authors—Frank E. Fenton, John T. Neville
Dialoguer—John T. Neville
Editor—Jeanne Spencer
Cameraman—Ernest Miller
Reviewed—4-26-33

RIDERS OF DESTINY
Dist.—Monogram
Running Time—60 mins.
Director—R. N. Bradbury
Reviewed—11-29-33

RIGHT TO ROMANCE
Dist.—RKO
Running Time—67 mins.
Director—Alfred Santell
Author—Myles Connolly
Adaptors—Sidney Buchman, Henry McCarthy
Editor—Ralph Dieterle
Cameraman—Lucien Andriot
Recording Engineer—W. C. Moore
Reviewed—11-22-33

RIOT SQUAD
Dist.—Mayfair
Running Time—64 mins.
Cast—Madge Bellamy, Pat O’Malley, James Flavin, Addison Richards, Harrison Greene, Ralph Lewis, Alene Carroll, Bee Eddles, Charles De La Motte, Kit Guard, Director—Harry Stebbins
Author—Jack Nattefod, Barney Sarecky
Editor—Fred Bain
Cameraman—Roy Overbaugh
Reviewed—7-26-33

RIVALS (Silent)
(Made in Russia)
Dist.—Amkino
Cast—K. I. Chugonov, Gleb Kuznetzov, O. G. Lenskaya, Z. Zononi
Director—A. Dmitriev
Reviewed—4-10-33

ROBBERS’ ROOST
Dist.—Fox
Running Time—60 mins.
Director—Louis King
Author—Z. A. Packer
Adaptor—Dudley Nichols
Cameraman—George Schneiderman
Recording Engineer—Bernard Freericks
Reviewed—3-18-33
ROMAN SCANDALS
Dist.—United Artists
Running Time—85 mins.
Cast—Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners, Varése, Teasdale, Edward Arnold, Alan Mowbray, Jack Rutherford, Grace Poggi.
Director—Frank Tutele
Authors—George S. Kaufman, Robert Sherwood.
Adaptors—William Anthony McGuire, George Oppenheimer.
Dialoguers—Arthur Sheekman, Nat Perrin
Editor—Stuart Heisler
Cameraman—Gregg Toland
Recording Engineer—Vinton Vernon
Reviewed—12-14-33

ROME EXPRESS
Dist.—Universal
Running Time—90 mins.
Director—Walter Forde
Dialoguers—Clifford Grey, Frank Vosper, Ralph Stock
Reviewed—2-25-33

RUSSIA TODAY
Dist.—Carveth Wells
Running Time—42 mins.
Reviewed—10-21-33

RUSTLERS’ ROUNDUP
Dist.—Universal
Running Time—60 mins.
Director—Henry MacRae
Author—Ello O’Neill
Adaptor—Frank Howard Clark
Dialoguer—Frank Howard Clark
Cameraman—Dan Clark
Reviewed—9-16-33

RUSTY RIDES ALONE
Dist.—Columbia
Running Time—59 mins.
Cast—Tim McCoy, Barbara Weeks, Rockcliffe, Dorothy Burgess, Clarence Geldert, Wheeler Oakman, Edward Cob, Edmund Burns, Silvio Kiern.
Director—D. Ross Lederman
Author—Walt Coburn
Adaptor—Robert Quigley
Editor—Otto Meyer
Cameraman—Al Siegel
Recording Engineer—Charles O’Laughlin
Reviewed—10-10-33

S. S. ICEBERG
Dist.—Universal
Running Time—70 mins.
Cast—Rod La Rocque, Leni Riefenstahl, Sepp Rist, Gibbon Gowland, Dr. Max Holboer, Walter Rimi, Major Ernst Udert.
Director—Tay Garnett
Author—Dr. Arnold Fanck
Adaptor—Tom Reed
Dialogue—Edwin H. Knopf
Editor—Andrew Marton
Cameramen—O. Hans Schneeberger, Richard Angst
Recording Engineer—Zoltan G. Kagi
Reviewed—11-28-33

SAGEBRUSH TRAIL
Dist.—Monogram
Cast—John Wayne, Nancy Shubert, Luana Chandler, Yakima Canutt, Wally Wales, Art Mix, Robert Burns, Earl Dwyer.
Director—Armand Schaefer
Arthur—Lindsay Parsons
Reviewed—12-8-33

SAILOR BE GOOD
Dist.—RKO
Running Time—68 mins.
Director—James Cruze
Authors—Viola Brothers Shore, Ethel Doherty
Adaptors—Viola Brothers Shore, Ethel Doherty
Dialogues—Ralph SPence, Viola Brothers Shore
Editor—Viola Lawrence
Cameraman—Charles E. Schoenbaum
Recording Engineer—Lodge Cunningham
Reviewed—3-1-33

SAILOR’S LUCK
Dist.—Fox
Running Time—64 mins.
Director—Raoul Walsh
Authors—Marguerite Roberts, Charlotte Miller
Adaptors—Marguerite Roberts, Charlotte Miller
Cameraman—Arthur Miller
Recording Engineer—George Leverett
Reviewed—3-17-33

SAISON IN KAIRO
(Produced in Germany)
Dist.—Ufa
Cast—Willy Fritsch, Renate Mueller, Gustav Valdau, Anton Pointner, L. Konstantin
Director—Reinhold Schunzel
Reviewed—12-29-33

SAMARANG
Dist.—United Artists
Running Time—60 mins.
Director—Ward Wing
Author—Lori Bara
Adaptor—Tom J. Geraghty
Editor—Tom J. Geraghty
Cameraman—John C. Clark
Reviewed—5-18-33

SATURDAY’S MILLIONS
Dist.—Universal
Running Time—76 mins.
Cast—Robert Young, Leila Hyams, Johnny Mack Brown, Andy Devine, Grant Mitchell, Mary Carol, Joe Sayers, Mary Doran, Paul Porciello, Lucille Lund, Richard Tucker, Paul Hurst, Herbert Corthell, William Kent.
Director—Edward Sedgwick
Author—Lucian Cary
Adaptor—Dale Van Every
Cameraman—Charles Stumar
Reviewed—10-14-33

Savage Girl, THE
Dist.—Freuler
Running Time—61 mins.
Director—Harry L. Fraser
Author—N. Brewster Morse
Adaptor—N. Brewster Morse
Editor—Fred Bain
Cameraman—Edward Kull
Recording Engineer—Homer Ackerman
Reviewed—1-6-33

Savage Gold
Dist.—Harold Auten
Running Time—66 mins.
Dialoguer—Burnet Hershey
Editors—L. F. Kennedy, Burnet Hershey.
Cameraman—G. M. Dyott
Reviewed—5-23-33

Scarlet River
Dist.—RKO
Running Time—62 mins.
Cast—Tom Keene, Dorothy Wilson, Rosella Ates, E. Kennedy, Creighton Chaney, Billy Butts, Hooper Atchley, Betty Farness.
Director—Otto Brower
Author—Harold Shumate
Adaptor—Harold Shumate
Editor—Fred Knudtsen
Cameraman—Nick Musuraca
Reviewed—5-24-33

Second Hand Wife
Dist.—Fox
Running Time—70 mins.
Director—Hamilton MacFadden
Art Director—Paul Crowley
Author—Kathleen Norris
Adaptor—Hamilton MacFadden
Cameraman—Charles Clarke
Recording Engineer—A. L. Von Kirbach
Reviewed—1-14-33
Released—1-1-33

Secret of the Blue Room
Dist.—Universal
Running Time—66 mins.
Cast—Lionel Atwill, Gloria Stuart, Paul Lukas, Edward Arnold, Onslow Stevens, William Janney, Robert Barrat, Muriel Kirkland, Russell Hopton, Elizabeth Patterson, Anders van Haden, James Durkin.
Director—Kurt Neumann
Author—Earl Phillips
Adaptor—William Hurlbut
Dialoguer—William Hurlbut
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SECRET OF MADAME BLANCHE, THE

Dist.—M-G-M
Running Time—67 mins.
Director—Charles Brabin
Author—Martin Brown
Original Title—"The Lady"
Adaptors—Frances Goodrich, Albert Hackett
Musical Score—Dr. William Axt
Editor—Blanche Sewell
Cameras—Merritt B. Gerstad
Reviewed—2-4-33

SECRET SINNERS

Dist.—Mayfair
Running Time—70 mins.
Cast—Jack Mulhall, Sue Carol, Nick Stuart, Cecilia Parker, Natalie Moorehead, Armand Kaliz, Bert Roach, Eddie Kane, William Humphries.
Director—Wesley Ford
Author—F. McGrew Willis
Adaptors—F. McGrew Willis
Editor—Fred Bain
Cameras—James S. Brown
Recording Engineer—Tom Lambert
Reviewed—12-13-33

SECRETS

Dist.—United Artists
Running Time—90 mins.
Director—Frank Borzage
Authors—Rudolf Besuer, May Edington
Adaptors—Frances Marion
Adaptors—Salisbury Field, Leonard Praskins
Editor—Hugh Bennett
Cameras—Ray June
Recording Engineer—Frank Maher
Reviewed—3-16-33

SECRETS OF HOLLYWOOD

Dist.—Lester F. Scott
Running Time—58 mins.
Cast—Mae Busch, Wally Wales, June Walsters, George Cowl, Norbert Myles, David Callis, Tom Francis, Ernest Adams.
Directors—George M. Merrick, Holbrook Todt
Author—Betty Bainbridge
Adaptor—Betty Bainbridge
Cameras—Jules Cronjager
Reviewed—8-30-33

SECRETS OF WU SIN

Dist.—Chesterfield
Running Time—65 mins.

1933 RELEASES

Author—Frederick Hazlitt Brennan
Adaptors—Austin Parker, Gordon Wong, Wellesley
Cameras—Lee Garmes
Recording Engineer—W. W. Lindsay Jr.
Reviewed—9-23-33

SHE DONE HIM WRONG

Dist.—Paramount
Running Time—66 mins.
Director—Lowell Sherman
Author—Mae West
Adaptors—Harvey Thaw, John P. Bright
Cameras—Charles Lang
Reviewed—2-10-33

SHE HAD TO SAY YES

Dist.—First National
Running Time—63 mins.
Cast—Loretta Young, Lyle Talbot, Winnie Lightner, Regis Toomey, Hugh Herbert, Ferdinand Gottschalk, Susanne Kilborn, Helen Ware, Harold Waldrige.
Directors—Busby Berkeley, George Argy
Author—John Francis Larkin
Adaptors—Rian James, Don Mulally
Dialoguers—Rian James, Don Mulally
Editor—Ralph Dawson
Cameras—Arthur Todd
Reviewed—7-28-33

SHEPHERD OF THE SEVEN HILLS

Dist.—Faith Picture Corp.
Running Time—83 mins.
Author—Organist—Lew White
Vocal Music—The "Medievalists!"
Narration—Basil Ruysdael
Reviewed—8-8-33

SHIP OF WANTED MEN

Dist.—Showmens Pictures
Running Time—63 mins.
Cast—Dorothy Sebastian, Fred Kohler, Leon Uaycott, Gertrude Astor, Maurice Black, Jason Robards, James Flavin.
Director—Lew Collins
Author—Ethel Hill
Adaptor—Ethel Hill
Editor—Rose Smith
Cameras—George Meehan
Recording Engineer—Oscar Lagström
Reviewed—9-9-33

SHOULDB LADIES BEHAVE

Dist.—M-G-M
Running Time—78 mins.
Cast—Lionel Barrymore, Alice Brady, Coach Teale, Kath-
AL CHRISTIE

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SIRG, SINNER, SING
Dist.—Majorst
Running Time—74 mins.
Director—Howard Christy
Author—Wilson Collison
Adaptor—Edward T. Lowe
Cameraman—Ira Morgan
Recording Engineer—Dean C. Daily
Reviewed—8-12-33

SISTER TO JUDAS
Dist.—Mayfair
Running Time—64 mins.
Director—E. Mason Hupper
Author—Towkins E. Wright
Adaptor—John Thomas Neville
Dialogue—John Thomas Neville
Editor—Byron Robinson
Cameraman—Jules Cronjager
Reviewed—1-18-33

SITTING PRETTY
Dist.—Paramount
Running Time—82 mins.
Director—Harry Joe Brown
Author—Nina Wilcox Putnam
Dance Director—Larry Ceballos
Music & Lyrics—Mack Gordon, Harry Revel
Cameraman—Milton Krasner
Reviewed—11-22-33

SKYWAY
Dist.—Monogram
Running Time—70 mins.
Director—Lew Collins
Author—Paul B. Franklin
Adaptor—Albert E. DeMond
Dialogue—Albert E. DeMond
Recording Engineer—John A. Stranksy
Reviewed—10-18-33

SLEEPLESS NIGHTS
(Made in England)
Dist.—Remington Pictures

185

1933 RELEASES

Running Time—66 mins.
Cast—Polly Walker, Stanley Lupino, Gerald Rawlinson, Frederick Lloyd, Percy Parsons, Charlotte Parry, David Miller, Hal Gordon.
Director—Thomas Bentley
Author—Stanley Lupino
Adaptor—Victor Kendall
Editor—William Stairs
Cameraman—John C. Cox
Recording Engineer—A. E. Rudolph
Reviewed—7-22-33

SMOKE LIGHTNING
Dist.—Fox
Running Time—61 mins.
Director—David Howard
Author—Zane Grey
Original Title—"Canyon Walls"
Adaptors—Gordon Rigby, Sidney D. Mitchell
Cameraman—Sidney Wagner
Reviewed—5-12-33

SMOKY
Dist.—Fox
Running Time—70 mins.
Cast—Victor Jory, Irene Bentley, Frank Campan, Clark Mann, LeRoy Mason, Leonid Snegoff, Will James.
Director—Eugene Forde
Author—Will James
Adaptors—Stuart Anthony, Paul Perez
Cameraman—Daniel B. Clark
Recording Engineer—W. E. Deming, Jr.
Reviewed—12-3-33

SO THIS IS AFRICA
Dist.—Columbia
Running Time—68 mins.
Director—Eddie Cline
Author—Norman Krasna
Adaptor—Norman Krasna
Editor—Wheeler Wright
Cameraman—Len Smith
Recording Engineer—Edward Bernds
Reviewed—4-22-33

SOLDIERS OF THE STORM
Dist.—Columbia
Running Time—69 mins.
Director—D. Ross Lederman
Author—Thomson Burris
Adaptor—Charles Gordon
Dialogue—Horace McCoy
Editor—Maurice Wright
Cameraman—Teddy Tetzlaff
Recording Engineer—George Cooper
Reviewed—5-18-33
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SOLITAIRE MAN
Dist.—M-G-M
Running Time—68 mins.
Cast — Herbert Marshall, Mary Boland, Lionel Atwill, Myra McWade, Mrs. Harry Holman.
Director—Jack Conway
Authors—Bella and Samuel Spewack
Adaptor—James K. McGuinness
Dialoguer — James K. McGuinness
Editor—Frank Sullivan
Cameraman—Ray Overbaugh
Recording Engineer — Douglas Shearer
Reviewed—9-23-33

SOMEWHERE IN SONORA
Dist.—Warner Bros.
Running Time—59 mins.
Director—Mack V. Wright
Author — Will Levington Comfort
Adaptor—Joe Roach
Dialoguer—Joe Roach
Editor—William Clemens
Cameraman—Ted McCord
Reviewed—6-7-33

SON OF A SAILOR
Dist.—First National
Running Time—73 mins.
Director—Lloyd Bacon
Authors—Al Cohn, Paul Gerard Smith
Adaptors—Ernest Pagano, H. M. Walker
Editor—James Gibbons
Cameraman—Ira Morgan
Reviewed—8-13-33

SON OF KONG
Dist.—RKO
Running Time—70 mins.
Director—Ernest B. Schoedsack
Author—Ruth Rose
Editor—Ted Cheesman
Cameramen—Eddie Linden, Vernon Walker, J. O. Taylor
Recording Engineer — Earl Colcott
Reviewed—12-30-33

SON OF THE BORDER
Dist.—RKO
Running Time—55 mins.
Cast — Tom Keene, Julia Hayden, Creighton Chaney, David Durand, Eddie Kennedy, Charles King, Al Bridge, Claudia Coleman.
Director—Lloyd Nusler
Author—Wellyn Totman
Adaptors—Wellyn Totman, Harold Shumate
Editor—Fred Knudston
Cameraman—Nick Musuraca
Recording Engineer — P. J. Faulkner
Reviewed—8-2-33

SONG OF LIFE
(Made in Germany)
Dist.—Tobis
Running Time—65 mins.
Cast — Albert Mog, Margot Ferra.
Director—Alexis Granowsky
Authors—Victor Trivas, Dr. H. Lechner
Adaptors—Victor Trivas, Dr. H. Lechner
Cameramen — Victor Trinkler, Heinrich Balsach
Reviewed—3-17-33

SONG OF SONGS
Dist.—Paramount
Running Time—90 mins.
Cast — Marlene Dietrich, Brian Aherne, Lionel Atwill, Alison Skipworth, Hardie Albright, Helen Freeman.
Director—Rouben Mamoulian
Author—Hermann Sudermann
Adaptors—Leo Birinski, Samuel Hoffenstein
Cameraman—Victor Milner
Reviewed—7-22-33

SONG OF THE EAGLE
Dist.—Paramount
Running Time—70 mins.
Director—Ralph Murphy
Authors—Gene Towne, Graham Baker
Adaptors—Casey Robinson, Wllard Mack
Editor—Joseph Kane
Cameraman—Henry Sharp
Reviewed—4-27-33

SOUS LA LUNE DU MAROC
(French)
Dist.—Metro
Running Time—82 mins.
Cast — Renée Leleuvre, Rosine Dereon, Harry Bour, Robert LeVigan, George Peclet, Marc Dantzer, Jacques Erwin.
Director—Julian Duviplier
Author—Andre Reuze
Reviewed—1-28-33

SOVIETS ON PARADE
(Russian)
Dist.—Metro
Running Time—60 mins.
Cast — Stalin, Gorki, Members of

1933 RELEASES

SOVIETS ON PARADE
(Directed by Leo Hurwitz)

Director—Posey Adams
Editor—Posey Adams
Recording Engineer—D. C. Blok
Reviewed—3-4-33

SPEED DEMON
Dist.—Columbia
Running Time—64 mins.
Director—D. Ross Lederman
Author—Charles R. Condon
Adaptor—Charles R. Condon
Cameraman—Ben Klime
Recording Engineer—Glenn Rominger
Reviewed—1-7-33

SPHINX, THE
Dist.—Monogram
Running Time—64 mins.
Cast — Lionel Atwill, Sheila Terry, Theodore Newton, Paul Hurst, Luis Alberini, Robert Ellis, Lucien Prival, Paul Fix, Lillian Leighton, Hoopey Atchley, Wilfred Lucas, George Hayes.
Director—Phil Rosen
Author—Albert De Mond
Adaptor—Albert De Mond
Dialoguer—Albert De Mond
Cameraman—Gilbert Warren
Reviewed—8-16-33

STAGE MOTHER
Dist.—M-G-M
Running Time—85 mins.
Director—Charles R. Brabin
Author—Bradford Ropes
Adaptors—John Meehan, Bradford Ropes
Editor—Frank Hall
Cameraman—George Folsey
Reviewed—9-30-33

STATE FAIR
Dist.—Fox Film
Running Time—80 mins.
Director—Henry King
Author—Phil Stong
Adaptors—Sonya Levien, Paul Green
Cameraman—Hal Mohr
Recording Engineer—A. L. Von Kirbach
Reviewed—1-27-33

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SAM CITERN
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EDUCATIONAL PICTURES

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"THE SPICE OF THE PROGRAM"
STATE TROOPER
Dist.—Columbia
Running Time—58 mins.
Director—Dr. Ross Lederman
Author—Lambert Hillyer
Adaptor—Stuart Anthony
Cameraman—Benjamin Kline
Recording Engineer—George Cooper
Reviewed—3-27-33

STORM AT DAYBREAK
Dist.—M-G-M
Running Time—68 mins.
Director—Richard Boleslavsky
Author—Sandor Hunyady
Original Title—"Black Steamed Cherries"
Adaptor—Bertram Millhauser
Editor—Margaret Booth
Cameraman—George Foley
Reviewed—7-22-33

STORY OF TEMPLE DRAKE, THE
Dist.—Paramount
Running Time—70 mins.
Director—Stephen Roberts
Author—William Faulkner
Adaptor—Oliver H. P. Garrett
Cameraman—Karl Strauss
Reviewed—5-6-33

STRANGE ADVENTURE
Dist.—Monogram
Running Time—62 mins.
Director—Phil Whitman
Author—Arthur Hoerl
Adaptor—Lee Chaddwick
Cameraman—Leon Shumway
Reviewed—2-8-33

STRANGE PEOPLE
Dist.—Chesterfield
Running Time—64 mins.
Director—Richard Thorpe
Author—Jack Townley
Adaptor—Jack Townley
Cameraman—M. A. Anderson
Reviewed—6-17-33

STRANGER'S RETURN
Dist.—M-G-M
Running Time—88 mins.
Cast—Lionel Barrymore, Miriam Hopkins, Franchot Tone, Stuart Erwin, Irene Hervey, Beatou Bondi, Grant Mitchell, Tad Alexander, Aileen Carlyle.
Director—King Vidor
Author—Phil Stong
Adaptors—Brown Holmes, Phil Stong
Editor—Ben Lewis
Cameraman—William Daniels
Reviewed—7-29-33

STRAWBERRY ROAN
Dist.—Universal
Running Time—59 mins.
Director—Alan James
Author—Nate Gatzert
Cameraman—Ted McCord
Reviewed—12-6-33

STRICKLY PERSONAL
Dist.—Paramount
Running Time—71 mins.
Cast—Marjorie Rambeau, Edward Ellis, Dorothy Jordan, Eddie Quillan, Louis Calhern, Dorothy Burgess, Hugh Herbert, Olive Sell, Jean Barry, Rollo Lloyd, Charles Sellon, Ben Hall, Gay Seabrook, Harvey Clark, DeWitt Jennings, Helen Jerome Eddy, Thomas Jackson, Hazel Jones.
Director—Ralph Murphy
Author—Alison Mizner, Robert T. Shannon
Adaptors—Willard Mack, Beatrice Yarnard
Dialoguers—Casey Robinson, Willard Mack, Beatrice Yarnard
Editor—Joseph Kane
Cameraman—Milton Krasner
Reviewed—3-18-33

STUDY IN SCARLET, A
Dist.—World Wide
Running Time—70 mins.
Director—Edwin L. Marin
Author—Arthur Conan Doyle
Adaptor—Robert Florey
Dialoguers—Reginald Owen
Editor—Rose Loewinger
Reviewed—5-18-33

1933 RELEASES
Cameraman—Arthur Edeson
Recording Engineer—Hans Wenne
Reviewed—5-26-33

SUCKER MONEY
Dist.—Willis Kent
Running Time—70 mins.
Cast—Mischa Auer, Phyllis Barryngton, Ralph Lewis, Mae Busch, Mona Lisa, Earl McCarthy, Al Bridge, Anita Faye, Fletcher Norton.
Director—Ralph Reid, Melville Shyer
Author—Willis Kent
Editor—S. Roy Luby
Reviewed—7-20-33

SUNDOWN RIDER, THE
Dist.—Columbia
Running Time—65 mins.
Cast—Buck Jones, Barbara Weeks, Pat O'Malley, Wheeler Oakman, Niles Welch, Bradley Page, Frank La Rue, Ward Bond.
Director—Lambert Hillyer
Author—Jack Neville
Adaptor—Lambert Hillyer
Cameraman—Joey Boyle
Recording Engineer—Lambert Day
Reviewed—6-9-33

SUNSET PASS
Dist.—Paramount
Running Time—64 mins.
Director—Henry Hathaway
Author—Zane Grey
Adaptors—Jack Cunningham, Gerald Geraghty
Cameraman—Archie Stout
Reviewed—10-28-33

SUPERNATURAL
Dist.—Paramount
Running Time—60 mins.
Director—Victor Halperin
Author—Garnett Weston
Adaptors—Harvey Thew, Brian Marlow
Cameraman—Arthur Martinelli
Reviewed—4-22-33

SWEEPINGS
Dist.—RKO
Running Time—80 mins.
Cast—Lionel Barrymore, Alan...
ANDY CLYDE

Educational Comedies

PAUL TERRY 
creator of PAUL TERRY TOONS 
FRANK MOSER

PHILIP A. SCHEIB
Musical Director—Composer

Educational Pictures
"THE SPICE OF THE PROGRAM"
Dinehart, Eric Linden, William Gargan, Gloria Stuart, Gregory Ratoff, Lucien Littlefield, Nella Suddenland, Helen Mack, George Meeker.

Director—John Cromwell
Author—Lester Cohen
Adaptor—Lester Cohen, Howard Estabrook, H. W. Haneemann
Dialoguers—Lester Cohen, Howard Estabrook, H. W. Haneemann

Editor—George Nichols
Cameraman—Edward Cronjager
Reviewed—3-22-32

SWEETHEART OF SIGMA CHI
Dist.—Mono
Running Time—77 mins.
Cast—Mary Carlisle, Buster Crabbe, Charles Starrett, Florence Lake, Sally Starr, Eddie Tamblyn, Purnell Pratt, Burr McIntosh, Franklin Parker, Tommy Dugan.

Director—Edwin L. Marin
Author—George Waggner
Adaptors—Luther Reed, Albert DeMond, George Waggner
Dialoguers—Luther Reed, Albert DeMond, George Waggner
Editor—J. Edwin Robbins
Cameraman—Gilbert Warrenton
Recording Engineer—John A. Stransky, Jr.
Reviewed—10-26-33

TAKE A CHANCE
Dist.—Paramount

Directors—Laurence Schwab, Monte Brice
Authors—Laurence Schwab, Buddy DeSylva, Monte Brice
Adaptors—Laurence Schwa b, Buddy DeSylva, Monte Brice
Cameraman—William Steiner
Reviewed—11-25-33

TAMING THE JUNGLE
Dist.—Invisible
Running Time—56 mins.
Reviewed—6-6-33

TARAS TRIASYLO (Polish)
(Made in Poland)
Dist.—Unknown
Reviewed—3-15-33

TARZAN AND HIS MATE
Dist.—M-G-M

Director—Cedric Gibbons
Author—Edgar Rice Burroughs
Adaptors—J. K. McGuinness, Leon Gordon
Editor—Tom Held
Cameraman—Charles Clarke, Clyde De Vinna

TARZAN THE FEARLESS
Dist.—Principal

Running Time—61 mins.

Director—Robert Hill
Author—Edgar Rice Burroughs
Adaptors—Basil Dickey, George Plympton
Editor—Carl Himm
Cameraman—Harry Neuman, Joe Brotherton
Reviewed—8-12-33

TATRA'S ZAUBER
(German)
(Made in Germany)
Dist.—Protea
Running Time—65 mins.
Director—Adolf Trotz
Cameraman—S. Vittrotti
Reviewed—2-20-33

TELEGRAPH TRAIL, THE
Dist.—Warner Bros.
Running Time—60 mins.
Cast—John Wayne, Frank Mc Hugh, Marceline Day, Otis Harland, Albert J. Smith, Yakima Canutt, Clarence Gel bert.

Director—Tenny Wright
Author—Kurt Kemple
Adaptor—Kurt Kemple
Editor—William Clemens
Cameraman—Ted McCord
Reviewed—3-29-33

TERROR ABOARD
Dist.—Paramount
Running Time—69 mins.

Director—Paul Sloane
Adaptors—Harvey Thew, Manuel Seiff
Cameraman—Harry Fischbeck
Reviewed—7-3-33

TERROR TRAIL
Dist.—Universal
Running Time—62 mins.
Cast—Tom Mix, Naomi Judge, Arthur Rankin, Raymond Hat ton, Francis McDonald, Robert Kortman, John St. Polis, Frank Brownlee, Harry Ten brook, Lafe McKee, W. J. Holmes, Hank Bell, Leonard Trainer, Jim Corey, Jay Wil so.

Director—Armand Schaefer
Author—Grant Taylor
Adaptor—Jack Cunningham
Cameraman—Al Clark
Reviewed—2-11-33

THEODOR KOERNER
(German)
(Made in Germany)
Dist.—Unknown
Cast—Willi Demgraf, Dorothea

1933 RELEASES

Wick, Lissa Arna, Sigurd Lehde, Maria Meissner.
Director—Carl Boese
Reviewed—5-10-33

THERE GOES THE BRIDE
(Made in England)
Dist.—Gaumont-British
Running Time—75 mins.
Cast—Owen Nares, Jessie Matthews, Carol Goodner, Charles Carson, Barbara Everest, Basil Radford, Vivien Oakland, Jerry Verno, Roland Culver, Jack Morrison, Max Kirby, Gordon McLeod, Mignon O'Doherty, Lawrence Hanray, George Zucco.

Director—Albert de Courville
Author—Fred Raymond, Noel Gay
Adaptor—Fred Raymond, Noel Gay
Reviewed—3-1-33

THEY JUST HAD TO GET MARRIED
Dist.—Universal
Running Time—70 mins.

Director—Edward Ludwig
Author—Gladyis Lehman, H. M. Walker
Dialoguer—Clarence Marks
Editor—Ted Kent
Cameraman—Edward Snyder
Recording Engineer—Gilbert Kurland
Reviewed—2-10-33

THIS DAY AND AGE
Dist.—Paramount
Running Time—86 mins.

Director—Cecil B. DeMille
Author—Bartlett Cormack
Dialoguer—Bartlett Cormack
Editor—Anne Bauchens

READER INTEREST, PLUS—THE FILM DAILY
1933 RELEASES

Camerean—Peverell Marley
Recording Engineer—Harry M. Lindgren
Reviewed—8-16-33

THIS IS AMERICA
Dist.—Beekman Film Corp.
Running Time—68 mins.
Reviewed—6-23-33

THREE CORNERED MOON
Dist.—Paramount
Running Time—77 mins.
Director—Elliott Nugent
Author—Gertrude Tomkony
Adaptors—S. K. Lauren, Ray Harris
Camerean—Leon Shamroy
Reviewed—8-8-33

THREE THIEVES
(Silent)
Dist.—Amkino
Director—J. A. Protazonof
Reviewed—10-31-33

THRILL HUNTER, THE
Dist.—Columbia
Running Time—60 mins.
Cast—Charles (Buck) Jones, Dorothy Revier, Ed Le Saint, Eddie Kane, Arthur Rankin, Frank La Rue, Robert Ellis, Harry Semels, Al Smith, John Ince, Alf James, Harry Todd, Willie Fong.
Director—George B. Seitz
Author—Harry O. Hoyt
Dialogue—Harry O. Hoyt
Editor—Gene Milford
Camerean—Teddy Tetzlaff
Recording Engineer—Glenn Rominger
Reviewed—10-4-33

THRONE OF THE GODS
Dist.—Imperial
Running Time—55 mins.
Editor—Nathan Cy Brausstein
Reviewed—12-22-33

THROUGH THE CENTURIES
Dist.—Beacon Films
Running Time—60 mins.
Author—Francis X. Talbot, S.J.
Reviewed—12-4-33

THUNDER OVER MEXICO
(Made in Mexico)
Dist.—Principal
Running Time—72 mins.
Cast—Native
Director—Sergei Eisenstein
Camerean—Edouard Tisue
Reviewed—9-20-33

THUNDERING HERD
Dist.—Paramount
Cast—Randolph Scott, Judith Allen, Buster Crabbe, Noah Beery, Raymond Hatton, Blanche Frederic, Henry Carey, Monte Blue, Barton MacLane, Al Bridge, Dick Rush, Frank Rice, Buck Connors, Charles McMurphy.
Director—Henry Hathaway
Author—Zane Grey
Adaptors—Jack Cunningham, Mary Flannery
Camerean—Ben Reynolds

TILLIE AND GUS
Dist.—Paramount
Running Time—58 mins.
Cast—W. C. Fields, Alison Skipworth, Baby LeRoy, Jacqueline Wells, Clifford Wilson, George Barbiere, Barton MacLane, Edgar Kennedy, Robert McKenzie, Master Williams.
Director—Francis Martin
Author—Rupert Hughes
Adaptors—Walter De Leon, Francis Martin
Camerean—Ben Reynolds
Reviewed—8-11-33

TO THE LAST MAN
Dist.—Paramount
Running Time—61 mins.
Cast—Randolph Scott, Esther Ralphston, Buster Crabbe, Jack LaRue, Noah Beery, Barton MacLane, Muriel Kirkland, Fuzzy Knight, Gail Patrick, Egon Brecher, James Eagles, Eugenie Besserer, Harold Knight.
Director—Henry Hathaway
Author—Zane Grey
Adaptor—Jack Cunningham
Camerean—Ben Reynolds
Reviewed—10-26-33

TOD UBER SHANGHAI
Produced in Germany)
Director—Rolf Randolf
Reviewed—12-19-33

TODA UNA VIDA
(Spanish)
(Made in U. S.)
Dist.—Paramount
Cast—Carmen Larrabeti, Felix de Pomes, Isabel Barron, Tony D'Algy.
Director—Adelqui Miller
Reviewed—10-28-33

TODAY WE LIVE
Dist.—M-G-M
Running Time—113 mins.
Cast—Joan Crawford, Garry Cooper, Robert Young, Franchot Tone, Roscoe Karns, Louise Closer Halle, Rollo Lloyd, Hilda Vaughn.
Director—Howard Hawks
Author—William Faulkner
Adaptor—Eldith Fitzgerald
Dwright Taylor
Editor—Edward Curtiss
Camerean—Oliver T. Marsh
Reviewed—4-15-33
Released—3-33

TOMBSTONE CANYON
Dist.—World Wide
Running Time—62 mins.
Cast—Ken Maynard, Cecelia Parker, Sheldon Lewis, Frank Brownlee, Jack Mckliff, George Gershing, Lafe McKee, Edward Peil, Sr.
Director—Alan James
Author—Claude Rister
Reviewed—7-3-33

TOMORROW AT SEVEN
Dist.—RKO
Running Time—62 mins.
Cast—Chester Morris, Vivienne Osborne, Frank McHugh, Alan Jenkins, Henry Stephenson, Grant Withers, Charles Middleton, Oscar Apfel, Virginia Howard, Cornelius Keefe, Edward Le Saint, Gus Robinson.
Director—Ray Enright
Author—Ralph Spence
Adaptor—Ralph Spence
Dialogue—Ralph Spence
Editor—Rose Loewinger
Camerean—Charles Schoenbaum
Recording Engineer—Lodge Cunningham
Reviewed—7-12-33

TONIGHT IS OURS
Dist.—Paramount
Running Time—75 mins.
Director—Stuart Walker
Author—Noel Coward
Original Title—"The Queen Was in the Parlor"
Adaptor—Edwin Justus Mayer
Dialogue—Edwin Justus Mayer
Camerean—Karl Struss
Reviewed—1-21-33

TOO MUCH HARMONY
Dist.—Paramount
Running Time—76 mins.
Cast—Bing Crosby, Jack Oakie, Skeets Gaffage, Judith Allan, Harry Green, Liliyan Tashman, Ned Sparks, Kitty Kelly, Grace Bradley, Mrs. Evelyn Oakie, Ann Demetrio, Henry Armetta, Shirley Grey, Dell Henderson, Billy Bevan, Cyril Ring, Sammy Cohen.
Director—Edward Sutherland
Author—Joseph L. Fielding
Dialogue—Harry Ruskin
Editor—Richard Currier
Camerean—Theodore Starkuhl
Recording Engineer—J. A. Goodrich
Reviewed—9-23-33

TOPAZE
Dist.—RKO
Running Time—78 mins.
Cast—John Barrymore, Myrna Loy, Albert Conti, Luis Alberni, Reginald Mason, Jobyna Howland, Jackie Searl, Frank Reicher.
Director—Harry D'Arrast
Author—Marcelle Marwicz
Dialogue—Harry Huskin
Editor—Richard Currier
Camerean—Lucien Andriot
Reviewed—2-10-33

TORCH SINGER
Dist.—Paramount
Running Time—65 mins.
WE'RE NOT DRESSING

MARLENE DIETRICH in
"THE SCARLET EMPRESS"

Cecil B. DeMille's
"CLEOPATRA"

MAE WEST
"IT AIN'T NO SIN"
Paramount's
got what it takes to make a parade

Brian Aherne
Judith Allen
Adrienne Ames
Richard Arlen
George Barbier
Mary Balmond
Grace Bradley
Carl Brisson
Geo. Burns & Grocie Allen
Kitty Carlisle
Claudette Colbert
Gary Cooper
Larry Crabbe
Eddie Craven
Bing Crosby
Alfred Delcambre
Dorothy Dell
Marlene Dietrich
Frances Drake
W. C. Fields
William Frawley
Barbara Fritchie
Frances Fuller

PARAMOUNT
...in Players

Gwenllion Gill
Cory Grant
Jock Haley
Charlotte Henry
Jay Henry
Miriam Hopkins
Roscaes Karns
Charles Laughton
Baby LeRoy
Carole Lombard
Ida Lupina
Helen Mack
Julian Madison
Joan Marsh
Herbert Marshall
Ethel Merman
Gertrude Michael
Joe Morrison
Jack Ookie

Gail Patrick
George Raft
Sally Rand
Lyda Raberti
Lanny Ross
Jean Rauverol
Charlie Ruggles
Randolph Scott
Claro Lou Sheridan
Sylvia Sidney
Alison Skipworth
Sir Guy Standing
Dorothy Stickney
Colin Tapley
Kent Taylor
Eldred Tidbury
Evelyn Venable
Mae West
Darathero Wieck
Dorothy Wilson
Toby Wing
Elizabeth Young
Harry Wilcoxon

Harry Joe Brown
Cecil B. DeMille
James Flood
Tay Garnett
Marion Gering
Alexander Hall
Henry Hathaway
Graver Janes
Erle Kentan

PARAMOUNT
...in Directors

Mitchell Leisen
Ernst Lubitsch
Max Marcin
Leo McCarey
Narman McLeod
Wm. Slovens McNutt

Wm. Cameron Menzies
Nina Moise
Ralph Murphy
Stephen Roberts
Wesley Ruggles
George Somnes
Normon Taurog
Charles Vidor
Josef von Sternberg
TRAFFIC NORTH
Dist.-Monogram
Running Time—61 mins.
Cast—Bon Steele, Doris Hill, Arthur Rankin, George Hayes, Fred Burns, Norman Fensler, Dick Dickinson.
Director—J. P. McCarthy
Authors—Harry O. Jones, John Morgan
Adaptors—Harry O. Jones, John Morgan
Dialoguers—Harry O. Jones, John Morgan
Camaraman—Faxon Dean
Reviewed—5-17-33

TRAVON SCHOENBRUNN
(2erman)
(Made in Germany)
Cast—Martha Eggerth, Hermann Thimig, Ernst Verebes, Hans Junker, Julia Serda
Director—Johannes Meyer
Reviewed—6-3-33

TREASON
Dist.—Columbia
Running Time—61 mins.
Director—George B. Seitz
Author—Gordon Battle
Adaptor—Gordon Battle
Editor—Otto Meyer
Camaraman—John W. Boyle
Reviewed—5-4-33

TRICK FOR TRICK
Dist.—Fox
Running Time—67 mins.
Director—Hamiltom MacFadden
Authors—Vivian Cosby, Shirley Warde, Harry Waggast Gribble.
Adaptor—Howard Green
Camaraman—L. W. O’Connell
Reviewed—6-10-33
Released—4-21-33

TROUBLES BUSTERS
Dist.—Majestic
Running Time—55 mins.
Cast—Jack Hoxie, Lane Chan-

1933 RELEASES

UNA VIDA POROTRA
(2apan)
Dist.—Jack Lustberg
Running Time—85 mins.
Cast—Nancy Torres, Julio Villareal, Gloria Garbes.
Director—John Auer
Adaptor—Sanchez Tello
Camaraman—Alex Phillips
Recording Engineers—Rodrigez Brothers
Reviewed—2-17-33

UNDER SECRET ORDERS
Dist.—Progressive Pictures
Running Time—60 mins.
Cast—Donald Dillaway, J. Farrell MacDonald, Nena Quararo, Phyllis Barrington, Don Alvarado, Lafe McKee, Matthew Beitz, Paul Ellis, Leon Holmes.
Director—Sam Newfield
Author—Ewing L. Aer
Editor—Walter Thompson
Camaraman—Jules Cronjager
Reviewed—12-6-33

UNDER THE TONTO RIM
Dist.—Paramount
Running Time—63 mins.
Cast—Stuart Erwin, Fred Kohler, Raymond Hatton, Verna Hillie, John Lodge, Fuzzy Knight, George Bariber, Patricia Farley, Marion Bardell, Edwin J. Brady, Allan Garcia.
Director—Henry Hathaway
Author—Zane Grey
Adaptors—Jack Cunningham, Gerald Geraghty
Camaraman—Archie Stout
Reviewed—7-19-33

UNKNOWN VALLEY
Dist.—Columbia
Running Time—60 mins.
Director—Lambert Hillyer
Author—Donald W. Lee
Adaptor—Lambert Hillyer
Editor—Clarence Kolster
Camaraman—Al Stakler
Reviewed—8-18-33

VAMPIRE BAT, THE
Dist.—Majestic
Running Time—63 mins.
Director—Frank Statter
Author—Edward Lowe

READ FILM DAILY FOR NEWS OF FOREIGN COUNTRIES

197
WILLIAM LE BARON

Paramount Productions

COLLEGE HUMOR
SHE DONE HIM WRONG
TOO MUCH HARMONY
I'M NO ANGEL

In Preparation

IT AIN'T NO SIN
WITH MAE WEST

YOU'RE TELLING ME
WITH W. C. FIELDS
Adaptor—Edward Lowe
Dialogue—Edward Lowe
Editor—Otis Garrett
Cameraman—Ira Morgan
Reviewed—1-10-33
Released—1-21-33
VI SON GAR KOKSVAGEN
(Swedish)
(Made in Sweden)
Dist.—Scandinavian Pictures
Cast—Marthiss Taube, Tutta Bertzner, Anna Oholin, Ake Oholing, Lily Halling.
Director—Gustaf Molander
Reviewed—10-10-33
VI PONY EXPRESS
Dist.—Majestic
Running Time—60 mins.
Director—Lew Collins
Author—Oliver Drake
Adaptor—Oliver Drake
Reviewed—5-4-33
VICTIMS OF PERSECUTION
Dist.—Bud Pollard Prod.
Running Time—62 mins.
Cast—Mitchell Harris, Betty Hamilton, Juda Bleich, Shirley Oliver, John A. Williard, Ann Lowenwirth, Dan Michaels, Davey Leonard, Bud Pollard.
Director—Bud Pollard
Author—David Leonard
Adaptor—David Leonard
Cameraman—Don Malkames
Reviewed—6-17-33
VOLGA VOLGA
(Produced in Russia)
Dist.—Kinematrade
Cast—H. A. Shiettof, Lillian Hall-Davis, Boris de Fast, Georgi Serof, Stark Stettenberg.
Reviewed—12-19-33
VOLTAIRE
Dist.—Warner Bros.
Running Time—72 mins.
Director—John G. Adolfi
Authors—George Gibbs, E. Lawrence Dudley
Adaptor—Paul Green, Maude T. Howell
Editor—Owen Marks
Cameraman—Tony Gaudio
Reviewed—7-28-33
WALLS OF GOLD
Dist.—Fox
Running Time—74 mins.
Cast—Sally Eilers, Norman Foster, Ralph Morgan, Rosita Moreno, Rochelle Hudson, Fredric Santley, Marjorie Gate-son, Mary Mason, Margaret Seddon.
Director—Kenneth MacKenna
Author—Kathleen Norris
Adaptors—Wallis Sullivan, Edward Sward
Cameraman—George Schneiderman
Recording Engineer—S. C. Chapman
Reviewed—10-21-33
WALTZ TIME
(Made in England)
Dist.—Gaumont-British
Running Time—83 mins.
Director—William Thiele
Author—Johann Strauss
Adaptors—A. P. Herbert, Louis Levy
Reviewed—9-29-33
WANDERING JEW, THE
(Yiddish)
Dist.—Jafa
Running Time—68 mins.
Cast—Jacob Ben-Ami, M. B. Adler, Jack Melstel, Abraham Teitelbaum.
Director—George Roland
Author—Jacob Melstel
Adaptor—Jacob Melstel
Dialoguer—Jacob Melstel
Cameramen—Frank Zukor, Bergi Contner
Reviewed—10-21-33
WAR ON THE RANGE
Dist.—Freuler
Running Time—59 mins.
Director—J. P. McGowan
Author—Oliver Drake
Adaptor—Oliver Drake
Editor—Fred Bain
Cameramen—Edward Kull
Reviewed—11-22-33
WARRIOR’S HUSBAND
Dist.—Fox
Running Time—72 mins.
Cast—Elissa Landi, Ernest Truex, Marjorie Rambeau, David Manners, Claudia Coleman, Lionel Belmore, Ferdinand Gottschalk, Maude Ebune, John Sheehan, Helene Madison.
Director—Walter Lang
Author—Julian Thompson
Adaptors—Walter Lang, Ralph Spence, Sonya Levien
Dialoguer—Ralph Spence
Cameramen—Hal Mohr
Reviewed—5-12-33
Released—4-28-33
WAY TO LOVE, THE
Dist.—Paramount
Running Time—80 mins.

1933 RELEASES

Nydia Westman, George Riggs, Douglas Dumbrille, George Hagen, John Miljan, Sidney Toler, Billy Bevan, Grace Bradley, Arthur Houseman, James Robards.
Director—Norman Taurog
Authors—Gene Fowler, Benjamin Glazer
Adaptors—Gene Fowler, Benjamin Glazer
Dialoguers—Gene Fowler, Benjamin Glazer, Claude Binyon, Florence Butler
Cameraman—Charles Lang
Reviewed—11-11-33
WENN DIE LIEBE MODE MACHT
(German)
(Made in Germany)
Dist.—Bruno Duda
Cast—Renate Muller, Robert von Meyerink, George Alexander, Otto Wallburg.
Director—Franz Wenzler
Reviewed—10-30-33
WEST OF SINGAPORE
Dist.—Monogram
Running Time—65 mins.
Cast—Betty Compson, Weldon Heyburn, Margaret Lindsay, Noel Madison, Tom Douglas, Claude Cook, Harvey Clark, Ernie Adams.
Director—Al Ray
Author—Houston Branch
Adaptor—Adele Buffalo
Dialoguer—Elizabeth Meehan
Editor—Carl Plierson
Cameramen—Harry Neumann, Robert Clive
Recording Engineer—Dave Stoner
Reviewed—4-1-33
WESTERN CODE, THE
Dist.—Columbia
Running Time—61 mins.
Cast—Tim McCoy, Nora Lane, Dwight Frye, Wheeler Oakman, Mischa Auer, Gordon DeMaine, Matthew Betz, Emilio Fernandez.
Director—J. P. McCarthy
Author—Wallace Cott MacLanald
Adaptor—Milton Kriks
Dialoguer—Milton Kriks
Editor—Otto Meyer
Cameraman—Benjamin Kline
Reviewed—11-12-33
WHAT! NO BEER?
Dist.—MG-M
Running Time—70 mins.
Cast—Buster Keaton, Jimmy Durante, Rosco Ates, Phyllis Barry, John Miljan, Henry Armetta, Edward Northon, Arthur Pierson, Minna Gombell, Blanche Frederici,

WHAT! NO BEER?
Dist.—MG-M
Running Time—70 mins.
Cast—Buster Keaton, Jimmy Durante, Rosco Ates, Phyllis Barry, John Miljan, Henry Armetta, Edward Northon, Arthur Pierson, Minna Gombell, Blanche Frederici,

WHAT! NO BEER?
Dist.—MG-M
Running Time—70 mins.
Cast—Buster Keaton, Jimmy Durante, Rosco Ates, Phyllis Barry, John Miljan, Henry Armetta, Edward Northon, Arthur Pierson, Minna Gombell, Blanche Frederici,
"Charles R. Rogers Has Proven Himself a Producer of Pictures That Have That Little Something Called 'ENTERTAINMENT' and That Is What Pictures and Theatres Are For."

Henry Reeve, Mission Theatre, Menard, Texas.

(Excerpt from Motion Picture Herald, Dec. 30, 1933)
1933 RELEASES

WHIRLWIND, THE
Dist.—Columbia
Running Time—62 mins.
Director—D. Ross Lederman
Author—Walt Coburn
Adaptor—Stuart Anthony
Editor—Otto Meyer
Cameraman—Al. Siegler
Reviewed—7-29-33

WHISTLING IN THE DARK
Dist.—M-G-M
Running Time—78 mins.
Director—Elliott Nugent
Authors—Laurence Gross, Edward Childs Carpenter
Adaptor—Elliott Nugent
Editor—Ben Lewis
Cameraman—Norbert Brodine
Reviewed—1-28-33
Released—1-27-33

WHITE FACE
(Produced in England)
Dist.—Helber
Running Time—65 mins.
Reviewed—11-22-33
Dist.—M-G-M
Running Time—110 mins.
Cast—Helen Hayes, Clark Gable, Lewis Stone, Louise Clouser Hale, May Robson, Edward Arnold, Alan Edwards.
Director—Victor Fleming
Authors—F. Marion Crawford, Walter Hackett, Donald Ogden Stewart
Musical Score—Herbert Stothart
Editor—Margaret Booth
Cameraman—William Daniels
Reviewed—3-20-33
Released—2-24-33

WHITE WOMAN
Dist.—Paramount
Running Time—68 mins.
Cast—Charles Laughton, Carole Lombard, Charles Bickford, Kent Taylor, Percy Kilbride, Charles B. Middleton, James Bell, Claude King, Ethel Griffies, Jimmie Dime, Nigel Johnson, Marc Lawrence.
Director—Stuart Walker
Authors—Norman Reilly Raine, Frank Blythe
Adaptors—Samuel Hoffenstein, Gladys Lehman, Jane Loring
Cameraman—Harry Fischbeck
Bernds
Reviewed—5-25-33

1933 RELEASES

Recording Engineer — Joseph Fookes
Reviewed—11-18-33

WIENER BLUT (German)
(Produced in Germany)
Cast—Michael Bohnen, Lee Parry, Paul Hoerbiger, Greti Theimer, Anton Pointer, Max Shipper, Ekkehard von Arendt.
Director—Conrad Wiene
Reviewed—11-17-33

WILD BOYS OF THE ROAD
Dist.—First National
Running Time—77 mins.
Director—William A. Wellman
Author—Daniel Ahearn
Adaptor—Earl Baldwin
Reviewed—9-22-33

WILD HORSE MESA
Dist.—Paramount
Running Time—61 mins.
Director—Henry Hathaway
Author—Zane Grey
Adaptors — H. a r o l d Shumate, Frank Howard Clark
Cameraman—Arthur Todd
Reviewed—1-6-33
Released—11-25-32

WINE, WOMEN AND SONG
Dist.—Chadwick
Running Time—70 mins.
Cast—Lilian Taskman, Lew Cody, Marjorie Moore, Matty Kemp, Paul Gregory, Gertrude Astor, Bobbe Arnst, Esther Mui, Jesse Divoky, Bobby Watson.
Director—Herbert Brenon
Author—Leon D’Usselje
Adaptor—Leon D’Usselje
Dialogue—Leon D’Usselje
Editor—Carl Pierson
Cameraman—Al. Wyckoff
Recording Engineer — J o h n Stransky
Reviewed—12-16-33

WIVES BEWARE
(Madame engineers)
Dist.—RKO
Running Time—63 mins.
Director—Fred Niblo
"-the best show in town!"

Harry Joe Brown

Associate Producer—Director

ROGERS—PARAMOUNT

Productions

1933

★ SITTING PRETTY
EIGHT GIRLS IN A BOAT
GOLDEN HARVEST
SHE MADE HER BED
★ I LOVE THAT MAN
GIRL WITHOUT A ROOM
NO MORE WOMEN
★ BILLION DOLLAR SCANDAL
SONG OF THE EAGLE

★ Also Direction
1933 RELEASES

1933

Running Time—29 mins.
Cast—Ronald Colman, John Qualen
Director—Michael Curtiz
Reviewed—3-28-33

FIVE PER CENT

Director—Vera Williams
Reviewed—4-1-33

WHITE SUMMER

Director—Cecil B. DeMille
Reviewed—4-8-33

LADY MISTRESS

Director—Walter Miller
Reviewed—4-15-33

THE BARGAIN

Director—George W. Morgan
Reviewed—4-22-33

THE WIREMEN

Director—Irving Pichel
Reviewed—5-6-33

THE BELLE OF NYMPH ISLAND

Director—Cullen Landis
Reviewed—5-13-33

THE RETURN OF THE PIRATE

Director—John Farrow
Reviewed—5-19-33

JULIET IN PARIS

Director—Leslieville
Reviewed—5-27-33

LIFE WITH A STRANGER

Director—John Brahm
Reviewed—6-3-33

THE CITY

Director—Edward Small
Reviewed—6-10-33

SOLO

Director—William Keighley
Reviewed—6-17-33

ROARING STEEL

Director—Herbert Wilcox
Reviewed—6-24-33

THE WINTER OF OUR CHILDHOOD

Director—Karl Freund
Reviewed—7-1-33

THE BUNNY HOP

Director—Ray C. Enright
Reviewed—7-8-33

THE LIVING SITCOM

Director—Walter Lang
Reviewed—7-15-33

GROUP KOR

Director—Gaston Glass
Reviewed—7-22-33

THE MASQUES

Director—Jack Conway
Reviewed—7-29-33

THE HUNGER OF THE MIND

Author—Leslie Bricusse
Reviewed—8-5-33

ANNA MAKAROVA

Author—William Robson
Reviewed—8-19-33

THE BOGIE MAN

Author—Reginald Le Borg
Reviewed—8-26-33

SUGAR BABY

Author—John B. Good
Reviewed—9-2-33

THE KISS BOX

Author—John B. Good
Reviewed—9-9-33

THE VICE GENERATION

Author—J. F. Murphy
Reviewed—9-16-33

THE MARRIAGE OF THE MINDS

Author—Harold H. Scott
Reviewed—9-23-33

THE BEAUTY OF MAURICE

Author—Eugene Rousseau
Reviewed—9-30-33

THE BLIND

Author—Gustave Flaubert
Reviewed—10-7-33

THE SUNSET OF THE GODS

Author—M. G. DeWitt
Reviewed—10-14-33

BAGARI

Author—Charles L. Faure
Reviewed—10-21-33

THE FEMALE ARMS

Author—William Robson
Reviewed—10-28-33

THE MAN FROM NOWHERE

Author—Palmer therm
Reviewed—11-4-33

THE TIGRESS

Author—John B. Good
Reviewed—11-11-33

THE FEMALE PRINCIPAL

Director—Paul C.骈
Reviewed—11-18-33

THE MOTHER...

Author—Dorothy Sheik
Reviewed—11-25-33

THE WANTED MAN

Author—Dorothy Sheik
Reviewed—12-2-33

THE HUMAN

Author—Dorothy Sheik
Reviewed—12-9-33

SILVER HILL

Author—Albert Maltz
Reviewed—12-16-33

THE CONFessions OF MADGE ALEXANDER

Author—Dorothy Sheik
Reviewed—12-23-33

THE LADY AND THE MILLION

Author—Fred Finkelstein
Reviewed—12-30-33

THE LOVE AFFAIR

Author—Dorothy Sheik
Reviewed—1-6-34

FIVE MINUTES TO LIVE

Author—Dorothy Sheik
Reviewed—1-13-34

THE PRISONER OF BORDEN

Author—Dorothy Sheik
Reviewed—1-20-34

THE LITTLE LADY

Author—Dorothy Sheik
Reviewed—1-27-34

THE DUSTY ROAD

Author—Dorothy Sheik
Reviewed—2-3-34

THE WINTER MUSIC

Author—Dorothy Sheik
Reviewed—2-10-34

THE HUNGER OF THE MIND

Author—Dorothy Sheik
Reviewed—2-17-34

THE WEDDING SHADOW

Author—Dorothy Sheik
Reviewed—2-24-34

THE LADY FROM NASHVILLE

Author—Dorothy Sheik
Reviewed—3-3-34

THE LADY ACCUSED

Author—Dorothy Sheik
Reviewed—3-10-34

THE LADY IN SHAME

Author—Dorothy Sheik
Reviewed—3-17-34

THE LADY IN THE SWIRM

Author—Dorothy Sheik
Reviewed—3-24-34

THE LADY IN THE GENTLEMEN'S RESTROOM

Author—Dorothy Sheik
Reviewed—3-31-34

THE LADY IN THE ZIPPER

Author—Dorothy Sheik
Reviewed—4-7-34

THE LADY IN THE ANGLE

Author—Dorothy Sheik
Reviewed—4-14-34

THE LADY IN THE GLOVE

Author—Dorothy Sheik
Reviewed—4-21-34

THE LADY IN THE WINDOW

Author—Dorothy Sheik
Reviewed—4-28-34

THE LADY IN THE ARMS

Author—Dorothy Sheik
Reviewed—5-5-34

THE LADY IN THE FABRIC

Author—Dorothy Sheik
Reviewed—5-12-34

THE LADY IN THE HAT

Author—Dorothy Sheik
Reviewed—5-19-34

THE LADY IN THE SHOE

Author—Dorothy Sheik
Reviewed—5-26-34

THE LADY IN THE ROOM

Author—Dorothy Sheik
Reviewed—6-2-34

THE LADY IN THE FUR

Author—Dorothy Sheik
Reviewed—6-9-34

THE LADY IN THE JEWEL

Author—Dorothy Sheik
Reviewed—6-16-34

THE LADY IN THE TIE

Author—Dorothy Sheik
Reviewed—6-23-34

THE LADY IN THE GLASS

Author—Dorothy Sheik
Reviewed—6-30-34

THE LADY IN THE PANTS

Author—Dorothy Sheik
Reviewed—7-7-34

THE LADY IN THE SKIRT

Author—Dorothy Sheik
Reviewed—7-14-34

THE LADY IN THE SHIRT

Author—Dorothy Sheik
Reviewed—7-21-34

THE LADY IN THE SOCKS

Author—Dorothy Sheik
Reviewed—7-28-34

THE LADY IN THE STOCKING

Author—Dorothy Sheik
Reviewed—8-4-34

THE LADY IN THE TRAVELER'S CLOTHES

Author—Dorothy Sheik
Reviewed—8-11-34

THE LADY IN THE BOOTS

Author—Dorothy Sheik
Reviewed—8-18-34

THE LADY IN THE HEELS

Author—Dorothy Sheik
Reviewed—8-25-34

THE LADY IN THE PACKING CASE

Author—Dorothy Sheik
Reviewed—9-1-34

THE LADY IN THE TRUNK

Author—Dorothy Sheik
Reviewed—9-8-34

THE LADY IN THE BAG

Author—Dorothy Sheik
Reviewed—9-15-34

THE LADY IN THE/GLASS

Author—Dorothy Sheik
Reviewed—9-22-34

THE LADY IN THE MARBLE

Author—Dorothy Sheik
Reviewed—9-29-34

THE LADY IN THE BOX

Author—Dorothy Sheik
Reviewed—10-6-34

THE LADY IN THE RING

Author—Dorothy Sheik
Reviewed—10-13-34

THE LADY IN THE BRACELET

Author—Dorothy Sheik
Reviewed—10-20-34

THE LADY IN THE BOXING GLOVES

Author—Dorothy Sheik
Reviewed—10-27-34

THE LADY IN THE MASK

Author—Dorothy Sheik
Reviewed—11-3-34

THE LADY IN THE GLOVES

Author—Dorothy Sheik
Reviewed—11-10-34

THE LADY IN THE BELT

Author—Dorothy Sheik
Reviewed—11-17-34

THE LADY IN THE MILLSTONE

Author—Dorothy Sheik
Reviewed—11-24-34

THE LADY IN THE HANDBAG

Author—Dorothy Sheik
Reviewed—12-1-34

THE LADY IN THE WATCH

Author—Dorothy Sheik
Reviewed—12-8-34

THE LADY IN THE PICTURE

Author—Dorothy Sheik
Reviewed—12-15-34

THE LADY IN THE CUP

Author—Dorothy Sheik
Reviewed—12-22-34

THE LADY IN THE EARRING

Author—Dorothy Sheik
Reviewed—12-29-34
"the best show in town!"

JAMES FLOOD
Director

"LIFE BEGINS"
"THE MOUTHPIECE"
"UNDER-COVER MAN"
"ALL OF ME"

In Production
"TOO MANY WOMEN"

ALBERT LEWIS
ASSOCIATE PRODUCER

PARAMOUNT STUDIOS
HOLLYWOOD, CALIF.
A list of 13,905 American and foreign-made features released in this country during the past nineteen years.

A code of distributors names starts below. The list of pictures starts on page 211.

**CODE TO DISTRIBUTORS**

ABA—A. B. A. Films.
ABR—Abrams.
ACA—American Committee for Relief of Armenia.
ADP—Adolph Pollak
ACI—American Cinema.
ACT—Action Pictures.
ADV—Advanced.
AE—Associated Exhibitors.
AEO—Estonian Pictures.
AEP—Affiliated European Producers.
AFF—Affiliated.
AGF—American General Films.
AHR—Asher.
AI—Associated Independent Productions.
AIL—Aida Films.
ALA—Atlantic.
ALD—Alder.
ALB—Alexander.
ALL—Allied Pictures.
ALL—Alliance.
ALP—All Art Pictures.
ALW—William Alexander.
AM—Amkinio.
AMB—Ambassador.
AME—American.
AMC—A. M. C. Films.
AMR—American—Roumanian Film Co.
AMU—American Mutual.
AN—Anchor.
ANT—Anti-Vice Motion Pictures.
AVP—Armed Pictures.
APA—A-1 Producers and Distributors.
APD—Allied Producers and Distributors.
APP—Osip Apfel.
APM—Associated Photoplays.
AP—Apollo.
APR—A. P. Plays.
APQ—Approved.
APR—Associated Producers.
AR—American Releasing Co.
ARA—Arfa Films.
ARB—Arc Films.
ARC—Artclass Pictures (Weiss Bros.)
ARF—Ar-Films.
ARI—Arista.
ARK—Arkay Film Exchange.
ARN—Arnaud.
ARO—Aristeract.
ARP—Artistic Pictures.
ART—Artcraft Pictures.
ARW—Arrow.
ASA—Asa.
ASS—Associated Cinemas.
AST—Astor.
ATA—American Trading Assn.
ATL—Atlas.
AUD—Audiible Pictures.
AUC—Audio Cinema.
AUI—Harold Austin.
AUR—Aurora Film Corp.
AUS—Australian Films.
AUT—Capt. Harold Auten
AV—Ayon.
AVC—Avee.
BAC—Barker-Hoffman.
BAE—Banner.
BAK—Baker-Hoffman.
BAN—Banercoat.
BAR—Barsky.
BAT—Bartlett.
BAU—Bayania Film A-G.
BAY—Bacon-Ayon.
BB—B. B. Features.
BBF—Bacon-Backer Foursquare.
BBF—Benson.
BEH—George Behan.
BEH—Behrman Productions.
BEX—Beckman Film Co.
BEL—Berlin Films.
BER—Bertad.
BER—Chester Bennett.
BER—Bernstein.
BHA—Bert Hall.
BIL—British International.
BIF—Big Four.
BIL—Big Three.
BIL—Biltmore Productions.
BIS—Bischoff.
BL—Bluebird.
BLA—Blue-Coon.
BLC—Blackton.
BLO—Richard Block.
BRA—Blumenthal.
BMB—Bosco-Mutual.
BNE—British New Era.
BOL—B. Ollman.
BOTT—Botteselli.
BOW—Bowes Productions.
BPI—Bureau of Public Information.
BR—C. C. Burr.
BRA—Brady-World.
BRB—Brenda Pictures.
BRC—Brewster.
BRD—Bradley.
BRE—Brentwood-Mutual.
BRH—Broadway-Hollywood Productions.
BRK—Briskin.
BRL—Brill.
BRO—Lee Brody Co.
BRR—Bruno Paradise.
BRX—Leo Brecher.
BU—Butterfly.
BUF—Buffalo Motion Picture Co.
BUL—Butler Productions.
BUN—Burnside.
BUR—H. B. Burroughs.
BUT—Butterfly.
CA—Capital Foreign Attraction.
CAL—California Motion Picture Co.
CAN—Canyon.
CAP—Capital Film Exchange.
CAS—Cassett—Shipman.
CAT—Capital Productions.
CBC—Cohen-Brandt-Cohen (Columbia).
CBP—C. B. Price.
CC—Clark—Cornelius.
CEL—Celebrity Pictures.
CEN—Century Pictures.
CF—Cinema Francois.
CHA—Chadwick Pictures.
CHE—Chesterfield Pictures.
CHR—Charter.
CIE—Cines.
CIN—Cinema Attractions.
CIR—Circus Film Attractions.
CLA—Claridge.
CLP—Classplay.
CLR—Russell Clark.
CLU—W. H. Clune.
CM—Columbia-Metro.
COD—C. O. D. Blanchfield.
COG—Congo Pictures.
COH—Max Cohen.
COL—Columbia.
CON—Commonwealth.
CON—Consolidated-Met.
COP—Congo Pictures.
COQ—Conquest.
COR—Corona.
COS—Cosmos.
COT—Continental Pictures.
COU—Cosmart.
COV—Cort.
CP—Colonn Pictures.
CRA—Crea.
CRE—J. V. Cremoni.
CRB—Crest.
CRD—Certified.
CRE—Crescent Pictures.
CRT—Creative.
CUC—Companie Universelle.
CUE—Enrico Cutuli.
CUM—Cummings.
CUR—Richard Currier Productions.
CUT—Curtiss.
CWO—Comstock World.
DAB—Dansk-Biograf.
DAI—Daily Productions.
DAV—Davis Distributors Co.
DEM—Democracy Photoplays.
DEN—Denver-Dixon.
DIE—Dietrich-Kenyon.
DIL—Dilorenzo.
DOO—Doo-Lee.
DRK—Drlik-Martel.
DUD—Dudley-Univ.
EAG—Eagle Productions.
EAS—Eastern Films.
EC—East Coast.
EDG—Edgar.
EDK—Edison-Kleine.
EDP—Edison Perfection.
EDU—Educational.
EKE—Edison-K. E. S. E.
EKO—E. K. O. Film Co.
ELB—Elbee Pictures.
ELD—El Dorado Productions.
ELF—C. S. Effelt.
ELK—Edward L. Klein.
ELL—William Elliott Productions.
EMP—Empire.
EMU—Emu Mutual.
"the best show in town!"

ARTHUR HORNBLLOW, JR.
ASSOCIATE PRODUCER

GARY COOPER
J. W. Playhouse
Krellberg
Kleinschirm
Hornerstom
Moss.

EXO
FAF
FHG
EXE
FER
FAM
EUR
ETR—
FRE
FCH
FXH
EXD—
EUS
ES
ERM
ERA—
EQA
EPP—
FW—
FOF—
FLI
FIT
FIL—
FAB
EXC
EQW
EQ—
FW—
FOR—
FOP—
RXP—
ENR
GHA—
CAR—
FRO—
FFS
GLO
GLB—
GER
GEO
GCR-Garson
GAS—Garrision Films
GAU—Gauront
GB—Gaumont-British
GBG—Henry Ginsburg
GEG—Gerrish Films
GEN—Geneva
GEO—Genius
GRB—Garson
GRR—Al-Giffin-Grey
GHA—G. Hamilton
GLA—Gladiator Films
GLC—Gladesdale
GLD—Symon Gould
GLE—Goldie Films
GLO—Amer-Anglo Corp.

GOI—Goldstone
GON—Goodman
GOO—Goodwill
GOR—Gordon Film Co.
GOS—Golightly Prods.
GOT—Gotham Productions.
GOU—M. J. Goulard
GRA—Graphic Film Corp.
GRG—Grinnell Wall Film Co.
GRC—Arthur Greenblatt
GRE—Greater.
GRI—D. W. Griffith Productions.
GRN—Great Northern.
GSF—Golden Stars Films.
GUA—Guaranteed Pictures.
HAD—Horsley-Art Dramas.
HAL—Hallmark.
HAM—Arthur Hammerstein Enterprises.
HAN—Hanse-Marine.
HAP—High Art Pictures.
HAR—Harma.
HAM—Harri-Hanover.
HAT—Hatch.
HAW—Hall-Abrams-Werner.
HEA—Headline Pictures.
HEL—Heber Pictures.
HEM—Herman.
HEN—Henley-Seng.
HER—Hepworth.
HER—Herculues Productions.
HES—Hesperia.
HHT—Hampton-Hodkinson.
HIM—Him & H. S.
HIM—Himalaya Films.
HIS—Historique Films.
HM—Hi-Mark.
HM—Hirshey-Mutual.
HNE—Robert J. Hornfar.
HOB—J. H. Hoffberg.
HOB—W. W. Hodkinson Co.
HOF—M. H. Hoffman.
HOL—Hollywood Pictures.
HOP—Hopp Hadley.
HOR—Horneimer.
HOU—Houdini.
HOW—Howell.
HPI—Hollywood Pictures.
HRR—Harrington Mutual.
HUM—Hutton-Mutual.
HWA—Haworth.
HWF—Hiller & Wilks.
HVP—Hoppard.
ICE—International Cinema Exchange.
IDC—Ideal Pictures.
IFC—Independent Film Clearing House.
IMI—Imperial Dist.
IMP—Imperial Pictures.
INC—Ince-Triangle.
IND—Independent.
INT—Industrial Films.
INT—International.
INV—Invincible.
INW—Interworld.
IWO—Iroquois.
IRV—Irving Exchange.
ITA—Itala Films.
IV—Ivan.
JA—Jans.
JAC—James Hall.
JAF—Jaffe Art Films.
JAW—Jawitz.
JEN—Jennings-Shipman.
JEW—Jewell.
JFA—Jafa.
JO—Joan.
JOH—Georges Jones Productions.
JOH—Ray Johnston.
JUD—Juda Films.
JWJ—J. W. Films.
KAC—Kinzey-Cochran.
KAL—Kalsh.
KAN—Kane.
KAU—Henry Kaufman.
KE—James Keane.
KEL—Kelly.
KFM—John M. Kelley.
KFR—Kerman.
KES—K. E. S. E.
KET—Wells Kent.
KIN—Burton King.
KIT—Kermit Fade.
KLA—Captain F. Kleinschrm dt.
KLE—George Kleine Service.
KLU—R. H. Klumb.
KRF—R. & R. Film Co.
KRA—Kremer.
KRF—Sherman S. Krebbell.
KRF—Krehar.
KUR—W. Kurz.
LAB—Labor Film Service.
LBR—Lee-Bradford Co. (Art-
LED—Lederer.
LEE—Artlee Pictures.
LEY—Levey.
LES—Lee Films.
LFS—Sol Lesser.
LEV—Levinson.
LIB—Liberty Productions.
LIC—Lichtman.
LIE—Liebfreid & Miller.
LON—London Film-Cosmofoto-
LOU—Louben Films.
LOW—Lowell.
LST—Jack Lustberg.
LUB—Burt Lubin.
LUM—Lumas (Gotham).
LYC—Lucem.
LYR—Lyric Films.
M-Metro.
MA—Modern Arts.
MAD—Madison Pictures.
MAF—Mayfair.
MAG—Major Pictures.
MAK—Marked.
MAL—Ernest Mattson.
MAM—Mammoth.
MAN—Max.
MAO—Mascot Pictures.
MAR—H. B. Marinelli.
MAS—Master.
MAT—Frank Mattison.
MAU—Master.
MAY—Masterpiece.
MAX—Max Graf.
MAY—Mayfair-Shallenberger &
Priest
MCA—McArthur.
MCT—Bently-McFadden.
MCN—McManus.
ME—Mert.
MEX—Mena.
MER—Mercury Pictures.
MG—Metro-Goldwyn.
MGM—Metro-Goldwyn-Mayer.
MGD—M.G.R. Productions.
MHM—Maxam Prod.
MIC—Mickey.
MOE—Moeller.
MON—Monopol.
MOF—Monogram.
MOS—B. S. Moss.
MOV—Moviegraphs, Inc.
MPG—Motion Picture Guild.
MT—Mutual
MUR—Murray Productions.
NAM—N. A. M. F. I.
NAP—National Films.
NAT—National Players, Ltd.
NBR—New Brunswick.
NBR—Nat.
NEW—New Cal.
NF—National Films.
NOB—Noble-Duplex.
NOH—North Pace.
NOI—Nola.
NOR—Norwegian American Line.
NPF—National Pioneer.
OCE—Ocean-Raver.
OCP—Ochot Players.
OD—Ode Films.
OG—Ogden.
OLY—Olympia Macri Excelsior.

207
Jack Cunningham

WITH PARAMOUNT

PERSONAL MANAGEMENT
BREN-ORSATTI

Brian Marlow
Writer

MY WOMAN
(Original Story and Screen Play)
COLUMBIA

BRIEF MOMENT *
(COLUMBIA)

IN CONFERENCE *
(CHARLES R. ROGERS PRODUCTIONS)

*Screen Play in Collaboration
MANAGEMENT
FRANK AND DUNLAP
"the best show in town!"

HIT AFTER HIT!!

STREET GIRL
(Betty Compson)

CONDEMNED
(Ronald Colman)

CIMARRON
(RICHARD DIX — IRENE DUNNE)

ARE THESE OUR CHILDREN?
(ARLINE JUDGE — ERIC LINDEN)

NO MAN OF HER OWN
(CLARK GABLE — CAROLE LOMBARD)

COLLEGE HUMOR
(CROSBY — ARLEN — OAKIE)

I’M NO ANGEL
(MAE WEST)

BOLERO
(GEORGE RAFT — CAROLE LOMBARD)

WESLEY RUGGLES

RALPH MURPHY

Paramount Pictures
13,905 FEATURES
RELEASED BETWEEN 1915 AND 1933

A LIST of American-made and foreign productions released in this country between 1915 and 1933 is included on the following pages. Titles are followed by code letter to indicate distributors. For the code to these distributors see page 205.

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

When the title cannot be found in this guide it is advisable to refer to the list of ORIGINAL TITLES which lists books and plays made into motion pictures under titles other than the original.

Full credits on 1933 releases may be had by starting on page 119.

Ace of Aces (AT)—RKO 11-11-33
Action—U 9-4-21
Action Craver—RA 1927
Action Galore—ARC 1926
Action of Souls—FN 6-1-19
Adam and Eva—PAR 2-18-23
Adam and Eve—ARC 8-14-27
Adam's Rib—PAR 3-4-23
Adela—U 1-19-19
Adopted—SEZ 11-8-17
Adorable (AT)—F 5-19-33
Adorable Cheat—CHE 4-15-28
Adorable Deceiver—FBO 1926
Adorable Savage—U 8-8-20
Adoration (S-SE)—FN 12-16-28
Adventure—PAR 4-26-25
Adventure in Hearts—PAR 1919
Adventure Mad—PAR 5-13-33
Adventure Shop—VIT 1-5-19
Adventurer, The—M-G-M 9-23-28
Adventurer, The USA—2-22-17
Adventurer, The F 3-7-20
Adventures in Pygmy Land—HOD 11-3-28
Adventures of Caesar—WO 1927
Adventures of Maya—ELK 4-28-29
Adventures—SEZ 1920
Adventurous Soul—HAM 1928
Adventurous Sex—AE 6-21-25
Advice to the Lovelorn—HOD 11-3-28
Affair of the Follies—An 11-3-27
Affair of Three Nations, An—PAT 11-4-15
Affairs of Anatol—PAR 9-18-21
Affairs of Lady Hamilton—HOD 4-29-23
Afghanistan—AM 10-6-29
Affame in the Sky—FBO 1927
Afraid to Fight—U 7-23-22
Afraid to Love—PAR 4-17-27
Afraid to Talk (AT)—U 1912
Africa Speaks—COL 9-21-30
After a Million—SU 5-18-24
After Business Hours—PDC 6-28-25
After His Own Heart—M 1919
After Marriage—SU 11-8-25

After Midnight—SEZ 9-25-21
After Six Days—ARC 1922
After the Ball—PRO 1924
After the Ball (AT)—F 3-18-33
After the Fog (AT)&tHilF 1929
After the Storm—PRO 5-27-28
After the Verdict—BNE 1-26-30
After the War—U 12-1-18
After Tomorrow (AT)—F 3-6-32
After Tonight (AT)—RKO 10-26-33
After Your Own Heart—F 8-7-21
Aftermath—CP 12-17-27
Aftermath—PAR 1914
Against All Odds—F 7-27-24
Against the Law—EP 1922
Age for Love (AT)—UA 11-15-31
Age of Consent (AT)—RKO 8-25-32
Age of Desire, The—FN 1-20-24
Age of Innocence, The—WA 1924
Aggie Appleby, Maker of Men (AT)—RKO 19-13
Aquilis Forente Al Sol (AT)—Spanish) LST 1932
Ain't Love Funny—FBO 1926
Air Circus (PT&S)—F 9-9-28
Air Eagles (AT)—COT 12-27-31
Air Hawk—PRO 1925
Air Hostess (AT)—COT 1-21-33
Air Legion—RKO 11-25-28
Air Mail—PAR 3-29-25
Air Mail Pilot—HM 5-13-28
Air Patrol—U 1928
Air Police (AT)—WW 3-22-31
Alabaster Box—VIT 1917
Aladdin and the Wonderful Lamp—F 10-11-17
Aladdin from Broadway—VIT 3-15-17
Aladdin's Other Lamp—F 7-5-17
Alarm Clock Andy—PAR 9-21-20
Alaskan—PAR 9-21-24
Alaskan Adventures—PAT 1926
"the best show in town!"

casey robinson

writer director

charles r rogers prods

LeROY J. PRINZ

DANCE DIRECTOR
Pageantry — Choreography
1933
TOO MUCH HARMONY
ALICE IN WONDERLAND
SEARCH FOR BEAUTY
BOLERO
THIS DAY AND AGE
SIGN OF THE CROSS
WHITE SISTER
Etc.

Management
WM. S. GILL

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Stories
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DOUBLE CROSSROADS—Fox

Story and Screen Play
GOOD DAME—Paramount

Novels
THE NIGHT IS LONG
YONDER GROW THE DAISIES
SLEEPWALKERS IN VALHALLA

Plays
RACKET'S END

HENRY HATHAWAY

Directed for Paramount Productions, Inc.:

HERITAGE OF THE DESERT
WILD HORSE MESA
UNDER THE TONTO RIM
SUNSET PASS
MAN OF THE FOREST
TO THE LAST MAN
THE THUNDERING HERD
THE BORDER LEGION

Paramount Pictures
"the best show in town!"

In 1933... for Paramount...

"COLLEGE HUMOR" (Screen Play)  
"THE WAY TO LOVE" (Additional Dialogue)

"SEARCH FOR BEAUTY" (Screen Play)  
"LADIES SHOULD LISTEN" (Screen Play)

"GIRL WITHOUT A ROOM" (Screen Play)

Frank Butler and Claude Binyon

Scenario Head  
HAL ROACH STUDIOS

PARAMOUNT PRODUCTIONS

GROVER JONES  
WILLIAM SLAVENS McNUTT

PARAMOUNT

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PRODUCER OF A SERIES OF COMEDIES for PARAMOUNT RELEASE

FEATURING:

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Walter Catlett
Sidney Toler

Charles "Chic" Sale
Franklin Pangborn
Joseph Cawthorn

RALPH CEDER
WRITER AND DIRECTOR

Directed
CHARIOT SEQUENCES IN
"ROMAN SCANDALS"
(Eddie Cantor—Sam Goldwyn Productions)

"HONOR BRIGHT"*
(SCREEN PLAY)
PARAMOUNT

*In Collaboration
MANAGEMENT
Lichtig and Englander
HOLLYWOOD, CALIF.
"the best show in town!"

ARTHUR JOHNSTON
and
SAM COSLOW
say
"THANKS" to Everyone Concerned
in making
1933 Their Biggest Year

Paramount Productions, Inc.

During this year we were associated in the
making of two successful Musical Comedies:

"College Humor" and "Too Much Harmony"
And the writing of Nine Hit Song Numbers

1. Thanks
2. The Day You Came Along
3. The Old Oxroad
4. Moon Song
5. Learn To Croon
6. Moon Struck
7. Black Moonlight
8. Twenty Million People
9. Bucking The Wind

P.S.—Our First Big 1934 Assignment: Bing Crosby in "We're Not Dressing"

Norman Taurog

Paramount Pictures
"the best show in town!"

Norman McLeod

Benjamin Glazer

Paramount Pictures
"-the best show in town!"
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"I PREDICT" that next year's Film Daily Year Book will contain headlines about these current and coming M-G-M Pictures:

WALLACE BEERY in "VIVA VILLA"
NORMA SHEARER in "RIPTIDE"
JOHNNY WEISSMULLER in "TARZAN AND HIS MATE"
GARBO in "QUEEN CHRISTINA"
JOAN CRAWFORD in "SADIE McKEE"
(Temporary Title)

and many more great entertainments to come from METRO-GOLDWYN-MAYER
Cinderella of the Hills—F
10-30-21
Cinderella's Twin—M...1-9-21
Cinema Murder—PAR..1-25-20
Circ, The Enchantment—MG
9-14-24
Circle—MG 10-4-25
Circular Staircase—SEL 6-23-15
Circumstantial Evidence—ARW
7-14-24
Circumstantial Evidence—CHE
4-7-29
Circus—UA 1-22-28
Circus Action—F 6-10-27
Circus Cowboy—F 4-27-24
Circus Cyclone—U 8-23-25
Circus Days—FN 7-22-23
Circus Jim—PS 9-16-28
Circus Kid (PT & S)—FBO 3-24-29
Circus Man—PAR 1914
Circus of Life—U 1917
Circus Queen Murder—AT
COL 5-6-33
Circus Romance—EQ 2-3-16
Circus Rookies—M-G-M 5-20-28
Cisco Kid (AT) F 10-25-31
Cities and Years—AM 4-12-31
City—CWD 1-20-16
City—F 11-21-26
City Girl (PT) F 4-6-30
City Gone Wild—PAR 12-27-27
City Lights—UA 2-15-31
City of Comrades—G 7-20-19
City of Dim Faces—PAR 7-14-19
City of Illusion—IV 4-11-16
City of Masques—PAR 7-18-29
City of Purple Dreams—FIL 1-1918
City of Purple Dreams—RA 9-30-28
City of Shadows—FBO 1927
City of Silent Men—PAR 4-10-21
City of Song (AT-German)—
WOD 5-15-32
City of Song (AT) WOD 2-3-33
City of Tears—U 6-30-18
City of Temptation—GOU 9-8-29
City Sparrow—PAR 9-12-20
City Streets (AT) PAR 4-19-11
City That Never Sleeps—PAR 10-5-24
City Without Jews—AY 1928
Civilian Clothes—PAR 28-28-20
Civilization—INC 6-8-16
Civilization (Re-issue)—ATA 8-16-31
Civilization's Child—TR 4-20-16
Claim—M 4-11-18
Clancy in Wall Street (AT)—
ARO 3-16-30
Clancy's Kosher Wedding—FBO 8-21-27
Clarence—PAR 10-22-22
Clarence G.W.—RAL 9-17-16
Clash of the Wolves—WA 11-22-25
Classmates—FN 11-23-24
Classified—FN 10-11-25
Claw—SE 6-9-18
Claw-U 5-22-27
Claws of the Hun—PAR 7-7-18
Clay Dollars—SEZ 10-23-21
Clay Gun—PAR 1917
Clean Heart—VIT 28-24
Clean-Up—EXP 3-24-29
Clean-Up—U 9-16-23
Clean-Up—BL 8-9-17
Clean Up—U 1928
Clean All Wires (AT)—
MGM 3-4-33
Clear the Decks (PT & S)—U
4-7-29
Clearing the Range (AT)—
CAP 5-24-31
Cleary the Trail—U 10-14-28
Cleopatra—F 10-18-17
Clever Mrs. Carfax—PAR 11-8-17
Climax, The (AT)—U 2-16-30
Climber—RAL 1917
Climbers—WA 5-8-27
Clinging Vine—PDC 8-8-26
Clock—BL 4-5-17
Clockshop—TRI 6-13-27
Close Harmony (AT)—PAR 4-14-29
Closed Doors—VIT 5-22-21
Closed Gates—STE 5-14-27
Closed Road—PBA 4-2-16
Closing Net—PAT 10-14-15
Closing In—TRI 6-23-18
Clothes—M 9-19-20
Clothes—PAR 1920
Clothes Make the Pirate—FN
11-29-25
Clothes Make the Woman—AT
6-24-28
Cloud—VAN 3-15-17
Cloudburst—LBR 1922
Cloud Dodger—U 11-18-28
Cloud Rider—FBO 1925
Clouded Name—WO 8-24-29
Clouded Name—P-GO 2-25-23
Cloven Tongue—PAT 1918
Clown's Robe—VIT 5-24-17
Clown—COL 1928
Clown—PAR 6-22-16
Clown George (S)—AM
8-27-32
Clutch of Circumstances—VIT
2-25-18
Coast of Folly—PAR 9-13-25
Coast of Opportunity—HOD
12-19-20
Coast Patrol—BAR 1925
Coax Me—WO 8-3-19
Cobra—PAR 12-13-25
Cock O' the Walk (AT)—
WW 4-13-30
Cock O' the Walk—PAR 1919
Cock of the Air (AT)—UTIF
1-31-32
Cock-Eyed World (AT & S)—
F 8-4-29
Cocktail Hour (AT) COL 6-3-33
Cocoonats, The (AT)—PAR 5-2-29
Cow Country—PAT 1927
Cow of Honor (AT)—SYN 3-16-16
Cow of the Air—BIS 12-16-28
Cow of the Northwest—AE
1926
Cow of the Range—RA 5-15-27
Cow of the Scarlet—FN 7-15-28
Cow of the Sea—PAR 6-1-24
Cow of the West—PAR 4-26-25
Cow of the West—SYN 7-27-30
Cow of the Wilderness—VIT
7-6-24
Cow of the Yukon—SCR 12-8-18
Cohens and Kellys—U 3-3-26
Cohens and Kellys in Africa
(AT)—U 12-21-30
Cohens and Kellys in Atlantic
City (PT & S)—U 1-24-29
Cohens and Kellys in Hollywood
(AT)—U 4-24-32
Cohens and Kellys in Paris—U
2-12-28
Cohens and Kellys in Scotland
(AT)—U 3-2-30
Cohens and Kellys in Trouble
(AT)—U 4-15-33
13,905 TITLES
...
TELL IT TO THE MARINES
THE FLYING FLEET
THE BIG HOUSE
MIN AND BILL
HELL DIVERS
CLEAR ALL
WIRES—

GEORGE HILL

Productions

STARTING MY
NINTH YEAR
WITH M. G. M.
ROBERT Z. LEONARD

"DIVORCEE"  "IT'S A WISE CHILD"
"BACHELOR FATHER"  "STRANGE INTERLUDE"
"PEG O’ MY HEART"  "DANCING LADY"

Metro-Goldwyn-Mayer
David O. Selznick

Vice-President, Metro-Goldwyn-Mayer Corporation

Executive Producer:

VIVA VILLA

DAVID COPPERFIELD

MANHATTAN MELODRAMA

DINNER AT EIGHT

DANCING LADY

LITTLE WOMEN
(Pre-production plans only)

A Bill of Divorcement

Night Flight

What Price Hollywood

Topaze

The Animal Kingdom

King Kong

Bird of Paradise

The Lost Squadron
WALTER WANGER

“Gabriel Over the White House”
“Another Language”
“Going Hollywood”
“Queen Christina”
director of Warner's one way passage MGM m's Chinese seas Paramount's honor bright etc. etc. 

Metro-Goldwyn-Mayer
Sam Wood

ALICE BRADY

"SHOULD LADIES BEHAVE"
"MRS. FANE'S BABY IS STOLEN"

Metro-Goldwyn-Mayer
DUDLEY MURPHY
Director

"EMPEROR JONES"

John Farrow
Writer-Director

M-G-M

Metro-Goldwyn-Mayer
JOHN MEEHAN

M · G · M

HARVEY THEW

Adaptation and Dialogue

PUBLIC ENEMY (In Collaboration)
TWO SECONDS
SILVER DOLLAR
SHE DONE HIM WRONG (In Collaboration)
COUNT OF MONTE CRISTO
OPERATOR THIRTEEN (In Collaboration)
JOHN LEE MAHIN

Screen Plays

PRIZEFIGHTER AND THE LADY*
BLONDE BOMBSHELL*
ESKIMO
LAUGHING BOY*
RED DUST

*In Collaboration

M-G-M CONTRACT

LEO BIRINSKI

Original Story and Screen Play
“MATA HARI” with Greta Garbo

Adaptation and Screen Play
“SONG OF SONGS” with Marlene Dietrich

Adaptation
“NANA” with Anna Sten

IN PREPARATION

Original Story and Screen Play
“STAMBOL QUEST” with Joan Crawford

Adaptation “PRISONER OF ZENDA” with Jeanette MacDonald

Original Story
“BLONDE SAINT” with Jean Harlow

DIRECTED “MATING TIME”

FOR SALIENT PICTURES CORP.
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RAY DOYLE

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Lionel Barrymore  Warner Baxter  John Boles  Charles Boyer
Nigel Bruce  Henrietta Crosman  James Dunn  Jack Durant
James Durante  Sally Eilers  Charles Farrell  Alice Faye
Roger Imhof  Peggy Fears  Stepin Fetchit

FOX PERSONALITIES PARADE
FORTHCOMING FOX PICTURES

Nick Foran  Norman Foster  Preston Foster  Sylvia Froos
Janet Gaynor  Lilian Harvey  Rochelle Hudson  Victor Jory
Frank Mitchell  Herbert Mundin  Pat Paterson  Will Rogers
Sid Silvers  Shirley Temple  Spencer Tracy  Claire Trevor
Helen Twelvetrees  Rudy Vallee  Hugh Williams

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FASTEST-GROWING STAR LIST

Never before in FOX history ... has its roster boasted so many box-office names.

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Aware of the demand for new faces ... and the unquestioned value of established personalities ... FOX productions are planned to give full play and opportunity to the precious talents of its artists.

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For 1934

* I AM SUZANNE
* COMING OUT PARTY
* GRAND CANARY
* REDHEADS ON PARADE
* SPRINGTIME FOR HENRY
* FLIGHT OF THE SWAN

and four others

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HENRY KING

“State Fair”

“I Loved You Wednesday”

“Carolina”
Hamilton MacFadden

"CHARLIE CHAN'S GREATEST CASE"

"AS HUSBANDS GO"

"THE FOX FOLLIES"
(1934 EDITION)

"THE MAN WHO DARED"
DAVID BUTLER

"Bottoms Up"

"My Weakness"
— ——

F F—U

Jeanne of the Gutter— M ... 1919
Jean of the Woods— WO. 7-28- 18
1920

Jeannia— SEZ
Jcde Frau Hat

(AT-

Etwas

German)— PAR.
Jenny Be Good

Jew

at

.

— PAR

James

Jesse

— REA.

War— AM

,

—

ilt—

Janet— AMU
im Bludso— FAT
Jim Grimsby's Boy

—

7-23-32
11-26-22
2-28-18
2-1-17

— INC 19-16
— PDC1-16-27

— 9-18-21
— MOP 13-33
5-

Jungle Child— INC
Jungle Gentleman
Jungle Killer, The

CEN.
Fate— M

Conqueror

the

Penman— FN ... 3-27-21

Jim the

Higgins (S)

Jinunic

— GAS3-4-33

Jimmie's Millions— FBO .3-1-25

—
.

Jimmy and

(AT)

Sally

1933
9-28-19
G... 5-12-18

Jinx— G

—
—
—

Joan of P'.attsburg
Joan of the Woods WO. 1<J18
Joan the Woman PAR. 1-4-17
.

Joanna— FN

12-20-25

Johanna Enlists— ART ...9-8-18
John Barleycorn PAR
1914
John Ermine of Yellowstone

—

—
1917

John Forest Finds Himself

HEP. .12-11-21
John Gladye's Honour

— PAT

Just

Around

—4-13-16
BL

John Petticoats— PAR. .11-23-19
John Smith
SEZ
1922

Johnny— SEZ

Gun— ART

Johnny Get Your

3-23-19

Johnny Get Your Hair Cut

M-G-M.
Johnny-on-the-Spot

—M

Johnny Ring and the

Sword— TEM

Johnstown Flood

—F

— FER

.2-6-27
.2-23-19
Captain's
8-28-21
3-7-26

Peasant

Jolly
Jolt

—F

Jordan

in

a

in the Land of Egypt
(At-Yiddish)— GUA. .5-22-32

Joseph

Journey's
Journey's
Journey's

End— HOD. .6-19-21
End— WO
6-19-18
End (AT)—TIF
.

Woman—

— PAT.
1916
9-11-27

Joy Girl— F
Joy Street (S-SE)— F
Joyous Liar— PAT
Joyous Troublemaker

—

8-4-29
12-14-19

WW. .4-26-31

Jim— U

Just

Like Heaven

1915

Woman — HOD

Like a

3-18-23

Just
Just
Just

(AT)—TIF
10-19-30
8-19-28

Married— PAR
Off
Off

Broadway— F. .2-3-24
Broadway— CHE

Out

of College

.

8-14-27

Judgment

of the

Storm— FBO

12-30-23
Judith of the Cumberlands
8-10-16
Judy Forgot—
1915

— MT

U

Judy

of

Rogue's Harbor

Juggernaut— VIT

REA
—2-8-20

WA.

Just
Just
Just
Just
Just
Just

— G.. 2-13-21

1921
11-21-20

Pals— F
Squaw— EXI

1919

Suppose— FN

Sylvia—

1-24-26
11-24-18

WO

Tony— F
T ravelin'— SIE

8-20-22

1926
1924

— HEP

Justice Raffles
Justice Takes a

(AT)

Holiday

— MAF. .4-19-33

— K—

Colonel— HOD

Kentucky

9-19-20

—

—

—

Keyhole,

RKO. .2-8-31
Power— EDU. .12-15-18
The (AT)— WA

Keys

the

Key

to

3-31-33
of

Righteous— PAR

(AT)— PAR

The

—

8-31-24

Kadetten (AT)
FIM 12-29-33
Kaiser in Peace and War, The
Kaiserliebchen

The

Kaiser,
Kaiser's
Kaiser's

.

.

R. .2-2-30
(AT-German)

— TOB. .11-15-31

—The

Best of Berlin

Kick
Kick
Kick

In— PAR
In— PAT
In
(AT)— PAR.

Kick-Back— FBO
Kick-Off— EXP

.

Kalda Ruby— SEZ
Kameradschaft (At-German)

ASS.

.11-10-32

(AT-German)

—

TOB. .9-27-31
— F 1919
(AT)—

Kathleen Mavourneen
Kathleen Mavoureen

Kazan— EPI
Keep Going— SIE

Kid— VIT
Kid— FN

8-21-16
1-16-20

10-31-26
Kid Boots— PAR
1-30-27
Kid Brother— PAR
Kid From Arizona (AT)

COS.

Moving

Going— PIZ
Coin' SIE
of

Up With

1915

273

.7-20-30
2-20-21

1926
...

1

(AT)

Spain

.5-10-31

—11-19-32
UA

& S)— WA

Kid Gloves (PT

6-23-29
6-30-18
9-11-27
6-9-18
3-3-29
1929
4-11-26

Kid Is Clever— F
Kid Sister— COL
Kidder & Ko.— PAT
Kid's Clever— UNI
Kif Tebbi— AID
Kiki— FN

UA

Kiki (AT)—
Kildare of Storm—

Killer— PAT
Killing to Live

3-8-31

M

9-29-18
1-30-21

(AT)— AM

Kill-Joy— KES
1917
Kincaid, Gambler
Kindled Courage U
1923
Kindred of the Dust— FN .9-3-22

—
—

King Cowboy— FBO
1928
King Fisher's Roost— PIN 1922
King for a Night (AT)—
.

12-9-33

(AT)— RKO

King Kong

2-25-33

(AT)—
CHE. .10-10-32
Diamonds — VIT

King Murder, The
King

of

10- 13-18

(AT)— U. 3-30-30
5-1-27
PAT
(AT)—

King
King
King

of Jazz
of Kings—
of the Arena

King

of

8-23-33

King
King

Campus (PT)

the

of the
of the

Herd— MAT.
Jungle

.

—

1929
1929

(AT)— PAR
2- 25-33

1-25-15

Pack— LUM

1928
1928

King

7-19-25

King
King
King
King

of the Rodeo— U. 1-20-29
of the Saddle—
... 1926
of the Turf—
.. 3-7-26
of Wild Beasts—

King

of

— FBO
11-8-25
(AT) —
POP. .3-13-32
Lizzie— HOD
5-15-21

Bees

Keepers of Youth

Keeping

Kid from

. .

TIF.

— EDK
—
Smiling— AE
Keeper
the

Keep
Keep
Keep
Keep

.5-24-31
7-30-22
9-5-26

.3-14-18

Finish— WA. .12-15-18
Shadow PAR.. 6-23-18

—

1918

2*22-29
12-24-23
1-11-17

1

1--20-31

Unknown— U

K-The

.10-28-33
2-13-21

— BL6-28-17

3-2-24
Kentucky Days— F
Kentucky Derby— U ..10-22-22
Kentucky Handicap RA..1926
8-23-25
Kentucky Pride F
Kept Husbands (AT)

Door— SEZ

Outside the

(AT)

Case

2-10-29

Just
Just

6-20-20

— WO

— VIT. .2-17-16

Kentuckians— PAR
Kentucky Cinderella

Kibitzer,

—G
1918
(AT)— F. 10-19-30

Just
Just

3-7-18

Square

Murder

.1930

ust for Tonight
ust Imagine

Karamazov

Jubilo— G
12-14-19
Jucklins— PAR
12-26-20
Judge Not— U
9-16-15
Judgment
10-2-21
Judgment House— PAR. 11-29-17
Judgment of the Hills— FBO

1922
1920
5-31-25
5-2-18

WW..

U.

Toy and the Dragon

— PS

—

1929
1922

1919
11-14-26

Twilight

at

Just a Wife— SEZ
Just a Woman
FN
Just a
STG
For
Song—
Just
A
Just For a Song (AT)

Hard Road— FAT

Wife— EXI
Wife—TIF

(AT)— MGM

6- 14-31

11- 25-15

Joselyn's
Josely's

8-16-17

— FN12-19-26
Corner — PAR
1-8-22

the

Song

Just a

1915

John Needham's Double

.11-26-32

Blond

Just a Gigolo

1

of

Kennel

4-13-19
Trial— F
Juno and the Paycock (AT)
BI. .6-29-30

Another

German)— UN G .. 1-2-32
the Border— TRI

Keith

Kennedy

Jungle

Just

Kcine Feicr Olme Meyer (AT-

9-14-16

— U(AT)—

Jury of

TITLES

13,905

(AT)

Bride

10-

Jim

1-24-18
2-12-22
10-1-22

.

Jungle

WA

U

Heart

PAR.

Caesar— KLE
June Madness M

.5-16-20
5-30-20
10-23-27
7-26-31

1915
4-19-17
1927

ilted

Strong

the

of

June Moon (AT)— PAR.3-15-31
Jungle Adventures SEZ

Jewel— U

ewel in Pawn— BL
ewels of Desire PDC
Jewel Robbery (AT)—

Jules
Julius

.5-24-31

— PAR
6-9-33

Me Jim— G

Call

Tes'

(AT)

Gerhardt

Jennie

—UU—U

.

of

the

11- 14-26
.

AE
FBO
PAT

3- 30-24

the

Wild Horses

(AT)

— COL.

.

1933


JOHN FORD
IRVING CUMMINGS

DIRECTOR

* * *

FOX FILM CORPORATION

WILLIAM CONSELMAN

Writer

Credits for 1933:

Originals:
ARIZONA TO BROADWAY
THE MAD GAME
FRONTIER MARSHAL
(All in collaboration)

Screen Plays: (All the above)
I BELIEVED IN YOU

Dialog:
JIMMY AND SALLY
ORIENT EXPRESS

All For

FOX HOLLYWOOD STUDIOS
CLYDE E. ELLIOTT

Director

BOX OFFICE SENSATIONS

* 

BRING 'EM BACK ALIVE
RADIO—1932

*

DEVIL TIGER
FOX—1934

RALPH HAMMERAS
THANKS— TO AL ROCKETT
for
"ODD THURSDAY"* with
WARNER BAXTER

THANKS— TO SOL M. WURTZEL
For
"BUCCANEER" with
CLAIRE TREVOR

OSCAR M. SHERIDAN
WRITERS' BUILDING
FOX MOVIE TONE CITY

EDWARD T. LOWE
WRITING FOR
FOX
CONTRACT WRITER
SEVENTH YEAR with FOX

Screen Plays
1932-1933

Berkeley Square
State Fair
Cavalcade
The Warrior's Husband
As Husbands Go
Mr. Skitch (Will Rogers)
All Men Are Enemies
ROBERT T. KANE

FOX FILM CORPORATION
In 1934 the Ten Best Pictures of the year will be Warner Bros.' "Wonder Bar"
In 1934 the Film Daily Year Book will be the only important book of the year which will not be screened by Warner Bros.
In 1934 Warner Bros. will be more widely known than ever as THE Star COMPANY
In 1934 Vitaphone will make "The Best Shorts" better... with new names, new series, new ideas!
SAM SAX

Production Manager

WARNER BROS.
EASTERN VITAPHONE STUDIOS
MERVYN LE ROY
ARCHIE MAYO
WARNER BROS.

ROBERT FLOREY
Director of Box Office Successes

"THE HOUSE ON 56th STREET"
"REGISTERED NURSE"
"HIT ME AGAIN"
"BEDSIDE"
"EX-LADY"
"SELF PORTRAIT"
"GIRL MISSING"
"THE RETURN OF THE TERROR"
All Warner Bros.-First National Productions
ROBERT PRESNELL

Associate Producer
"KENNEL MURDER CASE"

"HI NELLIE"

"WILD BOYS OF THE ROAD"

"EVER IN MY HEART"

"MASSACRE"

"MANDALAY"

Wrote
"THE KEYHOLE"
(Screen Play)

"THE NARROW CORNER"
(Dialogue and Continuity)

"BUREAU OF MISSING PERSONS"
(Screen Play)

"EMPLOYEES' ENTRANCE"
(Screen Play)

FOR WARNER BROS.-FIRST NATIONAL

ABEM FINKEL

"HI, NELLIE"*
(Screen Play and Dialogue)
(Thank You, Bob Presnell!)

*In Collaboration
ALAN CROSALAND

Director

"MASSACRE"

BEN MARKSON

SCREEN PLAYS

For 1933

LADY KILLER*
GOODBYE AGAIN
GOLD Diggers OF 1933*
UPPERWORLD
PICTURE SNATCHER*
HEY, SAILOR!

(In preparation)

* Collaboration
HOBART CAVANAUGH

“Convention City”
“A Very Honorable Guy”
“I Cover the Water Front”
BEN BLUE

STARRING IN

Warner Bros.

Comedies

Direction

JOE RIVKIN-LEO MORRISON AGENCY

LEE STEWART

CASTING DIRECTOR

WARNER BROS. EASTERN VITAPHONE STUDIO
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**13,905 TITLES**
SIDNEY SUTHERLAND

Screen Plays*

THE MATCH KING
(A MOTION PICTURE HERALD—1933 BOX OFFICE CHAMPION)

LADIES THEY TALK ABOUT

I LOVED A WOMAN

HI, NELLIE!

I’VE GOT YOUR NUMBER

FRIENDS OF MR. SWEENEY
(Tentative title)

WITH CHARLES RUGGLES

*Co-Author

ROBERT N. LEE

Original Story

“FROM HEADQUARTERS”
(Screen Play with Peter Milne)

“THE KENNEL MURDER CASE”
(Screen Play with Peter Milne)

“DRAGON MURDER CASE”
(Screen Play and Dialogue)
(In Collaboration with Rian James)

“FOG OVER SAN FRANCISCO”
(Screen Play and Dialogue)

For

WARNER BROTHERS
Ralph Staub
Director

HUGH HERBERT

"GOOD-BYE AGAIN"
"CONVENTION CITY"
"FASHION FOLLIES OF 1934"
"WONDER BAR"

Warner Bros.-First National
Sale of the Tenements—
SALON—PAR, 3-8-25
Salony Jane—PAR, 9-9-23
Salt of the Earth—EDP
Pretoria, 12-20-17
Salute (AT & S)—F, 10-6-29
Salvation—RC, 5-22-17
Salvation Hunters—UA, 2-8-25
Salvation Jane—PAR, 4-30-21
Salvation Joan—VIT, 4-13-16
Salvation Nell—WO, 10-28-15
Salvation Nell—FN, 7-3-21
Salvation Nell (AT)—TH, 7-5-31
Samarrang (S-SE)—UA, 5-18-33
Samson—U, —
Samson & Delilah—F, 11-1-26
Sandra—FN, 1-4-25
Sands of Sacrifice—AMU
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Sandy—F, 1-1-26
Sandy—PAR, 6-30-17
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San Francisco Nights—
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Santa (AT-Spanish)—LST
1932
Santa Fe Trail, The (AT)—
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Sap—WA, 1926
Sap from Syracuse, The—
6-7-27-30
Sap, The (PT & S)—WA, 1929
Saphet-M—2-27-21
Sapho—PAR, 3-15-17
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Sarson in Kairo (AT)—
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Satan and the Woman—EXP
2-12-8
Satan in Sables—WA, 10-25-25
Satan Junior—M, 3-8-25
Satan Sanderson—U, 1915
Satan Town—PAT, 8-15-26
Satin Girl—AHR, 12-9-23
Satin Woman—LUM, 7-24-27
Saturday Night—PAR, 1-28-28
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Saturday’s Children (C-SE)—
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Saturday’s Millions (AT)—
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Sauce for the Goose—SEZ
8-25-18
Savage—FN, 6-13-26
Savage BL—1917
Savage Girl, The (AT)—
FRE, 1932
Savage Girl, The (AT)—
FRE, 1932
Savage Gold (S-SE)—AUT, 5-2-33
Savage Woman—SE, 8-11-18
Savages of the Sea—PAR, 2-27-24
Save a Little for Fifty—SEZ,
Saved by Radio—RUL, 9-3-22
Saving the Family Name—
BL, 3-11-16
Sawdust—U, 6-24-23
Sawdust Doll—PAT, 3-30-19
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Sawdust Trail—U, 7-3-12-4
Say It Again—PAR, 6-13-26
Say It With Diamonds—FD
12-12-27
Say It With Sables—COL
8-12-28
Say It With Songs (AT & S)—
WA, 6-30-29
Say! Young Fellow—ART
6-23-18
Scales of Justice—PAR, 1-19-14
Scandal—SE, 11-17-23
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Scandal (PT & S)—U, 4-28-29
13,905 TITLES
Sea Tiger—FN, 4-24-27
Sea Wait—WO, 1918
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Sea Wolf—INC, 11-29-25
Sea Wolf, The (AT)—F, 8-31-30
Sealed of Silence—VIT, 5-2-18
Sealed Envelope—U, 12-28-18
Sealed Hearts—SEZ, 1919
Sealed Lips—COL, 10-18-25
Sealed Lips—CP, 4-29-28
Sealed Lips—US, 10-22-25
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Second Young—MG, 4-20-24
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Secret Marriage—TRI
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Secret of Eve—M, 3-8-17
Secret of the Hills—VIT, 1921
Secret of the Storm Country
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Secret of the Swamp—BL
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Secrets of Paris—MAU
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315
Joseph Henabery

Director

Michael Curtiz

Director
EASTERN VITAPHONE STUDIO

Home of

WARNER BROS.

SHORT SUBJECTS

•

MUSICALS

(Broadway Melody Series)

NOVELTIES

(Pepper Pot Series)

TRAVELOGUES

(Musical World Journey Series)

BAND

(Melody Master Series)

COMEDIES

•

SAM SAX

Studio Executive

1277 East 14th Street

Brooklyn, N. Y.
WARNER BROS.
Theatres

H. M. WARNER
President
1933
1934
ALIEN
CORN
GREEN
MANSIONS
STINGAREE
THE DOVER ROAD
SPITFIRE
SUCCESS
OF HUMAN BONDAGE
FLYING
TOWN
LITTLE
WOMEN
WILMA
ARGO
ONE MAN'S JOURNEY
TO WORKERS
RIGHT TO ROMANCE
BED OF ROSES
DOUBLE
HIPS, HIPS, HOORAY
MELODY CRUISE
THE SILVER CORD
NOT PREDICTIONS
RKO-RADIO PICTURES
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Temporary Sheriff—RA—1928
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Temptation—PAR—12-30-15
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Tent Commandments—PARK—11-23-23
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Ten Dollar Raise—APR—5-5-22
Ten Modern Commandments—PAR—7-17-27
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10-Ciu Z Pawiaka (S-SE)—
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Texas Tommy—SYN—8-11-29
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Texas Trail—FDC—8-2-25
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Thanks for the Buggy Ride—
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That Devil “Bateese”—U—
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That Devil Quemado—F—
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That French Lady—F—3-8-24
That Girl Montana—PAT—1921
That Man Jack—FBO—7-19-25
That Model From Paris—TIF—
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That Murder in Berlin—BIG—
3-24-29
That Old Gang of Mine—
KER—1-10-26
That Royale Girl—PAR—1-17-26
That Something—HEM—1921
That Sort—EG—6-15-16
That Wild West—GOL—11-23-24
That Woman—SEZ—1923
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That’s My Baby—PAR—4-18-26
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That’s My Daddy—U—10-28-28
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Theft of the Mona Lisa (AT)—
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(AT)—U—1-32
They Just Had to Get Married—
(AT)—U—2-10-33
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They Like ‘Em Rough—M—
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(AT)—ARC—5-1-32
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Thief in the Dark—F—3-28-25
Thief of Bagdad—UA—3-23-24
Thieves—F—11-2-19
Thieves’ Gold—BUT—8-32
MERIAN C. COOPER

Executive Vice-President
In Charge of Production

RKO RADIO PICTURES

Co-producer and Director of

"CHANG" "GRASS"
"THE FOUR FEATHERS" "KING KONG"

1933

Executive Producer

"LITTLE WOMEN" "FLYING DOWN TO RIO"
"ANN VICKERS" "MORNING GLORY"
WILLIAM A. SEITER

PRODUCTIONS

“DIPLOMANIACS”
(WHEELER AND WOOLSEY)

“PROFESSIONAL SWEETHEART”
(GINGER ROGERS AND NORMAN FOSTER)

“RAFTER ROMANCE”
(GINGER ROGERS AND JOEL McCREA)

“A CHANCE AT HEAVEN”
(GINGER ROGERS AND NORMAN FOSTER)

“SONS OF THE DESERT”
(LAUREL AND HARDY)

“LOVE BIRDS”
(ZASU PITTS AND SLIM SUMMERVILLE)

“SING AND LIKE IT”
(ZASU PITTS AND PERT KELTON)
PANDRO BERMAN

Executive Producer
RKO-Radio Studios

For 1933

MORNING GLORY
MAN OF TWO WORLDS
ANN VICKERS
SPITFIRE
SILVER CORD
TRANSIENT LOVE
ONE MAN'S JOURNEY
OF HUMAN BONDAGE

H. N. SWANSON

ASSOCIATE PRODUCER

1933 Releases

PROFESSIONAL SWEETHEART
CHANCE AT HEAVEN
AFTER TONIGHT

Early 1934 Releases

SUCCESS STORY
STRICTLY DYNAMITE
HIPS, HIPS, HOORAY!
JOHN CROMWELL

"THE SILVER CORD"
"DOUBLE HARNESS"
"ANN VICKERS"
"TRIGGER"

RKO-RADIO

Kenneth Macgowan

Associate Producer

KATHARINE HEPBURN in "LITTLE WOMEN"

ANN HARDING and WILLIAM POWELL in "DOUBLE HARNESS"
13,905 TITLES

Up the River (AT)—F   10-12-30
Up the Road with Sally (AT)—SEZ. 4-25-18
U. P. Trail—HOD 11-7-20
Upheaval—M 9-14-16
Upland River—WW. 8-28
Uplifters—M 6-29-19
Upper Crust—AMU 7-5-17
Upper Underworld (AT)—FN 1931
Upside Down—TRI 6-15-19
Upstage—MGM 11-21-26
Upstairs—G 8-31-19
Upstairs and Down—SEZ—4-15-19
Upstart—M 2-10-16
Upstream—F 2-6-27
Uptown New York (AT)—WW. 12-10-32
Usurper—VIT 4-20-19
Utah Kid (AT)—TIF 11-23-30

V—

Vagabond Cub—RKO—3-3-29
Vagabond King (AT)—PAR 2-23-30
Vagabond Lover (AT & S) 12-12-29
Vagabond Luck—F 11-30-19
Vagabond of France—PAT 1-12-19
Vagabond Prince—INC. 3-9-24
Vagabond Trail—F 3-9-24
Valencia—MGM 1-2-27
Valentine Girl—PAR 5-10-17
Valiant, The (AT & S)—F 5-19-29
Valiants of Virginia—SEL 10-12-43
Valley of Bravery—FBO 12-26-26
Valley of Doubt—SEZ 1920
Valley of Hate—RUL 6-29-24
Valley of Hell—MGM 10-21-28
Valley of Hell—MGM 8-7-27
Valley of Hunted Men—PAT 2-19-28
Valley of Lost Souls—IND 10-14-23
Valley of Silent Men—PAR 9-3-22
Valley of the Giants—F 12-17-27
Valley of the Giants—PAR 9-14-19
Valley of the Missing—F 1922
Valley of the Moon—PAR 1914
Valley of the Wolf—APD 1923
Valley of Tomorrow—PAT 1-18-20
Vamp—PAR 9-21-18
Vamping Venus—FN 11-11-28
Vampire Bat (AT)—MA 1-10-33
Vampire—M 1920
Vampire—UNI 1928
Vampire a la Mode—F 1928
Vampires of Warsaw—LEO 1928
Vanina—FFS 1928
Vanishing American—PAR 10-5-25
Vanishing Frontier (AT)—PAR 9-17-32
Vanishing Hoofs—ARC 1926
Vanishing Maid—ARW 1921
Vanishing Men (AT)—MOO 1932
Vanishing Pioneer—PAR 8-12-28
J. WALTER RUBEN

Director

THE GREAT JASPER
(Richard Dix)

MAN OF TWO WORLDS
(Francis Lederer)

THE DOVER ROAD
(Clive Brook—Diana Wynyard)

NO MARRIAGE TIES
(Richard Dix)

---

ELLIOTT NUGENT

Director

"THREE CORNERED MOON"—Schulberg-Paramount
(Chosen as one of the 10 Best Pictures of 1933 by The National Board of Review)

"WHISTLING IN THE DARK"—M-G-M

"IF I WERE FREE"—RKO

"TWO ALONE"—RKO

In Production:

"STRICTLY DYNAMITE"

---

MANAGEMENT SMALL-LANDAU
LOU BROCK
Author and Associate Producer
OF
"FLYING DOWN TO RIO"
Producing for RKO this year 36 Class 2-Reel Comedies and Musicals

Other Productions
WHEELER and WOOLSEY in
"FRAT HEADS"
"MELODY CRUISE"
"SO THIS IS HARRIS"

CLIFF REID
ASSOCIATE PRODUCER

JOHN FORD'S PRODUCTION
"THE LOST PATROL"

"FUGITIVE FROM GLORY"

"THE BALLOON BUSTER"

RKO-RADIO
MARK SANDRICH

Director

"HIPS, HIPS, HOORAY"

"AGGIE APPLEBY"

"MELODY CRUISE"

"SO THIS IS HARRIS"

SHIRLEY BURDEN

Associate Producer
George Archibald

Director

"BIG BRAIN"

"AFTER TONIGHT"

"KEEP 'EM ROLLING"

Ernest B. Schoedsack

Director

RKO
White Moll—F........... 7-18-20
White Monkey—FN........ 7-14-25
White Moth—FN........... 6-15-24
White Oak—PAR........... 11-6-21
White Outlaw—EH........ 1928
White Outlaw—U........... 6-21-25
White Panther—GOL........ 1-27-24
White Pants—Willie—FN........ 1927
White Pearl—PAR........... 10-14-15
White Pebbles—PAR........... 8-21-27
White Raven—MET........... 1-25-17
White Renegade (AT)—ARC........ 1931
White Rider—MAV........... 8-22-20
White Rider—Pee........... 1921
White Rose—UA........... 6-10-23
White Scar—U........... 5-16-17
White Shadow—SEZ........ 1924
White Shadows of the South Seas—M-G-M........... 8-5-28
White Sheep—AE........... 11-30-24
White Sheik—WW........... 12-15-29
White Shoulders—FN........... 11-26-22
White Shoulders (AT)—RKO........ 5-17-31
White Sin—FBO........... 2-17-24
White Sister—M........... 9-9-23
White Sister (AT)—MGM........... 5-20-33
White Thunder—FBO........ 1925
White Tiger—U........... 11-18-23
White-Washed Walls—HRM........... 3-9-19
White Woman (AT)—PAR........... 11-18-33
White Youth—U........... 12-19-20
White Zombie (AT)—UA........... 7-29-32
Whither Thou Goest?—SAM........... 7-26-17
Who Am I?—SEZ........... 7-10-21
Who Are My Parents?—F (reviewed as A Little Child Shall Lead Them)........... 9-10-22
Who Cares?—SE........... 1-19-19
Who Goes There?—VIT........... 12-6-17
Who Killed Walton?—TRI........... 4-25-18
Who Knows?—BET........... 12-6-17
Who Loved Him Best?—MT........... 1918
Whoopie (AT)—UA........... 10-5-30
Who Shall Take My Life?—FIL........... 1918
Who Threw the Brick—SEZ........... 1918
Who Was the Other Man?—U........... 1917
Who Will Marry Me?—U........... 1-26-19
Whole Town’s Talking—U........... 9-12-26
Whom the Gods Destroy—VIT........... 12-14-16
Whom the Gods Destroy—FN........ 1919
Who’s To Blame?—TRI........... 5-19-18
Who’s Your Brother?—CUT........... 11-16-19
Who’s Your Neighbor?—MAU........... 6-21-17
Who’s Your Servant?—RC........... 3-14-20

13,905 TITLES

Who’s America Will Win—F........... 9-29-18
Why Announce Your Marriage?—SEZ........... 1-22-22
Why Be Good?—FN........... 5-12-29
Why Bring That Up? (AT & S)—PAR........... 10-13-29
Why Change Your Wife?—PAR........... 5-2-20
Why Cry at Parting (AT—German)—FBI........... 1-26-30
Why Do Men Marry—UNA........... 9-17-22
Why Germany Must Pay—M........... 1-19-19
Why Get Married—AE........... 6-1-24
Why Girls Go Back Home—WA........... 6-6-26
Why Girls Go Wrong—ROA........... 1-6-29
Why Girls Leave Home—WA........... 9-4-21
Why I Would Not Marry—F........... 11-24-18
Why Leave Home? (AT)—F........... 9-29-22
Why Leave Your Husband?—EQA........... 1921
Why Men Forget—FBO........... 1-29-21
Why Men Leave Home—FN........... 5-25-24
Why Not? (AT-Italian)—PAR........... 9-28-30
Why Sailors Go Wrong—F........... 4-15-28
Why Saps Leave Home (AT)—POP........... 3-20-32
Why Smith Left Home—PAR........... 11-2-19
Why Trust Your Husband?—F........... 1-30-21
Why Women Re-Marry—APH........... 11-23-21
Why Worry?—PAT........... 9-9-21
Wicked (AT)—F........... 9-20-31
Wicked Darling—U........... 2-2-19
Wickedness Preferred—M-G-M........... 9-23-28
Wide Open—SU........... 1-23-27
Wide Open (AT)—WA........... 3-30-30
Wide Open Town—SEZ........... 2-26-22
Widecombe Fair—WW........... 11-3-29
Widow by Proxy—PAR........... 10-5-19
Widow From Chicago (AT)—FN........... 12-21-30
Widow in Scarlet (AT)—MAG........... 7-20-32
Widow’s Might—PAR........... 2-7-18
Wien, Du Stadt Der Lieder (AT-German)—PRX........... 3-22-31
Wiener Blut (AT)........... XX........... 11-17-33
Wife Against Wife—FN........... 1922
Wife by Proxy—M........... 1-18-17
Wife He Bought—BL........... 2-14-18
Wife in Name Only—SEZ........... 1924
Wife No. 2—F........... 8-16-17
Wife on Trial—BU........... 8-9-17
Wife or Country—TRI........... 1918
Wife of the Centaur—MG........... 1-11-25
Wife of Country—TRI........... 1919
Wife Savers—PAR........... 1-22-28

White Trap—PAR........... 1922
Wife With a Past—U........... 1922
Wife Who Wasn’t Wanted—WA........... 9-13-25
Wife’s Awakening—RC........... 8-28-21
Wife’s Relations—COL........... 4-1-28
Wife’s Romance—M........... 9-30-23
Wife’s Sacrifice—F........... 5-30-16
Wild and Wooly—ART........... 7-5-17
Wild Animal Life—PAR........... 1927
Wild Beauty—U........... 9-25-27
Wild Bill Hickok—PAR........... 11-25-23
Wild Blood—U........... 3-3-29
Wild Born—RA........... 1928
Wild Boys of the Road (AT)—FN........... 9-22-33
Wild Bull’s Lair—FBO........... 8-2-25
Wild Company (AT)—F........... 7-20-30
Wild Geese—TIF........... 12-17-27
Wild Girl (AT)—F........... 11-23-32
Wild Girl—SE........... 11-18-17
Wild Girl—TRI........... 1925
Wild Girl of the Sierras—FAT........... 6-15-16
Wild Goose—PAR........... 5-15-21
Wild Goose Chase—TRI........... 1919
Wild Heart of Africa—PAP........... 6-8-29
Wild Honey—SHE........... 12-22-18
Wild Honey—U........... 3-5-22
Wild Horse Mesa (AT)—PAR........... 1932
Wild Horse Mesa (AT)—PAR........... 1-6-33
Wild Horse Stampede—U........... 8-15-26
Wild Horse Mesa—PAR........... 8-16-25
Wild Justice—UA........... 8-2-25
Wild Life—TRI........... 8-25-18
Wild Men of Kalahari—TPE........... 11-23-30
Wild Night—U........... 1920
Wild Oaks—EDK........... 1-27-16
Wild Oats Lane—PDC........... 4-11-26
Wild Oranges—MG........... 3-9-24
Wild Orchids—M-G-M........... 4-7-29
Wild Party—U........... 10-7-23
Wild Party (AT & S)—PAR........... 4-7-29
Wild Primrose—VIT........... 8-11-18
Wild Strain—VIT........... 1918
Wild Sumac—TRI........... 1917
Wild to Go—FBO........... 5-23-26
Wild West Romance—F........... 6-10-28
Wild West Show—U........... 4-22-28
Wild, Wild Susan—PAR........... 8-16-25
Wild Winship’s Widow—TRI........... 5-31-17
Wild Women—TRI........... 3-7-18
Wild Women of Borneo (S-SE)—FD........... 4-24-32
Wild Youth—PAR........... 3-28-18
Wildcat—AY........... 1926
Wildcat—IND........... 1924
Wildcat—BM........... 5-3-17
JANE MURFIN

Screen Plays
“DOUBLE HARNESS” (Ann Harding-William Powell)
“ANN VICKERS” (Irene Dunne)
“TRANSIENT LOVE” (Irene Dunne)
“TRIGGER” * (Katharine Hepburn)

Original Story
“AFTER TONIGHT” (Constance Bennett)

Screen Play and Dialogue
“CRIME DOCTOR”

* In Collaboration.

Wanda Tuchock

WRITER—DIRECTOR
THE NOVEL
MAN OF TWO WORLDS
STARRING FRANCIS LEDERER

AINSWORTH MORGAN

THE SCREENPLAY
MAN OF TWO WORLDS
(In Collaboration)

In Preparation
SCREENPLAY
THE TUDOR WENCH
FOR
KATHARINE HEPBURN

WILLIS H. O'BRIEN
CHIEF TECHNICIAN

"SON OF KONG"
(RKO—RADIO)

"KING KONG"
(RKO—RADIO)

"THE LOST WORLD"
13,905 TITLES

Women Men Marry—GEO
Women Men Marry (AT)—HEA..4-19-31
Women Who Dare—EXP
Women Everywhere (AT)—F
Women They Talk About (PT & S)—WA..10-21-28
Women Who Give—MG.3-16-24
Women Who Wait—(See “Forbidden Love”)—Women Without Men—FFS
Women Won’t Tell (AT)—CHE..1-13-33
Women’s Law—PEE..1928
Women in the Clouds—U..1928
Women of Wonder (PT & S)—MG-M..7-28-29
Wonder of Woman (AT)—MG.M..9-22-29
Wonder Man—RC..6-6-20
Wonderful Adventure—F
Wonderful Chance—ZE
Women of All Nations (AT)...
Women of Bronze—M..4-1-22
Women of Experience (AT)...
Women of Pleasure—PAT
Women of Paris—UA..10-7-23
Women of Redemption—WO
Women of the World—PAR
Women of Affairs—M-G-M
Women on the Index—G.3-30-19
Women on the Jury—FN
Women on Trial—PAR.10-2-27
Women Pays—M
Women Proof—PAR.11-4-23
Women Pursued (AT)—RKO
Women Racket (AT)—MG.M
Women Tempted—AY..2-26-28
Women Thou Gavest Me—PAR
Women to Woman—SEZ
Women to Woman (AT & S)—TIF..11-17-29
Women Trap (AT & S)—PAR
Women Under Cover—U
Women Under Oath—TRB
Woman Untamed—SR..10-31-20
Woman, Wake Up—AE..1922
Woman Who Believed—ARC
Woman Who Came Back—AE
Woman Who Dared—CAL
Woman Who Did Not Care—LUM..8-21-27
Woman Who Fooled Herself—AE..11-12-22
Woman Who Gave—F.10-20-18
Woman Who Sinced—FBO
Woman Who Walked Alone—PAR.6-11-22
Woman Who Was Forgotten—(AT)...
Woman Who Was Forgotten (PT)..1-26-30
Woman the German Shot—PLC
Woman There Was—F..6-8-19
Woman Wise—F...3-11-28
Woman with Four Faces—P.W..6-24-23
Woman Without a Heart—PAT
Woman, Woman—F..1919
Women Won’t Tell (AT)—CHE..1932
Womenhandled—PAR..1-10-26
Womanhood—VIT
Womanpower—F...
Woman’s Awakening—FAT
Woman’s Business—JA..8-1-20
Woman’s Experience—BBF
Woman’s Faith—U...
Woman’s Fight—PAT..8-31-16
Woman’s Fool—U...
Woman’s Heart—STE...
Woman’s Honor—F...
Woman’s Law—P..11-13-27
Woman’s Law—PAT...
Woman’s Man—AKW...
Woman’s Past—F...
Woman’s Place—FN...
Woman’s Power—WO...
Woman’s Resurrection—F.
Woman’s Secret—APA...
Woman’s Side—FN...
Woman’s Triumph—PAR.
Woman’s Wares—TIF..11-13-27
Woman’s Way—BRA...
Woman’s Way—COL...
Woman’s Weapon—PAR...
Woman’s Woman—UA...
Woman’s Woman—SR
Woman’s World (S)...
Women and Gold—GOT..1-18-24
Women First—COL...
Women in His Life (AT)...
Women Love Diamonds—MG.M..4-17-27
Women Love—BRD
Women Looks—BRD
Women’s Men—BRD
Women’s World—BRD
Woman’s Men—BRD
Women’s World—BRD
Woman’s World—BRD

World Changes (AT)—
World and Its Women—G
World and the Flesh (AT)—
World and the Woman—PAT
World Apart—PAR...
World at Her Feet—PAR
World on Trial—PAR.10-2-27
Women of All Nations (AT)...
Women of Bronze—M..4-1-22
Women of Experience (AT)...
Women of Pleasure—PAT
Women of Paris—UA..10-7-23
Women of Redemption—WO
Women of the World—PAR
Women of Affairs—M-G-M
Women on the Index—G.3-30-19
Women on the Jury—FN
Women on Trial—PAR.10-2-27
Women Pays—M
Women Proof—PAR.11-4-23
Women Pursued (AT)—RKO
Women Racket (AT)—MG.M
Women Tempted—AY..2-26-28
Women Thou Gavest Me—PAR
Women to Woman—SEZ
Women to Woman (AT & S)—TIF..11-17-29
Women Trap (AT & S)—PAR
Women Under Cover—U
Women Under Oath—TRB
DAVE GOULD

Dance Director

"FLYING DOWN TO RIO"
"MELODY CRUISE"
"HIPS HIPS HOORAY"

LEGIT
BROADWAY MUSICALS

Starring
2nd Little Show—Al Trahan
3rd Little Show—Bea Lillie, Ernest Truex
Fine and Dandy—Joe Cook
Well! Well! Well!—Jack Pearl, Phil Baker
Gang's All Here—Ted Healy, Ruby Keeler
Grand St. Follies—James Cagney
Angelo—Jeanette McDonald
Hello Yourself—Fred Waring, Dorothy Lee
Hey Nonny Nonny—Frank Morgan

4 YEARS, PREMIER DANCE DIRECTOR PARAMOUNT - PUBLIX.

3 Years, Balaban & Katz.
Capitol Theatre, N. Y.
Paramount Theatre, N. Y.

SPEED—IDEAS

Edington & Vincent
Stuart Stuart

Glendon Allvine
Associate Producer
Zander the Great—MG..5-10-25
Zappatore (S-SE)—NAP 4-3-32
Zaza—PAR 10-7-15
Zaza—PAR 9-23-23
Zein Weib’s Lubovnick (AT—Yiddish)—HAP 10-4-31
Zero Hour—WO—1918
Zirkus Leben (AT-German)—F.A.F..12-28-32
Zollenstein—RAL 1917
Zongar—MCF..1-24-18
Zoo in Budapest (AT)—F..4-12-33
Zöpfenstreich am Rhein (AT)—WHI..2-8-33
Zwei Gute Kameraden (AT)—XX..12-5-33
Zwei Herzen Und Ein Schlag (AT-German)—UF.A-.9-10-32
Zwei Kratwatten (AT-German)—CAP..1-17-32
Zwei Menschen (AT-German)—CAP..12-27-31

**13,905 TITLES**

Young Nowheres (AT & S)—
FN..10-6-29
Young Rajah—PAR..11-12-22
Young Sinners (AT)—F 5-10-31
Young Whirlwind—FBO 10-21-28
Young Woodley (AT)—BI 9-28-30
Younger Generation (PT & S) COLL..3-17-29
Your Astray—LEE..7-1-28
Your Best Friend—WA 3-26-22
Your Daughter and Mine—CBP 1921
Your Friend and Mine—M.1919
Your Friend and Mine—M 3-18-23
Your Wife and Mine—EXP 1927
Your Wife and Mine—SR 4-6-19
You’re Fired—PAR..6-22-19
Your to Command—FBO 1927
Yourth—PWO 8-9-17
Youth and Adventure—FBO 1925
Yourth Astray—GLO..1928
Youth of Fortune—U..5-4-16
Youth for Sale—BR..10-19-24
Youth Must Have Love—F 9-10-22
Youth to Youth—M..10-29-22
Yourth’s Desire—FOR 1921
Yourth’s Endearing Charm—AMU..8-31-16
Youth’s Gamble—RA..7-26-25
Youthful Cheaters—HOD 5-27-23
Youthful Ecstasy—UFA..1928
Youthful Folly—SE..4-3-20
Yvonne from Paris—PAT.7-6-19

**X**

X Marks the Spot (AT)—TIF..12-13-31

**Y**

Yankee Consul—AE..2-24-24
Yankee Clipper—PDC..5-8-27
Yankee Don (AT)—CAP 5-17-13
Yankee Doodle in Berlin—LES 4-13-19
Yankee Doodle, Jr.—BUN 3-19-22
Yankee Girl—PAR..10-28-15
Yankee Go-Getter—ARW.1921
Yankee Madness—FBO 4-6-24
Yankee Pluck—PBW..5-24-17
Yankee Princess—VIT..4-13-19
Yankee Senor—F..1-31-26
Yankee Speed—SU..7-20-24
Yankee Way—F..1917
Yanko Muszykant (AT)—ZBY..3-13-33
Yaqubi—BL..3-30-16
Years of the Locust—PAR 11-23-16
Yellowback—RKO 5-12-29
Yellow Back—U..11-7-26
Yellow Contraband—PAT 10-14-28
Yellow Dog—U 10-24-18
Yellow Fingers—F..4-4-26
Yellow Lily—FN..5-27-28
Yellow Mask, The (AT)—BI 12-7-30
Yellow Men and Gold—G 6-11-22
Yellow Pass—AM ..5-3-31
Yellow Passport—WO..2-24-16
Yellow Pawn—PAR ..11-30-16
Yellow Stain—F..5-14-22
Yellow Streak—RA 1927
Yellow Streak—M..12-9-15
Yellow Ticket—AM..12-16-28
Yellow Ticket (AT)—F 11-1-31
Yellow Tickets—PAT 1918
Yellow Typhoon—FN..5-16-20
Yes or No—FN..7-11-20
Yesterday’s Wife—CBC 1923
Yoke of Gold—RED..8-17-16
Yolande—MG ..2-24-24
Yorck (AT-German)—UFA..10-29-32
Yosemite Trail—F..9-17-22
You and I—RAF..6-3-21
You Are Guilty—MAS..3-25-23
You Are in Danger—BLA 12-2-23
Young As You Feel (AT)—F..8-9-31
You Can’t Beat the Law—RA 4-1-28
You Can’t Believe Everything—TRI..6-23-18
You Can’t Fool Your Wife—PAR..4-29-23
You Can’t Get Away With It F..1923
You Find It Everywhere—HOW..3-20-21
You Never Can Tell—REA 10-10-20
You Never Know—VIT..1922
You Never Know Women—PAR 8-1-26
You Never Know Your Luck HOD.1919
You Never Saw Such a Girl—PAR 3-9-19
You Said a Mouthful (AT)—FN 11-18-32
You’d Be Surprised—PAR 10-3-26
Young America (AT)—F 5-8-32
Young April—PDC 10-17-26
Young Blood (AT)—MOP 1932
Young Blood (AT)—MOP..1-18-33
Young Bride (AT)—RKO 4-17-32
Young Desire (AT—U..7-6-30
Young Diana—PAR..7-30-22
Young Donovan’s Kid (AT)—RKO..5-24-31
Young Eagles (AT)—PAR 3-23-30
Young Ideas—U..7-6-24
Young Man of Manhattan (AT)—PAR 4-20-30
Young Mrs. Winthrop—PAR 3-28-20
Young Mother Hubbard—ES 11-1-17
BEN HOLMES
Director

RKO

GEORGE STEVENS
Director
RKO—RADIO
COMEDIES
CLARK & McCULLOUGH
EDGAR KENNEDY
HARRY GRIFFIN
BLONDES & REDHEADS
VAN BEUREN MUSICAL COMEDIES
RUTH ETTING MUSICAL COMEDIES
CHARLIE CHAPLIN
reissued with music and sound by Van Beuren Corp

CARTOONS
SOGLOW’S
“THE LITTLE KING”
“CUBBY THE BEAR” in Aesop’s Fables
“AMOS ‘N’ ANDY”
Van Beuren Productions

NOVELTIES
ELY CULBERTSON’S BRIDGE SERIES
VAN BEUREN VAGABONDS
THE FEATURE OF EVERY SHOW SINCE THE MOVIES BEGAN

PATHE NEWS

The First Newsreel and Still the Foremost

RKO Radio Pictures
### COMPANY RELEASES

**OF 1933**

**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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<td>Pathé</td>
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**TOTALS** | 510 | 462 | 393 | 362 | 324 | 318 | 338 |

*Film Booking Offices taken over by RKO in 1929.
† W. B. & F. N. releases combined, in this tabulation, for 1932 and 1933.
‡ Including 31 P. D. C. films.
§ Released through RKO Radio.

An asterisk (*) indicates that the information was made up from Film Daily records. Other data was supplied by the distributors.

### AEOION PICTURES

**Features**

- Hell On Earth

### AGFA

**Features**

- Der Korvettenkapitän

### WILLIAM ALEXANDER

**Features**

- Truth About Africa

### ALLIED PICTURES

**Features**

- Iron Master, Cowboy Counsellor, The Intruder, Shriek In the Night, Dude Bandit, Fighting Parson, Eleventh Commandment

### AMERICAN-ROUMANIAN FILM CORP.

**Features**

- Eine Nacht Im Paradies, Der Hauptman Von Koenpenick

### AMKINO CORPORATION

**Features**

- Woman's World (Silent), Life Is Beautiful (Silent), Men and Boys, Rivals (Silent), Shame, Horizon, Island of Doom, Twenty-six Cimisses (Silent), Born Anew (Silent), Conquerors of the Night, An Hour With Chekhov (Silent), The Patriot, Three Thieves (Silent), The Last Ataman

### ARKAY FILM EXCHANGE

**Features**

- Piri Mindont Tud

### ASTOR PICTURES

**Features**

- Eat 'Em Alive

### HAROLD AUTEN

**Features**

- Mirages De Paris, Paris Mediterranee, Poil De Carotte, Savage Gold, Woman In Bondage, Footsteps in the Night

**Shorts:**

- Lasca
- Some Little Bug

### BAVARIA FILM A-G

**Features**

- Das Lockende Ziel, Ich Glaube Nie Mehr an Eine Frau, Die Grosse Attraktion

### BEEKMAN FILM CORP.

**Features**

- This Is America

### J. STUART BLACKTON

**Features**

- The Film Parade

### BROADWAY-HOLLYWOOD PRODUCTIONS

**Features**

- Mr. Broadway

### CAPITAL FILM EXCHANGE

**Features**

- Holzapfel Weiss Alles, Das Nachtigall Maedel, Cheating Blondes, Daring Daughters

### CELEBRITY PRODUCTIONS, INC.

**Shorts:**

- ComiColor Cartoons

### CHESTERFIELD

**Features**

- Notorious But Nice, Love Is Dangerous, I Have Lived, Women Won't Tell, Strange People, Secrets of Wu Sin

---

353
COLUMBIA PICTURES CORP.

Features

Shorts:
March of the Years .................................. 26 one-reelers
Minute Mysteries ................................. 13 one-reelers
Krazy Kat ........................................... 18 one-reelers
Scarry .............................................. 13 one-reelers
World of Sports .................................. 13 one-reelers
Laughing With Medbury ......................... 8 one-reelers
Mickey McGuire ................................. 6 two-reelers
Smith & Dale ...................................... 6 two-reelers
George Sidney & Charlie Murray .......... 6 two-reelers
Musicals .......................................... 6 two-reelers

EDUCATIONAL PICTURES
(Released thru Fox Films)

Shorts:
Andy Clyde Comedies .................................. 8 two-reelers
Moran and Mack Comedies ......................... 8 two-reelers
Mermaid Comedies .................................. 9 two-reelers
Coronet Comedies .................................. 9 two-reelers
Musical Comedies .................................. 2 two-reelers
Poppin' The Cork ................................... 1 three-reeler
Star Comedy Specials .............................. 1 two-reelers
Frolics ............................................. 1 two-reelers
Vanity Comedies ................................... 2 two-reelers
Kendall-DeVally Operalougres .................... 2 two-reelers
Torchy Comedies .................................. 4 two-reelers
Great Hukum Mystery ............................. 1 two-reelers
Tom Howard Comedies ............................. 2 two-reelers
Krakatoa: Special ................................... 1 three-reeler
Terry-Toons ........................................ 26 one-reelers
Baby Burlesks ..................................... 6 one-reelers
Battle for Life ..................................... 1 one-reeler
Treasure Chest ..................................... 6 one-reelers
Song Hit Stories .................................... 3 one-reelers
Romantic Journeys .................................. 3 one-reelers
As A Dog Thinks .................................... 2 one-reelers
Lyman H. Howe's Hodge-Podge ............... 2 one-reelers
Bray's Naturgraphs .................................. 2 one-reelers

COMPAGNIE UNIVERSEELLE CINEMATOGRAPHIQUE
*Features
Les Trois Mousquetaires

ENRICO CUTALI
*Features
Italy Speaks, L'Italia Parla

BRUNO DUDAY
*Features
Wenn Die Liebe Mode Macht

EQUITABLE PICTURES
*Features
Gigollettes of Paris

EUROPEAN FILM CORP.
*Features
Der Liebling Von Wien

EXPLOITATION PICTURES, INC.
Features
Enlighten Thy Daughter

FAITH PICTURES CORP.
*Features
Shepherd of the Seven Hills

FANCHON ROYER
*Features
Neighbors' Wives

FILM COMPANY OF IRELAND
Feature
Dublin Eucharistic Congress

Shorts:
Irish scenes ........................................ 1 two-reelers
Romance of Erin ................................... 1 two-reelers
Industrial Ireland ................................ 1 two-reelers

FILM EXCHANGE
*Features
Gow, Kadetten

FILMCHOICE, INC.
Features
Maedchen In Uniform

FIRST DIVISION EXCHANGES
*Features

Shorts:
Port O'Call ........................................... 13 one-reelers
Tarzan the Fearless ............................... 8 two-reel episodes
Dassan ............................................. 1 three-reeler

FOREIGN-AMERICAN FILM & TRADING CORP.
*Features
Namensheirat

FOX FILM CORPORATION
*Features

Shorts:
Adventures of a Newsboy ....................... 13 one-reelers
Cameraman ........................................ 13 one-reelers
Magic Carpet ..................................... 26 one-reelers
Movie Tintype ..................................... 12 one-reelers
Aniakchak ........................................ 1 two-reelers

FREULER FILM ASSOCIATES, INC.
*Features
When A Man Rides Alone, Kiss Of Araby, Deadwood Pass, Easy Millions, War of the Range, Marriage On Approval

354
The company that gave you

ONLY YESTERDAY

THE INVISIBLE MAN

and

COUNSELLOR AT LAW

has even bigger treats to come—

STEP OUT WITH UNIVERSAL

CARL LAEMMLE
President
UNIVERSAL STUDIOS

Greeting 1934 with the finest pictures in a quarter of a century of production

CARL LAEMMLE
CARL LAEMMLE, Jr.

"ONLY YESTERDAY"
"COUNSELLOR AT LAW"
"IMITATION OF LIFE"
"INVISIBLE MAN"

"ELIZABETH AND MARY"
"THE LEFT BANK"
"BELoved"
"GLAMOR"

"LITTLE MAN, WHAT NOW?"
and others
GARRISON FILMS
*Features
Jimmie Higgins, Ivan

GAUMONT BRITISH PICTURE CORP. OF AMERICA
*Features
Waltz Time, Night And Day, The Ghoul, The Ghost Train, There Goes the Bride

GENERAL FILMS
*Features
Laubenkolonie, Milady

GERMANIA FILM CO.
*Features
Der Schuetzen Koenig

GOLDSMITH PRODUCTIONS
*Features
Carnival Lady, High Gear

ARTHUR GREENBLATT
*Features
Before Morning, Big Chance

HELBER PICTURES
*Features
Criminal At Large, Faithful Heart

J. H. HOFFBERG
*Features
Mano In Mano, Dos Noches

HOLLYWOOD PICTURES
*Features
Police Call

IDEAL PICTURES
*Features
Her Secret, Found Alive

IMPERIAL DISTRIBUTING CORP.
Features

Novelties: 6 one-reelers
Musical Revues: 6 one-reelers
Ports O'Call: 13 one-reelers
Novelties: 3 two-reelers

INTERNATIONAL CINEMA EXCHANGE
*Features
Hyppolit, A. Lakaj

INTERNATIONAL STAGEPLAY PICTURES, INC.
Features
Drums O'Voodoo

INTERWORLD PRODUCTIONS
*Features
Ich Will Nicht Wissen Wer Du Bist

INVINCIBLE
*Features
Flaming Signal, The Footsteps In the Night, Forgotten, By Appointment Only, Dance, Girl, Dance; Taming The Jungle, Shadow Laughs

ITALIA
*Features
Der Sohn Der Weissenen Berge

JFA
*Features
Wandering Jew, The

JEWEL PRODUCTIONS
*Features
Forgotten Men

WILLIS KENT
*Features
Sucker Money

KINEMATRADE, INC.
Features

Shorts
Screen Classics.............12 one-reelers, 1 two-reeler

KOW TONOFILM
*Features
Frau Lehmann's Tochter

SHERMAN S. KRELLBERG
*Features
Passion of Joan Of Arc

NAT LEVINE
*Features
Laughing At Life

JACK LUSTBEG
*Features
Una Vida Por Otra

MADISON PICTURES
*Features
Gefahren Der Liebe

MAJESTIC PICTURES CORP.
Features

MASCOT PICTURES CORP.
Serials

MASTER ART PRODUCTS, INC.
Features
Cougar, Hunting Big Game In Africa

Organlogues: 26 one-reelers
Human Side of the News: 6 one-reelers
Melody Makers: 6 one-reelers
Pet Superstitious: 6 one-reelers

MAYFAIR PICTURES
*Features
Her Resale Value, Her Forgotten Past, Behind Jury Doors, Dance Hall Hostess, Midnight Warning, The; Malay Nights, Justice Takes A Holiday, Ricchi Scud, Revenge At Monte Carlo, Sister To Judas, Alimony Madness

MAYFLOWER
*Features
Drums of Doom

METRO-GOLDWYN-MAYER
*Features
JOHN M. STAHl

"SEED"   "STRICTLY DISHONORABLE"
"BACK STREET"   "ONLY YESTERDAY"

In Preparation
Fanny Hurst's
"IMITATION OF LIFE"

universaL pictures 358
Cheyenne, 12
Heaven, Love 2
Quelle 13
I Ours,

The

M-1
M-G-M Musical Revues, 6 two-reelers

Granny Movies, 1 one-reeler

Willie Whopper Cartoons, 13 one-reelers

FitzPatrick Traveltalks, 12 one-reelers

MONOGRAM PICTURES CORP.

Features

PORTALE PICTURES

*Features
La Donna D'Una Notte

POWERS PICTURES

*Features
Man Who Won, Fires of Hate

PRINCIPAL DISTRIBUTING CORP.

Features
Thunder Over Mexico, Jaws of Justice, Tarzan the Fearless.

Shorts
Tarzan the Fearless (Serial) ... 8 two reel episodes
Adventure Featurettes ... 5 three reelers
Adventure Featurettes ... 2 four reelers
Conflicts of Nature ... 6 one reelers
Newslaughs ... 13 one reelers

PROGRESSIVE

*Features
Her Splendid Folly

PROTEX PICTURES CORPORATION

Features

RKO RADIO PICTURES

Features

Shorts
My Bridge Experience ... 6 two-reelers
Clark & McCallum Cartoons ... 8 two-reelers
Gribbon-Kennedy Comedies ... 6 two-reelers
Blondes & Redheads Comedies ... 6 two-reelers
Edgar Kennedy Comedies ... 6 two-reelers
Ruth Etting Music comedies ... 4 two-reelers
Headliner Comedies ... 6 two-reelers
Cubby the Bear (Cartoons) ... 13 one-reelers
Soglow's The Little King (Cartoons) ... 12 one-reelers
Vagabond Aventures ... 6 one-reelers
Charlie Chaplin (re-issues) ... 6 two-reelers
RKO Van Beuren Musical Comedies ... 12 two-reelers
Pathe Review ... 3 one-reelers
Pathe News ... 104 one-reelers

REMINGTON PICTURES

*Features
Sleepless Nights

REGENT PICTURES

*Features
Wives Beware

HERMAN ROSS ENTERPRISES, INC.

The Wandering Jew

SCANDINAVIAN PICTURES

*Features
En Gladd Gut, Vi Som Gar Koksugen

LESTER F. SCOTT

*Features
Secrets of Hollywood

BUD POLLARD PRODUCTIONS

*Features
Victims of Persecution

PITTALUGA

*Features
Figaro E La Sua Gran Giornata

SHORTS

All-Star Comedies 8 two-reelers
Musical Comedies 6 two-reelers
Our Gang Comedies 6 two-reelers
Todd-Kelly Comedies 8 two-reelers
Charley Chase Comedies 8 two-reelers
Laurel-Hardy Comedies 8 two-reelers
M-G-M musical Revues 6 two-reelers
Goofy Movies 1 one-reeler
Willie Whopper Cartoons 13 one-reelers
FitzPatrick Traveltalks 12 one-reelers

PARAMOUNT PICTURES

Features
Billion Dollar Scandal, Farewell To Arms, Tonight Is Ours, Mysterious Rider, She Done Him Wrong, Luxury Liner, Sign of the Cross, Woman Accused, Hello Everybody, Crime of the Century, From Hell to Heaven, Lady's Profession, King of the Jungle, Strictly Personal, Pick Up, Murder at the Zoo, Under the Tonto Rim, Terror Aboard, Bedtime Story, Song of the Eagle, Supernatural, Story of Temple Drake, Eagle and the Hawk, Sunset Pass, Girl with a Golden Arm, Love That Man, Jennie Gerhardt, College Humor, Gambling Ship, Disgraced, Man of the Forest, Her Bodyguard, Mama Loves Papa, Midnight Club, Three Cornered Moon, Song of Songs, Big Executive, This Day and Age, One Sunday Afternoon, Torch Singer, To The Last Man, Golden Harvest, Too Much Harmony, I'm No Angel, Tillic and Gus, Way To Love, Take A Chance, Hell and High Water, White Woman, Cradle Song, Duck Soup, Sitting Pretty, Thundering Herd, Lone Cowboy, Girl Without A Room, Alice In Wonderland, Living Features (British); Cash, Rime At Blossoms, Lord of the Manor, Love Wager, Anno One Hundred, Veteran, Underwater, Close Strings, The Lure, Royal Demand, Mrs. Dalva's Defense, Chelsea Life, Second Mate, The Jewel, Mixed Doubles, Ask Becceles, The Flaw, The Fear Ship, Features (French); La Poile, Le Chasseur De Chez Maxims, Ah Quelle Gare, Simone Est Comme Ca, Mon Chapeau, Iris Perdue Et Retrouve, Le Pere Premature, Un Soir Reveille, Features (Spanish); Esperame, Melodia De Arrabal.

Shorts
Screen Song Cartoons ... 12 one-reelers
Popeye Cartoons ... 12 one-reelers
Betty Boop Cartoons ... 13 one-reelers
Headliners ... 13 one-reelers
Pictorials ... 13 one-reelers
Screen Souveirs ... 13 one-reelers
Hollywood On Parade ... 13 one-reelers
Grantland 'Rice' Sportlight ... 13 one-reelers
Phil Ryan Comedies ... 12 one-reelers
A. E. Gillstrom Comedies ... 12 one-reelers

359
KARL FREUND

Director

“MOONLIGHT AND PRETZELS”
“COUNTESS OF MONTE CRISTO”
“MADAME SPY”
“THE MUMMY”
“I GIVE MY LOVE”

EDMUND GRAINGER

Associate Producer

‘‘MADAME SPY’’

“ALIAS THE DEACON”

‘‘FRAILTY’’

UNIVERSAL PICTURES
Universal Brevity .................................. 1 one-reeler
Specials ........................................... 2 one-reelers
Special ........................................... 1 one-reeler
Mentone Musicals ................................. 5 two-reelers
Radio Reels ....................................... 9 two-reelers

UNITED ARTISTS CORPORATION


Shorts
Mickey Mouse ....................................... 13 one-reelers
Silly Symphonies .................................. 13 one-reelers

WARNER BROS.—FIRST NATIONAL PICTURES


Shorts
Broadway Brevities ................................ 32 two-reelers
Big V Comedies .................................. 20 two-reelers
Melody Masters .................................. 13 one-reelers
Looney Tunes ..................................... 13 one-reelers
Merrie Melodies .................................. 13 one-reelers
Musical World Journeys .......................... 13 one-reelers
Pepper Pot ......................................... 26 one-reelers

CARVETH WELLS

Russia Today ........................................

J. R. WHITNEY

Zapfenstreich Am Rhein

WINDSOR PICTURE PLAYS

*Features
Her Unborn Child

WORLD TRADE EXCHANGE

*Features
City of Song

WORLD WIDE

*Features
Study In Scarlet, A; Racetrack, Lone Avenger, The; Phantom Thunderbolt, Drum Taps, Death Kiss, The; Constant Woman, The; Come On Tarzan, Between Fighting Men, Fargo Express

WORLDKINO CORP.

*Features
Return of Nathan Becker, Laughter Through Tears

ZBYSZKG POLISH-AMERICAN FILM CORP.

*Features
Yanko Murykant
EDGAR GEORGE ULMER
DIRECTING FOR UNIVERSAL

Directed
"Damaged Lives"

ADRIAN JOHNSON

Original Story

"ELIZABETH AND MARY"
(Universal)

DIRECTED BY LOWELL SHERMAN

UNIVERSAL PICTURES
362
FEATURES IMPORTED

DURING 1933

A Kek Balvany (Hungarian). Distributor unknown. Produced in Hungary.


Almas Encontradas (Spanish). Distributor unknown. Produced in Mexico.

An Hour with Chekhov (Silent). Distributor, Amkino. Produced in Russia.

Be Mine Tonight (English). Distributor, Universal. Produced in Switzerland.

Berlin Alexanderplatz (German). Distributor unknown. Produced in Germany.


Bomben Auf Monte Carlo (German). Distributor, Ufa. Produced in Germany.


Cascarrabias (Spanish). Distributor, Paramount. Produced in France.


Conquerors of the Night (Russian). Distributor, Amkino. Produced in Russia.


Das Lockende Ziel (German). Distributor, Chas. B. Herrlitz. Produced in Germany.

Das Nachtigal Maedel (German). Distributor, Capital. Produced in Germany.

Das Schicksal Der Renate Langen (German). Distributor unknown. Produced in Germany.

Das Schoene Abenteur (German). Distributor, Protex. Produced in Germany.

David Golder (French). Distributor, Protex. Produced in France.

Der Betetes Student (German). Distributor, unknown. Produced in Germany.

Der Brave Sunder (German). Distributor unknown. Produced in Germany.

Der Hauptman von Koenpenick (German). Distributor, American Roumanian Film Corp. Produced in Germany.

Der Hellscheier (German). Distributor unknown. Produced in Germany.

Der Korvettenkapitain (German). Distributor, Aafa. Produced in Germany.

Der Liebling von Wien (German). Distributor, European Films. Produced in Germany.

Der Schuetzen Koeming (German). Distributor, Germania Film Co. Produced in Germany.

Der Schwarze Hsuar (German). Distributor, Ufa. Produced in Germany.

Der Sohn der Weissen Berge (German). Distributor, Italia. Produced in Italy.

Der Stoch Hat uns Getraut (German). Distributor unknown. Produced in Germany.

Die Frau von der Man Spricht (German). Distributor unknown. Produced in Germany.

Die Galavorstellung (German). Distributor unknown. Produced in Germany.

Die Grossen Attraktion (German). Distributor, Chas. B. Herrlitz. Produced in Germany.

Die Lustigen Musikanten (German). Distributor unknown. Produced in Germany.

Drei Tage Mittelarrest (German). Distributor unknown. Produced in Germany.

Eine Liebesnacht (German). Distributor, unknown. Produced in Germany.

Ein Maedel der Strasse (German). Distributor, unknown. Produced in Germany.

Eine Nacht im Paradies (German). Distributor, American Roumanian Corp. Produced in Germany.

Eine Tuer Geht Auf (German). Distributor, Ufa. Produced in Germany.

Eisten in Mexico (Synchronized music). Distributor, Principal. Produced in Mexico.


Figaro E la Sua Gran Giornata (Italian). Distributor, Internationale. Produced in Italy.


Filleres Gyores (Hungarian). Distributor, unknown. Produced in Hungary.


Frau Lehmann's Toechter (German). Distributor, RKO. Produced in Germany.

Friederike (German). Distributor, Kinematrade. Produced in Germany.

Gefahren der Liebe (German). Distributor, Madison. Produced in Germany.


Hauptmann von Kopenick (German). Distributor, Kinematrade. Produced in Germany.

He (French). Distributor, Astor Pictures. Produced in France.

Hell on Earth (Mixed languages). Distributor, Aeolian Pictures. Produced in Germany.

Hertha's Erwachen (German). Distributor, Ufa. Produced in Germany.

Heute Nacht-Eventuell (German). Distributor, unknown. Produced in Germany.

Holzapfel Weiss Alles (German). Distributor, Capital. Produced in Germany.

Horizon (Russian). Distributor, Amkino. Produced in Russia.


Ich Glaub Nie Mehr an Eine Frau (German). Distributor, Bavarian Films. Produced in Germany.

Ich Will Nicht Wissen Wer du Bist (German). Distributor, Internationale. Produced in Germany.

Ihre Majestadt die Liebe (German). Distributor, Warner Bros. Produced in Italy.

Island of Doom (Russian). Distributor, Amkino. Produced in Russia.

Italy Speaks (Italian). Distributor, Enrico Cutila. Produced in Italy.

Ivan (Russian). Distributor, Garrison Films. Produced in Russia.

Jimmin Higgins (Silent). Distributor, Garrison Films. Produced in Russia.

Kadetten (German). Distributor, Film Exchange. Produced in Germany.

Kuhle Wampe (German). Distributor, Kinematrade. Produced in Germany.
The newest, brightest and funniest idea on the Screen. Screaming burlesque of "Almost" news events.

Distributed by

GEM PICTURE PRODUCTIONS, INC.
723 SEVENTH AVENUE
NEW YORK CITY
FEATURE IMPORTS

Potemkin (Russian). Distributor, Kinematrade. Produced in Russia.
Quartorze Juillet (French). Distributor, Protex. Produced in France.
Quick, Koenig Der Clowns (German). Distributor, Ufa. Produced in Germany.
Rebel, The (English). Distributor, Universal. Produced in Germany.
Return of Nathan Becker (Yiddish). Distributor, Worldkin. Produced in Russia.
Rivals (Silent). Distributor, Amkino. Produced in Russia.
Saison in Kairo (German). Distributor, Ufa. Produced in Egypt.
Shame (Russian). Distributor, Amkino. Produced in Russia.
Song of Life (English). Distributor, Tobis. Produced in Germany.
Sous la Lune Du Marc (French). Distributor, Protex. Produced in France.
Soviets on Parade (Russian). Distributor, Kinematrade. Produced in Russia.
Taras Triaslyo (Polish). Distributor, unknown. Produced in Russia.
Tatras Zauber (German). Distributor, Protex. Produced in Germany.
Three Thieves (Silent). Distributor, Amkino. Produced in Russia.
Theodor Koerner (German). Distributor, unknown. Produced in Germany.
Thunder on the Heights (German). Distributor, Imperial. Produced in Mexico.
Tod Uber Shanghai (German). Distributor, unknown. Produced in Germany.
Traum von Schöner Mode Macht (German). Distributor, unknown. Produced in Germany.
Twenty-Six Commissars (Silent). Distributor, unknown. Produced in Russia.
Ulan I Dzieci Pomoshni (Polish). Distributor, unknown. Produced in Poland.
Una Vida por Otra (Spanish). Distributor, Jack Lustberg. Produced in Mexico.
Victoria und Ihr Hussar (German). Distributor, Kinematrade. Produced in Germany.
Volga Volga (Silent). Distributor, Kinematrade. Produced in Russia.
Wenndie Lebens Mode Macht (German). Distributor, Ufa. Produced in Germany.
Wie Sag Ich's Meinem Mann? (German). Distributor, Ufa. Produced in Germany.
Wiener Blut (German). Distributor, unknown. Produced in Germany.
Woman's World (Silent). (Sith). Distributor, Amkino. Produced in Russia.
Yankos Musykan (Polish). Distributor, Zbyszko. Produced in Poland.
Yorrck (German). Distributor, Protex. Produced in Germany.
Zapfenstumm Rhein (German). Distributor, J. R. Whittney. Produced in Germany.
Zwei Gute Kameraden (German). Distributor, unknown. Produced in Germany.
JOSEPH BERNE

Director

“BLACK DAWN”

NOW WITH UNIVERSAL

Kurt Neumann
## SERIAL RELEASES

**FROM 1920 TO 1933**

Symbols following titles indicate: (AT)—All-talking; (PT)—Part-talking; (S—SE)—Synchronized effects and (S)—Silent.

<table>
<thead>
<tr>
<th>Title</th>
<th>Distributor</th>
<th>Director</th>
<th>Year Released</th>
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<tr>
<td><strong>ACE OF SCOTLAND YARD (PT &amp; S)</strong></td>
<td>Universal</td>
<td>Ray Taylor</td>
<td>1931</td>
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<td><strong>ACE OF SPADES (S)</strong></td>
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<td><strong>ACROSS THE WORLD WITH MR. &amp; MRS. MARTIN JOHNSON (AT)</strong></td>
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<td><strong>ADVENTURES OF RUTH (S)</strong></td>
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<td><strong>BAR-C MYSTERY (S)</strong></td>
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<td><strong>FANTOMAS (S)</strong></td>
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<td><strong>FAST EXPRESS (S)</strong></td>
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<td>FIGHTING FOR FAME (S)</td>
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<td>Director—Mascot</td>
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<td>Star—John Mack Brown</td>
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<td>Directors—Armand Schaefer, Colbert Clark, Released—1933</td>
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<td>FINAL RECKONING (S)</td>
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<td>Director—Louise Lorraine</td>
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<td>Featuring—Kenneth Harlan</td>
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<td>Star—Hugh Allan, Gladys McConnell</td>
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<td>Directors—Spencer Gordon</td>
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<td>Bennett, Tom Storey</td>
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<td>Stars—Allene Ray, Bruce Gordon</td>
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<td>GALLOPING GHOST (AT)</td>
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<td>GO GET'EM HUTCH (S)</td>
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<td>GREEN ARCHER (S)</td>
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<td>HAUNTED VALLEY (S)</td>
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<td>HER DANGEROUS PATH (S)</td>
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<td>HEROES OF THE FLAMES (AT)</td>
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<td>Featured—Tim McCoy</td>
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<td>HEROES OF THE WEST (AT)</td>
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<td>Star—Noah Beery, Jnr.</td>
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<td>Director—Ray Taylor</td>
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<td>HEROES OF THE WILD (S)</td>
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<td>Director—Mascot</td>
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<td>HOUSE WITHOUT A KEY (S)</td>
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<td>Director—Pathe</td>
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<td>Director—Spencer Bennett</td>
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<td>HUNTING TIGERS IN INDIA (AT)</td>
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<td>Director—Principal</td>
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<td>Comm. Geo. M. Dyott</td>
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<td>HURRICANE EXPRESS (AT)</td>
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<tr>
<td>Director—Mascot</td>
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<td>Star—John Wayne</td>
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<td>IDAHO (S)</td>
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<td>INDIANS ARE COMING, THE (AT)</td>
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<td>Stars—Tim McCoy, Allene Ray</td>
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<td>INTO THE NET (S)</td>
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<td>Distributor—Pathe</td>
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<td>Star—Edna Murphy, Jack Mulhall</td>
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<td>Director—George B. Seitz</td>
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<td>ISLE OF SUNKEN GOLD (S)</td>
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<td>Star—Anita Stewart</td>
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<td>JADE BOX (S)</td>
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<td>Stars—Louise Lorraine, Jack Perrin</td>
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<td>JUNGLE MYSTERY (AT)</td>
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<td>Distributor—Universal</td>
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<td>Star—Tom Tyler</td>
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<td>Star—Eddie Polo</td>
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<td>Stars—Jacqueline Logan, Walter Miller, Richard Tucker</td>
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<td>KING OF THE JUNGLE (S)</td>
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<td>Stars—Sally Long, Elmo Lincoln</td>
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<td>Director—Webster Cullison</td>
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<td>Stars—Boris Karloff, Walter Miller</td>
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<td>Director—Breezy Eason</td>
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<td>LAST FRONTIER, THE (AT)</td>
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<td>Director—Spencer Bennett</td>
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SERIAL RELEASES

PIRATE TREASURE (AT)
Distributor—Universal
Star—Richard Talmadge
Director—Ray Taylor
Released—1934

PIRATES OF THE PINES (S)
Distributor—Goodart
Star—George O’Hara
Director—V. A. Cook
Released—1928

PLAY BALL (S)
Distributor—Pathe
Stars—Allene Ray, Walter Miller
Director—Spencer Bennett
Released—1923

PLUNDER (S)
Distributor—Pathe
Star—Pearl White
Director—George B. Seitz
Released—1923

POLICE REPORTER (S)
Distributor—Artclass
Stars—Walter Miller, Eugenia Gilbert
Director—Jack Nelson
Released—1928

POWER GOD (S)
Distributor—Davis
Released—1926

QUEEN OF THE NORTH WOODS (S)
Distributor—Pathe
Stars—Walter Miller, Ethylne Clair
Directors—Spencer Bennett, Tom Sayers
Released—1929

RADIO DETECTIVE (S)
Distributor—Universal
Star—Jack Daugherty
Director—William Crinley
Released—1926

RADIO KING (S)
Distributor—Universal
Star—Roy Stanton
Director—Robert Hill
Released—1922

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—Robert Hill
Released—1924

ROBINSON CRUSOE (S)
Distributor—Universal
Star—Harry Myers
Director—Robert Hill
Released—1923

RUTH OF THE RANGE (S)
Distributor—Pathe
Star—Ruth Roland
Director—Bernard C. Warde
Released—1923

RUTH OF THE ROCKIES
Distributor—Pathe
Star—Ruth Roland
Director—George Marshall
Released—1920

Distributor—Mascot
Star—Harry Carey
Director—B. Reeves Eason and Ford Beebe
Released—1932

LEATHERSTOCKING (S)
Distributor—Pathe
Stars—Walter Miller, Edna Murphy
Director—George B. Seitz
Released—1924

LIGHTNING EXPRESS
Distributor—Universal
Star—Louise Lorraine
Director—Henry MacRae
Released—1930

LIGHTNING WARRIOR (AT)
Distributor—Mascot Pictures
Stars—Rin-Tin-Tin, Frankie Darro, George Brent
Directors—Armand Schoefler, Ben Kline
Released—1931

LONE DEFENDER (AT)
Distributor—Mascot
Stars—Allene Ray, Walter Miller
Director—Richard Thorpe
Released—1930

LONE STAR (S)
Distributor—Universal
Star—Art Acord
Director—Ray Taylor
Released—1927

MANSION OF MYSTERY (S)
Distributor—Pizor
Star—Tom Tyler
Director—Robert Horner
Released—1927

MARK OF THE FROG (S)
Distributor—Pathe
Stars—Donald Reed, Margaret Morris
Director—Arch Heath
Released—1928

MASKED MENACE (S)
Distributor—Pathe
Stars—Larry Kent, Jean Arthur, Nick & Bess
Director—Arch Heath
Released—1927

MELTING MILLIONS (S)
Distributor—Pathe
Stars—Allene Ray, Walter Miller
Director—Spencer Bennett
Released—1927

MOON RIDERS (S)
Distributor—Universal
Star—Art Acord
Director—B. Reeves Eason
Released—1926

MYSTERIOUS AIRMAN (S)
Distributor—Artclass
Stars—Walter Miller, Eugenia Gilbert
Director—Harry Revier
Released—1928

MYSTERY BOX (S)
Distributor—Davis
Released—1926

MYSTERY PILOT (S)
Distributor—Pathe
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

ON GUARD (S)
Distributor—Pathe
Star—Cullen Landis
Director—Arch Heath
Released—1927

OREGON TRAIL (S)
Distributor—Universal
Star—Art Acord
Director—Edward Laemmle
Released—1923

PERILS OF THE JUNGLE (S)
Distributor—Artclass
Stars—Eugenia Gilbert, Frank Merrill, Bobby Nelson
Director—Jack Nelson
Released—1927

PERILS OF PAULINE (AT)
Distributor—Universal
Star—Evelyn Knapp
Director—Ray Taylor
Released—1933

PERILS OF THE WILD (S)
Distributor—Universal
Star—William Desmond
Director—Francis Ford
Released—1925

PERILS OF THE YUKON (S)
Distributor—Universal
Star—William Desmond
Director—Perry Vekroff
Released—1922

PHANTOM FIE (S)
Distributor—Pathe
Stars—Warner Oland, Juanita Hansen
Director—Bertram Millhauser
Released—1920

PHANTOM FORTUNE (S)
Distributor—Universal
Star—William Desmond
Director—Robert Hill
Released—1923

PHANTOM OF THE AIR (AT)
Distributor—Universal
Star—Tom Tyler
Director—Ray Taylor
Released—1933

PHANTOM POLICE (S)
Distributor—Rayart
Star—Herbert Rawlinson
Director—Robert Dillon

PHANTOM OF THE WEST (AT)
Distributor—Mascot
Stars—Tom Tyler
Director—Ross Lederman
Released—1931

PIRATE GOLD (S)
Distributor—Pathe
Star—June Caprice
Director—George B. Seitz
Released—1920

PIRATE OF PANAMA (S)
Distributor—Universal
Stars—Buffalo Bill, Jr., Natalie Kingston
Director—Ray Taylor
Released—1929
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Producers-Distributors

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“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”

Film Center Bldg.
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Room 609

REUBEN SAMUELS, Pres.

SAMUELS AGENCY, Inc.

1540 BROADWAY
NEW YORK

BRyant 9-3740-3741-3742
WILDE WEST (S)  
Distributor—Pathe  
Stars—Helen 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-Tin-Tin, Jr., George Lewis, Frankie Darro  
Directors—Colbert Clark, Harry Frazer  
Released—1933  

WHISPERING SMITH RIDES (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—I. P. McGowan  
Released—1921  

WHO’S GUILTY? (S)  
Distributor—Sammon  

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. Distributors of productions found here are shown in the list of features which starts on page 205.  

SERIAL RELEASES  

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 Bennet  
Released—1928  

ORIGINAL TITLE  

ORIGINAL TITLE  

ABOUT THE MURDER OF THE CIRCUS QUEEN—Circus Queen Murder (Anthony Abbot)  
AD MAN—No Marriage Ties (Arch A. Gaffney, Charles Curran)  
ADIOS—The Lash (Lanier Bartlett, Virginia Stivers Bartlett)  
ADMIRABLE CRITCHON Male and Female (James M. Barrie)  
ADRIENNE LECOURREUR—Dream of Love (Eugene Scribe, Ernest Legouvé)  
ADVENTURES OF A BANK NOTE—Uneasy Money (Bella Dalaco)  
ADVENTURES OF GERARD—Fighting Eagle (A. Conan Doyle)  
ADVENTURES OF WALLY GAY—Steel Preferred (H. S. Hall)  
ADVENTURESS, THE—Desert Bride (Ewart Adamson)  
AFTER ALL—New Morals for Old (John Van Druten)  
AFTER FIVE—Night Club (Wm. de Mille)  
AGONY COLUMN, THE—Second Floor Mystery (Earl Derr Biggers)  
ALL MUST MARRY—Woman Proof (Geo. Ade)  
ALL THE BROTHERS WERE VALIANT—Across to Singapore (Ben Ames Williams)  
ALL WOMEN ARE BAD—Don’t Bet On Women (William Anthony McGuire)  
ALTAR ON THE HILL—Silent Watcher (Mary Roberts Rinehart)  
ALWAYS FAITHFUL—Flashing Fingers (Ewart Adamson)  
AMBASSADOR FROM THE UNITED STATES—Ambassador Bill (Guy Bolton)  
AMBUSH—The Reckless Hour (Arthur Richman)  
AMOS JUDD—Young Rajah (John Ames Mitchell)  
AMONG THE MARRIED Men Call It Love (Vincent Lawrence)  
AM TEETISCH—Tea for Three (Carl Slobada)  
AMY JOLLY—Morocco (Benno Virgny)  
ANDREW APPLEJOHNS ADVENTURE—Captain Applejack (Walter Hackett)  
ANGEL FACE MOLLY—Heart Bandit (Fred Kennedy Myton)  
ANGEL PASSES—Blonde or Brunette (Jacques Bousquet & Henri Falk)  
ANNA KARENINI—Love (Lytif N. Tolstoi)  
ANNE'S AN IDIOT—Dangerous Innocence (Pamela Wynne)  
APRIL MADNESS—June Madness (Crosby George)  
APRIL SHOWERS—April Fool (Edgar Allen Wolfe)  
APRON STRINGS—Virtuous Husbands (Dorrence Davis)  
ARABIAN NIGHTS—Thief of Bagdad (Unknown)  
AREN'T WE ALL—Kiss in the Dark (Frederick Lonsdale)  
ARGONAUTS—Title of Empire (Peter B. Kyne)  
AT YALE—Hold 'Em Yale (Owen Davis)  
ATTIC OF FELIX BAVU—Bavu (Edward Carroll)  
AULD JEREMIAH—Bonnie Bonnie Lassie (Henry C. Rowland)  
AXELLE—Surrender (Pierre Benoit)  

373
FELIX YOUNG

Associate Producer

"BRIEF MOMENT"
"MY WOMAN"
"LET'S FALL IN LOVE"
"THE PARTY IS OVER"

COLUMBIA

My Sincere Thanks To
The Critics Who Voted
"42nd Street" One of the
"Ten Best Pictures of 1933"
In The Film Daily's Annual
Nation-Wide Poll.

LLOYD BACON
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<tr>
<td>AZURE SHORE—Rush Hour (Frederick and 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>BACK FROM THE DEAD—Back to Life (Andrew Soutar)</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—Lost-A Wife (Alfred Savoir)</td>
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<td>BANDWAGON—Half Way to Heaven (H. L. Gates)</td>
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<td>BARBARA WINSLOW, REBEL—Dangerous Maid (Elizabeth Ellis)</td>
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<td>BARBER JOHN'S BOY—Man to Man (Ben Ames Williams)</td>
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<td>BARKER, THE—Hoopla (John Kenyon, Nicholson)</td>
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<td>BAR SINISTER—Almost Human (Richard Harding Davis)</td>
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<td>BASQUERIE—Their Mad Moment (Eleanor Mercein)</td>
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<td>BAT, THE—Bat Whispers (Mary Roberts Rinehart, Avery Hopwood)</td>
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<td>BEACCHOMBER—Sinners in the Sun (Mildred Cram)</td>
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<td>BEAR TAMER'S DAUGHTER—Revenge (Konrad Bercovici)</td>
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<td>BEAUTIFUL BULLET—Danger World (Harold McGaith)</td>
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<td>BEAUTY—Beauty for Sale (Faith Baldwin)</td>
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<td>BED ROCK—Coming Through (Jack Bethea)</td>
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<td>BEE HUNTER—Under the Tomto Rim (Zane Grey)</td>
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<td>BEHAVIOR OF ANIMALS &amp; MAN—Mechanics of the Human Brain (Unknown)</td>
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<td>BEHIND THE WHEEL—Speeding Venus (Wellford Beaton)</td>
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<td>BEHOLD, WE LIVE—If I Were Free (John Van Druten)</td>
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<td>BELLAMY, THE MAGNIFICENT—Gentleman of Paris (Roy Homian)</td>
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<td>BELONGING—In Every Woman's Life (Oliva Wedsley)</td>
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<td>BERG, THE—Atlantic (Ernest Raymond)</td>
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<td>BEST IN LIFE—Fifth Avenue Models (Muriel Hine)</td>
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<td>BEST PEOPLE—Fast and Loose (David Gray, Avery Hopwood)</td>
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<td>BITTER WIFE—Anybody's Woman (Gouveneur Morris)</td>
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<td>ORIGINAL TITLE</td>
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<td>BETTY'S A LADY—Count of Ten (Gerald Paul Beaumont)</td>
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<td>BIG BOWL MYSTERY—Perfect Crime (Israel Zangwill)</td>
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<td>BIG HEARTED JIM—Brotherly Love (Peterson Marzoei)</td>
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<td>BIG SHOW—Bigger Than Barnum's (Arthur Guy Empey)</td>
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<td>BIG BROTHER—Young Donovan's Kid (Rex Beach)</td>
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<td>BIGGAMIST—Naughty but Nice (Lewis Allen Brown)</td>
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<td>BLACK-STEMMED CHERRIES—Storm at Daybreak (Vasvazy Janos)</td>
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<td>BLIND MICE—Working Girls (Earl Casy, Winifred Lenihan)</td>
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<td>BIRD MAN—High Flyer (J. Frank Clark)</td>
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<td>BITTERNESS—Look Your Best (Rupert Hughes)</td>
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<td>BILLETED—Misleading Widow (F. Tennison, Jesse and H. M. Harwood)</td>
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<td>BILLY KANE, WHITE &amp; UNMARRIED—White and Unmarried (John D. Swain)</td>
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<td>BLACK BEACH—Love Flower (Ralph Stock)</td>
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<td>BLACK NIGHTS—Slightly Scarlet (Harry James Smith)</td>
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<td>BLACK BOOK—Man from Headquarters (Geo. Bronson Howard)</td>
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<td>BLACK MARRIAGE—Her Man O'War (Fred Jackson)</td>
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<td>BLACK RIDER—The Cavalier (Max Brand)</td>
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<td>BLACK SHEEP—Guilty? (Dorothy Howell)</td>
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<td>BLAZE DERRINGER—American Pluck (Eugene P. Lyle, Jr.)</td>
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<td>BLESS YOU, SISTER—Miracle Woman (H. R. Riskin, John Mechan)</td>
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<td>BLIND SPOT—Taxi (Kenyon Nicholson)</td>
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<td>BLONDE BABY—Three Wise Girls (Wilson Collison)</td>
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<td>BLOOD AND DIAMONDS—Cross Examination (Arthur Herry)</td>
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<td>BLUE BLOOD AND THE PIRATE—Breed of the Sea (Peter B. Kyne)</td>
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<td>BLUE COAST, THE—Monte Carlo (Hans Mueller)</td>
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<td>BLUFFER—Hot Stuff (Robert S. Carle)</td>
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<td>BOARDING HOUSE BLUES—Jazz Heaven (Pauline Forney, Dudley Murphy)</td>
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<td>BOOK ENGINEER—Midnight Flyer (Arthur Guy Empey)</td>
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<td>BOOK OF CARLOTTA—Sacred and Profane Love (Arnold Bennett)</td>
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<td>BOOK OF CHARM—Boy Friend (Unknown)</td>
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<td>BOOMERANG, THE—Love Doctor (Winchell Smith, Victor Mapes)</td>
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<tr>
<td>BORDER RAID—Apache Raider (W. D. Hoffman)</td>
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**ORIGINAL TITLES**

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<th>ORIGINAL TITLE</th>
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<tr>
<td>BORN OF THE CYCLONE—Untamed Youth (Marion Burton)</td>
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<td>BOULE CABINET—In the Next Room (Burton E. Stevenson)</td>
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<td>BRANDING IRON—Body and Soul (Katherine Newlin Burt)</td>
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<td>BRASS BOWL—Masquerade (Joseph Vance)</td>
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<td>BREAD UPON THE WATERS—Hero for Horseback (Peter B. Kyne)</td>
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<td>BRIDE—Danger Girl (Geo. Middleton and Stuart Oliver)</td>
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<td>BROADWAY BAB—Ruth of the Rockies (Johnston McCutcheon)</td>
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<td>BROKEN THREADS—Man from Funeral Range (Ernest Wilkes)</td>
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<td>BROKEN DISHES—Too Young to Marry (Martin Flavin)</td>
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<td>BROOK EVANS—Right to Love (Suan Gaspell)</td>
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<td>BROTHERS—Forbidden Woman (Elmer Harris)</td>
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<td>BROTHERS—Woman Trap (Edwin Burke)</td>
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<td>BROWNSTONE FRONT—East of Fifth Avenue (Lew Levenson)</td>
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<td>BRUTE BREAKER—Ice Flood (Johnston McCullough)</td>
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<td>BUCCANEER OF THE BAHAMAS—Sweet Daddies</td>
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<td>BURLIGUE—Dance of Life (Unknown)</td>
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<td>BURIED ALIVE—His Double Life (Arnold Bennett)</td>
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<tr>
<td>(George M. Waters, Arthur Hopkins)</td>
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<td>BURNT OFFERING—Sin of Nora Moran (Willis Maxwell Goodhue)</td>
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<tr>
<td>BUSINESS BEFORE PLEASURE—Potash and Perlmutter in Hollywood (Jules Eckert Goodman and Montagu Glass)</td>
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<td>BUSINESS IS BEST—Girl from Chicago (Arthur Somers Roche)</td>
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<td>BUTTER AND EGG MAN—The Tenderfoot (Arthur Caesar, Monty Banks, Earl Baldwin)</td>
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<td>BUTTERFLY ON THE WHEEL—Scandal in Paris (Anonymous)</td>
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<td>CABALLERO'S WAY—In Old Arizona (O. Henry)</td>
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<tr>
<td>CAESAR'S WIFE—Infatuation (W. Somerset Maugham)</td>
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<tr>
<td>CALEDONIA WEST—MASTER DIVER—Deep Waters (F. Hopkinson Smith)</td>
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<td>CALENDAR, THE—Bachelor's Folly (Edgar Wallace)</td>
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<tr>
<td>CALVARY ALLEY—Sunshine Nan (Alice Heagan Rice)</td>
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ROBERT NORTH
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— 1933 —
THE WRECKER
MURDER OF THE CIRCUS QUEEN
MASTER OF MEN
FOG

COCKTAIL HOUR
ONCE TO EVERY WOMAN
FURY OF THE JUNGLE
THE NINTH GUEST

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WHIRLPOOL

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FLEA MARKET—Innocents of Paris (C. E. Andrews)
FLIGHT TO THE HILLS—The Runaway (Chas. Neville Buck),
FLIRT, THE—Bad Sister (Booth Tarkington),
FLOWER OF NAPOLI—Man in Blue (Gerald Beaumont)
FOG—Black Waters (John Willard)
FOOTLIGHTS—Speak Easily (Clarence Buddington Kelland),
FOOTLIGHTS—Spotlights (Rita Weiman)
FOREIGNER—God's Crucible (Ralph Connor)
FOR TWO CENTS—Big News (George S. Brooks),
FOUR BROTHERS—First Kiss (Tristram Tupper)
FOUR FROM THE INFANTRY—Comrades of 1918 (Ernest Johannsen).
FRA DIAVOLO—Devil's Brother (Auber)
FREE LOVE—Sinners in Silk (Benjamin Glazer),
FRIEND OF NAPOLEON—Seven Faces (Richard Connell)
FROG, THE—Silks and Saddles (Gerald Beaumont)
FROM HELL CAME A LADY—Woman from Hell (George Scarborough),
FURTHER ADVENTURES OF TOM SAWYER—Huck and Tom (Mark Twain),
GALLAGHER—Let 'Er Go Gallagher (Richard Harding Davis)
GALLANT GUARDSMAN—My Own Pal (Gerald Beaumont),
GAMBLING CHAPLAIN—Wild Oats Lane (Gerald Beaumont),
GAME OF LIGHT—Live Wire (Richard Washburn Child)
GARLAN & CO.—Sous for Sables (David Graham Phillips)
GAY BANDIT—Gay Caballero (Tom Gill),
GAY CABALLERO—Captian Thunder (Pierre Couderc, Hal Devitt),
GAY NINETIES, THE—The Flordora Girl (Gene Markey),
GENERAL, THE—The Virtuous Sin (Lajos Zakary),
GHOST'S STORY—Earthbound (Basil King),
GIFTERS—Little Irish Girl (C. D. Lancaster),
GIRL IN UPPER C—Girl in the Pullman (Wilson Colliton),
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JOSEPH FOX

Hamilton Hotel  

30 Hamilton Place, New York City

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<td>HERE Y'ARE BROTHER—Affair of the Follies (Dixie Wilson).</td>
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<td>HERMIT DOCTOR OF GAYA—Stronger Than Death (I. A. R. Wylie).</td>
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<td>HI TAXI!—Timid Terror (Walter A. Sinclair).</td>
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<td>HIGH ROAD—Lady of Scandal (Frederick Lonsdale).</td>
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<td>HIGHWAYMAN—Heart Thiel (Lajos Biró).</td>
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<td>HILLMAN, THE—Behold This Woman (E. Phillips Oppenheim).</td>
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<td>HINDLE WAKES—Fanny Hawthorne (Stanley Hough- ton).</td>
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<td>LOST ECSTASY — I Take This Woman (Mary Roberts Rinehart)</td>
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<td>LOUIS BERETTI — Born Reckless (Donald Henderson Clarke)</td>
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<td>LOUIS XIV — Wife Savers (Arthur Wimperia)</td>
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<td>LOVE-DRAMS — Her Gilded Cage (Elmer Harris &amp; Ann Nichols)</td>
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<td>LOVE 'EM AND LEAVE 'EM — Saturday Night Kid (George Abbott, John V. A. Weaver)</td>
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<td>LULLABY, THE — Sin of Madelon Claudet (Edward Knoblock)</td>
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<td>MADAME BOVARY — Unholy Love (Gustave Flaubert)</td>
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<td>MARRIAGE OF OLYMPE — New Lives for Old (Emile Augier)</td>
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<td>MARYLAND, MY MARYLAND — Bride of the Storm (Jas. Francis Dwyer)</td>
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<td>MARY CAREY — Nobody's Kid (Katie L. Bosher)</td>
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<td>MARY THE THIRD — Wine of Youth (Rachel Crothers)</td>
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<td>MARTINIQUE — Volcano (Laurence Eyre)</td>
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<td>MASKEE — Shipmates (Ernest Paynter)</td>
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<td>MASKS OF ERWIN REINER — Masks of the Devil (Jakob Wassermann)</td>
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<td>MASTER OF MEN — Name the Man (Sir Hall Caine)</td>
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<td>MATRON'S REPORT — Blue Skies (Frederick H. Breman)</td>
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<td>MENDEL, INC. — Heart of New York (David Freedman)</td>
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<td>MEN OF AFFAIRS — There's Millions In It (Roland Pertwee)</td>
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<tr>
<td>MERRY GO ROUND — Afraid to Talk (George Sklar and Albert Maltz)</td>
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</table>
EDWARD LUDWIG
Director

"FRIENDS OF MR. SWEENEY"
(Working Title)
(Charles Ruggles)

"LET'S BE RITZY"
(Lew Ayres, Patricia Ellis, Frank McHugh)

"WOMAN'S MAN"
(John Halliday, Wallace Ford, Marguerite de la Motte)

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<td>Lights of Old Broadway (Laurence Eyre)</td>
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<td>MERTON OF THE MOVIES</td>
<td>Make Me a Star (Harry L. Wilson)</td>
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<td>METHAIS SANDORF</td>
<td>Isle of Zorda (Jules Verne)</td>
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<td>MIKE</td>
<td>Torch Singer (Crace Perkins)</td>
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<td>MINICK</td>
<td>Welcome Home (Edna Ferber—Geo. S. Kaufman)</td>
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<td>MIRACLE</td>
<td>Woman's Faith (Clarence Buddington Kellogg)</td>
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<td>MIRACLE OF HATE</td>
<td>Man Who Fights Alone (James Shelley Hamilton)</td>
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<td>MIRAGE</td>
<td>The—Possessed (Eagar Selwyn)</td>
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<td>Recaptured Love (Basil Woon)</td>
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<td>Strange Cargo (Benjamin Glazer, Melchoir Lengyl)</td>
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<td>Sadie Thompson (W. Somerton Maugham)</td>
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<td>MISSISSIPPI</td>
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<td>MISUNDERSTOOD</td>
<td>Boy of Booth Tarkington</td>
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<td>MITZI</td>
<td>Rose of Paris (Delly)</td>
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<td>MLLE. MODISTE</td>
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<td>MOBY DICK</td>
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<td>MOUTH OF THE DRAGON</td>
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<td>Mammy (Irving Berlin)</td>
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<td>MR. ROMEO</td>
<td>Chicken la King (Harry Wagstaff Gribble)</td>
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<td>MR. ISAACS</td>
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<td>ABROAD—Finn and Hattie (Donald Ogden Stewart)</td>
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<td>Married Flirts (Louis Joseph Vance)</td>
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OTHER TIMES—Children of Jazz (Harold Brighouse)

OUT OF THE NIGHT—Hell Harbor (Rita Johnson Young)

OUT TO WIN—Wide Open (John Wesley Grey)

OUTLAW, THE—Hearts and Spurs (Jackson Gregory)

OVER THE BORDER—Three Bad Men (Herman Whitaker)

OVER THE BORDER—Not Exactly Gentlemen (Herman Whitaker)

OVER THE HILL TO THE POORHOUSE—Over the Hill (Will Carleton)

OVERLAND RED—Sunset Trail (Henry Herbert Knibbs). PAGE TIM O'BRIEN—Love in the Dark (John Moroso)

PAID WITH TEARS—Passion Song (Frances Fenton)

PAINTED SCENE—Great Adventure (Henry Kitchell Webster)

PAINTED WOMAN—Slave Market (Frederick Arnold Kummer)

PAIR OF SILK STOCKINGS—Silk Stockings (Cyril Harcourt)

PAIR OF SIXES, A—Queen High (Edward H. Peple)

PAL O'MINE—Thundering Hoofs (Marion Jackson)

PENDORA LA CROIX—As ManSires (Gene Wright).

PARDON MY GLOVE—Ladies Love Butes (Zoe Akins)

PARSON OF PARAMINT—While Satan Sleeps (Peter B. Kyne)

PARSON'S WIDOW—Witch Woman (Christopher Jansen)

PART-TIME WIVES—Week-End Marriage (Faith Baldwin)

PASSAGE TO HONG KONG—Roar of the Dragon (George Kibbe Turner, Merian C. Cooper, Jane Bigelow).

PASSIONATE SONATA—Expensive Women (Wilson Col-lison)

PATCHION—Gay Deceiver (Maurice Hennequin, Felix Duquesnel)

PAVILLION ON THE LINKS—White Circle (Robt. Louis Stevenson).

PEACEFUL PERCY—Fools in the Dark—Bertram Millhauser.

PEARS BEFORE CELCY—Risky Business (Chas. Brackett).

ORIGINAL TITLE AUTHOR

PEGGY BE CAREFUL—Understudy (Ethel M. Hadden).

PEGGY OF BEACON HILL—Love Gamble (Mazyie Grieg).


PENNY ARCADE—Sinner's Holiday (Maire Baumer).

PERE GORIOT—Paris at Midnight (Balzac).

PERPETUA—Love's Boomerang (Dion Calthrop).

PETER IBBETSON—Forever (Geo. du Maurier).

PHANTOM FAME—Half-Naked Truth (Ben Markson and H. N. Swanson).

PICTURE ON THE WALL—Shadow on the Wall (J. B. Ellis).

PIERRE OF THE PLAINS—Heart of the Wilds (Edgar Selwyn).

PIERRE OF THE PLAINS—Over the Border (Edgar Selwyn).

PIGBOATS—Hell Below (Edward Ellisberg).

PILLS—Midnight Kiss (Anne Morrison & Patterson McNutt).

PILLOW, THE—Eleventh Commandment (Brandon Fleming).

PINK GODS AND BLUE DEMONS—Pink Gods (Cynthia Stockley).

PIONEERS OF OLD SOUTH—Jamestown (Mary Johnon).

PIONEERS OF THE OLD SOUTHWEST—Daniel Boone (Constance Lindsay).

PIONEERS OF THE OLD SOUTHWEST—Frontier Woman (Constance Skinner).

PIN MONEY—Diamond Handcuffs (Henry C. Vance).

PINCUS—Blind Husbands (Erich von Stroheim).

PLASTER SAINTS—Spitfire (Frederic Arnold Kummer).

PLEASE HELP EMILY—Palm Beach Girl (Byron Morgan).

PLUTOCRAT—Business and Pleasure (Booth Tarkington).


POP—Remembrance (Rupert Hughes).

POPPY—Sally of the Sawdust (Dorothy Donnelly).

POTIPHAR'S WIFE—Her Strange Desire (Edgar Middleton).

POUCHE—This is the Night (Avery Hopwood, Rene Peter, Henrik Falk).

PRECIOUS—Bachelor's Affairs (James Forbes).

PRINCE CONSORT—Love Parade (Leon Xanrof, Jules Chancel).

ORIGINAL TITLES

PRINCE ZILLAH—Her Final Reckoning (Julia Clareti).

PRINCESS OF LOVIZ—Nec Listopadowa (Waclaw Gasirowski).

PRINCESS, ZIM, ZIM—Coney Island Princess (E. L. Sheldon).

PRIVATE PETTIGREW'S GIRL—Pettigrew's Girl (Dana Burnett).

PRIVATE PETTIGREW'S GIRL—Shopworn Angel (Dana Burnett).

PRIVATE PROPERTY—A Royal Romance (Norman Houston).

PRIVATE SECRETARY—Behind Office Doors (Alan Brener Schultz).

PRIVATE SECRETARY, THE—Office Girl (Franz Schulz).

PROBLEM IN GRAND LACEN—Missing Millions (Jack Boyle).

PROFESSOR ULRATH—Blue Angel (Heinrich Mann).

PUBLIC RELATIONS—Made on Broadway (Courtensky Terrett).

PURPLE AND FINE LINEN—Three Hours (May Edgin-ton).

PURPLE MASK—Ace of Hearts (Governeur Morris).

QUARANTINE—Lovers in Quarantine (F. Tennyson Jesse).


QUARRY, THE—City of Silent Men (John A. Moroso).


QUEEN WAS IN THE PARLOR—Tonight is Ours (Noel Coward).

QUEEN WAS IN THE PARLOR—Forbidden Love (Dale Collins).

QUEEN OF MAIN STREET—Misbehaving Ladies (Juliet Wilbor Thompkins).

QUEEN'S HUSBAND—The Royal Bed (Robert E. Sherwood).

QUEMADO—That Devil Que-mado (Wm. W. Winter).

QUEST OF JOAN—Prisoners of the Storm (James Oliver Curwood).


RAGGED MESSENGER—Madonna of the Streets (W. E. Maxwell).

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(1933) Pick Up,

ADAIR, JEAN
(1933) Advice to the Lovelorn.

ADAIR, ROBERT
(1933) King of the Jungle.

ADAMS, ERNIE

ADAMS, LOWDEN
(1932) Silent Witness.

ADAMS, SAM
(1932) Million Dollar Legs, Golden West; (1933) Love is Dangerous, Man of Sentiment, Love is Like That.

ADAMS, STELLA
(1932) Bachelor Mother; (1933) Sister to Judas, The Vampire Bat, Sing Sinner Sing, The Whirlwind.

ADAMS, TED

ADAMSON, JAMES
(1933) Lone Cowboy.

ADLER, BEN
(1932) Joseph in the Land of Egypt.

ADLER, IDA
(1932) Joseph in the Land of Egypt.

ADLER, SONYA
(1932) Joseph in the Land of Egypt.

AGNEW, ROBERT
(1933) Gold Diggers of 1933.

AHERN, GLADYS
(1933) One Year Later.

AHERN, WILL
(1933) One Year Later.

AHERNE, BRIAN
(1933) Song of Songs.

AKST, HARRY
(1933) 42nd Street.

ALBA, MARIA
(1932) Almost Married, Mr. Robinson Crusoe, Hypnotized.

ALBERNI, LUIS

ALBERTSON, FRANK

ALBRIGHT, HARDIE
(1932) So Big, Successful Calamity, Purchase Price, Jewels of the Desert, The Crash, This Sporting Age, Match King; (1933) The Working Man, Songs of Songs, Three-Cornered Moon, House on 56th Street.

ALBRIGHT, WALLY, JR.
(1932) Silver Lining, Law of the Sea, Rebecca of Sunnybrook Farm, Thirteen Women, Conquerors; (1933) End of the Trail, Zoo in Budapest, The Wrecker.

ALDEN, MARY
(1932) Hell’s House, Strange Interlude.

ALDEN, ROBERT
(1932) Shopworn.

ALDERTON, ERVILLE
(1932) Thirteenth Guest, Cabin in the Cotton. They Call it Sin; (1933) Haunted Gold.

ALEXANDER, BEN
(1932) High Pressure, Strange Love of Molly Louvain, Vanishing Frontier, Tom Brown of Culver; (1933) What Price Innocence, This Day and Age, Stage Mother.

ALEXANDER, KATHERINE
(1933) Should Ladies Behave?

ALEXANDER, LARRY
(1933) Gambling Ship.

ALEXANDER, RICHARD
(1932) Sunset Trail, One Man Law, Law and Order, Two-Fisted Law, Daring Danger, Scarlet Dawn, Sign of the Cross, Texas Bad Man; (1933) Destination Unknown.

ALEXANDER, ROSS
(1932) Wiser Sex.

ALEXANDER, TAD
(1932) Strange Interlude, Tomorrow and Tomorrow, Raspoutine and the Empress; (1933) Stranger’s Return, Broadway to Hollywood, Bureau of Missing Persons.

ALI, BADJI
(1932) Scarlet Dawn.

ALLAN, ELIZABETH
(1932) Michael and Mary; (1933) Looking Forward, No Marriage Ties, Solitaire Man, Ace of Aces.

ALLEN, ADRIANNE
(1932) Merrily We Go to Hell, Night of June 13, The Woman Decides.

ALLEN, EDITH
(1932) The Tenderfoot.

ALLEN, HARRY
(1932) Texas Pioneers; (1933) The Fourth Horseman.

ALLEN, JEAN
(1933) My Weakness.

ALLEN, JUDITH
(1933) This Day and Age, Too Much Harmony, Hell and High Water, Thundering Herd.

ALLEN, LEIGH
(1933) Double Harness.

ALLEN, SAM
(1933) Cowboy Counsellor.

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ALLEN, VERA  
(1933) Doctor Bull.

ALLISTER, CLAUD  
(1932) The Unexpected Father.

ALLWYN, ASTRID  
(1932) Lady With A Past, Love Affair, Night Mayor, Girl from Calgary, Bachelor Mother; (1933) The Iron Master. He Couldn’t Take It.

ALONSO, FRANCISCO  
(1933) Flaming Signal.

ALVARADO, CARLOS  
(1933) Sailor Be Good.

ALVARADO, DON  
(1932) Lady With A Past, Bachelor’s Affairs, The King Murder; (1933) Black Beauty, Morning Glory, Under Secret Orders.

ALVAREZ, MIAMI  
(1932) All American.

AMENDT, RUDOLPH  
(1933) When Strangers Marry.

AMES, ADRIENNE  
(1932) Husband’s Holiday, Two Kinds of Women, Sinners in the Sun. Guilty as Hell; (1933) Death Kiss, Bring ‘Em Back Alive From Hell to Heaven, A Bedtime Story, Disgraced!, The Avenger.

AMES, ROBERT  
(Deceased)  
(1932) Tomorrow and Tomorrow.

ANDERSON, CAPT. C. E.  
(1932) Texas Bad Man.

ANDERSON, EDDIE  
(1932) What Price Hollywood?

ANDERSON, ELBRIDGE  
(1932) That’s My Boy.

ANDERSON, JUDITH  
(1933) Blood Money.

ANDRE, GWILI  
(1932) Roar of the Dragon, Secrets of the French Police; (1933) No Other Woman.

ANDRE, LONA  
(1933) Mysterious Rider, Woman Accused, International House, College Humor, Take a Chance.

ANGEL, HEATHER  
(1933) Pilgrimage, Charlie Chan’s Greatest Case, Berkeley Square.

APFEL, OSCAR  

APPEL, ANNA  
(1932) Heart of New York, Symphony of Six Million, Faithless.

APPLEBY, DOROTHY  
(1932) Under Eighteen; (1933) King of the Wild Horses, Trick for Trick.

ARLEDGE, JOHN  
(1932) Careless Lady, Huckleberry, Week Ends Only, Jimmy and Sally, Olsen’s Big Moment.

ARLEN, RICHARD  
(1932) Wayward, Sky Bride, Tiger Shark, Guilty as Hell. All American; (1933) Island of Lost Souls, Song of the Eagle, College Humor, Three-Cornered Moon, Hell and High Water, Golden Harvest, Alice in Wonderland.

ARLISS, FLORENCE  
(1933) King’s Vacation.

ARLISS, GEORGE  
(1932) Man Who Played God, Successful Calamity; (1933) King’s Vacation, Working Man, Voltaire.

ARMAND, REX  
(1933) Her Secret.

ARMETTA, HENRY  
(1932) Arsene Lupin, Steady Company, Passionate Plumber, Huddle, Week Ends Only, Speak Easily, Prosperity, Farewell to Arms, Central Park, Uptown, New York, O.K. America; (1933) Decep-
tion. What! No Beer?, They Just Had to Get Married, Men of America, Devil's Row, Hollywood, and Kellys in Trouble, So This is Africa, Laughing at Life, Don't Bet on Love, Her First Mate, Too Much Harmony, Cat and the Fiddle.

ARMSTRONG, MARGARET (1932) Tomorrow and Tomorrow; (1933) Three-Cornered Moon.


ARNIM, WALTER (1932) Big Town.


ARNOLD, JACK (1933) Enlighten Thy Daughter.

ARNOLD, JESSIE (1932) Whistlin' Dan, Stranger in Town, Hot Saturday; (1933) Bitter Tea of General Yen, Behind Closed Doors.

ARNOLD, LESTER (1933) This Day and Age.

ARNOLD, WILLIAM (1932) Crowd Roars.

ARNST, BOBEE (1933) Torch Singer, Wine, Women and Song.

ARTHUR, GEORGE K. (1933) Oliver Twist, Looking for Black, Blind Adventure.

ARTHUR, JEAN (1933) Past of Mary Holmes.

ARTHUR, JOHNNY (1933) Easy Millions.

ASBURY, ADALINE (1932) Western Limited.

ASCHER, MAX (1932) Rider of Death Valley.

ASH, SAM (1933) Girl Without a Room.

ASTAIRE, FRED (1933) Dancing Lady, Flying Down to Rio.

ASTEL, W.S. (1932) But the Flesh is Weak, Letty Lynton, Washington Masquerade; (1933) Bitter Tea of General Yen, Storm at Daybreak, If I Were Free, Right to Romance.

ASTOR, GERTRUDE (1932) They Never Come Back, Western Limited; (1933) I Have Lived, Carnival Lady, Wine, Women and Song.

ASTOR, MARY (1932) Men of Chance, The Lost Squadron Those We Love, Successful Calamity, Red Dust; (1933) Little Giant, Jennie Gerhardt, World Changes, Kennel Murder Case, Convention City.


ATES, ROSCO (1932) Rainbow Trail, Big Shot, Freaks, Young Bride, Ladies of the Jury, Roadhouse Murder, Hold 'Em Jail; (1933) What No Beer?, Lucky Devils, Come on Danger, Renegades of the West, Past of Mary Holmes, Scarlet River, Cheyenne Kid, Golden Harvest, Alice in Wonderland.

ATKINSON, FRANK (1933) Smoke o' Lighting, Sailor's Luck, Pleasure Cruise.

ATWILL, LIONEL (1932) Silent Witness, Doctor X; (1933) Vampire Bat, Secret of Madame Blanche, Mystery of the Museum, Murders in the Zoo, The Sphinx, Song of Songs, Solitary Man, Secret of the Blue Room.

AUBREY, JIMMY (1932) 45 Calibre, Echo, Out of Singapore, Bachelor Mother.

AUEI, MISCHA (1932) Murder at Dawn, Monster Walks, Midnight Patrol, No Greater Lover, Sinister Hands, Drifting Souls, Beauty Parlor, Scarlet Dawn, The Unwritten Law; (1933) Dangerously Yours, Western Code, Infernal Machine, Sucker Money, The Intruder, Flaming Signal, Corruption, Tarzan the Fearless, After Tonight, Cradle Song, Girl From Twenty-Third Room.

AUSTIN, WILLIAM (1933) Alice in Wonderland.

AXELSON, AXEL (1932) Phantom Express.

AYRES, LEW (1932) Impatient Maiden, Night World, Oklahoma; (1933) State Fair, Don't Bet On Love, My Weakness.

BABER, VIVIAN (1932) Black King.

BABY LE ROI (1932) A Bedtime Story, Torch Singer, Tillie and Gus.

BABY ROSE MARIE (1933) International House.

BACLANOVA, OLA (1932) Freaks, Downstairs; (1933) Billion Dollar Scandal.

BACK, BETTY (1932) Scarlet Brand.

BACON, IRVING (1932) File 113, No One Man, This Is the Night, Million Dollar Legs, Central Park; (1933) Hello Everybody!, He Learned About Women, Private Detective, Big Executive, Lone Cowboy, Shadows of Sing Sin.

PLAYERS WORK

BAER, MAX (1933) Prizefighter and the Lady.

BAGGOTT, KING (1932) Scareheads, Police Court, Afraid to Talk.

BAILEY, CHARLES (1932) Baltimore Police.

BAILEY, SHERWOOD (1932) Big Stampede; (1933) Mysterious Rider.

BAILEY, WILLIAM (1932) Midnight Patrol; (1933) Fighting for Justice, Lone Avenger.

BAKER, LORIN (1932) Impatient Maiden, By Whose Hand? Racing Strain; (1933) Convention City.

BAKES, LESLIE (1933) King of the Jungle.

BAKEWILL, WILLIAM (1932) Cheaters At Play, While Paris Sleeps, Back Street; (1933) Lili, Three-Cornered Moon, Man of Sentiment.

BALL, FRANK (1932) Murder at Dawn, Mark of the Spur, Scarlet Band, Tangled Fortunes, Man from New Mexico, Forty-Niners; (1933) When a Man Rides Alone, Galluping Romeo.

BALLOU, MARION (1933) Cradle Song.

BANCROFT, GEORGE (1932) World and the Flesh, Lady and Gent; (1933) Blood Money.

BANKHEAD, TALLULAH (1932) Thunder Below, Devil and the Deep, Faithless.

BAKES, LEE (1932) Most Dangerous Game.

BANKY, VILMA (1933) The Rebel.

BANNERMANN, MARGARET (1932) Lily Christine.

BANNISTER, HARRY (1932) Husband's Holiday.

BANNISTER, MONICA (1933) Mystery of the Wax Museum.

BARBIE, GEORGE (1932) One Hot With You, No One Man, Strangers In Love, Broken Wing, Strange Case of Clara Deane, Million Dollar Legs, Skyscraper Souls, Big Black, Phantom President, Evenings for Sale, No Man of Her Own; (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.

BARBRA, JOE (1932) Shot Gun Pass.

BARD, BEN (1933) The Baron.

BARDELL, MARION (1933) Under the Tonto Rim.

BARLOW, REGINALD (1932) This Reckless Age, Woman From Monte Carlo, Alias the Doctor, World and the Flesh, Wet Parade, Sinners.
PLAYERS’ WORK

in the Sun, Age of Consent, Horse Feathers, Washington Masquerade, Call Her Savage, Evenings for Sale, Afraid to Talk, All American; (1933) Grand Slam, Big Cage, His Private Secretary, Flying Down to Rio.

BARNETT, VINCE
(1932) Scarface, Night Mayor, Tigger Shank, Racketey Rax, Flesh; (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.

BARONESS, BARBARA
(1933) Soldiers of the Storm, Hold Your Man, When Strangers Marry, Devil’s Mate.

BARRAT, ROBERT
(1933) King of the Jungle, Picture Snatcher, Ann Carver’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 Headquarters.

BARRIE, JUDITH
(1933) Hidden Gold.

BARRINGTON, PHYLLIS

BARRISCALE, BESSIE
(1933) Secrets, Above the Clouds.

BARRY, JEAN
(1933) Strictly Personal.

BARRY, PHYLLIS

BARRY, WESLEY
(1933) Enlighten Thy Daughter.

BARRYMORE, ETHEL
(1932) Rasputin and the Empress.

BARRYMORE, JOHN
(1932) Arsene Lupin, Grand Hotel, State’s Attorney, Bill of Divorcement, Rasputin and the Empress; (1933) Topaze, Reunion in Vienna, Dinner at Eight, Night Flight, Counselor at Law.

BARRYMORE, LIONEL
(1932) Mata Hari, Broken Lullaby, Arsene Lupin, Grand Hotel, Washington Masquerade, Rasputin and the Empress; (1933) Sweepings, Looking Forward, Dinner at Eight, Stranger’s Return, Night Flight, One Man’s Journey, Christopher Bean, Should Ladies Behave,

BARTEL, LOUIS JOHN
(1932) The Big Shot.

BARTHELMESS, RICHARD
(1932) Alias the Doctor, Cabin in the Cotton; (1933) Central Airport, Heroes for Sale.

BARTON, BETH
(1932) Enlighten Thy Daughter.

BARTON, BUZZ
(1932) Human Targets, Tangled Fortune.

BARTON, FINIS
(1932) My Pal the King; (1933) Sensation Hunters, Broken Dreams.

BARTON, JOE
(1932) The Tenderfoot; (1933) Lone Cowboy.

BARTY, BILLY
(1933) Out All Night, Alice in Wonderland.

BARZELL, WOLF
(1932) Joseph in the Land of Egypt.

BASQUETTE, LINA
(1932) Pleasure, Midnight Lady, Arm of the Law, Phantom Express, Hello Trouble.

BATES, GRANVILLE
(1932) Wiser Sex.

BATTISTA, MIRIAM
(1932) Enlighten Thy Daughter.

BAXTER, GEORGE
(1932) A Woman Commands; (1933) Dinner at Eight.

BAXTER, LORA
(1933) Before Morning.

BAXTER, WARNER
(1932) Amateur Daddy, Man About Town, 6 Hours to
Loved the Broadway, the Eight, Big Paris, Women, Had Dawn, San Rockies; the Like Million; Dangerous, the the Big Missing Past, the Town. West, Crazy, Molly

BEAUCHAMP, BAY, BEAL, BEERY, BECK, BEEBE, BEECHER, BEERY, BELASCO.

ing, Tough House, Double derbolt, (1932) (1933) Yours,

Next You Alive. Folly. Wrong, (1932) (1933)

Pass, Living I Him (1933) Flaming Cisco.

Marie, of Millions, of the Tree, Laughing Life.

I Ambition, Dance Team, High Pressure, Scandal For Sale, Prosperity, So Big, Strange Love of Molly Louvain, Forgotten Commandments, Sickness of the Cross, Match King; (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.

BERANGER, GEORGE ANDRE (1932) Ladies of the Jury.

BERNARD, JOE NoWoman. (1933) Forbidden Trail.

BERNAR, CHARLES (1933) Forbidden Trail.

BERQUIST, JANET (1933) Gallant Lady.

BECK, J ACK (1933) The Intruder.

BEERY, NOAH (1932) The Drifter, Stranger in Town, The Stoker, No Living Witness, Out of Singapore, Kid, from Spain, Big Stampede; (1933) She Done Him Wrong, Cornered, Sunset Pass, Flaming Signal, Woman I Say, Stare at the Forest, Laughing at Life, To the Last Man, Easy Millions, Thundering Herd.

BEERY, NOAH, JR. (1933) Rulers Roundup.

BEERY, WALLACE (1932) Grand Hotel, Flesh; (1933) Dinner at Eight, Tugboat Annie, The Bowery.

BELASCO, ARTHUR (1933) Story of Temple Drake, Penthouse.

BELASCO, JAY (1933) The Woman Accused.

BELL, FRANK (1932) Fighting Champ.

BELL, HANK (1932) Law of the West, Single-Handed Sanders, Beyond the Rockies; (1933) Young Blood, Terror Trail.

BELL, JAMES (1933) King’s Vacation, Infernal Machine, Private Detective 62, Day of Reckoning, White Woman.


BELLAMY, RALPH (1932) West of Broadway, Forbidden, Disorderly Conduct, Young America, Woman in Room 13, Rebecca of Sunnybrook Farm, Almost Married, Wild Girl, Airmail; (1933) Second Hand Wife, Parole Girl, Destination Unknown, Picture Snatchers, Below the Saloon Arrow Corner, Flying Devils, Headline Shooter, Eve in My Heart, Blind Adventure, Ace of Aces, Before Midnight.

BELMORE, LIONEL (1932) Vanity Fair, Police Court, So Big; (1933) Vampire Bat, Malay Nights, Oliver Twist, Constant Woman, Warrior’s Husband.

BENCHLEY, ROBERT (1933) Dancing Lady.


BENGIE, WILSON (1933) By Appointment Only, Big Executive.

BENNETT, BELLE (Deceased) (1932) Big Shot.


BENNETT, EDNA (1932) Ladies of the Big Screen.

BENNETT, JOAN (1932) She Wanted a Millionaire, Trial of Vivienne Ware, Careless Lady, Weekend Ends Only, Wild Girl, Me and My Gal; (1933) Arizona to Broadway, Little Women.

BENNETT, JUNE (1933) Women Won’t Tell.

BENNETT, LEILA (1932) Emma, Taxi, Purchase Price, Tiger Shark, Doctor X, First Year, Two Against the World; (1933) No Other Woman, Terror Abroad, Sunset Pass.

PLAYERS’ WORK

BENNETT, MICKEY (1932) Laurels in Hell.

BENNETT, RICHARD (1932) This Reckless Age, No Greater Love, Madame Racketeer, Strange Justice, If I Had a Million; (1933) Big Executive.

BENTLEY, IRENE (1933) My Weakness, Smoky.

BENTON, CURTIS (1932) Fireman Save My Child.

BERANGER, ANDRE (1933) Mama Loves Papa.

BERBAS, EVANGELUS (1933) Island of Lost Souls.

BERESFORD, HARRY (1932) Ambition, Dance Team, High Pressure, Scandal For Sale, Prosperity, So Big, Strange Love of Molly Louvain, Forgotten Commandments, Sickness of the Cross, Match King; (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.

BERANGER, GEORGE ANDRE (1932) Ladies of the Jury.

BERNARD, JOE NoWoman. (1933) Forbidden Trail.

BERNER, CHARLES (1933) Forbidden Trail.

BERQUIST, JANET (1933) Gallant Lady.

BECK, J ACK (1933) The Intruder.

BEERY, NOAH (1932) The Drifter, Stranger in Town, The Stoker, No Living Witness, Out of Singapore, Kid, from Spain, Big Stampede; (1933) She Done Him Wrong, Cornered, Sunset Pass, Flaming Signal, Woman I Say, Stare at the Forest, Laughing at Life, To the Last Man, Easy Millions, Thundering Herd.

BEERY, NOAH, JR. (1933) Rulers Roundup.

BEERY, WALLACE (1932) Grand Hotel, Flesh; (1933) Dinner at Eight, Tugboat Annie, The Bowery.

BELASCO, ARTHUR (1933) Story of Temple Drake, Penthouse.

BELASCO, JAY (1933) The Woman Accused.

BELL, FRANK (1932) Fighting Champ.

BELL, HANK (1932) Law of the West, Single-Handed Sanders, Beyond the Rockies; (1933) Young Blood, Terror Trail.

BELL, JAMES (1933) King’s Vacation, Infernal Machine, Private Detective 62, Day of Reckoning, White Woman.


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BELMORE, LIONEL (1932) Vanity Fair, Police Court, So Big; (1933) Vampire Bat, Malay Nights, Oliver Twist, Constant Woman, Warrior’s Husband.

BENCHLEY, ROBERT (1933) Dancing Lady.


BENGIE, WILSON (1933) By Appointment Only, Big Executive.

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BENNETT, JOAN (1932) She Wanted a Millionaire, Trial of Vivienne Ware, Careless Lady, Weekend Ends Only, Wild Girl, Me and My Gal; (1933) Arizona to Broadway, Little Women.

BENNETT, JUNE (1933) Women Won’t Tell.

BENNETT, LEILA (1932) Emma, Taxi, Purchase Price, Tiger Shark, Doctor X, First Year, Two Against the World; (1933) No Other Woman, Terror Abroad, Sunset Pass.
BING, HERMAN
BIRELL, TALA
(1932) Doomed Battalion; (1933) Nagana.
BIRMINGHAM, ALAN
(1933) King's Vacation.
BLACK, BRETT
(1933) Unknown Valley.
BLACK, GLADYS
(1933) I Have Lived.
BLACK, MAURICE
BLACKMER, SIDNEY
(1933) From Hell to Heaven, Cocktail Hour, The Wrecker, The Deluge, Goodbye Love.
BLACKWOOD, GEORGE
(1933) I Loved a Woman, Son of a Sailor, Lady Killer.
BLAKE, GLADYS
(1933) By Appointment Only, Sing Sinner Sing, My Weakness, Rainbow Over Broadway.
BLAND, TREvor
(1933) Paddy the Next Best Thing, Below the Sea.
BLANDICK, CLARA
(1932) The Expert, Shopworn, Strange Case of Clara Deane, Wet Parade, Life Begins, Two Against the World, Three on a Match, Rockabye; (1933) Bitter Tea of General Yen, Child of Manhattan, Mind Reader, Three-Cornered Moon, One Sunday Afternoon, Turn Back the Clock, Charlie Chan's Greatest Case, Ever in My Heart.
BLANE, SALLY
BLEICH, JUDE
(1933) Victims of Persecution.
BLEIFER, JOHN
BLEITCH, BILLY
(1932) Boiling Point; (1933) A Lady's Profession.
BLONDELL, JOAN
(1932) The Greeks Had a Word for Them, Union Depot, Crowd Roars, Famous Ferguson Case, Make Me a Star, Miss Pinkerton, Big City Blues, Three on a Match, Central Park, Lawyer Man; (1933) Broadway Bad, Blonde Johnson, Gold Diggers of 1933, Goodbye Again, Footlight Parade, Havana Widows, Convention City.
BLORE, ERIC
(1933) Flying Down to Rio.
BLUE, MONTE
BLYTHE, BETTY
(1932) Lena Rivers, Tom Brown of Culver, Back Street; (1933) Pilgrimage, Only Yesterday, Before Midnight.
BOARDMAN, ELEANOR
(1933) Big Chance.
BOARDMAN, VIRGINIA
(1932) Sister of Judas, The Penal Code; (1933) One Year Later.
BOGART, HUMPHREY
(1932) Love Affair, Big City Blues, Three on a Match.
BOHD, WARN
(1932) Rackety Rax.
BOLAND, EDDIE
(1932) Murder at Dawn.

Howard H. Seiter Agency

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ARTISTS—WRITERS—DIRECTORS

 Associates

JAMES BARLOTTI
WES WOODFORD
Vanity Street; (1933) Secrets of Wu Sin, I Have Lived.

BOLON, MARY
(1932) Night of June 13, If I Had a Million, Evenings for Sale; (1933) Mamma Loves Papa, Three-Cornered Moon, Solitaire Man.

BOLES, GLEN
(1932) Rainbow Over Broadway.

BOLES, JOHN
(1932) Careless Lady, Six Hours to Live, Back Street; (1933) Child of Manhattan, My Lips Betray, Only Yesterday.

BOLEY, MAY
(1932) Woman Commands, The Expert; (1933) Advice to the Lovelorn.

BONANOVA, FORTUNIO
(1932) Careless Lady.

BOND, LILLIAN
(1932) It's Tough to Be Famous, High Pressure, Union Depot, Fireman Save My Child, Beauty and the Boss, Trial of Vivienne Ware, Man About Town, Hot Saturday, Old Dark House, Airmaid, Hot Pepper, Pick Up, When Strangers Marry, Double Harness, Big Brain, Take a Chance, Her Splendid Family.

BOND, WARDE

BONDI, BEULAH
(1932) Rain; (1933) Stranger's Return, Christopher Bead.

BONGINI, BREED
(1932) Amore e Morte.

BONIFACE, SYMONA
(1932) Dragnet Patrol.

BONOMO, JACO
(1932) Man of the Cross; (1933) Island of Lost Souls.

BOOTH, EDWINA
(1932) Midnight Patrol.

BORDEAUX, JOE
(1932) High Speed.

BORDEN, CLEM LOUISE
(1932) A Woman Commands.

BORDEN, EDDIE
(1932) A Fool's Advice, Breach of Promise; (1933) Jungle Bride.

BORDEN, OLIVE
(1932) Hotel Variety.

BORI, DIANE
(1932) Big Town; (1933) Ann Carver's Profession.

BORIK, GERTRUDE
(1932) World and the Flesh, Huddle, No Living Witness; (1933) Humanity.

BORZAGE, RAYMOND
(1932) Young America.

BOSWELL SISTERS
(1932) The Big Broadcast.

BOSWORTH, HOBART
(1932) Miracle Man, Carnival Boat, County Fair, Phantom Express; (1933) Lady for a Day.

BOTELEER, WADE
(1932) Man Who Played God, Night Mayor, Painted Woman, Speed Madness, Manhattan Tower, Central Park; (1933) She Done Him Wrong, Speed Daddy, Death Kiss, Come On Danger, End of the Trail, Humanity, This Day and Age, Unknown Valley, King for a Night.

BOURDELLE, THOMY
(1932) Cain.

BOW, CLARA
(1932) Call Her Savage; (1933) Hooptla.

BOWEN, HARRY
(1932) The Saddler Buster Ghost Valley.

OWER, ED
(1932) Big Town.

BOYD, BETTY
(1933) Gun Law.

BOYD, LILLI
(1932) Carnival Boat; (1933) Lucky Devils, Men of America, Emergency Call.

BOYD, MILDRED
(1932) Merrily We Go to Hell.

BOYD, WILLIAM
(1932) False Madonna, Wiser Sex, Sky Devils, State's Attorney, Painted Woman, Madison Square Garden; (1933) Oliver Twist, Midnight Warning, Laughing at Life, The Chief, House on 56th St.

BOYER, CHARLES
(1932) Man from Yesterday, Red Headed Nigger.

BRACY, SIDNEY

BRADBURY, JAMES, JR.
(1932) Gristle Ship; (1933) Between Fighting Men.

BRADLEY, GRACE
(1933) Too Much Harmony, Way to Love, Girl Without a Room.

BRADLEY, HARRY
(1932) Beauty Parlor; (1933) Grand Slam, This Day and Age, Lone Cowboy, Convention City.

BRADY, ALICE
(1933) When Ladies Meet, Broadway to Hollywood, Stage Mother, Beauty for Sale, Should Ladies Behave.

BRADY, ED
(1932) Night Club Lady; (1933) Forbidden Trail, Lone Avenger, Rangers Code, Galloping Roundup, Sons of Kong.

BRADY, EDWIN J.
(1932) The Deadline, Without Honors, Laws of the West, Forbidden Trail; (1933) Under the Tonto Rim.

BRANDO, DICK
(1932) Three on a Match.

BRECHER, EGN
(1933) To the Last Man, Convention City.

BREEDEN, JOHN
(1932) False Madonna, Madame Racketeer.

BREERE, EDMUND

BREDEL, EL
(1932) West of Broadway, Disorderly Conduct, The Handle With Care; (1933) Hot Pepper, Last Trail, My Lips Betray, Olsen's Big Moment, Elephant Trail.

BRENNAN, WALTER
(1932) Law and Order, Texas Cyclone, Two-Fisted Law, All American; (1933) Man of Action, Fighting for Justice, Sing Along, Silent Men, One Year Later.

BRENT, EVELYN
(1932) High Pressure, Attorney for the Defense, Crusader; (1933) World Gone Mad.

BRENT, GEORGE
(1932) Rich Are Always With Us, So Big, Week-End Marriage, Purchase Price, Miss Pinkerton, The Crash, They Call it Sin; (1933) Luxury Liner, 42nd Avenue, The Keyhole, Lilly Turner, Baby Face, Female From Headquarters.

BRENT, LYNTON
(1932) Texas Bad Man; (1933) The Intruder.

BRESLAW, JOAN
(1932) Amateur Daddy.

BREWSTER, JUNE
(1932) Badly Cruise, Flying Devils, Bombshell, Headline Shooter.

BRIAN, MARY
(1932) It's Tough to Be Famous, Ballyhoo Event, Manhattan Tower, Unwritten Law; (1933) Hard to Handle, Girl Missing, World Gone Mad, Song of the Eagle, Moonlight and Pretzels, One Year Later, Sadows of Sing Sing.

BRICE, LEW
(1932) Two Seconds.

BRIDGE, AL

BRIDGE, LOIE

BRIGGS, MATT
(1933) Advice to the Lovelorn.
BRINDLEY, CHARLIE
(1932) Spirit of the West.
BRING, HERMAN
(1932) Jewel Robbery.
BRINLEY, CHARLES
(1933) Treason.
BRITTON, FLORENCE
(1932) Strange Case of Clara Deane, Merrily We Go to Heu; (1933) King of the Jungle, Brief Moment, Silent Men.
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BRODER, EDITH
(1932) Big Town.
BRODY, ANN
(1932) The Drifter, Heart of New York; (1933) High Gear, Blood Money.
BRODY, BUSTER
(1933) Island of Lost Souls.
BRONSON, BETTY
(1932) Midnight Patrol.
BROOK, CLIVE
(1932) Husband's Holiday, Shanghai Express, Man from Yesterday, Night of June 13, Sherlock Holmes; (1933) Cavalcade, Midnight Club, If I Were Free, Gallant Lady.
BROOKE, TYLER
(1933) Hallelujah I'm a Bum, Child of Manhattan, Morning Glory.
BROOKS, ALAN
(1932) Big Town.
BROPHY, EDWARD
BROWNE, TOM
(1933) Crossfire.
BROWN, CHARLES D.
(1932) False Madonna; (1933) Woman I Stole.
BROWN, ELMER
(1933) Counsellor at Law.
BROWN, EVERETT
(1932) Hell's Headquarters; (1933) Nagana.
BROWN, JOE
(1932) Rackety Rax.
BROWN, JOE E.
(1932) Fireman Save My Child, The Tenderfoot, You Said a Mouthful; (1933) Elmer The Great, Son of a Sailor.
BROWN, JOHN MACK
(1932) Flames, 70,000 Witnesses, Vanishing Frontier; (1933) Malay Nights, Saturday's Millions, Female, Son of a Sailor.
BROWN, MILT
(1932) Local Bad Man.
BROWN, RAYMOND
(1933) My Woman.
BROWN, TOM
(1932) Information Kid, Famous Ferguson Case, Hell's Highway, Tom Brown of Culver, Laughter in Hell, Fast Companions; (1933) Central Airport, Destination Unknown, Three-Cornered Moon.
BROWNE, EARLE
(1932) Mr. Robinson Crusoe.
BROWNE, IRENE
(1932) Cavalcade, Christopher Strong, Peg O' My Heart, Berkeley Square, My Lips Betray.
BROWNE, LUCILLE
(1932) Cannonball Express; (1933) Devil's Brother, Double Harness, King of the Arena.
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BROWNE, LUCILLE
(1932) Cannonball Express; (1933) Devil's Brother, Double Harness, King of the Arena.
BURDETTE, JACK
(1933) Island of Lost Souls.

BURGESS, DOROTHY

BURKE, BILL
(1932) Sally of the Subway.

BURKE, BILLIE
(1932) Bill of Divorcement; (1933) Christopher Strong, Dinner at Eight, Only Yesterday.

BURKE, JAMES
(1933) A Lady's Profession, Girl in 419, College Humor.

BURKE, KATHLEEN
(1933) Island of Lost Souls, Murders in the Zoo, Sunset Pass, Torch Singer, Mad Game.

BURNS, EDMUND
(1932) Western Limited, Airmail; (1933) Dangerously Yours, Death Kiss, When a Man Rides Alone, Rusty Rider.

BURNS, FRED

BURNS, GEORGE and GRACIE ALLEN
(1932) Big Broadcast; (1933) International House, College Humor.

BURNS, MARION
(1932) Golden West, Me and My Gal; (1933) Sensation Hunters.

BURNS, ROBERT
(1932) When a Man Rides Alone, Fast Workers, Law and Lawless, Sagebrush Trail.

BURRESS, WILLIAM
(1932) Strange Love of Molly Louvau, She Said a Mouthful; (1933) They Just Had to Get Married, Broadway Through a Keyhole, Convention City.

BURT, WILLIAM
(1932) Passport to Paradise, Tangled Destinies; (1933) Trouble Busters, Her Splendid Polly.

BUTTLE, JAMES
(1932) Strangers of the Evening, Sinister Hands, Western Limited, Texas Bad Man, Racing in the Rain; (1933) Trick for Trick, One Sunday Afternoon.

BURTON, CLARENCE
(1932) Sign of the Cross.

BURTON, FREDERICK
(1932) Woman from Monte Carlo, Wet Parade, State's Attorney, One Way Passage, To Each His Work, Okay America, All American; (1933) No Other Woman, Broadway Bad, Working Man.

BURTON, GEORGE
(1933) Smoke Lightning.

BURTON, MARTIN
(1933) Hotel Variety, When Ladies Meet, Broken Dreams.

BUSACCO, J.
(1932) Amore e Morte.

BUSCH, MAE

BUSH, JAMES
(1933) Wild Horse Mesa, Great Jasper, One Man's Journey.

BUSHELL, ANTHONY
(1932) Shop Angel, A Woman Commands, Vanity Fair, Escapade.

BUSHMAN, FRANCIS, X. JR.
(1932) Human Targets, Tangled Fortunes.

BUSSEY, C. H.
(1932) 45 Calibre Echo, Man from New Orleans.

BUSSEY, FARGO
(1932) Tangled Fortunes, Hell Fire Austin.

BUTTER, JIMMY
(1933) Only Yesterday.

BUTLER, ROSITA
(1932) Cradle Song.

BUTTERWORTH, CHARLES
(1932) Manhattan Parade, Beauty and the Boss, Love Me, Tonight; (1933) The Nuisance, Houseboat, Cat and the Fiddle, My Weakness.

BUTTS, BILLIE
(1932) Lady and Gent, Night of June 13; (1933) Scarlet River.

BYINGTON, SPRING
(1933) Little Women.

BYRON, A. S.
(1933) One Sunday Afternoon.

BYRON, ARTHUR
(1932) They Said a Shot, You Said a Mouthful, Fast Life, Mummy; (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.

BYRON, GEORGE
(1932) They Never Come Back.

BYRON, JACK
(1932) Gold.

BYRON, KATHRYN
(1932) Mummy.

BROWN, MARION
(1932) Heart of New York, The Tenderfoot; (1933) Bread of the Border.

BYRON, WALTER
(1932) The Menace, Three Wise Girls, Silent Angel, Vanity Fair, Sinners in the Sun, Society Girl, Exposure, This Secret Agent, The Crusader, Week-End, Only Slightly Married; (1933) Savage Girl, Grand Slam, What Price Decency, Charlie Chan's

PLAYERS' WORK

Greatest Case, East of Fifth Avenue.

BYTER, FREDERICK
(1932) Man from New Mexico.

CABOT, BRUCE
(1932) Roadhouse Murder; (1933) Lucky Devils, Great Jasper, King Kong, Disgraced!, Flying Devils, Ann Vickers, Midshipman Jack, Shadows of Sing Sing.

CAGNEY, BILY
(1933) Ace of Aces.

CAGNEY, JAMES
(1932) Taxi, Crowd Roars, Winner Take All; (1933) Hard to Handle, Picture Snatcher, Mayor of Hell, Footlight Parade, Lady Killer.

CAINE, GEORGE A
(1933) Cradle Song.

CALBERT, VAN
(1933) Rainbow Ranch.

CALHORN, LOUIS
(1932) I'll Get It Sin, Night After Night, Okay America, Afraid to Talk; (1933) Woman Accused, 20,000 Years in Sing Sing, Frisco Jenny, Strictly Personal, World Gone Mad, Diplomaniacs, Duck Soup.

CALLIS, DAVID

CALLOWAY, CAB AND ORCHESTRA
(1932) The Big Broadcast; (1933) International House.

CALVERT, E. H.
(1933) Mysterious Rider, Wild Horse Mesa.

CAMPEAU, FRANK
(1932) Kid from Spain; (1933) Roman Scandals.

CANUTT, YAKIMA
(1932) Two-Fisted Justice, Cheyenne Cyclone, Wyoming Whirlwind; (1933) Telegraph Trail, Law and Lawless, Via Pony Express, Fighting Texans, Sagebrush Trail.

CAREW, ARTHUR EDMUND
(1932) Doctor X; (1933) Mystery of the Wax Museum.

CAREY, HARRY
(1932) Without Honors, Law and Order, Border Devils, Night Rider; (1933) Sunset Pass, Man of the Forest, Thundering Herd.

CAREY, LEONARD
(1932) Nice Women, This Reckless Age, If Only We Go to Hell; (1933) Infernal Machine, The Avenger, Bombsshell, Worst Woman in Paris.
DOROTHY GRAY

10 Years Old
Has played 50 feature roles

As
“BUNNY SHAW”
in
“AS THE EARTH TURNS”
(WARNER BROS.)

As
“DOROTHY SMITH”
in
“MEN IN WHITE”
(M-G-M)

PAT FLAHERTY

“Come On Marines”
(Paramount)

“She Made Her Bed”
(Chas. R. Rogers-Paramount)

“Twentieth Century”
(Columbia)

Management
Ivan Kahn

CARLISLE, EILEEN  (1932) Play Girl.

CARLISLE, JACK  (1932) Carnival Boat, Ghost City, Last Man, Mason of the Mounted.

CARLISLE, MARY  (1932) The Reckless Age, Night Court, Down to Earth, Her Mad Night; (1933) Men Must Fight, College Humor, Saturday's Millions, East of Fifth Avenue, Ladies Must Love, Should Ladies Behave.

CARLISLE, RITA  (1933) Midnight Club.

CARLILE, AILEEN  (1932) Hurry Call; (1933) Stranger's Return.

CARLILE, HELEN  (1932) Forgotten Commandments.

CARLILE, RICHARD  (1932) Sad Soldier, Unholy Love; (1933) Midnight Club.

CARLILE, RITA  (1933) Midnight Club.

CARMINATI, TULLIO  (1933) Gallant Lady.

CARNARA, PRIMO  (1933) Prizefighter and the Lady.

CARR, SUE  (1933) Secret Sinners.


CARR, HILLIARD  (1932) The Big Shot.

CARR, MARIA  (1932) The Fighting Marshal, Pack Up Your Troubles, Gun Law, Police Call.

CARR, NAT  (1932) Rainbow Over Broadway.

CARRIGAN, TOM  (1932) The Big Broadcast, Afraid to Talk. Airmail.

CARRILL, LEO  (1932) Girl of The Rio, Broken Wing; (1933) Parachute Jumper, Deception, Other Men's Business, Race Track. Men are Such Fools, Moonlight and Pretzels, Before Morning.

CARRINGTON, EVELYN C.  (1933) After Tonight.

CARR, ALENE  (1932) Airmail; (1933) Riot Squad.


CARR, PERRY  (1933) Before Morning.

CARR, BETTY  (1932) Three on a Match.

CARRSON, DORIS  (1933) Moonlight and Pretzels.

CARRSON, JAMES  (1933) Moonlight and Pretzels.

CARTER, LOUISE  (1932) Broken Lullaby, Week End, Murder, Two Against the World, Blondev of the Follies, Last Mile, Hell's Highway, Tens of the Storm Country, Madame Butterfly; (1933) Jennie Gerhardt, Monkey's Paw, Pilgrimage, This Day and Age, Beauty for Sale, East of Fifth Avenue.

CARTER, MONTE  (1932) No Living Witness.

CARUSO, ENRICO, JR.  (1932) Airmail.

CARVER, LOUIS  (1933) Riders of the Desert.

CARVER, LOUISE  (1933) Hallelujah I'm a Bum.

CATTELL, WALTER  (1932) It's Too Tough to Be Famous, Cock of the Air, The Expert, Big City Blues, Rain, Rock a Bye, Okay American, Racetrack, Sport Parade; (1933) Private Jones, Mama Loves Papa, Arizona to Broadway, Only Yesterday, Olsen's Big Moment.

CATTELL, IRENE  (1933) Another Language.

CAUTERIO, ROBERT  (1932) Farewell to Arms.

CAVALIERA, CARA  (1932) Cross Examination.

CAVAN, ALAN  (1933) Officer 13, The Intruder.

CAVANAUGH, HOBART  (1933) I Cover the Waterfront, Lilly Turner, Private Detective 62, Mary Stevens, M.D., No Marriage Ties, Goodbye Again, Devil's Mate, My Woman, Headline Shooter, Broadway Through a Keyhole, Havana Widows, Convention City.

CAVANAUGH, PAUL  (1922) Devil's Lottery, Bill of Divorcement, The Crash; (1933) Tonight is Ours, Tarzan and His Mate, Kernel Murder Case, Sin of Nora Moran.

CAVANNA, ELISE  (1933) Ineffectual Machine.

CAVENS, FRED  (1933) Breed of the Border.

CAWTHORN, JOSEPH  (1932) White Zombie, Love Me Tonight, They Call It Sin; (1933) Whistling in the Dark, Blondie Johnson, Grand Slam, Men are Such Fools, Made on Broadway, Best of Enemies, Cat and the Fiddle, Broken Dreams.

CECIL, NOAH  (1933) Doctor Bull.

CEEDER, CY  (1933) Found Alive.

CHEATHAM, JACK  (1933) Penal Code.

CHERON, ANDRE  (1932) Emma, So Big.


CHESEBORO, GEORGE  (1932) 45 Calibre Echo, Mark of the Fleet, The Walls, County Fair, Gorilla Ship, Texas Takes a Holiday.
CLARK, DAVIDSON (1932) This Is The Night, Blonde Venus; (1933) Torch Singer.

CLARK, FRANK (1932) Lost Squadron, Cross Examination.

CLARK, HARVEY (1932) The Big Shot, Down to Earth, Red Headed Woman, Those Niggers, All American; (1933) Strictly Personal, West of Singapore, I Love That Man, A Shriek in the Night, Alice In Wonderland.

CLARK, JACK (1933) Three-Cornered Moon.


CLARK, STEPHEN (1933) Silent Men.


CLARKE, BETTY ROSS (1932) Murders in the Rue Morgue.


CLARKE-SMITH, D. A. (1932) Michael and Mary; (1933) Criminal at Large.

CLAUDE, BURKE (1932) Wayward.

CLAYTON, EDDIE (1933) Pick Up.

CLAYTON, ETHEL (1932) Hotel Continental Crooked Circle, Thrill of Youth, All American; (1933) Secrets, Private Jones.


CLEMENTO, STEVE (1933) King Kong.

CLIFFORD, GEORGE (1932) Local Bad Man, Law of the Sea, Gold; (1933) Tombstone Canyon, One Sunday Afternoon.

CLIFFORD, RUTH (1933) Only Yesterday.

CLIVE, COLIN (1932) Lily Christie; (1933) Christopher Strang, Looking Forward.


CLIVE, HENRY (1933) They've Made the Law.

CLYDE, ANDY (1932) Million Dollar Legs.


CNAHA, ZILDA (1933) Her Bodyguard.

COAD, JOYCE (1933) I'm a Damsel.

COBB, EDMUND (1932) Human Targets, Lone Trail, Tangled Fortunes, Rider of Death Valley; (1933) Fourth Horseman, Deadwood Pass, Rusty Rides Alone.

COBURN, HELEN (1932) Sombrero Souls.

CODY, BILL (1932) Land of Wanted Men, Ghost City, Texas Pioneers, Down of the North, Mason of the Mountain.

CODY, LEW (1932) File 113, The Tenderfoot, 70,000 Witnesses, The Crusader, Madison Square Garden, Parisian Romance, Unwritten Law, Under-Cover Man; (1933) I Love That Man, By Appointment Only, Sitting Pretty, Wine, Women and Song.

COGLIANE, JUNIOR (1932) Hell's House, Union Depot; (1933) Drum Taps, Racetrack.

COGLIANE, ROSE (1933) Jennie Gerhardt.

COGLIANE, ROSE, 2nd (1932) Hob Saturday.

COGLEY, NICK (1933) Crossfire.

COHAN, GEORGE M. (1932) Phantom President.

COHAN, HELEN (1933) Postal Code.

COHAN, MORY (1932) Steady Company; (1933) I'm No Angel.

COHEN, SAMMY (1923) Sailor's Luck, Arizona to Broadway, Too Much Harmony.

COLE, CLAUDETTE (1932) California, Misleading Lady, Man From Yesterday, Phantom President, Sign of the Cross; (1933) Tonight is Ours, Over the Waterfront, Three-Cornered Moon, Torch Singer.

COLE, SLIM (1932) Texas Bad Man.

COLEMAN, CHARLES (1932) Hart of New York, Winner Take All, Merrily We Go to Hell, Jewel Robbery; (1933) Sailor Be Good, Midnight Chords, As the Devil Commands, Gallant Lady.

COLEMAN, CLAUDIA (1933) Warrior's Husband, I Cover the Waterfront, Son of the Border.

COLIN, JIMMY (1933) College Humor.
Players’ Work

COOPER, EDWARD (1933) Officer 13, Working Man, Female.

COOPER, GARY (1932) Dr. and the Deep. If I Had a Million, Farewell to Arms; (1933) Today We Live, One Sunday Afternoon, Design for Living, Alice in Wonderland.

COOPER, GEORGE (1932) Sky Devils, Flames, Uptown New York; (1933) Soldiers of the Storm, Forbidden Trial, Mary Stevens, M.D., Ever in My Heart, Havana Widows, Before Midnight.

COOPER, JACKIE (1932) A Fool’s Advice.

CORBETT, BEN (1932) Partners, Saddle Buster, 45 Calibre Echo, Tex Takes a Holiday; (1932) Come on Tarzan, Trouble Busters, Strawberry Roan.

CORBIN, VIRGINIA LEE (1932) Forgotten Women, Shot Gun Rider.

CORN, ROBERT (1933) Breed of the West.

CORDAY, MARCELLE (1933) Whistling in the Dark, The Barbarian.

CORDING, HARRY (1932) File 113, World and the Flesh, Forgotten Commandments, Texas Cyclone, Cabin in the Cobweb; (1933) The Intruder, Fighting for Justice, Captured.

CORDNER, BLAINE (1933) Before Morning.

CORDOVA, LEE (1932) When a Man Rides Alone.

COREY, JIM (1933) Terror Trail.

CORRADO, GINO (1933) Obey the Law.

CORRIGAN, D’ARCY (1932) Murders in the Rue Morgue, Law and Order.

CORRIGAN, EMMETT (1932) Beast of the City, World and the Flesh, Night Mayor, Golden West, Man Against Woman; (1933) Bitter Tea of General Yen.

CORTEZ, RICARDO (1932) No One Man, Men of Chance, Symphony of Six Million, Is My Face Red?, Thirteen Women, Phantom of Crestwood, Flesh; (1933) Broadway Bad, Lady of the Night, Midnight Mary, Big Executive, Torch Singer, House on 56th St.

CORTHELL, HERBERT (1933) Saturday’s Millions, Lone Cowboy.
PLAYERS' WORK

COSBEY, RONNIE  (1932) Man from Yesterday; (1933) Broadway Bad, King of the Jungle, The Master, Dance Hall Hostess.

COSGRAVE, LUKE  (1932) Sinners in the Sun.

COSGROVE, DOUGLAS  (1932) Wanted a Millionaire, A Scarlet Week-End, Too Busy to Work; (1933) Man Who Dared, Lady Killer.

COULARIS, GEORGE  (1933) Christopher Bean.

COURTNEY, HELENE  (1932) Big City Blues; (1933) I Love That Man, World Gone Mad, Cheating Blondes.

COVINGTON, BRUCE  (1933) Black Beauty.

COWLING, GEORGE  (1933) Secrets of Hollywood.

COWLES, JULES  (1933) Crossfire, Fighting Parson.

COXEN, ED  (1933) King of the Arena.

CRABBE, BUSTER  (1933) King of the Jungle, Man of the Forest, Tarzan of the Fearless, Sweetheart of Sigma Chi, To the Last Man, Tenderfoot.

CRAG, NELL  (1933) Behind Jury Doors.

CRAMER, RICHARD  (1932) 43 Calibre Echo, Unexpected Father, The Tenderfoot, Love of Molly Louvain, Pack Up Your Troubles; (1933) Fourth Horseman.

CRANDALL, EDWARD  (1932) Dance Team.

CRANE, FRANK HALL  (1932) Mason of the Mounted.

CRANE, JAMES  (1932) Two Kinds of Women, Lady and Gent.

CRANE, MAES  (1933) Mummy.

CRANE, PHILLIP  (1932) Polly of the Circus.

CRAVEN, FRANK  (1933) Fair.

CRAWFORD, JOAN  (1932) Grand Hotel, Letty Lynton, Rain; (1933) Today We Live, Dancing Lady.

CRAWFORD, KATHRYN  (1932) Emma, New Morals for Old; (1933) Skyway.

CRAWFORD, LESTER  (1932) My Woman.

CREHAN, JOSEPH  (1933) Before Midnight, Hold the Press.

CREMONSE, PAUL  (1932) Tormento; (1933) Eagle and the Hawk.

CRESTO, JOSE  (1933) Revenge at Monte Carlo.

CREWS, LAURA HOPE  (1932) New Morals for Old; (1933) Out All Night, Silver Cord, I Loved You Wednesday, Ever in My Heart, If They Were Free, Blind Adventure.

CRIMMINS, DAN  (1932) White Zombie.

CRISP, DONALD  (1932) Passport to Hell, Red Dust; (1933) Broadway Bad.

CROMWELL, HELEN  (1933) Silver Cord.

CROMWELL, RICHARD  (1932) Strange Love of Molly Louvain, Age of Consent, That's My Boy, Tom Brown of Culver; (1933) This Day and Age, Hoorap, Above the Clouds.

CROSBY, BING  (1932) The Big Broadcast; (1933) College Humor, Too Much Harmony, Going Hollywood.

CROSBY, RONNIE  (1933) Ever My Heart, Dance Hall Hostess.

CROSAN, HENRIETTA  (1933) Pilgrimage.

CROSS, ALFRED  (1932) Murder at Dawn, Sin's Pay Day.

CRUN, CARL, JR.  (1933) Man Hunt.

CROSS, EDWIN  (1933) Found Alive.

CUMMINGS, CONSTANCE  (1932) Big Timer, Behind the Mask, Attorney for the Defense, American Madness, Last Man, Movie Crazy, Washington Merry-Go-Round, Night After Night; (1933) Billion Dollar Baby, Mind Reader, Broadway Thru a Keyhole.

CUNARD, GRACE  (1933) Ladies They Talk About.

CUNNINGHAM, PATRICK  (1933) Secretary, Secretary.

CUNNINGHAM, CECIL  (1932) Impatient Maiden, Those We Love; (1933) From Hell to Heaven, Ladies They Talk About.

CUNNINGHAM, PATSY  (1933) Behind Jury Doors.

CURRIE, FINLAY  (1933) Criminal At Large.

CURRY, NATHAN  (1933) Tarzan and His Mate.

CURTIS, JACK  (1932) The Deadline.

CUSTER, BOB  (1932) Mark of the Spur, Scarlet Brand.

DADE, FRANCES  (1932) Pleasure, Big Town.

DAGOVER, LIL  (1932) Woman from Monte Carlo, Dancing Dances.


DAILEY, ALLEN  (1932) Discarded Lovers.

DAILEY, JOHN HAMMOND  (1933) Counsellor at Law.

DALE, CHARLES  (1932) Manhattan Parade, Heart of New York.

DALY, WILLIAM  (1932) Airmail, Okay America.

D’AMBRICOUCRE, A. D. R.  (1933) Eagle and the Hawk, Disgraced!, Cat and the Fiddle, Gallant Lady.

DAMITA, LILY  (1932) This is the Night, Match King; (1933) Goldie Gets Along.

DANIELS, BEEBE  (1933) Silver Dollar; (1933) 42nd Street, Cocktail Hour, Counsellor at Law.

DANIELS, MICKEY  (1933) This Day and Age.

D’ARCY, ROY  (1932) Gay Buckaroo, Discarded Lovers, He’s the 113, Love Round, From Broadway to Cheyenne, Sherlock Holmes; (1933) Flying Down to Rio.

DARIE, FRANK  (1932) Miracle Man, Big Shot, Prosperity, Lady and Gent, Okay America; (1933) Hello Everybody!, Professional Sweetheart, Big Executive.

DARRO, FRANKIE  (1932) Cheyenne Cyclone, Way Back Home, Amateur Daddy, Kibbe on a Match; (1933) Tugboat Annie, Mayor of Hell, Laughing at Life, Wild Boys of the Road.

DARROW, JOHN  (1932) Probation, Midnight Lady, Alias Mary Smith, Forbidden Company, All American; (1932) Strange People, Big Chance.

DARWELL, JANE  (1932) Ladies of the Big House, Hot Saturday, Back Street; (1933) Air Hostess, Child of Manhattan, Women Won’t Tell, Bondage, Jennie Gerhardt, One Hundred and One Afternoon, Before Dawn, Only Yesterday, He Couldn’t Take It.

DAVENPORT, MILLA  (1932) Merrily We Go to Hell.

DAVID, TYRELL  (1933) Unexpected Father.

DAVIDSON, JOHN  (1932) Arsene Lupin, Docks of San Francisco, Six Hours to Live; (1933) Behind Jury Doors, Dinner at Eight, Mad Game.

DAVIDSON, MAX  (1932) Docks of San Francisco, Docks of Danger; (1933) World Gone Mad.

DAVIDSON, WILLIAM  (1932) Sky Devils, The Manacle, Guilty as Hell, Thirteen Guests, Her Mad Night, Guilty or Not Guilty; (1933) Billion Dollar Scandal, Dangerously Yours, Hello Everybody!, The Jockey, Torch Singer, I’m No Angel, Meet the Baron, Lady Killer.

DAVIES, MARION  (1932) Polly of the Circus, Blondie of the Follies; (1933) Peggy O’ My Heart, Going Hollywood.

DAVIS, ALLEN  (1932) All American.

DAVIS, BETTE  (1932) Way Back Home, Man Who Played God, The Menace, Hello Everybody!, Always With Us, So Big, Dark Horse, Cabin in the Cotton, Three on a Match;
DOMINGUEZ, JOSE (1932) Riders of the Desert
Mason of the Mounted.
DONA, MARY (1932) Under Eighteen.
Murder, Back Street, Airmail, The
Hidden Truth; (1933) Death Kiss, They Just Had to Get Married, College Hu-
mor, The Avenger.
DOLIN, MICHAEL (1933) Air Hostess, High Gear.
DONELLY, RUTH (1932) Rainbow Trail, Blessed Event, Jewel Robbery, Make
Me a Star; (1933) Hard to Handle, Employees’ Entrance, Ladies, They Talk About, Lily
Turner, Private Detective 62, Sing Sinner Sing, Bu-
reau of Missing Persons, Footlight Parade, Ever in My
Heart, Female, Havana Wid-
ows, Convention City.
DOOLEY, BILLY (1932) Manhattan Tower.
DORAN, TARQUINI (1932) Coney Island Dances.
DORAN, MARY (1932) Final Edition, Ridin’
For Justice, Silver Lining, Union Depot, Beauty and the
Boss, Woman Love of Molly
Louvain, Exposure, Movie
Crazy, Miss Pinkerton, Breach
of Promise; (1933) Grand
Slam, Saturday’s Millions.
DORE, ADRIENNE (1932) The Expert, Alias the
Doctor, Union Depot, Play
Girl, Rich Are Always With
Us, Two Seconds, Famous
Ferguson Case, Street of Wo-
men; (1933) Love Honor and
Oh Baby.
DORE, NANCY (1932) Law of the North,
Parisian Romance; (1933) Strange
Adventure.
D‘ORSAY, FIFI (1932) The Girl from Cal-
gary; (1933) They Just Had
to Get Married, Life of Jimmy
Dolan, Going Hollywood.
DOUGLAS, DONALD (1932) He Couldn’t Take It.
DOUGLAS, MELVYN (1932) Prestige, The Wiser
Sex, Broken Wing, As You
Desire Me, The Old Dark
House; (1933) Nagana, The
Vampire Bat, Counsellor
At-Law.
DOUGLAS, TOM (1932) Broken Lullaby, Sky
Bridge, Phantom of Crestwood,
Gorilla or Good Guilt; (1933)
West of Singapore.
DOUGLASS, KENT (1932) A House Divided.
DOVE, BILLIE (1932) Cock of the Air,
Blonde of the Follies.
DOYLE, ADALYN (1933) Advice to the Lovelorn.
DOYLE, JAMES II. (1933) Little Giant.

DRESSER, LOUISE (1932) Stepping Sisters;
(1933) State Fair, Song of the
Eagle, Doctor Bull, Cradle
Song.
DRESSLER, MARIE (1932) Emma, Prosperity;
(1933) Dinner at Eight, Tug
boat Annie, Footlight Par-
de, Christopher Bean.
DREW, NORMA (1932) Forbidden Company.
DREXEL, NANCY (1932) Partners, Law of the
West, Man from Hell’s Edges
Mason of the Mounted, Speed
Meadows, Texas Brides.
DRIVER, ANNABELLE (1932) Mark of the Spur.
DUBREY, CLAIRE (1933) Gabriel Over the White
House, Broadway to Holly-
wood, Shadows of Sing Sing,
Sin of Nora Moran.
DUDGEON, JOHN (1932) The Old Dark House.
DUDLEY, FLORENCE (1932) Pick Up, I Have
Lived.
DUDLEY, ROBERT (1932) Three Wise Girls.
DUFFY, JACK (1932) Love in High Gear;
(1933) White in Wonderland.
DUGAN, TOM (1932) Big Timer, By Whose
Hand? Doctor X, Big City
Blues, Police Legion; (1933)
Grand Slam, Trick for
Trick, Skyway, Don’t Bet on
Love, Sweetheart of Sigma
Chi.
DUMBRILLE, DOUGLAS (1932) Wiser Sex, Blonde
of the Follies, That’s My Boy,
Laughter in Hell; (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,
Female, Convention City, Lady
Killer.
DUMONT, MARGARET (1933) Duck Soup.
DUNBAR, CHARLES (1933) What No Beer?
DUNCAN, ANNA (1933) Dinner at Eight.
DUNCAN, ARLETTA (1932) Night World, The
Fighting Champ, Back Street,
Fast Companions; (1933)
Gallant Fool.
DUNCAN, MARY (1932) Sacked Attorney, Thir-
teen Women, Phantom of
Crestwood; (1933) Morning
Glory.
DUNHAM, PHIL (1932) Hurry Call; (1933)
Fighting Parson, Fugitive,
Rainbow Ranch.
DUNKINSON, HARRY (1932) Amateur Daddy.
DUNN, BOBBY (1932) Last Ride; (1933)
Terror Abroad.
DUNN, EDDIE (1912) Souvenir of Santa Fe.
DUNN, EMMA (1932) Broken Lullaby, Hell’s
House, Under Eighteen, Co-
hens and Kellys in Hollywood,
It’s Tough to be Famous, Wet
Parade, Letty Lynton, Blessed
Event; (1933) Hard to Han-
de, Grand Slam, Private
Jones, To Catch the Great, It’s
Great to be Alive, Man of
Sentiment.
DUNN, JAMES (1932) Dance Team, Society
Girl, Walkin’ Down Town,
Handle With Care; (1933)
Bad Boy, Sailor’s Luck, Hello Sister, Hold Me
Tight, Girl in Green, Arizona to
Broadway, Take a Chance,
Jimmy and Sally.
DUNN, JOSEPHINE (1932) Two Kinds of Women,
One Hour With Ten, Murder at
Dawn, Forbidden Company,
Big City Blues, Fighting Gen-
tleman; (1933) Between
Fighting Men.
DUNN, WILLIAM (1933) Nagana.
DUNNE, IRENE (1932) Symphony of Six Mil-
lion, Thirteen Women, Back
Street, Secret of Madame Blanche, No Other
Woman, Silver Cord, Ann
Vickers, If I Were Free.
DUNSTEAD, SHIRLEY (1933) Wild Boys of the
Road.
DURAND, DAVID (1932) Prohibition, Forbidden
Company; (1933) Great Jas-
per, Jennie Gerhardt, Life of
Jimmy Dolan, Son of the
Border, Cradle Song.
DURANT, HENRY (1933) What Price Decency.
DURANT, CHRISTIE (1933) What Price Decency.
DURANTE, JIMMY (1932) Passionate Plumber,
Wet Parade, Speak Easily,
Blonde of the Follies, Phan-
tom President; (1932) What
No Beer?, Hell Below, Broad-
way to Hollywood, Meet the
Baron.
DURKIN, GRACE (1932) Man Who Played
God.
DURKIN, JAMES (1932) Nice Women, Wild
Girl; (1933) Big Cage, Dev-
h’s Mate, Secret of the Blue
Room.
DURKIN, JANE (1932) South of the Rio
Grande.
DURKIN, JUNIOR (1932) Hell’s House; (1933)
Man Hunt.
DuvAL, JUAN (1933) California Trail.
DVORAK, ANN (1932) Sky Devils, Crowd
Roars, Scarface, Strange Love
of Molly Louvain, Love is a
Racket, Stranger in Town,
Crooner, Three on a Match;
(1933) The Way to Love;
College Coach.
DVORAK, HERALDINE (1933) Moonlight and
Pretzels.
DWIRE, EARL (1932) Law of the West, Man
from Hell’s Edges, Son of
Okahoma; (1933) Gallop-
ing Romeo, Riders of Destiny,
Sagebrush Trail.
DWIRE, WILLIAM (1932) Honor of the Mounted.
DYER, BILL  
(1932) Texas Buddies; (1933) Sagebrush Trail.

EAGLES, JAMES  
(1932) Thirteenth Guest, Parisian Romance, You Said a Moulthful, Gambling Sex; (1933) From Hell to Heaven, Penal Code, She Done Him Wrong, Story of Temple Drake, To the Last Man.

EALRE, EDWARD  
(1932) Forgotten Women; (1933) Alimony Madness, Revenge at Monte Carlo.

EARLES, DAISY  
(1932) Freaks.

EARLES, HARRY  
(1932) Freaks.

EASTON, SYDNEY  
(1932) Wayward.

EATON, CHARLES  
(1933) Enlighten Thy Daughter.

EATON, JAY  
(1933) Cocktail Hour.

EBERTS, JOHN  
(1932) Last Man; (1933) Cornett.

EBURNE, MAUDE  
(1932) Under Eighteen, Panama Flo, Polly of the Circus, Passionate Plumber, This Reckless Age, Woman from Monte Carlo, Trial of Vivienne Ware, First Year, Stranger in Town; (1933) VampireBat, Robbers' Roost, Ladies They Talk About, Warrior's Husband, Shanghai Madness, Big Blonde, My Lips Betrayed, Ladies Must Love, Havana Widows, East of Fifth Avenue.

EBY-ROCK, HELYN  
(1933) Ann Vickers.

EDDELS, BEE  
(1933) Riot Squad.

EDDY, HELEN JEROME  

EDDY, NELSON  
(1933) Broadway to Hollywood.

EDLER, CHARLES  
(1932) Mark of the Spur.

EDWARDS, ALAN  
(1933) White Sister, Clear All Wires, Stage Mother, Life in the Raw.

EDWARDS, CLIFF  
(1932) Young Bride, Fast Life; (1933) Flying Devils, Take a Chance.

EDWARDS, KAYE  
(1933) Trouble Busters.

EDWARDS, MARCELLE  
(1933) My Weakness.

EDWARDS, NEELY  
(1932) Okay America; (1933) Love Honor and Oh Baby.

EILER, SALLY  
(1932) Venturing Team, Disorderly Conduct, Hat Check Girl; (1933) State Fair, Bad Boy, Second Hand Wife, Sailor's Luck, Made on Broadway, Central Airport, Hold Me Tight, Walls of Gold.

EKZIAN, HARRY  
(1933) Island of Lost Souls, Alice In Wonderland.

ELDRIDGE, FLORENCE  
(1932) Thirteen Women; (1933) Dangerously Yours, Great Jasper, Story of Temple Drake.

ELLERBE, HARRY  
(1932) Misleading Lady.

ELLIOET, JOHN  
(1932) Galloping Thru, Two-Fisted Justice, Single-Handed Sanders, Riders of the Desert, Week-Ends Only, Texas Pioneers, From Broadway to Cheyenne, Call Her Savage; (1933) Lucky Larrigan, Gallant Fool.

ELLIOET, LILLIAN  
(1932) Broken Lullaby, Evenings for Sale.

ELLIOET, ROBERT  
(1933) Heroes for Sale, Lady in Red.

ELLIS, EDWARD  
(1933) Strictly Personal, Girl Missing, After Tonight.

ELLIS, FRANK  
(1933) The Lady from Texas.

ELLIS, PATRICIA  
(1932) Three on a Match, Central Park; (1933) King's Vacation, Picture Snatcher, Elmer the Great, Narrow Corner, World Changes, Convention City.

ELLIS, PAUL  
(1932) No Man of Her Own; (1933) Under Secret Orders.

ELLIS, RAY  

ELLISON, JAMES  
(1932) Play Girl.

ELSSLER, EFFIE  

EMERY, GILBERT  
(1932) Man Called Back, A Farewell to Arms.

EMMETT, FERN  
(1933) High Gear, Dynamite Denny, The Forty-Niners; (1933) Vampire Bat, Hello Everybody!}

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**PLAyers' Work**

EMMETT, JAY  
(1933) Jungle Bride.

ENGEL, OLGA  
(1932) Congress Dances.

ENGEL, WERA  
(1932) The Great Jasper.

ENGLE, BILL  
(1932) Ridein' for Justice, Exposed.

ENRIGHT, FLORENCE  
(1932) Nice Women.

ENTWISTLE, HAROLD  
(1932) Two Against the World; (1933) Our Better.

ENTWISTLE, PEG  
(1932) Thirteen Women.

ERICKSON, KNUTE  
(1932) The Deadline, Stowaway; (1933) Bitter Tea of General Yen.

ERNEST, GEORGE  
(1932) The Deadline, Fireman Save My Child, Union Depot, Handle With Care; (1933) Speed Demon.

ERROL, LEON  
(1933) Alice In Wonderland.

ERWIN, STUART  

ESMOND, JILL  

ETHER, ALPHONZ  
(1932) Law and Order, Wild Girl, The World King; (1933) Men of America, Ex-Lady, Baby Face.

ETTING, RUTH  
(1933) Fitzgerald Scandals.

EUGENE, BILLY  
(1932) The Big Shot.

EVANS, BRANDON  
(1933) Emperor Jones.

EVANS, E. CHARLES  

EVANS, FRANKIE  
(1932) Forgotten Commandments.

EVANS, HERBERT  
(1933) Secrets, Reunion in Vienna, Brief Moment, One Year Later.

EVANS, MADGE  
EVANS, MURIEL  
(1932) Pack up Your Troubles!  
(1933) Fast Workers, Broadway to Hollywood, Prizefighter and the Lady, Women in His Life.

EVERS, GAYLE  
(1932) Bill of Divorcement.

FADELL, SARAH  
(1933) Sin of Nora Moran.

FAIR, ELINOR  
(1932) 43 Calibre Echo, Night Rider.

FAIRBANKS, DOUGLAS  
(1932) Mr. Robinson Crusoe.

FAIRBANKS, DOUGLAS, JR.  
(1932) It's Too Tough To Be Famous, Union Depot, Love is a Racket, Scarlet Dawn; (1933) Parachute Jumper, Life of Jimmy Dolan, Narrow Corner, Morning Glory, Capture.

FAIRE, VIRGINIA BROWN  
(1932) Last Ride, Lone Trail, Tex Takes a Holiday.

FALLOWS, RUTH  
(1933) Emergency Call, Advice to the Lovelorn.

FALLON, ROBERT  
(1932) Alias the Doctor.

FARINA  
(1932) You Said a Mouthful; (1933) Life of Jimmy Dolan.

FARLEY, DOT  
(1932) While Paris Sleeps.

FARLEY, JAMES  
(1932) The Deadline, Scandal for Sale, Texas Cyclone, Back Street, Araid to Talk.

FARLEY, PATRICIA  
(1932) Under the Tonto Rim, Pick Up, Sunset Pass.

FARMER, MICHAEL  
(1933) Perfect Understanding.

FARMUM, FRANKLYN  

FARNUM, WILLIAM  
(1932) The Drifter, Law of the Sea, Mr. Robinson Crusoe; (1933) Supernatural, Flaming Guns, Marriage on Approval.

FARR, FRANK  
(1932) Manhattan Parade Night World, Murders in the Rue Morgue.

FARRAR, CHARLES  
(1932) After Tomorrow, First Year, Tuss of the Storm Country, Wild Girl; (1933) Aggie Appley, Maker of Men, Girl in a Room Honor of the Press.

FARRAR, GLENDA  

FARRALL, VANCE  
(1932) A Scarlet Week-End.

FAUST, MARTY  
(1933) High Speed; (1933) Terror Abroad.

FAVERSHAM, PHILIP  
(1933) Brighton Parade, Female, College Coach.

FAY, ANN  
(1932) Vanity Street; (1933) Somewhere in Sonora.

FAY, FRANK  
(1932) Fool's Advice.

FAYE, ANITA  
(1933) Sucker Money, Carnival Lady.

FAZENDA, LOUISE  
(1932) Racing Youth, The Unwritten Law, Once in a Lifetime; (1933) Alice in Wonderland.

FEALY, MARGARET  
(1932) Cross Examination.

FELOWS, EDITH  
(1932) Rider of Death Valley; (1933) Law and Lawless.

FELOWS, ROKLIFFE  
(1932) Ladies of the Big House, Hotel Continental, The All American, Lawyer Man; (1933) Renegades of the West, Phantom Broadcast, Forty Romance.

FENSIER, NORMAN  
(1933) Trail Ing North.

FENTON, LESLIE  

FERNANDEZ, EMILIO  
(1933) Western Code.

FERRIS, AUDREY  
(1933) Justice Takes a Holiday.

FESTHERSTONE, EDDIE  
(1932) Movie Crazy, Face on the Barroom Floor, The Girl from Calvary; (1933) Cheating Blondes, Black Beauty.

FEUSIER, NORMAN  
(1933) Diamond Trail.

FIELD, BEN  
(1932) Michael and Mary.

FIELDING, GERALD  
(1932) Night Club Lady.

FIELDS, STANLEY  
(1932) Way Back Home, Two Kinds of Women, Destiny Rides Again, Girl of the Rio, Girl Crazy, Painted Woman, Hell's Highway, Racket Rex, Sherlock Holmes, The Kid from Spain; (1933) Island of Lost Souls, Terror Abroad, Constant Watch, Destination Unknown, He Couldn't Take It.

FIELDS, VIVIAN  
(1932) Honor of the Press.

FIELDS, W. C.  
(1932) Million Dollar Legs, If I Had a Million; (1933) International House, tillie and Gus, Alice in Wonderland.

FILMER, JUNE  
(1932) Rockabye; (1933) One Man's Buckshot.

FINE, LARRY  
(1933) Meet the Baron.

FINK, HENRY  
(1932) Woman Gets Along.

FINLAYSON, JAMES  
(1932) Thunder Below, Pick Up Your Troubles; (1933) Devil's Brother.

FISCHER, ROBERT  
(1932) Wiser Sex.

FIX, PAUL  

FLAVIN, JAMES  
(1932) McKenna of the Mounted, Back Street, The All American, Okay America; (1933) King Kong, Riot Squad, Ship of Wanted Men.

FLEMING, BOB  
(1932) Texas Gun-Fighter.

FLEMING, SUSAN  
(1932) Ladies of the Jury, Million Dollar Legs; (1933) He Learned About Woman, I Love That Man, My Weakness, Olsen's Big Moment.

FLETCHER, BRAMWELL  
(1932) Silent Witness, Bill of Divorcement, Face on the Barroom Floor, The Mummy; (1933) Monkey's Paw, Only Yesterday.

FLINT, SAM  
(1933) Broken Dreams.

FLOWERS, MARTY  
(1932) Sin's Pay Day, Sinister Hands.

FOKEL, ELDA  
(1932) First Year.

FONG, WILLIAM  
(1933) Sell Delense, Cocktail Hour, Thrill Hunter.

FORBES, MARY  
(1932) Silent Witness, Stepping Sisters, Vanity Fair, A Farewell to Arms; (1933) Bombshell.

FORBES, RALPH  

FORD, LESLIE  
(1933) Midnight Club.

FORD, FRANCIS  
(1932) Last Ride, Tangled Fortunes, Airmail; (1933) Pilgrimage, Man from Monterey, Charlie Chan's Greatest Case, Lile in the Raw.

FORD, HARRISON  
(1932) Love in High Gear.

FORD, COL. STARRETT  
(1933) Lone Cowboy.

FORD, WALLACE  
(1932) Beast of the City, Freaks, Are You Listening?, Wet Parade, Sky scraper Souls, Central Park, lyocitized; (1933) Employees' Entrance, Night of Terror, Big Cage, Three-Cornered Moon, Goodbye Again, Headlight Shooter.

FORMAN, TOM  
(1933) Forbidden Trail.

FORREST, ALLAN  
(1932) Phantom Express.

FORSAY, HOWARD  
(1932) Unwritten Law.

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FOSTER, HELEN
(1932) Saddle Buster, Ghost City, Sinister Hands, The Boiling Point; (1933) Young House, Lucky Larrigan.

FOSTER, NORMAN

FOSTER, PHOEBE
(1932) Our Betters, Dinner at Eight.

FOSTER, PRESTON
(1932) Two Seconds, Last Mile, Life Begins, Doctor X. I Am a Fugitive from a Chain Gang, You Said a Mouthful, They Never Come Back; (1933) Ladies They Talk About, Elmer the Great, Corruption, Man Who Dared, Sensation Hunters, Devil's Mate, Hoop-la.

FOWLER, ALMEDA
(1932) False Madonna.

FOWLER, J. C.
(1932) Midnight Patrol.

FOX, ALLAN
(1932) Young Brides, Forgotten Commandments.

FOX, SIDNEY

FOX, EARLE

FOY, EDDIE, JR.
(1933) Broadway Thru a Keyhole.

FOY, GLORIA
(1933) Dancing Lady.

FOY, MARY
(1932) Ladies of the Big House; (1933) Strange People, Love Is Dangerous, Love Is Like That.

FRAME, FRED
(1932) Crowd Roars.

FRANCES, DIXIE
(1933) My Weakness.

FRANCIS, ALEC B.
(1932) Mata Hari, 45 Calibre Echo, No Greater Love, Last Man, Last Mile, Alias Mary Smith; (1933) Oliver Twist, Looking Backward, His Private Secretary, Alice in Wonderland.

FRANCIS, KAY
(1932) False Madonna, Strangers in Love, Man Wanted, Street of Women, One Way Passage, Jewel Robbery, Trouble in Paradise, Cyrena; (1933) The Keyhole, Storm at Daybreak, Mary Stevens M.D., I Loved a Woman, House on 56th Street.

FRANCIS, NOEL

FRANCIS, OWLIN
(1933) The Penal Code.

FRANCIS, TOM

FRANCISCO, BETTY
(1932) Stowaway, Mystery Ranch.

FRANEY, BILLIE
(1932) Partners, Ghost Valley; (1933) Renegades of the West, Somewhere in Sonora, War of the Range.

FRANK, CHRISTIAN

FRANKLIN, IRENE
(1933) Women in His Life.

FRASER, PHYLLIS
(1933) Lucky Devils.

FRETELLONE, A.

FRAWLEY, WILLIAM
(1933) Moonlight and Pretzels, Hell and High Water; (1932) Murder or More.

FAZER, ROBERT

FREDERICI, BLANCHE
(Deceased)

FREDERICK, FREDDIE BURKE
(1933) The Iron Master.

FREDERICK, PAULINE
(1932) Wayward, Phantom of Crestwood; (1933) Self Defense.

FREEMAN, HELEN
(1932) Symphony of Six Million; (1933) Song of Songs, Doctor Bull, Right to Romance.

FRENCH, CHARLES K.
(1932) Honor of the Press, A Scarlet Week-End; (1933) Man of Action, Via Pony

PLAYERS’ WORK

Players’ Work Express, Crossfire, War of the Range.

FRESHEETS, MYRNA
(1932) Forbidden.

FREUD, RALPH
(1933) Police Call, My Woman.

FREY ARNO
(1933) Best of Enemies.

FREY, MARY
(1933) Night of Terror.

FRICHER, FRANK
(1933) Bara Dawn.

FRYE, DWIGHT
(1932) Attorney for the Defense; (1933) Strange Adventure, Western Code, Vampire Bat, Circus Queen Murder.

FULLER, DALE
(1932) Emma.

FULLER, FRANCES
(1933) One Sunday Afternoon.

FULTON, MAUDE
(1933) Cohens and Kellys in Trouble.

FUNG, WILLIE
(1932) West of Broadway, Hatchet Man, Red Dust; (1933) Narrow Corner.

FURBER, HANS
(1932) Air Mail; (1933) Heroes for Sale.

FUREY, BARNEY
(1933) When a Man Rides Alone, The Penal Code.

FURNESS, BETTY
(1933) Great Jasper, Lucky Devils, Renegades of the West, Professional Sweetheart, Scarlet River, Emergency Call, Crossfire, Aggie Appleby, Maker of Men, Midshipman Jack.

GABLE, CLARK
(1932) Polly of the Circus, Strange Interlude, Red Dust, No Man of Her Own; (1933) White Slave Hunt, Hold Your Man, Night Flight, Dancing Lady.

GALE, ROBERTA
(1932) Girl of the Rio; (1933) Police Call, Her Splendid Folly.

GALFUND, HARRY
(1933) King for a Night.

GALLAGHER, RAY
(1932) Border Devils.

GALLAGHER, RICHARD “SKEETS”
(1932) Trial of Vivienne Ware, Merrily We Go to Hell, Bird of Paradise, Night Club Lady, Phantom of Crestwood, The Unwritten Law, The Conquerors, The Sport Parade; (1933) Reform Girl, Past of Mary Holmes, Too Much Happiness, Easy Millions, Alice in Wonderland.

GALLOWAY, MORGAN

GAMBLE, WARBURTON
(1932) As You Desire Me, Fast Life; (1933) Tonight is Ours, Child of Manhattan.
GARBO, Greta (1932) Mata Hari, As You Desire Me, Grand Hotel; (1933) Queen Christina.

GARRALAGA, Martha (1932) Gay Caballero.

GARON, Pauline (1933) Girl in 419, Gambling Ship, Three-Cornered Moon.


GARON, Helen (1932) Human Targets; (1933) Law and Lawless.


GILBERT, BILLY (1932) Million Dollar Legs Pack Up Your Troubles; (1933) This Day and Age.

GILBERT, JOHN (1932) West of Broadway, Downstairs, (1933) Fast Workers, Queen Christina.

GILBERT, CLARENCE (1932) Thirteen Women.

GILLETTE, Betty (1932) Crooner, Big City Blues, Scarlet Dawn.


GIMMAN, Fred (1933) Cowboy Counselor, Dude Bandit.

GILLMORE, Margalo (1932) Wayward.


GIRARDOT, Etienne (1933) Kennel Murder Case, Blood Money, Advice to the Loverman.

GIRAUD, WESLEY (1933) High Gear, War of the Range.

GISH, Lilian (1933) His Double Life.

GITTLESON, June (1932) Two Seconds.

GIVOT, George (1933) The Chief.
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<td>1932</td>
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<td>1933</td>
<td>Masqueraders, Sensation Hunters</td>
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<td>HALE, GRACE</td>
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<td>Goodbye Love</td>
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<td>HALE, LOUISE CLOSSER</td>
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<td>Morals, No Orchids, The Son-Daughter</td>
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<td>HALEY, JACK</td>
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<td>Alias Mary Smith, Gorilla Ship</td>
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<td>HALL, RUTH</td>
<td>1932</td>
<td>Union Depot, A Fool's Advice, Heart of New York</td>
<td>1933</td>
<td>Midnight Warning, Story of Temple Drake, Sagebrush Trail</td>
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<td>HALL, SHERRY</td>
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<td>HALLIGAN, WILLIAM</td>
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| HAMILTON, HALE        | 1932 | A Fool's Advice, Love Affair, Two Against the World, Life Begins, Those We Love, Most Dangerous Game, Three on a Match, Manhattan Tower, Call Her Savage | 1933 | Employees' Entrance, Billion Dollar Scandal, Re-
|                       |      | form Girl, Parole Girl, Black Beauty, Strange People, One Man's Journey, Sitting Pretty |
| HAMILTON, MAHLOHN      | 1932 | Strangers of the Evening, Western Limited, Back Street |
| HAMILTON, MARGARET    | 1933 | Another Language                                |      |                                                |
| HAMILTON, NEIL        | 1932 | Tarzan the Ape Man, Are You Listening?          |      |                                                |
|                       |      | Wet Parade, Woman in Room                       |      |                                                |
|                       |      | What Price Hollywood? Two Against the World     |      |                                                |
|                       |      | Payment Deferred, The Animal Kingdom            |      |                                                |
|                       |      | Terror Abroad, World Gone Mad, Silk Express     |      |                                                |
| HAMMOND, KAY          | 1933 | Racetrack, Double Harness                       |      |                                                |
| HAMMOND, VIRGINIA      | 1932 | No One Man, Rich Are Always With Us, Chandu    |      |                                                |
|                       |      | The Magician, The Cabin in the Cotton, Rocka-   |      |                                                |
|                       |      | bye; 1933 Torch Singer, Chance at Heaven        |      |                                                |
| HAMPTON, GRACE         | 1932 | Hunted Father, Almost Married                    |      |                                                |
| HANCOCK, PETER        | 1933 | Terror Abroad                                   |      |                                                |
| HANLON, BERT          | 1932 | Society Girl, The Golden West, Me and My Gal   |      |                                                |
| HANN, HANK            | 1933 | Smoky                                          |      |                                                |
| HANSON, BERT          | 1932 | Trial of Vivienne Ware                          |      |                                                |
| HANSON, CARL ERIC     | 1933 | Ace of Aces                                    |      |                                                |
| HANSEN, JUANITA       | 1933 | Sensation Hunters                              |      |                                                |
| HARBHAUGH, CARL       | 1933 | Devil's Brother                                |      |                                                |
| HARDIE, RUSSELL       | 1933 | Broadway to Hollywood, Stage Mother, Christopher Bean |
| HARDING, ANN          | 1932 | Prestige, Westward Passage, The Conquerors, The Animal Kingdom | 1933 | When Ladies Meet, Double Harness, Right to Romance, Gallant Lady |
| HARDY, MILDRED        | 1933 | Big Executive                                  |      |                                                |
| HARDY, OLIVER         | 1932 | Pack Up Your Troubles                          | 1933 | Devil's Brother                                |
| HARDY, SAM            | 1932 | Dark Horse, Make Me a Star, Phantom of Crestwood | 1933 | Face in the Sky, King Kong, Get Along Joe, Three-Cornered Moon, Big Brain, One Sunday Afternoon, Ann Vickers |
| HARE, EDMONSDEN       | 1932 | Sins and Witness                              |      | International House, College Humor, His Double Life |
| HARKER, GORDON        | 1933 | Criminal at Large                              |      |                                                |
HARLAN, KENNETH (1932) Widow in Scarlet.


HARNWORTH, JEAN (1932) Three Wise Girls, Beast of the City, Red Headed Woman, Red Dust; (1933) Dinner with Night, Hold Your Man, Bombshell.

HARMER, LILLIAN (1932) New Morals for Old, Guilty As Hell, No Man of Her Choice; (1933) Jucie Gerhardt, A Shrick in the Night, The Bowery.

HARMON, PAT (1933) Night of Terror.

HAROLDE, RALF (1932) The Expert, Winner Takes All, Hollywood Speaks; (1933) Billion Dollar Scandal, Her Resale Value, Cheating Blondes, Picture Snatcher, The Deluge, I'm No Angel.


HARRIS, MARCIA (1932) Three Wise Girls.

HARRIS, MARYLIN (1932) Wild Girl.

HARRIS, MITCHEL (1932) Scandal for Sale; Ghost Valley, Hypnotized; (1933) Victims of Persecution.

HARRIS, PHIL (1932) Wild Cruise.

HARRIS, RONALD (1932) Rebecca of Sunnybrook Farm.


HARRON, JOHNNY (1932) White Zombie, Beauty Parlor; (1933) Sister to Judas, Midnight Warning.

HART, ALBERT (1933) Big Executive.

HART, EDWARD (1932) Hell's Highway.

HART, NEAL (1933) Dude Bandit.

HART, TEDDY (1932) Million Dollar Legs.

HARTIGAN, PAT (1932) Handle With Care.

HARR, HARRY (1932) Crowd Roars.

HAY, HARVEY FORRESTER (1932) Sky Devils, Tarzan the Ape Man, But the Flesh is Weak, Westward Ho!, Mystery Ranch, Kong, Those We Love, Smilin' Through, Red Dust; (1933) Destination Unknown, Eagle and the Hawk, Midnight in Morocco, Tarzan and His Mate, Invisible Man.

HAY, HARVEY LILIAN (1932) Congress Dances; (1933) My Lips Betray, My Weakness, Wiser Sex; (1933) Advise the Lovebird.

HAY, HARVEY PAUL (1932) Wiser Sex; (1933) Advise the Lovebird.

HASWELL, ARA (1932) The Crusader; (1933) Second Hand Wife, Disgraced!


HAWKS, FRANK (1932) Klondike.

HAWTHORNE, DAVID (1932) Woman Decides.

HAYDEN, NORA (1932) A Scarlet Week-End.

HAYDON, JULIE (1932) Thirty Women, The Conquerors; (1933) Come on Danger, Little Devil, Song of the Eagle, Golden Harvest, Son of the Border.


HAYES, GRACE (1933) Rainbow Over Broadway.

HAYES, HELEN (1932) A Farewell to Arms, The Son-Daughter; (1933) White Sister, Night Flight, Another Language.

HAYES, RICHARD (1933) Carnival Lady.

HAYLE, GRACE (1932) Evenings for Sale.

HAYNES, DANIEL L. (1932) Last Mile.

HAYNES, WILLIAM (1932) Docks of San Francisco.

HEALY, HAROLD (1932) Sign of the Law; (1933) Ladies They Talk About.

HEALY, TED (1933) Stage Mother, Bombshell, Sallie the Baron, Dancing Lady.

HEARN, EDWARD (1932) Cheyenne Cyclone, Rainbow Trail, Local Bad Man.

HEGGIE, O. P. (1932) Smilin' Through; (1933) King's Vacation, Zoo in Budapest.

HELM, ALTHEA (1933) Phantom Broadcast.

HENRY, HENRY (1933) The Penal Code.

HENRY, CHARLOTTE (1932) Professionals, Lena Rivers, Rebecca of Sunnybrook Farm; (1933) Man Hunt, Alice in Wonderland.

HEPBURN, KATHARINE (1932) A Bill of Divorcement; (1933) Christopher Strong, Morning Glory, Little Women.

HEPBURN, RALPH (1932) Crowd Roars.

HERBERT, J. (1932) Big Town.

HERBERT, HOLMES (1932) Dr. Jekyll and Mr. Hyde, Shop Angel, Miss Pinkerton, Central Park; (1933) Mystery of the Wax Museum, Sister to Judas, Invisible Man.

HERBERT, HUGH (1932) Lost Squadron, Million Dollar Legs, Faithless; (1933) Scantly Clad Diplomaniacs, She Had to Say Yes, Goodbye Again, Bureau of Missing Persons, Footlight Parade, College Coach, From Headquarters, Convention City.

HERDMAN, VIRGINIA (1932) Mystery Ranch.


HERREDER, AGGIE (1933) She Done Him Wrong, Sin of Nora Moran.

HERSHOLT, JEAN (1932) Beast of the City, Emma, Are You Listening?, Grand Hotel, Night, Court, New Model for a Girl, Sky, scrubber Souls, Unashamed, Hearts of Humanity, Flesh, Mask of Fu Manchu; (1933) Crime of the Century, Dinner at Eight, Song of the Eagle, Christopher Bean, Cat and the Fiddle.

HERSHOLT, JEAN, JR. (1933) Forgotten.

HESMAN, HARRIET (1932) Thirteen Women.


HENDERSON, DEL (1933) From Hell to Heaven, I Have Lived, Big Brain, Too Much Harmony, Lone Cowboy, Rainbow Over Broadway.

HENDERSON, DICK, JR. (1933) Cavalcade.

HENDRIAN, DUTCHE (1932) Vanity Street, That's My Boy; (1933) Air Hostess, Hendricks, Ben, Jr. (1932) Woman From Monte Carlo, Fireman Save My Child, Rain, Kid From Spain, Fast Life (1933) Reform Girl, After Tonight.

HENLEY, ALTHEA (1933) Phantom Broadcast.

HESMAN, HARRIET (1932) Thirteen Women.
Herness, Charles
Tangled Fortunes.

Herny, Irene
(1933) Stranger's Return, Women in His Life.

Heyburn, Weldon
(1932) Gay Caballero, Silent Witness, Captain Cau-del the Magician, Call Her Savage; (1933) West of Singapore.

Hiatt, Ruth
(1932) Sunset Trail.

Hicks, Russell
(1933) Before Morning, Enlighten Thy Daughter.

Hiers, Walter
(1933) Dancers in the Dark, 70,000 Witnesses.

Hill, Al
(1932) A Fool's Advice, Last Mile, Night After Night; (1933) Death Kiss, Pick Up, Private Jones, One Year Later.

Hill, Doris
(1932) South of the Rio Grande, Spirit of the West, Tangled Destinies; (1933) Via Pony Express, Trailblazing North, Rangers' Code, Galloping Romeo.

Hillie, Verna
(1932) From Hell to Heaven, Under the Tonto Rim, Man of the Forest, Duck Soup.

Hilton, Daisy & Violet
(1932) FREAKS.

Hinds, Samuel S.
(1933) Cruise of the Century, Gabriel Over the White House, The Nuisance, Bed of Roses, This Day and Age, One Man's Journey, Berkeley Square, The Debutante, Day of Reckoning, Female, Little Women, House on 56th Street, Son of a Sailor, Hold the Press, Women in His Life, Convention City.

Hines, Johnny
(1933) Whistling in the Dark, Girl in 419, Her Bodyguard.

Hisle, Betsy Ann
(1933) Jennie Gerhardt.

Hobart, Rose
(1932) Dr. Jekyll and Mr. Hyde, Scandal for Sale; (1933) Shadow Laughs.

Hobbs, Halliwell
(1932) Dr. Jekyll and Mr. Hyde, Forbidden, Devil's Lottery, The Merron, Love Affair, Man About Town, Weeke-Ends Only, Six Hours to Live, Payment Deferred; (1933) The Magus, Looking Forward, Lady of the Night, I Did Not Miss Mary, Shouts, Ladies Love.

Hodgson, Leyland
(1932) Ladies of the Jury, Under Cover Man; (1933) Eagle and the Hawk.

Hoffman, George W.
(1933) Song of the Eagle.

Hoffman, Gertrude W.
(1933) Before Dawn, Hell and High Water.

Hoffman, Max, Jr.
(1933) Sailor Be Good.

Hoffman, Otto
(1932) County Fair, Two Seconds, Downstairs, Hello Trouble; (1933) Iron Master, Haunted Gold, Cheyenne Kid, Man of Sentiment.

Hogue, Roland
(1933) His Double Life.

Hohl, Arthur

Hoiier, Thomas
(1932) Big Town.

Holland, John
(1932) Silver Lining.

Holloway, Sterling
(1933) Hell Below, Blondie Johnson, False Workers, International House, Professional Sweetheart, Elmer the Great, Gold Diggers of 1933, Wild Boys of the Road, Female, A Day at the Lovelorn, Alice in Wonderland.

Holman, Harry
(1932) So Big, Dark Horse, Doctor X, Silver Dollar, The Conqueror, Bachelor Witnesses, Central Park; (1933) Woman Accused, Oliver Twist, Phantom Thunderbolt, Cirrus Queen, Murder, Devil's Mate, Lucky Dog, Solitaire Man, My Woman, One Year Later.

Holmes, Ben

Holmes, Gilbert
(1932) Robbers' Roost.

Holmes, Leon
(1933) I Love That Man, Under Secret Orders.

Holmes, Maynard
(1933) Dancing Lady.

Holmes, Peewee
(1932) Man from Hell's Edges; (1933) Flaming Guns, Rustler's Roundup.

Holmes, Phillips R.
(1932) Broken Lullaby, Two Kinds of Women, Night Court, 70,000 Witnesses; (1933) Secret of Madame Blanche, Men Must Fight, Looking Forward, Dinner at Eight, Storm at Daybreak, Big Brain, Beauty for Sale, Penthouse, Stage Mother.

Holmes, Stuart

Holmes, Taylor
(1933) Before Morning.

Holmes, W. J.
(1933) Terror Trail.

Holsboer, Dr. Max
(1933) S.O.S. Iceberg.

Holt, Jack
(1932) With the Mask, War Correspondent, This Sporting Age, Man Against Woman; (1933) When Strangers Marry, Woman I Stole, The Wrecker, Master of Men.

Holtz, Tenen
(1933) Whistling in the Dark, Big Executive.

Homans, Robert
(1932) Madame Racketeer, Son of Oklahoma; (1933) She Done Him Wrong.

Homas, Robert
(1932) Young America, Man From Hell's Edges.

Hopkins, Miriam
(1932) Two Kinds of Women, Dr. Jekyll and Mr. Hyde, Dancers in the Dark, World and the Flesh, Trouble in Paradise; (1933) Story of Temples and Strangers Return, Design for Living.

Hopper, Hedda

Hopton, Russell

Hosley, John David
(1932) 70,000 Witnesses; (1933) Flaming Signal.

Horton, Edgar
(1932) Dr. Jekyll and Mr. Hyde.

Horton, Edward Everett

House, Jimmie
(1932) White Eagle.

Houseman, Arthur
(1932) Movie Crazy, No More Orchids, Afraid to Talk; (1933) She Done Him Wrong, The Intruder, Her Bodyguard, Sing Singer Sing, The Way to Love.

Hovey, Ann
(1933) Private Detective 62, Mary Stevens, M.D.

Howard, Anne
(1933) Return of Casey Jones, Fighting Texans.

Howard, Booth
(1932) The Texas Bad Man; (1933) Hot Pepper, Trick for Trick, The Avenger, My Woman.

Howard, Esther
(1932) Ladies of the Big House, A Fool's Advice, Colleen and Melody in Hollywood, Winner Takes All, Merrily We Go to Hell, Racketty Rax; (1933) Iron Master, Second Hand Wife, Below the Sea.
HOWARD, FREDERICK
(1932) Two Seconds, Rain, The All American.

HOWARD, GERTRUDE
(1932) Strangers in Love, Wet Parade; (1933) Forbidden Trail, No Angel.

HOWARD, JEAN

HOWARD, JERRY
(1933) Meet the Baron.

HOWARD, LESLIE

HOWARD, MARY
(1933) My Weakness.

HOWARD, MOE
(1933) Meet the Baron.

HOWELL, KENNETH
(1933) Eagle and the Hawk.

HOWELL, VIRGINIA
(1933) They Just Had to Get Married, Our Better, Tomorrow at Seven, Ever in My Heart, Convention City.

HOWELL, W. A.
(1932) Fighting Marshal.

HOWES, REED
(1932) Devil on Deck, Gorilla Ship, Witnesses.

HOWLAND, JOBYNA
(1932) Stepping Sisters, Big City Blues, Silver Dollar, Once in a Lifetime, Rockabye; (1933) Topaze, Story of Temple Drake, Cohens and Kellys in Trouble.

HOWLAND, OLIN
(1932) Cheaters at Play, So Big; (1933) Blondie Johnson.

HOXIE, JACK
(1932) Gold; (1933) Outlaw Justice, Law and Lawless, Via Pony Express, Gun Law, Trouble Busters.

HYTE, ARTHUR
(1932) Impatient Maiden, Love in High Gear, American Madness, Devil and the Deep Blue Dynasty Ranch. MADAM RECKETTER, MAKE ME A STAR, The Crusader, Washington Berry-Go-Round, Red Haired Alibi, Vanity Street, Call Her Savage, The All American; (1933) 20,000 Years in Sing Sing, Dangerously Yours, Darling Daughters, Brother Commandment, Pleasure Cruise, Goldey Gets Along, His Private Secretary, A Shriek in the Night, Shanghaied Manners, Sing Sinner Sing, Only Yesterday.

HUBER, HAROLD
(1932) The Match King, Central Park, Lawyer Man; (1933) Parachute Jump. 20,000 Years in Sing Sing, Frisco Jenny, Ladies They Talk About, Girl Missing, Central Airport, Lady of the Night, Midnight Mary, Life of Jimmy Donlan, Mayor of Hell, Silk Express, Mary Stevens, M.D., Police Car 17, The Bowery.

Hudson, BILL
(1933) Headline Shooter.

Hudson, ROCHELLE
(1932) Beyond the Rockies, Hell's Highway, Penguin Pool Murder; (1933) Savage Girl, She Done Him Wrong, Love is Dangerous, Notorious But Nice, Doctor Bull, Walls of Gold, Wild Boys of the Road, Love Is Like That, Mr. Skitch.

HUGHES, GARETH
(1931) Scareheads.

HUGHES, LLOYD
(1932) Miracle Man, Heart Punch.

HULETTE, GLADYS
(1933) Her Resale Value.

Hull, ARTHUR STUART
(1932) Singing Youth, The All American.

Hull, JOSEPHINE
(1932) After Tomorrow, Careless Lady.

Humbert, George
(1932) Ladies of the Jury, Night Club Lady, Hearts of Humanity, A Farewell to Arms; (1933) Officer 13, I Cover the Waterfront, Laughing at Life, California Trail.

Hume, Benita

Humer, Warren
(1933) King for a Night.

Humphries, William
(1932) Manhattan Parade; (1933) Cheating Blondes, Secret Sinners.

Humphrey, William
(1932) Tangled Destinies; (1933) Strange Adventure, Cowboy Counsellor, Vamoore Bat, Sing Sinner Sing, One Year Later.

Hundley, John
(1932) Moonlight and Pretzels.

Hunt, Eleanor
(1932) Tress of the Storm Countryside.

Hunt, Jay
(1932) Cheyenne Cyclone.

Hunter, Buddy
(1932) Sunset Trail.

Hunter, Raymond

Huntley, Hugh
(1933) Double Harness.

Hurlbert, SLADE
(1932) Texas Buddies.

Hurst, Brandon
(1932) Murders in the Rue Morgue, Midnight Lady, Down to Earth, White Zombie, Sherlock Holmes.

Hurst, Paul

Players at Work

Huston, Walter
(1932) A House Divided, Law and Order, Beast of the City, Woman From Monte Carlo, Wet Parade, Night Court, American Madness, Kongo, Rain; (1933) Hell Below, Gabriel Over the White House, Storm at Daybreak, Ann Vickers, Prizefighter and the Lady.

Hutchins, Bobby
(1932) Exposed.

Hutton, BEULAH
(1932) Back Street.

Hyams, John
(1933) Woman Won't Tell, Her Secret.

Hyams, Leila
(1932) Freaks, Red Headed Woman, Big Broadcast; (1933) Island of Lost Souls, Constant Woman, Sing Sinner Sing, Saturday's Millions.

Hymer, Warren
(1932) Love Is a Racket, Hold 'em Jail, On Way Passage, Night Mayor, Madison Square Garden; (1933) 20,000 Years in Sing Sing, Billion Dollar Scandal, Mysterious Rider, A Lady's Profession, I Love That Man, Lady of the Night, Midnight Mary, Her First Mate, My Woman.

Hyttten, Olaf
(1933) Berkeley Square.

Ikonikoff, Alexander
(1932) Man Who Played God.

Imschof, Roger
(1933) Charlie Chan's Greatest Case, Paddy the Next Best Thing, Hoopla.

Ince, John
(1932) Human Targets, Passport to Paradise, No Living Witness, Afraid to Talk; (1933) Penal Code, Thrill Hunter, One Year Later.

Ince, Ralph

Ingraham, Amo
(1933) Woman Accused.

Ingraham, Lloyd

Irene, LILLYAN
(1932) Vanity Fair.

Irving, Bill
(1932) Manhattan Parade.
IRVING, GEORGE
(1932) Lady with a Past, Merrily We Go to Hell, Vanishing Frontier, Thrill of Youth, Guilt or Not Guilty, The All American; (1933) Island of Lost Souls, Humanity, Worst Woman in Paris, One Year Later, Son of a Sailor.

IRVING, MARY JANE
(1932) Without Honors, Arlene Lupin, Probation.

IRWIN, CHARLES
(1933) Hell Below, Looking Forward, Blind Adventure.

JACKS, T. C.
(1933) Treason.

JACKSON, MIKE
(1932) Black King.

JACKSON, SELMER
(1932) You Said a Mouthful; (1933) Forgotten, Hell and High Water.

JACKSON, THOMAS E.
(1932) The Reckoning, Escapade, Doctor X, Unashamed, Big City Blues, Strange Justice, Afraid to Talk; (1933) Mystery of the Wax Museum, From Hell to Heaven, Strictly Personal, Terror Abroad, The Avenger.

JACOBS, ANGELA
(1933) Counselor at Law.

JAMES, ALF
(1933) Thrill Hunter.

JAMES, GLADDEN
(1933) Lucky Devils.

JAMES, WILL
(1933) Smokey.

JAMIESON, BUD
(1933) Hurry Call; Make Me a Star.

JANE, MARY
(1933) Malay Nights.

JANNEY, LEON
(1932) Police Court; (1933) Terror Abroad, Should Ladies Behave.

JANNEY, WILLIAM

JANS, ALICE
(1933) Picture Snatcher.

JARRETT, ART
(1933) Dancing Lady, Ace of Aces.

JARVIS, SIDNEY
(1932) Movie Crazy.

JEANS, URSULA
(1933) Cavalcade.

JEFFERSON, THOMAS
(1932) Forbidden.

JEFFREY, WILLIAM
(1933) My Woman, Before Midnight.

JEFFRIES, JIM

JENKINS, ALLEN
(1932) Blessed Event, Lawyer Man; (1933) Employees' Entrance, 42nd Street, Hard to Handle, Blondie Johnson, The Keyhole, Mind Reader, Professional Sweetheart, Silk Express, Mayor of Hell, Tomorrow at Seven, Bureau of Missing Persons.

JENKS, SI
(1932) Galloping Thru; (1933) Self Defense.

JENNINGS, DE WITT
(1932) Dancers in the Dark, Midnight Morals, Movie Crazy, Tess of the Storm Country, Central Park, The Match King; (1933) Mystery, of the Wax Museum, Strictly Personal, Ladies They Talk About, A Lady's Profession, Reform Girl, Police Car 17; One Year Later.

JENSEN, EULALIE
(1932) So Big, Two Against the World, Miss Pinkerton, Hat Check Girl.

JEWELL, ISABEL
(1933) Bondage, Beauty for Sale, Bombshell, Day of Reckoning, Design for Living, Advice to the Lovelorn, Women in His Life.

JIMINEZ, SOLIDAD
(1932) Broken Wing.

JOBY, HANS
(1932) Panama Flo; (1933) Captured.

JOHANN, ZITA

JOHNSON, CARMENCITA
(1932) Wild Girl.

JOHNSON, ELLEN
(1933) Son.

JOHNSON, JOHN L.
(1932) Radio Patrol, Hell's Highway.

JOHNSON, JUNIOR
(1932) Three on a Match.

JOHNSON, KAY
(1932) American Madness, Thirteen Women.

JOHNSON, MR. AND MRS. MARTIN
(1932) Congorilla.

JOHNSON, NOBLE
(1932) Murders in the Rue Morgue, Mystery Ranch, The Mummy; (1933) King Kong, White Woman.

JOHNSON, CULLEN
(1933) Power and the Glory.

JOHNSON, BELLE
(1932) No More Orchids.

JOLSON, AL
(1933) Hallelujah I'm a Bum.

JONES, BILLY
(1932) Get That Girl.

JONES, CHARLES (BUCK)

JONES, CLIFFORD
(1933) Trick for Trick, Man Who Dared, Power and the Glory.

JONES, HAZEL
(1933) Strictly Personal.

JONES, HOWARD
(1933) College Humor.

JONES, JOHN PAUL
(1932) Bachelor Mother; (1933) Parole Girl, California Trail.

JORDAN, PARDNER
(1932) Without Honors.

JORDAN, DOROTHY
(1932) Lost Squadron, Wet Parade, Roadhouse Murder, Down to Earth, 70,000 Witnesses, Cabin in the Cotton, That's My Boy; (1933) Strictly Personal, Bondage, One Man's Journey.

JORDAN, JACKIE, JR.
(1933) Hotel Variety.

JORDON, MIRIAM
(1932) Six Hours to Live, Sherlock Holmes; (1933) Dangerously Yours, I Loved You Wednesday.

JOBY, VICTOR

JOUVERVILLE, JACQUES
(1932) Evenings for Sale; (1933) Eagle and the Hawk.

JOWITT, ANTHONY
(1932) Call Her Savage.

JOY, GLORIA
(1932) Passport to Paradise.

JOY, VICTOR
(1932) Handle with Care.

JOYCE, PEGGY HOPKINS
(1933) International House.

JOYCE, TEDDY
(1932) Crooner.

JOYZELLE
(1932) Whistlin' Dan, Sign of the Cross.

JUDE, CHAS.
(1932) One Hour With You, Hurry Call, High Pressure.

JUDGE, ARLINE

JUDGE, NAOMI
(1933) Terror Trail, Young Blood.

KADELL, CARLTON
(1932) The All American.

KALIZ, ARMAND
(1933) Three Wise Girls; (1933) Secret Sinners, Flying Down to Rio.

KALLY, SANDOR
(1932) Madame Butterfly.

KANE, EDDIE
(1932) Midnight Patrol, County Fair, Western Limited, Omen, A Lifetime, Bachelor Mother, The Mummy; (1933) Thrill Hunter, Secret Sinners.
Learned About Women, Big Brain, Charlie Chan's Greatest Case, White Woman.

KING, DENNIS (1933) Devil's Brother.

KINGDON, EDITH (1932) The Crash.

KINGSTON, NATALIE (1933) Forgotten, His Private Secretary.


KINSKY, KIRKLAND (1933) Three-Ceremoned Moon, Duck Soup, Girl Without a Room.

KIRBY, GEORGE (1932) Cynara.

KIRKE, DONALD (1933) Women Won't Tell, Blonde Johnson, Hidden Gold.

KIRKLAND, ALEXANDER (1932) Devil's Lottery, Charlie Chan's Chance, Strange Interlude, Almost Married, Passport to Hell; (1933) Humanity, Black Beauty.

KIRKLAND, DOROTHY (1933) Blind Ale.

KIRKLAND, MURIEL (1933) Fast Workers, Hold Your Man, Cocktail Hour, To the Last Man, Secret of the Blue Room.


KLEIN, AL (1933) One Year Later.

KLEIN, ROBERT (1932) Thirteenth Guest.

KLINE, BRADY (1932) Blonde Venus.

KLINE, MARVIN (1933) Counsellors at Law.

KNAPP, EVELYN (1932) High Pressure, Fireman Save My Child, Strange Love of Molly Louvan, Successful Calamity, M a d a m e Racketeer, Night Mayor, Big City Blues, Vanishing Frontier, This Sporting A e e, High Society, Other, Slightly Married; (1933) State Trooper, Air Hostess, Corruption, His Private Secretary, Police Car 17, Dance Girl Dance.

KNETTLES, ROBERT (1932) Hell and High Water.

KNIGHT, FUZZY (1932) Hell's Highway; (1933) She Done Him Wrong, Speed Demon, Under the Tonto Rim, Sunset Pass, Her Bodyguard, This Day and Age, To the Last Man.

KNIGHT, HARLAN E. (My 1932) Whistlin' Dan; (1933) Story of Temple Drake, To the Last Man.

KNIGHT, JUNE (1933) Take a Chance, Ladies Must Love.

KNOWLEN, MARILYN (1932) Husband's Holiday, The Conquerors.


KOHLER, FRED, JR. (1933) Corruption.

KOHLMAR, ALPHONSE (1933) Scarlet Dawn.

KOHLMAR, LEE (1932) Strange Case of Clara Deane, The Tenderfoot, Jewel Robbery, S c a r l e t Dawn; (1933) She Done Him Wrong, I Love That Man, Forgotten, King of Kong.


KOMAI, TETSU (1932) She Wanted A Millionaire, War Correspondent; (1933) Secrets of Wu Sin, Island of Lost Souls.


KORNFIELD, GAIL (1932) Amateur Daddy.

KORNMAN, MARY (1933) College Humor, Neighbors' Wives.

KORNSTEIN, MALKA (1933) Counsellor at Law.


KRUGER, OTTO (1933) Turn Back the Clock, Beauty for Sale, Ever in My Heart, Prizefighter and the Lady, Gallant Lady, Women in His Life.

KRUGER, PAUL (1932) Hello Everybody!

KUAI (1933) Clear All Wires.

LaBESSONIERE, ERIN (1932) Widow in Scarlet, Guilty or Not Guilty.

LACEY, ADELE (1932) When a Man Rides Alone.

LAFLEUR, FRANK (1932) Land of WANTED Men, Texas Pioneer; (1933) Nagana, Treasure, Tarzan the Fearless, Rustlers Roundup.

LAMBERT, JAMES (1932) Big Town.

LAKE, ALICE (1933) Skyway.

LAIDLAW, ETHAN (1933) Speed Demon.

LAKE, FLORENCE (1932) Night World, Ladies of the Jury; (1933) Sweetheart of Sigma Chi, Midshipman Jack.

LALLY, HOWARD (1933) Doctor Bull, Mad Game.

LAMBERT, EDDIE (1933) High Gear.

LAMONT, B. WAYNE (1932) Cross Examination, Midnight Lady.

LAMONT, CONNIE (1932) Cheyenne Cyclone.

LAMONT, HARRY (1933) Diamond Trail.

LANDEI, DAVE (1932) It's Tough To Be Famous, This Reckless Age, Union Depot, Polly of the Circus, Amateur Daddy, Roadhouse Murder, Purchase Price, Horse Feathers, 70,000 Witnesses, I Am a Fugitive from a Chain Gang, False Faces, Silver Door, Under Cover Man, Air Mail; (1933) They Just Had to Get Married, Crime of the Century, She Done Him Wrong, Gabriel Over the House, Heritage of the Desert, The Nuisance, No Marriage Ties, One Man's Journey.

LANDI, ELISSA (1932) Devil's Lottery, Woman in Room 13, Passport to Hell, Sign of the Cross; (1933) The Masquerader, Warrior's Husband, I Loved You Wednesday.

LANE, ALLAN (1932) The Tenderfoot, Winner Takes All, Miss Pinkerton.

LANE, NORA (1932) Dance Team, After Tomorrow, Disorderly Conduct, Careless Lady, Trial of Vivienne Ware, This Sporting Age; (1933) The Western Code.

LANG, HOWARD (1933) This Day and Age, Cradle Song.

LANGDON, HARRY (1933) Hallelujah I'm a Bum, My Weakness.

LASSER (1933) Moonlight and Pretzels.

LANGSNER, CLARA (1933) Counsellor at Law.

LARKIN, JOHN (1932) Wet Parade, The Tenderfoot, Stranger in Town; (1933) Black Beauty, Day of Reckoning.

LA ROCQUE, ROD (1933) S.O.S. Iceberg
LA ROUX, CARMEN
(1932) Son of Oklahoma; (1933) California Trail.

LaROY, RITA
(1932) While Paris Sleeps, Amateur Daddy, So Big, Sinners in the Sun, Bachelor's Affairs, Honor of the Press, Hollywood Speaks, Blonde Venus, Hot Saturday; (1933) From Hell to Heaven.

LARSON, ELSIE
(1933) Man Who Dared.

LARUE, FRANK
(1932) Law of the Sea, Once in a Lifetime; (1933) Forbidden Trail, Sundown Rider, Strange People, Flying Dejils, Thrill Hunter.

LARUE, GRACE
(1933) She Done Him Wrong.

LARUE, JACK
(1932) While Paris Sleeps, Red River Patrol, Virtue, A Farewell to Arms, Man Against Woman, The All American; (1933) Woman Accused, Christopher Strong, Terror Ahead, Story of Temple Drake, Girl in 419, Gambling Ship, To the Last Man, Headline Shooter, Kennel Murder Case.

LAUGHTON, CHARLES
(1932) Devil and the Deep, Payment Deferred, Sign of the Cross, If I Had a Million, The Old Dark House; (1933) Island of Lost Souls, Private Life of Henry VIII, White Woman.

LAUREL, STAN
(1932) Pack Up Your Troubles; (1933) Devil's Brother.

LAVERNE, LUCILE
(1932) She Wanted a Millionaire, The Old Dark House; (1933) Wild Horse Mesa, Strange Adventure, Pilgrimage, Last Trail.

LAW, WALTER
(1933) Between Fighting Men.

LAWFORD, BETTY
(1933) Monkey's Paw, Berkeley Square, Flirt, Lady Luck.

LAWLOW, ANDERS
(1932) Hollywood Speaks; (1933) Cheyenne Kid, Ace of Aces.

LAWRENCE, MARC
(1933) White Woman.

LAWRENCE, WILLIAM
(1933) Best of Enemies.

LAWSON, ELEANOR
(1933) Pick Up.

LAWSON, KATE
(1932) Little Orphan Annie.

LAWTON, FRANK
(1932) Michael and Mary; (1933) Cavalcade.

LAYSON, LORENA
(1933) I Loved a Woman.

LAYTON, DOROTHY
(1933) Pick Up.

LEASE, REX
(1932) Cannonball Express, Monster Walks, Lone Trail, Midnight Morals.

LeBAIRE, DOROTHY
(1932) Man Who Played God.

LEBEDEFF, IVAN
(1932) Unholy Love; (1933) Made on Broadway, Laughing at Life, Bombshell.

LEDERER, OTTO
(1933) Forgotten.

LEE, DOROTHY
(1932) Girl Crazy; (1933) Take a Chance.

LEE, DUKE
(1932) Scarlet Brand, The Fighting Gentleman; (1933) Deadwood P a s s, Flaming Guns, Man of the Forest.

LEE, FRANCES
(1933) Phantom Thunderbolt, Her Splendid Folly.

LEE, GWEN
(1932) West of Broadway, From Broadway to Cheyenne; (1933) The Intruder, Corruption.

LEE, JAMES
(1933) Kennel Murder Case.

LEE, JOCelyn
(1933) Her First Mate.

LEE, KENDALL
(1932) Rain.

LEE, LILa

LEE, PHyllIS
(1933) Broken Dreams.

LEEDS, HOWARD
(1932) Sherlock Holmes.

LEGUERE, GEORGE
(1933) Three Cornered Moon.

LEIGHTON, LILLIAN
(1933) The Sphinx, Man from Monterey.

LEKAYE, CLAUDEL
(1933) Broadway to Hollywood.

LEMAIRE, WILLIAM
(1932) Cabin in the Cotton, Penguin Pool Murder; (1933) 20,000 Years in Sing Sing, Captured, Lone Cowboy.

LE MOYNE, CHARLES
(1932) Hell Fire Austin.

LEONARD BARBARA
(1932) One Hour With You, Beauty and the Boss, Love Affair, Man from Yesterday, The Crash.

LEONARD, DAVID
(1933) Victims of Persecution.

LEONARD, GUS

LEONG, JAMES
(1932) Tangled Destinies, Heart Punch; (1933) Trick for Trick.

LEROY, BABY
(1933) Alice in Wonderland.

LE SAINT, ED

LESLIE, MAUDE
(1933) King's Vacation.

LESSING, MARION
(1932) Downstairs, Red Haired Aliki.

LESTER, JERRY
(1933) Arizona to Broadway.

LEVINE, ROSE
(1933) Lone Cowboy.

LEVISON, CHARLES
(1933) Grand Slam, My Woman, Advice to the Lovelorn.

LEVITAN, GERTRUDE
(1932) Joseph in the Land of Egypt.

LEWIS, EDGAR
(1932) Human Targets, Texas Gun Fighter.

LEWIS, GENE
(1933) Out All Night.

LEWIS, GEORGE
(1932) A Parisian Romance, Heart Punch; (1933) Her Resale Value.

LEWIS, HENRY, JR.
(1933) Blood Money.

LEWIS, IDA
(1932) Singers in the Sun.

LEWIS, MAXINE
(1933) Rainbow Over Broadway.

LEWIS, MITCHELL
(1932) World and the Flesh, New Morals for Old, McKenna of the Mounted, Kong; (1933) Secret of Madame Blanche, Dead Winders.

LEWIS, RALPH
(1932) American Madness; (1933) Sucker Money, Somewhere in Sonora, Riot Squad.

LEWIS, SHELDON

LIBAIRE, DOROTHY
(1932) Madame Butterfly; (1933) Bondage, Jennie Gerhardt.

LIGHTNER, WINNIE
(1932) Manhattan Parade, Play Girl; (1933) She Had to Say Yes, Dancing Lady.

LINCOLN, CARY
(1932) Tangled Fortunes, Man from New Mexico, Thrill of Youth, Back Street, Okay America; (1933) Man of Action, War of Range.

LIND, HERTA
(1933) Love is Dangerous, Love is Like That.

LINDEN, ERIC
(1932) Crowd Roars, Young Bride,iol, Murders, Life Begins, Age of Consuen, Big City Blues, Afraid to Talk; (1933) No Other Woman, Sweeps Past of Mary Holmes, Silver Cord, Flying Devils.

LINDELEY, MONA
(1932) Tangled Destinies; (1933) Her Secret.
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<tr>
<td>LINDSAY, MARGARET (1932) The All American, Okav America; (1933) Cavalcade, The Fourth Houseman, West of Singapore, Private Detective, 60,000 Volts, Captured, Paddy the Next Best Thing, The World Changes, From Headquarters, House on 50th Street, Lady Killer.</td>
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<tr>
<td>LINDSAY, REX (1932) The All American.</td>
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<td>LINE, BRUCE (1933) Get Jasper.</td>
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<td>LINOW, IVAN (1932) It's Tough to Be Famous, Jewel Robbery, Rackety Rax, Scarlet Dawn.</td>
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<td>LISA, MONA (1933) Sucker Money.</td>
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<td>LITEL, JOHN (1932) Wayward.</td>
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<td>LITTLE, BILLY (1932) Polly of the Circus, They Never Come Back.</td>
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<tr>
<td>LITTLEFIELD, TERENCE (1933) High Pressure, Broken Lullaby, Strangers in Love, Shopworn, Strangers of the Evening, Miss Pinkerton, Downstairs, Speed Madness, Pride of the Legion, That's My Boy, If I Had a Million, Evenings For Sale; (1933) Bitter Tea of General Yen, Sailor's Luck, Sweepings, Professional Sweetheart, Big Brain, Away East of Fifth Avenue, Alice in Wonderland, Rainbow Over Broadway, Chance at Heaven.</td>
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<td>LITTLEFIELD, ROBERT (1933) Infernal Machine.</td>
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<td>LIVINGSTON, MARGARET (1932) Call Her Savage.</td>
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<td>LLOYD, ALMA (1932) Waste and Sally.</td>
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<td>LLOYD, DORIS (1932) Tarzan the Ape Man, Back Street; (1933) Robbers' Roost, Murder of Secrets, Peg O' My Heart, Looking Forward, Study in Scarlet, Voltaire, Tarzan and His Mate.</td>
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<td>LLOYD, HAROLD (1932) Movie Crazy.</td>
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<td>LLOYD, ROLLO (1932) Prestige, Okav America; (1933) Today We Live, Strictly Personal, Destination Unknown, Out All Night, Carnival Lady.</td>
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<td>LOBLOV, BELA (1933) Reunion in Vienna.</td>
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<td>LODGE, JOHN (1933) Woman Accused, Murders in the Zoo, Under the Gun, The Silver Screen.</td>
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<td>LODI, THEODORE (1932) Down to Earth.</td>
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<td>LOFT, ARTHUR (1933) Behind Jury Doors.</td>
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<td>LOGAN, GWENDOLIN (1933) I'll Take a Strong.</td>
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<td>LOLLIER, GEORGE (1933) Ace of Aces.</td>
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<td>LOMBARD, CAROLE (1932) No One Man, Sinners in the Surf, No More Orchids, No Man Of Her Own; (1933) From Hell to Heaven, Supernatural, Eagle and the Hawk, Brief Moment, White Woman.</td>
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<tr>
<td>LONDON, TOM (1932) Without Honors, Night Rider, Beyond the Rockies, Gold, The Boiling Point, Trailing the Killer; (1933) Iron Master, Outlaw Justice, Sunset Pass, The Fugitive, One Year Later.</td>
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<td>LONG, RICKY (1932) Mark of the Sourd, Tangled Fortunes, Scarlet Brand; (1933) Police Car 17.</td>
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<td>LONG, VICTOR (1933) Kolokong.</td>
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<td>LONG, WALTER (1932) Dragnet Patrol, Escapade; (1933) Women Won't Tell.</td>
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<td>LOO, RICHARD (1933) Secrets of Wu Sin, Bitter Tea, General Yen.</td>
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<td>LOPEZ, VINCENT AND ORCHESTRA (1932) The Big Broadcast.</td>
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<td>LORD, ANTHONY (1932) You Said a Mouthful.</td>
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<td>LORRAINE, BETTY (1932) A Bedtime Story.</td>
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<td>LORRAINE, HARRIETT (1932) Breach of Promise.</td>
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<td>LOUISE, ANITA (1932) Phantom of Crestwood; (1932) Our Jitterbugs.</td>
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<td>LOVE, MONTAGUE (1932) Silver Lining, Vanity Fair, Stowaway, Love Bound, Midnight Lady, Riding Torpedo, Out of Singapore; (1933) His Double Life.</td>
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<td>LOWE, EDMUND (1932) Midleading Lady, Attorney for the Defense, Guilty as Hell, Chandu the Magician, The Devil Is Driving; (1933) Hot Pepper, I Love That Man, Dinner at Eight, Her Bodyguard.</td>
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<td>LOWE, ELLEN (1933) Christopher Bean.</td>
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<td>LOWKENWIRTH, ANN (1933) Victims of Persecution.</td>
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<td>LUCAS, WILFRED (1932) Cross Examination, Midnight at the Tenderfoot, The Unwritten Law; (1933) Sister to Judas, Race track, Lucky Larrigan, The Intruder, Devil's Brother, Phantom Thunderbolt, I Cover the Waterfront, Big Cage, Breed of the Border, Strange People, The Silver City, Notorious but Nice, Day of Reckoning.</td>
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<td>LUCY, ARNOLD (1932) Dr. Jekyll and Mr. Hyde, Lady With A Past, Alias, Forty Thousand, Guilty as Hell, Sherlock Holmes.</td>
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<td>LUGET, ANDRE (1932) Man Who Played God, Jewel Robbery.</td>
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<td>LUGOS, BELA (1932) Murders in the Rue Morgue, Chandu the Magician, White Zombie; (1933) Island of Lost Souls, Death Kiss, Night of Terror, International House.</td>
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<tr>
<td>LUKAS, PAUL (1932) Tomorrow and Tomorrow, No One Man, Thunder Below, Passport to Hell, Downstairs, Rockabye; (1933) Grand Slam, Kiss Before the Mirror, Sing, Sinner Sing, Captured, Secret of the Blue Room, Little Women.</td>
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<td>LUND, LUCILLE (1933) Saturday's Millions.</td>
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<td>LUXFORD, NOLA (1933) Gold Master.</td>
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<td>LYLE, BESIE (1932) Blonde Venus.</td>
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<td>LYMAN, ABE (1933) Broadway Thru a Keyhole.</td>
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<td>LYNCH, HELEN (1933) Emergency Call.</td>
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<td>LYNN, JACQUELINE (1932) Prosperity, Pack Up Your Troubles.</td>
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<td>LYNN, SHARON (1932) Discarded Lovers, Big Broadcast; (1933) Big Executive.</td>
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<td>LYONS, TUFF (1932) Night Rider.</td>
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<td>LYONS, RUTH (1932) Ladies of the Big House, Okav America.</td>
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<td>LYS, LYA (1933) Clear All Wires, Big Brain, Jimmy and Sally.</td>
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<tr>
<td>MacANNAN, GEORGE B. (1932) White Zombie; (1933) Supernatural.</td>
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<td>MacDonald, EDMUND (1933) Enlighten Thy Daughter.</td>
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McLENNON, RODNEY (1932) Broken Lullaby.

McMURPHY, CHARLES (1933) Thundering Herd.

McNAVARA, EDWARD (1932) I'm a Fugitive from a Chain Gang, Silver Dollar; (1933) 20,000 Years in Sing Sing.

McNAUGHTON, CHARLES (1932) Charlie Chan’s Chance; (1933) Midnight Club, Big Brain, Alice in Wonderland.

McVEY, PAUL (1933) Cocktail Hour.

McVICER, JULIUS (1932) Phantom President.

McWADE, EDWARD (1932) Big Shot, Two Seconds, Big City Blues, Six Hours to Live; (1933) Employees’ Entrance, Murders in the Zoo.

McWADE, ROBERT (1932) Ladies of the Jury, Grand Hotel, First Year, Madame Racketeer, Movie Canteen, The Phantom of Crestwood, Once in a Lifetime, The Match King, Back Street; (1933) 42nd Street, Hell to Handle. Ladies They Talk About, Pick-Up, Big Cage, Heroes for Sale, I Loved a Woman, Solitary Man, Kernel Murderer Case, Prizefighter and the Lady.

MACK, BETTY (1932) Galloping Thru, Scarlet Brand, Beauty Parlor, The Forty-Niners; (1933) Woman Won’t Tell, Fighting Texans. Love is Dangerous; Love is Like That.

MACK, CHARLIE (1932) Devotions; (1933) Hypnotized.

MACK, HELEN (1932) Silent Witness, While Paris Sleens; (1933) Fargo Express, MoonlightWeddings, Melody Cruise, Californian Trail, Christopher Bean, Blind Adventure, Son of Kong.

MACK, JAMES T. (1932) Arsene Lupin, The All-American; (1933) One Year Later.

MACK, WILLARD (1933) What Price Innocence.

MACKALL, DOROTHY (1932) Affairs of Mr. and Mrs. Mason; (1933) Neighbors’ Women, The Chief.

MACKINTOSH, LOUIS (1932) Down to Earth.

MACKINTOSH, LOUISE (1932) Phantom President, A Male And A Half; Hard to Handle. They Just Had to Get Married. Sailor Be Good, Little Giant.

MADISON, HELENE (1933) Warrior’s Husband.

MADISON, MAE (1932) Union Depot, Mouthpiece, Play Girl, Rich Are Always With Us, So Big, The Tenderfoot, Miss Pinkerton, The Big Stampede.

MADISON, NEL (1932) Hatcher Man, Play Girl, Symphony of Six Million, Trial of Viviennemare, Last Mile, Hat Check Girl, Me and My Gal, Laughter in Hell; (1933) Humanity, West of Singapore, Destination Unknown, Important Witness.

MAGRILL, GEORGE (1932) Texas Bad Man.

MAHIN, JOHN LEE (1933) Below.

MAHLEN, WILLIAM (1933) War of the Range.


MALATESTA, FRED (1932) Get That Girl, A Farewell to Arms.

MALLOWE, BERTRAM (1932) Handle with Care; (1933) Humanity, Hello Sister, Carnival Lady.

MANDER, MILES (1932) Lily Christine.

MANN, JERRY (1933) Sailor’s Luck, Strange People.


MANN, HANK (1932) Right for Justice, Strange Love of Molly Louvin, Million Dollar Legs; (1933) Big Chance.

MANN, HENRY (1933) Employees’ Entrance. Ladies They Talk About.

MANN, MARGARET (1932) Bachelor Mother.

MANNERS, DAVID (1932) Greek Had a Word For Them, Lady With A Past, Man Wanted, Beauty and the Boss, Stranger in Town, Crouse, Boy of Divorce, They Call It Sin, The Mummy; (1933) From Hell to Heaven, Warrior’s Husband, Girl in a G-Devil’s in Love, Torch Singer, Death Kiss, Roman Scandals.

MANNORS, SHEILA (1932) Texas Gun-Fighter, Land of Wanted Men, Texas Pioneer, A Scarlet Week-end; (1933) Cowboy Counsellor.

MANNING, ROBERT (1932) Single-Handed Sanders, Sign of the Cross; (1933) Eagle and the Hawk.

MANNING, T. H. (1933) Counsellor at Law.

MAPLE, MAE (1933) Enlighten Thy Daughter.

MARACI LIVA (1932) Toremento.

MARBA, JOE (1932) Carnival Boat.

MARBRUGG, BERTRAM (1932) They Just Had to Get Married.

MARCH, FREDRIC (1932) Dr. Jekyll and Mr. Hyde, Strangers In Love, Merrily We Go to Hell, Smilin’ Thru, Sign of the Cross; (1933) Tonight is Ours, Eagle and the Hawk, Design for Living.

MARCUS, JAMES A. (1932) Land of Wanted Men, Hell’s House, Mason of the Mou ned; (1933) Lone Avenger, King of the Arena, Strawberry Roan.

MARION, GEORGE (1932) Six Hours to Live; (1933) Their First Mate.


MARTIO, MIKE (1932) They Call It Sin; (1933) Girl Missing.

MARITZA, SARI (1932) Forgotten Commandments, Evenings for Sale; (1933) A Lady’s Profession, International House, Right to Romance, Her Secret.

MARKS, WILLIS (1932) Rebecca of Sunnybrook Farm.

MARLOW, TONY (1932) The Mummy.

MARLOWE, JUNE (1932) Devil on Deck.

MERRIAM, CHARLOTTE (1932) The Tenderfoot.


MARSH, MAE (1932) Rebecca of Sunnybrook Farm, That’s My Boy; (1933) Alice in Wonderland.

MARSH, MARIAN (1932) Under Eighteen, Alias the Doctor, Beauty and the Boss, Strange Justice, The Sport Parade; (1933) Eleventh Commandment, Daring Daughters, Notorious but Nice, Man of Sentiment.

MARSHALL, CLARK (1932) Polly of the Circus.

MARSHALL, HERBERT (1932) Michael and Mary, Blonde Venus, Trouble in Paradise, Evenings for Sale; (1933) Joan of the Bar.

MARSHALL TULLY (1932) Broken Lullaby, Hatcher Man, Arsene Lupin, Beast of the City, Scarface, Grand Hotel, Night Court, Scandal for Sale, Strangers of the Two-Fisted Law, Exposure, Kiondike, Cabin in the Cotton, Red Dust, Afraid To Talk; (1933) Night of Terror, Corruption, Laughing at Life.

MARSTI, ROSITA (1933) Fourth Horseman, I Cover the Waterfront.

MARSTON, JOHN (1932) Skyscraper Souls, Cabin in the Cotton, Scarlet Letter, Heroes for Sale, Mary Stevens M.D., Hell and High Water, Son of Kong, Lady Killer.
MILLER, CARL
(1933) Renegades of the West, Phantom Broadcast.

MILLER, JACK
(1932) Big Timer.

MILLER, PATSY RUTH
(1933) Night Beat.

MILLER, SIDNEY
(1933) Mayor of Hell.

MILLER, WALTER
(1932) Ridin' for Justice, Manhattan Parade, Three Wise Girls, Ghost City, Famous Ferguson Case, The Face on the Barroom Floor, Heart Punch; (1933) Behind Jury Doors, Son of a Sailor.

MILLET, ARTHUR
(1932) County Fair, Widow in Scarlet, No Living Witness, Honor of the Mounted, Western Limited; (1933) Better Tea of General Yen.

MILLS, BROTHERS
(1932) Big Broadcast.

MILLS, FRANK
(1932) Make Me a Star.

MILLS, JOE
(1932) Two-Fisted Justice.

MILTERN, JOHN
(1932) Big Town.

MILTON, BETH
(1932) Air Mail.

MINJIR, HAROLD
(1932) Tomorrow and Tomorrow, Love Affair, It's Tough To Be Famous, Night Mayor, Jewel Robbery, No More Ordochis; (1933) King's Vacation, Death Kiss, Sensation Hunters.

MIR, DAVID
(1932) Escapade.

MITCHELL, BELLE
(1933) I Love That Man.

MITCHELL, GENEVA
(1932) Disorderly Conduct, Get That Girl, False Faces, The Devil Is Driving; (1933) He Learned About Woman, World Gone Mad, Morning Glory, Only Yesterday, Man of Sentiment, Above the Clouds.

MITCHELL, GRANT
(1932) Famous Ferguson Case, Week-End Marriage, Successful Calamity, Big City Blues, Three on a Match, No Man of Her Own; (1933) 20,000 Years in Sing Sing, Our Better 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, Shadows of Sing Sing, Sing Sing City, King For a Night.

MITCHELL, KNOLLY
(1932) Black King.

MITCHELL, NORMA
(1933) Woman Accused.

MITCHELL, RHEA
(1933) Big Bluff.

MIX, ART
(1933) Young Blood, King of the Wild Horses, Treasure, Three Finger Trail.

MIX, TOM

MONTAGUE, FRANCES
(1932) Dancers in the Dark, No One Man, Sinners in the Sun.

MONG, WILLIAM V.

MONTAGUE, MONTE
(1932) Impatient Maiden.

MONTENEGRO, CONCHITA
(1932) Gay Caballero; (1933) Laughting at Life.

MONTGOMERY, DOUGLAS
(1933) Little Women.

MONTGOMERY, MARSHAL
(1933) Hot Variety.

MONTGOMERY, ROBERT
(1932) Lovers Courageous, But The Flesh Is Weak, Letty Lynton, Blonde of the Folies, Million Dollars; (1933) Hell Below, Made on Broadway, When Ladies Meet, Night Flight, Another Language.

MONTI, CARLOTA
(1933) Deadwood Pass.

MOORE, COLLEEN
(1933) Power and the Glory.

MOORE, DICKIE

MOORE, EVA
(1932) But the Flesh Is Weak, The Old Dark House.

MOORE, MARJORIE
(1933) Wine, Woman and Song.

MOORE, MATT

MOORE, OWEN
(1932) As You Desire Me; (1933) She Done Him Wrong, Man of Sentiment.

MOORE, ROY
(1933) Hidden Gold.

MOORE, TOM
(1932) Cannonball Express; (1933) Men Are Such Fools, Neighbors' Wives.

MOORHEAD, NATALIE

MORAN, FRANK
(1933) Gambling Ship.

MORAN, GEORGE
(1932) Hypnotized.

MORAN, LEE
(1932) Stowaway, Exposure, Fighting Gentleman, Uptown New York; (1933) Sister to Judas, Death Kiss, Grant Slam, Racertrack, High Gear, Eleventh Commandment, Goldie Gets Along.

MORAN, LOIS
(1932) West of Broadway.

MORAN, POLLY
(1932) Passionate Plumber, Prosperity; (1933) Alice in Wonderland.

MOREHOUSE, BERT
(1932) You Said A Mouthful.

MORENO, ROSITA
(1933) Walls of Gold.

MORENS, HILDA
(1933) Law and Lawless.

MOREY, HARRY T.
(1933) Shadow Laughs.

MORGAN, CLAUDIA
(1932) Vanity Street, Once In a Lifetime.

MORGAN, EDWARD
(1933) By Appointment Only.

MORGAN, FRANK

MORGAN, GENE
(1932) Night World, Blonde Venus, Tangled Destinies, Back Street; (1933) Song of the Eagle, ELмер the Great, Jennie Gerhardt.

MORGAN, RALPH

MORI, TOSHIA
(1932) Hatchet Man; (1933) Secrets of Wu Sin, Bitter Tea of General Yen, Blonde Johnson.

MORITA, MIKE
(1933) Nagana, Hell and High Water.
MORLEY, KAREN  

MORRIS, ADRIAN  
(1932) Me and My Gal; (1933) Trick or Trick, Bureau of Missing Persons, Wild Boys of the Road.

MORRIS, CHESTER  
(1932) Miracle Man, Cock of the Air, Strikers in the Sun, Red Headed Woman, Breast of Promise; (1933) Infernal Machine, Blondie Johnson. Tomorrow at Seven, Golden Harvest, King For a Night.

MORRIS, JOHNIE  
(1932) Once in a Lifetime.

MURPHY, WILLIAM  
(1932) Washington Masquerade.

MORRISON, VERA  
(1932) Rider of Death Valley.

MORTON, CHARLES  
(1932) Last Ride; (1933) Goldie Gets Along.

MORTON, JAMES C.  
(1932) Carruth's Brother.

MOTEN, ETTA  
(1933) Flying Down to Rio.

MOULTON, BUCK  
(1932) Ghost Valley, Texas Bad Man.

MOULTON, ZITA  
(1932) The Expert, Sinners in the Sun, The Tenderfoot; (1933) Employees' Entrance.

MOWBRAY, ALAN  

MOWER, JACK  
(1932) Devi Trail, Midnight Patrol, Phantom Express; (1933) Come on Tarzan, Law and Lackess, King of the Arena, Fiddlin' Buckaroo.

MOZELLE, NONA  
(1932) Aqu headlines.

MUDIE, LEONARD  
(1922) The Mummy; (1933) Voltaire.

MUHR, ESTHER  
(1933) Sailor's Luck, I Love That Man, So This Is Africa, The Bowery, Hell and High Water, Wine, Women and Song.

MUHR, JEAN  
(1933) The World Changes, Son of a Sailor.

MULHALL, JACK  
(1932) Night Beat, Murder At Dawn, Sally of the Subway, Love Bound, Hell's Headquarters, Sinister Hands. Passport to Paradise; (1933), Secret Sinners.

MUNDIN, HERBERT  
(1932) Silent Witness, Devil's Lottery, Trial of Vivienne Ware, Chandu the Magician, Life Begins, One Way Passage, Almost Married, Sherlock Holmes; (1933) Dangerously Yours, Cavalcade, Pleasure Cruise, Adorable, It's Great to be Alive, Arizona to Broadway, Shanghi, Madness, Devil's in Love, Hoopla.

MUNI, PAUL  
(1932) Scarface, I Am a Fugitive from a Chain Gang; (1933) Mother of the World Changes.

MUNIER, FERDINAND  
(1932) Stepping Sisters, After Tomorrow, Wild Girl; (1933) Woman in the Dark.

MURPHY, MAURICE  
(1932) Divorce in the Family, Faithless; (1933) Pilgrimage, Found Alive.

MURRAY, CHARLIE  

MURRAY, JAMES  
(1932) The Reckoning, Bachelors' Mother; (1933) Air Hostess, Frisco Jenny, High Gear, Central Airport, Heroes for Sale.

MURRAY, JOE T.  
(1932) Winner Take All, Man Called Back, From Headquarters.

MURRAY, KEN  
(1932) Crooner; (1933) Discovered.

MUSE, CLARENCE  

MYERS, CARMEL  
(1932) Nice Women, Pleasure, No Living Witness.

MYERS, HARRY  
(1933) Strange Adventure, The Savage Club, Police Call.

MYLES, NORBERT  
(1933) Secrets of Hollywood.

MYRON, A. S.  
(1932) Devil On Deck.

NAGEL, CONRAD  
(1932) Divorce in the Family, Man Called Back, Kongo.

PLAYERS' WORK


NAISH, J. CARROLL  

NALDI, RINO  
(1932) Tormento.

NARDELLI, GEORGE  
(1933) Cocktail Hour.

NAES, OWEN  
(1932) The Woman Decides.

NASH, GEORGE  

NASH, JUNE  
(1932) Two Kinds of Women.

NATHEAUX, LOUIS  
(1932) Sinister Hands, The All American; (1933) Behind Jury Doors, Gambling Ship.

NEAL, LLOYD  
(1933) Elmer the Great.

NEGRY, POLA  
(1932) A Woman Commands.

NELSON, BOBBY  
(1932) Two-Fisted Justice, Partners, 1938 New York Danger; (1933) Cowboy Counsellor, Oliver Twist, King of the Arena.

NELSON, EDGAR  
(1932) Misleading Lady.

NELSON, HAROLD  
(1932) Two Against the World.

NERO, CURTIS  
(1932) Kongo.

NESBITT, CATHLEEN  
(1933) Criminal at Large.

NESTELL, WILLIAM  
(1933) Robbers' Roost, Deadwood Pass.

NEWELL, DAVID  
(1932) A Woman Commands, Divorce in the Family; (1933) Hatcher Man, Made on Broadway.

NEWTON, THEODORE  

NICOLSON, PAUL  
(1932) Scandal for Sale.

NILSSON, ANNA Q.  
(1933) The World Changes.

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PLIERS’ WORK

NISSEN, GRETA
(1932) Silent Witness, Rackety-Rax, The Unwritten Law; (1933) Circus Queen Murder, Melody Cruise, Best of Enemies, Life in the Raw.

NIXON, MARIAN
(1932) Charlie Chan’s Chance, After Tomorrow, Amateur Daddy, Winner Take All, Rebecca of Sunnybrook Farm, Madison Square Garden, Too Busy to Work; (1933) Face in the Sky, Best of Enemies, Pilgrimage, Doctor Bull, Chance at Heaven.

NOLAN, HERMAN
(1933) Fourth Horseman.

NOLAN, MARY
(1932) Big Shot, Docks of San Francisco, File 113, Midnight Patrol.

NOLTE, WILLIAM
(1932) Scarlet Brand.

NOMIS, LEO
(1932) Lost Squadron, Crowd Roars.

NORMAN, GERTRUDE
(1933) He Learned About Women, Cradle Song.

NORDSTROM, CLARENCE
(1932) The Crooner; (1933) 42nd Street, Gold Diggers of 1933.

NORTH, WILFRED
(1932) Widow in Scarlet, Unashamed.

NORTON, ANGIE
(1932) Scandal For Sale.

NORTON, BARRY
(1932) Cocktail Hour, Lady for a Day, Only Yesterday.

NORTON, EDGAR
(1933) A Lady’s Profession, Big Brain, Sing Sinner Song.

NORTON, FLETCHER

NORWORTH, NED
(1933) Hoot’s Variety.

NOSSEN, BRAN
(1933) Shadow Laughs.

NOVARRO, RAMON

NOVIS, DONALD
(1932) The Big Broadcast.

NOY, WILFRED
(1932) Emma.

UGENT, EDWARD
(1932) Behind Stone Walls, Honor of the Press, Crooner; (1933) 42nd Street, Men Are Such Fools, Past of Mary Holmes, College Humor, This Day and Age, Dance Hall Hostess, Beauty for Sale, Dance Girl Dance.

NUSSBAUM, MORRIS
(1933) Reunion in Vienna.

NYE, BILL
(1932) The Bollin, Point, A Man’s Land.

NYE, RAYMOND
(1932) The Deadline.

OAKIE, MRS. EVELYN
(1933) Too Much Harmony.

OAKIE, JACK
(1932) Dancers in the Dark, Sky Bride, Million Dollar Legs, Madison Square Garden, If I Had a Million, Once in a Lifetime, Uptown New York; (1933) From Hell to Heaven, Sailor Be Good, Eagle and the Hawk, College Humor, Too Much Harmony, Sitting Pretty, Alice in Wonderland.

OAKLAND, VIVIAN
(1932) A House Divided, Cock of the Air, The Tenderfoot; (1933) They Just Had to Get Married, Neighbors’ Wives.

OAKMAN, WHEELER

O'BRIEN, BILLY
(1932) Lone Trail; (1933) Power and the Glory.

O'BRIEN, DAVID
(1933) Jennie Gerhardt.

O'BRIEN, GEORGE

O'BRIEN, PAT

O'BRIEN, PATRICIA
(1933) Justice Takes a Holiday.

O'BRIEN, TOM
(1932) Unexpected Father, Phantom Express, Night Mayor; (1933) Lucky Dog.

O'BYRNE, PATSY
(1932) Nice Women; (1933) Doctor Bull, Alice in Wonderland.

O'CONNELL, HUGH
(1933) Broadway Thru a Keyhole.

O'CONNOR, FRANK
(1932) Handle With Care.

O'CONNOR, ROBERT E.
(1932) Two Kinds of Women, Big Top Night Owld, Dark Horse, Blonde Venus, The Kid from Spain; (1933) Frisco Jenny, Great Jaster, Lady of the Night, Picture Snatcher, Midnight Mary, Big Brain, Don’t Bet On Love, Lad y for a Day, Penthouse.

O'CONNOR, UNA
(1933) Cavalcade, Pleasure Cruise, Mary Stevens M.D., Invisible Man.

O'DAVERN, USAY
(1933) Female.

O'DAY, DAWN
(1932) Young America, So Big, Purchase Price, Three on a Match; (1933) Life of Jimmy Doan.

O'DAY, MOLLY

O'DAY, NELL
(1932) Racketey Rax; (1933) Smoke Lightning.

O'DONELL, "SPEC"
(1933) Young America, Exposure, The Big Broadcast, Hello Trouble, The All American.

O'FARRELL, BRODERICK
(1932) No Living Witness, No More Orchids.

O'FLYNN, PATSY
(1932) Fighting Gentleman.

O'HARA, FISKE
(1933) Paddy the Next Best Thing.

O'HARA, JACK
(1933) Too Busy to Work.

O'LAND, WARNER
(1932) Shanghai Express, Charlie Chan’s Chance, Passport to Hell, The Son-Daughter; (1933) Charlie Chan’s Greatest Case, Before Dawn.

O'LEIVER, BARRY
(1932) Midnight Patrol.

O'LEIVER, EDNA MAY

O'LEIVER, LAURENCE
(1932) Westward Passage.

O'LEIVER, SHIRLEY
(1933) Victims of Persecution.

O'LEIVEY, TED
(1934) Robbers’ Roost.

OLMES, JANNE
(1933) Flaming Signal.

OMALLEY, CHARLES
(1933) Officer 13.

OMALLEY, PAT

O'NEIL, NANCE
(1932) False Faces, Okay America.

O'NEIL, SALLY
(1933) By Appointment Only, Ladies Must Love.

O'NEIL, HENRY
(1933) I Loved a Woman, Kenosel Murder Case, The World Changes, From Head-
PLAYERS’ WORK

[Partial list of actors and their roles]

PAGE, ANITA
(1932) Are You Listening?, Under Eighteen, Prosperity
Night Court, Skyscraper Souls;
(1933) Jungle Bride, Soldiers of the Storm, Phantom Broad-
cast, Big Cage, I Have Lived.

PAGE, BRADLEY
Affair, Attorney for the De-
tense, Night After Night;
(1933) From Hell to Heaven,
Goldie Gets Along, Sundown
Rider, This Day and Age,
Lovers, Dangerous,
The Chief, Blood Money, Hold the
Press, Shadows of Sing Sing,
Before Midnight, Love is Like
That.

PAGE, PAUL
(1932) Pleasure, 70,000 Wit-
tesses, Bachelor Mother;
(1933) Below the Sea.

PALANGE, INEZ
(1932) Scarface;
(1933) Men of America.

PALLETTE, EUGENE
(1932) Dancers in the Dark,
Shanghai Express, Thunder
Below, Strangers of the EVEN-
ing, Night Mayor,
Girl, Half Truth;
(1933) Hell Below, Made on
Broadway, Storm at Day-
break, Shanghai Mautness,
Kellen Murder Case. From
Headquarters, Mr. Skitch.

PALMER, EFFIE

PALMER, J. L.
(1932) Western Limited.

PALMER, LESLIE
(1932) Strangers in Love.

PALMER, SHIRLEY
(1932) This Sporting Age;
(1933) Somewhere in Sonora.

PANGBORN, FRANKLIN
(1932) A Fool’s Advice;
(1933) International House,
Professional Sweetheart, Im-
portant Witness, Headline
Shooter, On Yesterday,
Design For Living, Flying
Down to Rio.

PANZER, PAUL
(1933) A Bedtime Story.

PARKER, CECILIA
(1932) Rainbow Trail, Mys-
tery Ranch;
(1933) Tombstone Canyon, Unknown Val-
ley, Rainbow Ranch, The
Fugitive, Riders of Destiny,
Secret Sinners.

PARKER, FRANKLIN
(1932) Two Seconds, Honor
of the Press, The All Ameri-
can;
(1933) Behind Jury Doors,
Frisco Jenny, Her Re-
sale Value, Past of Mary
Holmes, Sweetheart of Sigma
Chi, Hell at High Water,
He Couldn’t Take It.

PARKER, FRED
(1932) Hell’s Headquarters.

PARKER, JEAN
(1932) Divorce in the Family;
(1933) Story of Madame
Blanche, Gabriel Over the
White House, Made on Broad-
way, Storm at Daybreak,
What Price Innocence, Lady
for a Day, Little Women.

PARKER, PAULINE
(1932) Human Targets.

PARRISH, HELEN
(1932) When A Feller Needs
A Friend.

PARSONS, PERCY
(1933) Criminal at Large.

PASCH, REGINALD
(1932) Broken Lullaby, Even-
ings for Sale; (1933) Cap-
tured.

PATTERSON, ELIZABETH
(1932) Husband’s Holiday,
Dangerous Brunette, Play
Girl, So Big, New Morals
For Old, Miss Pinkerton,
Love Me, Rortight, Life Be-
gins, Guilty as Hell, Bill of
Divorcement, They Call it Sin,
Breach of Promise, No Man
of Her Choice;
(1933) They Just Had to Get Married,
Infernal Machine, Story of Tem-
ple Drake, Dinner at Eight,
Hold Your Peace, Doctor Bull,
Secret of the Blue Room.

PATTERSON, WALTER
(1933) Flaming Guns.

PAWLEY, ED
(1932) Thirteen Women. Tess
of the Storm Country, Olsen’s
Big Moment.

PAWLEY, WILLIAM
(1932) Cheaters at Play,
After Tomorrow, The Ameri-
can Daddy, Careless Lady,
Trail of Vivenne Ware, Young
America. Letty Lynton, Speas
Easily, Central Park;
(1933) Robbers’ Rortight, Life Be-
gins, Guilty as Hell, Bill of
Divorcement, They Call it Sin,
Breach of Promise, No Man
of Her Choice;
(1933) They Just Had to Get Married,
Infernal Machine, Story of Tem-
ple Drake, Dinner at Eight,
Hold Your Peace, Doctor Bull,
Secret of the Blue Room.

PAYSON, BLANCHE
(1932) Impatient Maiden.

PAYTON, CLAUDE
(1932) Tex Takes a Holiday;
(1933) Fargo Express.

PEARCE, GEORGE
(1932) This Reckless Age,
Dynamite Ranch;
(1933) Story of Temple Drake, Lone
Cowboy.

PEARL, JACK
(1933) Meet the Baron.

PEARSON, VIRGINIA
(1932) Back Street.

PEIL, EDWARD
(1932) Charlie Chan’s Chance,
Gay Luckaroo, Local Bad
Man; (1933) Tombstone
Canyon.

PENDLETON, GAYLORD
(1933) Woman Ambushed, Un-
known Valley, Life in the
Raw.

PENDLETON, NAT
(1932) Manhattan Parade,
Taxi, Play One Attorney for the
Defense, Hill Fire Austin,
Horse Feathers, Night Club
Lady, Exposure, The Sign of the
Cross; (1933) Deception.
Whistling in the Dark, Goldie
Gets Aoling, Lady for a Day,
Penthouse, I’m No Angel,
The Chief, College Coach.
PENNICK, JACK
(1932) Phantom Express; (1933) Renegades of the West, Tubboat Annie, Strange People, Skyway, Man of Sentiment.

PERCIVAL, WALTER
(1932) Carnival Boat, Cabin in the Cotton, Guilty or Not Guilty.

PEREZ, G.
(1932) Amore e Morte.

PEREZ, P.
(1932) Amore e Morte.

PERKINS, OSSOOD
(1932) Scrafase.

PERRIN, JACK
(1932) 45 Calibre Echo, Hell Fire Austin, Dynamite Ranch.

PERRY, BOB
(1933) The Chief.

PERRY, HARVEY
(1932) Winner Takes All.

PERRY, KATHERINE
(1932) Call Her Savage, Air Mail.

PERRY, MARGARET
(1932) New Morals for Old.

PERRY, PASCAL
(1933) Gallant Fool.

PERRY, PAUL
(1933) Midnight Club.

PERRY, ROBERT
(1932) Fighting Marshal, Carnival Boat, Hell’s Highway.

PERRY, WALTER
(1932) Spirit of the West, Dynamite Denny.

PETERS, JOHN
(1932) White Zombie.

PETERSON, DOROTHY

PETERSON, ELSA
(1932) The Expert, Guilty as Hell.

PETERSON, MARJORIE
(1932) Panama Flo, Tess of the Storm Country.

PHELPS, RUSHER
(1932) Scandal for Sale, Three on a Match, Handle With Care, Little Orphan Annie; (1933) Sailor’s Luck, World Gone Mad, Laughing at Life, One Man’s Journey, Broken Dreams.

PHelps, LEE
(1932) Cross Examination, Night Club Lady; (1933) Carolina Girl, Woman I Stole.

PHILIPs, HELEN
(1932) Two Seconds.

PHILLIPS, EDDIE
(1932) Racing Youth, Probation, Phantom Express, Thirteenth Guest, Passport to Paradise, A Scarlet Weekend, The Racing Strain; (1933) Strange Adventure, Crossfire, Police Call, Her Forgotten Past.

PHILLIPS, EDWIN
(1933) Wild Boys of The Road.

PHILLIPS, HELENA
(1932) Life Begins; (1933) King’s Vacation, Voltaire.

PHILLIPS, HOWARD
(1932) Stepping Sisters, Trial of Vivienne Ware, Careless Lady, Last Mile.

PHILLIPS, MARY
(1932) Life Begins, A Farewell to Arms.

PHILLIPS, NORMAN, JR.
(1932) Lovers Courageous, Tow Brown of Culver.

PICHUL, IRVING
(1932) Kinds of Woman, Miracle Man, Forgotten Commandments, Westward Passage, Painted Woman, Strange Justice, Wild Girl, Madam Butterfly; (1933) Mysterious Rider, Woman Accused, Billion Dollar Scandal, King of the Jungle, Oliver Twist, Story of Temple Drake, I’m No Angel, Right to Romance.

PICKER, SYLVIA
(1933) Lucky Devils.

PICKFORD, MARY
(1933) Secrets.

PIDGEON, WALTER
(1932) Rockabye; (1933) Kiss Before the Mirror.

PIEL, EDWARD, JR.
(1932) Hatchet Man; (1933) Big Cage.

PIERCE, JAMES
(1932) Horse Feathers.

PIERSON, ARTHUR
(1932) Tomorrow and Tomorrow, No One Man, Strange Case of Clara Dean, Bachelor’s Affairs, Hat Check Girl, Hiking Hawk, The Golden West; (1933) Air Hostess, Devil’s Brother, Ann Carver’s Profession, Way to Love, Before Midnight.

PIGOTT, TEMPE
(1932) Dr. Jekyll and Mr. Hyde; (1933) Cacaladze, Oliver Twist, Man of the Forest, Doctor Bull, If I Were President.

PINGREE, EARL
(1932) Guilty as Hell.

PITTS, ZASU
(1932) Broken Lullaby, Des-try Rides Again, Unexpected Father, Steady Company, Shopworn, Trial of Vivienne Ware, Strangers of the Evening, Westward Passage. Is My Face Red? Blondie of the Polihouse, The Dragon, Make Me a Star, Vanishing Frontier, The Crooked Circle, Madison Square Garden, Once in a Lifetime, Black Street; (1933) They Just Had to Get Married, Out All Night, Hello Sister, Professional Sweetheart, Her First Mate, Aggie Appleby, Maker of Men, Meet the Baron, Love Honor and Oh Baby, Mr. Skitch.

PLATT, BILLY
(1933) Face in the Sky.

PLYMER, ROSE
(1932) Law of the West.

POGGI, GRACE
(1933) Roman Scandals.

POLLARD, ALEXANDER
(1932) Cross Examination.

POLLARD, BUD
(1933) Victims of Persecution.

POLLARD, SNUB
(1932) Midnight Patrol, Make Me a Star, Purchase Price.

POOLE, EZEELL
(1932) Tangled Fortunes.

PORCASI, PAUL

PORTER, JEAN
(1932) Gambling Sex; (1933) Penal Code.

POST, GUY BATES
(1932) Prestige.

POTEL, VICTOR
(1932) Partners, Make Me a Star, Purchase Price.

POULE, ELIZABETH
(1933) Penal Code.

POWELL, DICK
(1932) Too Busy to Work; (1933) King’s Vacation, 42nd Street, Gold Diggers of 1933, Footlight Parade, College Coach, Convention City.

POWELL, RUSSELL
(1932) Mystery Ranch, Lady and Gent; (1933) Zoo in Budapest.

POWELL, WILLIAM
(1932) High Pressure, Jewel Robbery, One Way Passage, Lawyer Man; (1933) Double Harrow, Private Detective 62, Kennel Murder Case.

POWER, TYRONE, Jr.
(1932) Tom Brown of Culver.

POWERS, LUCILLE
(1932) Amateur Daddy, Texas Bad Man.
PRATT, JOHN
(1932) Between Fighting Men.

PRATT, PERNELL

PREER, EVELYN
(1932) Blonde Venus.

PRESCOTT, ELSIE
(1932) Thirteen Women.

PREVOST, MARIE
(1932) Three Wise Girls, Carnival Boat, Slightly Married; (1933) Eleventh Commandment, Parole Girl.

PRICE, HAL
(1932) Sin's Pay Day, Lady and Gent, Last Man, Widow in Scarlet, This Sporting Age; (1933) Girl in 419, Rangers Code.

PRICE, KATE
(1932) Ladies of the Jury.

PRICE, NACNI
(1932) Human Targets.

PRINGLE, AILEEN
(1932) Police Court, Age of Consent; (1933) By Appointment Only.

PRIVAL, LUCIEN

PROUTY, JED
(1932) Business and Pleasure, Manhattan Town, Skyway, Big Bluff, Jimmy and Sally.

PRUSING, LOUISE
(1933) Before Morning.

PYOR, ROGER
(1932) Moonlight and Pretzels.

PURCELL, IRENE
(1932) Passionate Plumber, Westward Passage, Bachelor's Affairs, The Crooked Circle.

PURDELL, REGINALD
(1932) Congress Dances.

PURDY, PHILLIP
(1933) Out All Night.

QUALEN, JOHN M.
(1933) Counsellor at Law.

QUARTARO, NENA
(1933) Devil's Brother, Man from Monterey, Under Secret Orders.

QUIGLEY, CHARLES
(1932) Saddle Buster.

QUILLAN, MARIE
(1932) Cheyenne Cyclone, Saddle Buster.

QUILLAN, BILL
(1933) Via Pony Express.

QUINN, JACK
(1932) Exposed.

QUINN, THOMAS R.
(1932) County Fair.

QUIRK, ROBERT
(1933) Woman Accused, College Humor.

RAFT, GEORGE
(1932) Dancers in the Dark, Scarface, Night World, Madame Racketer, Night After Night, If I Had a Million, Under-Cover Man; (1933) Pick Up, Midnight Club, The Bowery.

RAINS, CLAUDE
(1933) Invisible Man.

RAKER, LORIN
(1933) Love is Dangerous, My Woman, Child of Manhattan, Love Is Like That.

RALPH, JESSIE
(1933) Elmer the Great, Cocktail Hour, Ann Carver's Profession.

RALSTON, ESTHER
(1933) Black Beauty, To the Last Man.

RAMA-TAHE
(1932) Cain.

RAMBEAU, MARJORIE
(1933) Strictly Personal, Warrior's Husband, A Man's Castle.

RAMOUS, JOSEPHINE
(1933) Renegades of the West.

RAND, SALLY
(1933) Hotel Variety.

RANDALL, BERNARD
(1932) Big Town.

RANKIN, ARTHUR
(1932) Fighting Fool, This Unwritten Law; (1933) Terror Trail, Trailing North, Thrill Hunter.

RATCLIFFE, E. J.
(1933) I Loved a Woman.

RATBONE, BASIL
(1932) A Woman Commands.

RATOFF, GREGORY

RAWLINSON, HERBERT
(1932) Moonlight and Pretzels, Enlighten Thy Daughter.

RAY, EMMA
(1932) So Big.

RAY, LEAH
(1933) A Bedtime Story.

RAY, SONNY
(1933) Oliver Twist.

PLAYERS' WORK

RAY, TERRANCE
(1932) Two Kinds of Women, It's Tough to Be Famous, Life Begins; (1933) Hello Sister.

RAYFORD, ALMA
(1933) Law and Lawless.

RAYMOND, CYRIL
(1933) Criminal At Large.

RAYMOND, GENE
(1932) Ladies of the Big House, Forgotten Commandments, Night of June 13, Red Dust, If I Had a Million; (1933) Zoo in Budapest, Excelltesy, Annie Carver's Profession, Brief Moments, House on 56th Street, Flying Down to Rio.

RAYMOND, JACK
(1933) Cohens and Kelly's in Trouble.

REED, DONALD
(1932) The Racing Strain; (1933) Man from Monterey.

REED, EUNICE
(1933) Enlighten Thy Daughter.

REED, GEORGE
(1933) Hold Your Man, Last Trail.

REED, PHILIP
(1933) College Coach.

REGIS, PEDRO
(1932) Two-Fisted Justice.

REGUS, GEORGE
(1933) Blood Money.

REICHER, FRANK
(1932) A Woman Commands, Mata Hari, The Crooked Circle, Scarlet Dawn; (1933) Employees' Entrance, Topaze, King Kong, Jennie Gerhardt, Ever in My Heart, Son of Kong.

REID, MRS. WALLACE
(1933) Man Hunt.

REID, WALLY, Jr.
(1932) The Racing Strain.

REID, VIVIAN
(1933) Man Who Dared.

RENEVANT, GEORGE
(1932) Whistlin' Dan.

RENICK, RUTH
(1932) Cannonball Express, West of Broadway, 45 Calibre Echo.

REQUA, CHARLES
(1932) South of the Rio Grande.

RESTSCHLER, MICKEY
(1933) His Private Secretary.

REVEL, HARRY
(1933) Sitting Pretty.

REVIER, DOROTHY
Dangerous, Thrill Hunter, Love Is Like That, Above the Clouds.

REX, EUGEN
(1932) Congress Dances.

REY, DOLORES
(1932) Vanity Street.

REYNOLDS, CECIL
(1933) Study in Scarlet.

REYNOLDS, VERA
(1932) Degrassi Patrol, Monster Walks, Gorilla Ship, Tangled Destinies.

RICCIARDI, REYNOLDS, RICH, REYNOLDS, REY,
RICHARDSON,
RICHMOND,
RICHTER,
RICHTER, RITCHIE, RICKSON.

(RICHTER) derbolt, Tangled Ster.

(STER) Gun (1933)

(NO. STR. STRINGS)

FORGOTTEN, Hell's Carle, Carlo, (1933)

They Never Tell, (1933) Little Giant, I Loved A Woman.

ROBINSON, EDWARD G

ROBINSON, GUS
(1933) Tomorrow at Seven.

ROBINSON, LOUIS
(1932) Fireman Save My Child.

ROBINSON, SKEETER BILL
(1933) Fighting Parson.

ROSE, MAY
(1932) Strange Interlude, Letty Lynton, Red Headeed Woman, If I Had a Million, Little Orphan Annie; (1933) White Snake, Man of the North, Reunion in Vienna, Dinner a Eight, Lady a Day, Broadway to Hollywood, One Man, Man for Sale, Solitaire Man, Dancing Lady, Alice In Wonderland.

ROBYS, WILLIAM
(1932) The Expert, Hell Fire Austin; (1933) Phantom Thunderbolt, Lone Cowboy.

ROCHE, JOE
(1932) Winner Takes All, Prosperity; (1933) Beauty for Sale.

ROCKWAY, JACK
(1933) Outlaw Justice.

ROCKWELL, JACK
(1932) Whistlin' Dan; (1933) When a Man Rides Alone, Come on Tarzan, Fargo Express, Lone Avenger, King or the Arena, Strawberry Roan, Fiddlin' Buckaroo.

ROGERS, BARBARA
(1933) A Picture Snatcher, Footlight Parade, Convention City.
ROGERS, CHARLES
(1932) This Reckless Age; (1933) Best of Enemies, Take a Chance.

ROGERS, GINGER
(1932) Carnival Boat, The Tenderfoot, Thirteen Guest, Hats Off to Happy, You Said a Mouthful; (1933) 42nd Street, Broadway Bad, Gold Diggers of 1933, Professional Sweetheart, My Shiek in the Night, Don’t Bet on Love, Sitting Pretty, Flying Down to Rio, Chance at Heaven.

ROGERS, MILDRED

ROGERS, WILL
(1932) Business and Pleasure, Down to Earth, Too Busy to Work; (1933) State Fair, Doctor Bull, Mr. Skitch.

ROLAND, ERIC
(1933) Criminal At Large.

ROLAND, GILBERT
(1932) Passionate Plumber, Life Begins, No Living Without Parisian Romance, Call Her Savage; (1933) She Done Him Wrong, Our Betters, Gigolettes of Paris, After Tomorrow.

ROLLINS, DAVID
(1932) Probation, Phantom Express.

ROMANOFF, CONSTANTINE
(1932) Devil on Deck, Too Busy to Work, Movie Crazy; (1933) Island of Lost Souls.

ROMEO, CARMELINA
(1932) Amore E. Morte.

ROMEO, CAV. ROSARIO
(1932) Amore e Morte.

ROONEY, MICKEY

ROOSEVELT, BUDDY
(1933) Fourth Horseman, Wild Horse Mesa.

ROPER, ROB
(1932) Wyoming Whirlwind.

ROQUEMORE, HENRY
(1932) Cheyenne Cyclone, Son of Oklahoma, Fighting Champ; (1933) Young Blood, Breed of the Border.

ROSCOE, ALLAN
(1932) Ladies of the Jury, Strangers of the Evening, Hell Fire Austin, Dynamite Ranch, Last Mile, Last Man, Hello Trouble, Breach of Promise; (1933) Lucky Devils, Death Kiss, Strange Adventure, Cheyenne Kid.

ROSE, ROBERT
(1932) Woman from Monte (Carlo) (1933) Lucky Devils.

ROSENFLEMM, MAXIE
(1933) King For A Night.

ROSENER, GEORGE
(1932) Alias the Doctor, Union Depot, Doctor X, 70,-

000 Witnesses, The Devil Is Driving; (1933) Circus Queen Murder.

ROISING, BODIL

ROSLEY, ADRIAN
(1933) A Bawdy Ackness, Girl Without A Room.

ROSS, ANN
(1932) Texas Texans.

ROSS, BETSY KING
(1933) Smoke Lightning.

ROSS, CHURCHILL
(1933) College Humor.

ROSS, PEGGY
(1932) Business and Pleasure.

ROTH, LILLIAN
(1933) Ladies They Talk About, Take a Chance.

ROTH, SANDY
(1932) Beast of the City, Hell’s Highway; (1933) Lady of the Night, Right Mary.

ROUBERT, MATTY
(1932) Tom Brown of Culver.

ROULLEN, RAUL
(1932) Careless Lady, State's Attorney, Painted Woman; (1933) It's Great to be Alive, Flying Down to Rio.

ROWLAND, GILBERT
(1932) Woman in Room 13.

ROY, GLORIA
(1933) Hot Pepper, Charlie Chan's Greatest Case, Jimmy and Sion.

ROY, MARY
(1933) Love is Like That.

ROY, ROSALIE
(1932) Back Street.

ROYEE, JULIAN
(1933) Criminal At Large.

ROYIE, SELENA
(1932) Misleading Lady.

RUB, CHRISTIAN
(1932) Trial of Vivienne Ware, The Crooked Circle, Secrets of the French Police; (1933) No Other Woman, Humanity, Mary Stevens M.D., Man of Sentiment.

RUDOLPH, OSCAR
(1932) Divorce in the Family; (1933) This Day and Age.

RUGGERI, ADA
(1932) Amore e Morte.

RUGGERI, ANTONINO
(1932) Amore e Morte.

RUGGLES, CHARLIE
(1932) Husband’s Holiday, This Reckless Age, One Hour With You, This Is the Night, 70,000 Witnesses, Love Me Tonight, Night of June 13, Trouble in Paradise, If I Had a Million, Evenings for Sale; (1933) Murders in the Zoo, Terror Abroad, Melody Cruise, Mama Loves Papa, Goodbye Love, Girl Without A Room, Alice in Wonderland.

RUSH, DICK
(1933) Forbidden Trail, Thundering Herd.

PLAYERS’ WORK

RUTHERFORD, JACK
(1933) Cowboy Counsellor, Roman Scaudals.

RUTHERFORD, JOHN
(1932) Woman From Monte Carlo.

RYLAND, CECILA
(1932) Honor of the Mounted.

RYTER, FREDERICK
(1932) Scarlet Brand.

SAGE, LEE
(1932) Without Honors.

ST. ANGELO, ROBERT
(1932) Last Man.

ST. JOHN, AL
(1932) Police Court, Riders of the Desert, Law of the North; (1933) His Private Secretary, Riders of Destiny.

ST. MAUR, ADELE
(1933) Woman in Paris, Broken Dreams.

ST. POLIS, JOHN
(1932) Alias the Doctor, Lena Rivers, Symphony of Six Million, Forbidden Company, The Crusader, Gambling Sex; (1933) Terror Trail, World Gone Mad, Sing Singer Sign, Notorious but Nice, King of the Arena.

SALAZAR, CARLOS
(1932) Thunder Below.

SALE, CHARLES “CHIC”

SALES, VIRGINIA
(1932) Fireman Save My Child, Man Wanted, Those We Love, Bachelor Mother; (1933) Iron Master, Smoke Lightning, Oliver Twist.

SANCHEZ, ELVIRO
(1933) Law and Lawless.

SANTLEY, FRED
(1933) Morning Glory, Three-Cornered Moon, Walls of Gold.

SANTSCHI, TOM
(Deceased)
(1932) Last Ride.

SARGENT, LEWIS
(1932) Man from New Mexico.

SAUERS, JOE
(1932) Huddle, Forgotten Commandments; (1933) Saturday's Millions, College Humor, Three-Cornered Moon, Ace of Clubs, College Coach, Olsen's Big Moment.

SAUNDERS, RUSSELL
(1932) That's My Boy.

SAVAGE, BEN
(1933) Cheating Blondes.

SAYERS, LORETTA
(1932) The Deadline, High Speed.
PLAYERS' WORK

SEEGAR, MIRIAM (1932) Famous Ferguson Case, Strangers of the Evening, Out of Singapore, False Faces.

SEELEY, BLOSSOM (1933) Broadway Thru A Keyhole.

SEGAL, VIVIENNE (1933) Cat and the Fiddle.

SEILING, KENNETH (1932) Nice Women.

SELLIE, EVELYN (1932) Hatcheck Man; (1933) Gambling Ship.

SELLON, CHARLES (1932) The Drifter, Carnival Boat, Dark Horse, Make Me a Star, Speed Madness, Ride Him Cowboy, Central Park; (1933) Employees' Entrance, Strictly Personal, Central Airport, As the Devil Commands.

SELWYN, CLARISSA (1932) Cynara, My Pal, the King.

SELWYN, RUTH (1932) Polly of the Circus, Trial of Vivienne Ware, New Morals for Old, Speak Easily; (1933) Men Must Fight.


SEGERVIA, KATY (1932) Cock of the Air.

SEROTSKY, HERMAN (1932) Joseph in the Land of Egypt.

SEYMOUR, HARRY (1932) The Tenderfoot. You Said a Mouthful, Man Against Woman.

SHACKLEFORD, FLOYD (1933) Savage Girl.

SHALENBACK, FRANK (1932) Fireman Save My Child.

SHANNON, EIFFIE (1932) The Wiser Sex.

SHANNON, JIMMY (1933) Flaming Guns.

SHANNON, PEGGY (1932) Hotel Continental, This Reckless Age, Society Girl, Painted Woman, False Faces; (1933) Girl Missing, Devil's Mate, Turn Back the Clock, The Deluge.

SHAW, MONTAGUE (1932) Silent Witness, Pack Up Your Troubles, Sherlock Holmes; (1932) The Masquerader, Big Brain.

SHAW, SANDRA (1933) Blood Money.

SHAWHAM, PAUL (1933) Fourth Horseman.

SHAWHAM, WILLIAM (1932) Forgotten Commandments.

SHEA, GLORIA (1932) Life Begins, Night Mayor, Big City Blues, Mayor, Big City Blues; (1933) Women Won't Tell, Eleventh Commandment, Dude Bandit, Strange People, Dance Girl Dance, Fiddlin' Buckaroo.

SHEARER, NORMA (1932) Strange Interlude, Smilin' Through.

SHEEHAN, JOHN (1933) Hard to Handle, Warrior's Husband, Past of Mary Holmes, As the Devil Commands, King For A Night.

SHERIDAN, FRANK (1932) Broken Lullaby, Ladies of the Big House, Last Ride, Washington Merry-Go-Round, Afraid to Talk, Okay America; (1933) Woman Accused, Speed, Demon, Deception, Mima Loves Papa, Man Who Dared.

SHERMAN, EVELYN (1933) California Trail.


SHERWOOD, CLARENCE (1933) Story of Temple Drake.

SHERWOOD, YORKE (1933) Eagle and the Hawk.

SHILLING, MARION (1932) Shop Angel, Forgotten Woman, County Fair, Parisian, Little Heart, Punch, A Man's Land.

SHIMADA, TERE (1932) Night Club Lady; (1933) Midnight Club.

SHIPMAN, HELEN (1933) Christopher Bean.

SHOEPLIANK, ANN (1933) Chance At Heaven.

SHORTER, GERTRUDE (1932) Blonde Venus; (1933) Girl in 419, Secret Sinners.

SHORT, HAL (1933) Shadow Laughs.

SHREVE, FLORENCE (1932) Forgotten Commandments.

SHUBERT, NANCY (1933) Sagebush Trail.


SHUMWAY, LEE (1932) Partners.

SHUMWAY, WALTER (1932) Ghost City, Night Rider; (1933) Outlaw Justice.

SHUTAN, HARRY (1933) Infernal Machine, Gambling Ship.

SIDLEY, HENRY (1932) One Man Law.

SIDNEY, SYLVIA
(1932) Miracle Man, Ladies of the Big House, Merrily Wc Go to Hell, Madame Butterfly; (1933) Pick Up, Jennie Gerhardt.

SIGALOFF, EUGENE
(1933) Clear All Wires.

SILVER, JACK
(1932) They Never Come Back.

SILVERS, SID
(1933) My Weakness.

SIMPSON, GERTRUDE
(1933) Jungle Bride.

SIMPSON, IVAN

SIMPSON, RUSSELL
(1932) Law and Order, Ridin’ For Justice, Lena Rivers, Honest, of the Press, Riding Tornado, Flames, Hello Trouble, Cabin in the Cotton, Silver Dollar, Call Her Savage; (1933) Face in the Sky, Hello Everybody!

SINCLAIR, DIANA
(1932) Washington Masquerade; (1933) Rustlers Round-up, Cradle Song.

SINCLAIR, DOROTHY
(1933) Penal Code.

SINCLAIR, HUGH
(1933) Our Betteres.

SINCLAIR, JOHN
(1932) Million Dollar Legs.

SINOFF, PEPE
(1933) Don’t Bet on Love.

SKELLY, HIL
(1933) Hotel Variety, Shadow Laughs.

SKIPWORTH, ALISON
(1933) High Pressure, Unexpected Father, Sinners in the Sun, Madame Racketer, Night After Night, If I Had a Million; (1933) Tonight is Ours, A Lady’s Profession, He Learned About Woman, Midnight Club, Song of Songs, Tiltie the Tiltie Girl, Alice In Wonderland.

SLEEP N. EAT
(1932) Monster Walks.

SLEEPER, MARTHA
(1932) Huddle; (1933) Lady of the Night, Midnight Mary, Penthouse, Broken Dreams.

SLOAN, TOD
(1932) Midnight Patrol.

SMALLEY, PHILLIPS

SMITH, AL
(1922) Border Devils, Dynamite Ranch, Last Man, Last Mile, Hello Trouble; (1933) Between Fighting Men, Telegraph Trail, Forbidden Trail, Thrill Hunter.

SMITH, CAPT. ART
(1932) Mason of the Mounted.

SMITH, C. AUBREY
(1932) Polly of the Circus, Tarzan the Ape Man, But the Flesh Is Weak, Love Me Tonight, Trouble in Paradise, No More Orchids; (1933) They Just Had to Get Married, Luxuary Liner, Secret, The Barbarian, Adorable, Monkey’s Paw, Morning Glory, Bombshell, Queen Christina.

SMITH, GEORGE
(1933) Malay Nights.

SMITH, HARRY
(1932) Hell’s Highway.

SMITH, JOE
(1932) Manhattan Parade, Heart of New York.

SMITH, KATE
(1932) Big Broadcast; (1933) Hello Everybody.

SMITH, OLIVER
(1933) His Double Life.

SMITH, OSCAR
(1932) Guilty as Hell; (1933) Night of Terror, Cocktail Hour.

SMITH, STANLEY
(1933) Stepping Sisters; (1933) Reform Girl.

SNGOFF, LEONID
(1933) Man Who Dared, After Tonight, Smoky, Girl Without A Room.

SNOW, FLAKE
(1932) Cabin in the Cotton.

SOMERSET, PAT
(1932) Night World; (1933) Midnight Club.

SOSO, PIETRO
(1932) Broken Wing.

SOUSANINN, NICHOLAS
(1932) Parisian Romance.

SOUTHERN, EVA
(1932) Law of the Sea.

SOUTHERN, ROLAND
(1933) Renegades of the West.

SRAILLY, JULES
(1933) Before Morning.

SPARKS, NED
(1932) Miracle Man, Blessed Event, Big City Blues, The Crusader; (1933) 42nd Street, Secrets, Gold Diggers of 1933, Lady for a Day, Too Much Harmony, Going Hollywood, Alice In Wonderland.

SPOTT, HERT
(1932) Passport to Hell; (1933) Song of the Eagle, Captured.

STACK, WILLIAM
(1932) Paying Deferred; (1933) Charlie Chan’s Greatest Case, Tarzan and His Mate.

STAFFORD, BESS
(1932) Bachelor Mother.

STAMP, MAX
(1933) Moonlight and Pretzels.

STANDING, JOAN
(1933) Broken Lullaby.

STANDING, SIR GUY
(1933) Story of Temple Drake, Eagle and the Hawk, Midnight Club, Hell and High Water.

PLAYERS’ WORK

STANDING, WYNDHAM
(1932) Silent Witness.

STANFORD, TINY
(1933) Rainbow Ranch.

STANFORD, VICTOR
(1932) Get That Girl.

STANLEY, CLIFFORD
(1933) Robbers’ Roost.

STANLEY, EDWIN
(1932) Amateur Daddy; (1933) No Other Woman, My Woman.

STANLEY, FORREST

STANTER, GEORGE H.
(1933) Emperor Jones.

STANTON, WILL
(1933) Sailor’s Luck, Hello Sister, Alice In Wonderland.

STANWYCK, BARBARA
(1932) Forbidden, Shapworn So Big, Four Friends; (1933) Bitter Tea of General Yen, Ladies They Talk About, Baby Face, Ever in My Heart.

STAR, DIXIE
(1933) Law and Lawless.

STARKEY, BERT
(1932) Big Timer, Hell’s Highway.

STARR, FRANCES
(1932) This Reckless Age.

STARR, SALLY
(1933) Sweetheart of Sigma Chi.

STARRRETT, CHARLES
(1932) Sky Bridge, Lady and Gent, The Mask of Fu Manchu; (1933) Jungle Bride, Our Betteres, Return of Casey Jones, Sweethearts of Sigma Chi, Mr. Skitch.

STEDMAN, LINCOLN
(1933) Sailor Be Good.

STEDMAN, MYRTLE
(1932) Widow in Scarlet, Alias Mary Smith, Forbidden Company, Klondike; (1933) One Year Later.

STEELE, BOB

STEELE, VERNON
(1933) Kings’ Vacation, Silk Express.

STEELE, WILLIAM
(1933) Flaming Guns, King of the Arena.

STERS, LARRY
(1932) Two Kinds of Women; (1933) Cocktail Hour.

STEINKE, HANS
(1933) Island of Lost Souls, Deception.
TREVOR, SPENCER  
(1932) Congress Dances.

TRUAX, MAUDE  
(1932) Two Against the World; (1933) I Have Lived.

TRUEX, ERNEST  
(1933) Whistling in the Dark, Warrior’s Husband.

TRYON, GLENN  

TUCKER, JERRY  
(1932) Prosperity; (1933) Hello Everybody! Sitting Pretty.

TUCKER, HARLAN  
(1933) Phantom Broadcast, King for a Night.

TUCKER, LEN  
(1932) Black King.

TUCKER, RICHARD  

TURNER, MAIDEL  

TURPIN, BEN  
(1932) Million Dollar Legs, Make Me a Star.

TWELVETREES, HELEN  

TYLER, TOM  

TYREE, BETTY  
(1932) The Unwritten Law.

UDET, MAJOR ERNEST  
(1933) S. O. S. Iceberg.

USHER, GUY  
(1932) Penguin Pool Murder; (1933) Clear All Wires, Face in the Sky, Fast Workers, This Day and Age, Big Brain.

VAIL, LESTER  
(1933) Big Town.

VALENTINE, GRACE  
(1932) Silver Lining.

VALLEE, RUDY  
(1933) International House.

VALLON, LILY  
(1933) Hotel Variety.

VALLON, NANETTE  
(1932) Love in High Gear.

VANAIRE, JACQUES  
(1932) Jewel Robbery.

VAN BUREN, MABEL  
(1933) Neighbors’ Wives.

VANDERGRIFT, MONTY  
(1932) Shooting Gun Pass.

VAN HADEN, ANDERS  
(1932) Cheaters at Play, Passport to Hell; (1933) Best of Enemies, Secret of the Blue Room.

VANONI, CESARE  
(1932) Tormento.

VAN SLOAN, EDWARD  

VARCONI, VICTOR  
(1932) Doomed Battalion; (1933) The Rebel.

VARNE, ROLAND  
(1932) As You Desire Me.

VAUGHN, ALBERTA  
(1932) Dancers in the Dark, Love in High Gear, Daring Danger, Midnight Murders, Alimony Madness, Emergency Call, Dance Hall Hostess.

VAUGHN, HILDA  
(1932) Ladies of the Big House, Phantom of Crestwood; (1933) Today We Live, No Other Woman, Dinner at Eight, The Marriage Ties.

VECKI, ISABELLE  
(1933) Strange Adventure.

VEIDT, CONRAD  
(1932) Congress Dances.

VEJAR, HARRY  
(1932) The Stoker.

VELEZ, LUPE  
(1932) Broken Wing, Kongo, The Half-Naked Truth; (1933) Hot Pepper.

VELEZ, REINA  
(1932) Panama Flo.

VENABLE, EVELYN  
(1933) Cradle Song.

VERNON, BOBBY  
(1932) Make Me a Star.

VEZIE, MANNY  
(1932) The All American.

VICTOR, HENRY  
(1932) FREAKS, The Mummy.

VILLAR, CARLOS  
(1933) California Trail.

VINECKE, ALLEN  
(1932) The Reckless Age, Street of Women, Two Against the World, Crooner, Thrill of Youth, No More Orchids; (1933) Mysteries of the Wax Museum, Broadway Bad, Daring Daughters, I Have Lived, Carnival Lady.

VINSON, IRENE  

VINTON, ARTHUR  
(1932) Washington Merry-Go-Round, Laughter in Hell, Handle with Care, Man Against Woman; (1933) Blonde Venus, Johnson Central; Passport, Man Hunt, When Strangers Marry, Lily Turner, Gambling Ship, Heroes for Sale, The Avenger, Skyway, This Day and Age, Son of a Sailor.

VISAROFF, MICHAEL  
(1932) Man Who Played God; (1933) Strange People, The Big Little Man.

VLASEK, JUNE  
(1932) Chandu the Magician; (1933) Man Who Dared.

VOGEDING, FREDRIK  
(1933) Below the Sea.

VON BRINCEN, WILLIAM  
(1932) Night Club Lady, Passport to Hell; (1933) Shanghai Madness.

VON ELTZ, THEODORE  

VON SEYFFERTITZ, GUSTAV  
(1932) Shanghai Express, Roadhouse Murder, Penguin Pool Murder, Raspustin and the Empress, Afraid to Talk, Doomed Battalion; (1933) When Strangers Marry, Queen Christina.

VON STROHEIM, ERIC  
(1932) Lost Squadron, As You Desire Me.

VON TWARDOFSKI, HENRICH  
(1932) Scandal for Sale.

VON TWARDOWSKI, HANS  
(1933) Adorable.

VOSBERT, JOHN  
(1932) Hearts of Iltumanity.

VOSBURG, JOHN  
(1932) Red Haired Alibi, Western Limited.

VOSELLI, JUDITH  
(1932) Under Eighteen, Madame Butterfly; (1933) Love is Dangerous, Love Is Like That.

WADDLE, RUSSELL  
(1933) The Wrecker.

WADSWORTH, HENRY  
(1933) Luxury Liner, Soldiers of the Storm, Hold the Press.

WAGNER, MAX  
(1932) World and the Flesh; (1933) Renegades of the West, Arizona to Broadway.

WAGNER, WILLIAM  
(1933) Rustlers’ Roundup.

WAIN, KIT  
(1932) Tom Brown of Culver.
WALDRIDGE, HAROLD (1932) Heart of New York, Strangers of the Evening, Strange Love of Molly Lou- vain, Manhattan Parade, Jewel Robbery, Blessed Event, The All American; (1933) Death Kiss, She Had to Say Yes, Devil's Mate.


WALKER, BOB (1933) Strawberry Roan.

WALKER, CHARLOTTE (1933) Hotel Variety.

WALKER, FLORENCE (1933) Ever in My Heart.

WALKER, HARRY (1933) Song of the Eagle.

WALKER, LILLIAN (1933) Enlighten Thy Daugh- ter.

WALKER, NELLA (1932) Lady with a Past, They Call It Sin; (1933) 20,000 Years in Sing Sing, Dangerously Yours, Second Hand Wife, Humanity, Reunion in Vienna, This Day and Age, Sensation Hunters, Ever in My House, House on 56th St.

WALKER, NINA (1932) Misleading Lady.

WALKER, RAY (1933) Skyway, Devil's Mate, Goodbye Love, He Couldn't Take It.

WALKER, ROBERT (1932) Lone Trail, Scarlet Brand, Man from New Mex- ico; (1933) Jennie Gerhardt, King of the Arena.


WANZER, ARTHUR G. (1932) Law and Order; (1933) Soldiers of the Storm, Un- known Valley.


WARD, ALICE (1932) Rainbow Trail, Face on the Barroom Floor.

WARD, CATHERINE C. (1932) Three Wise Girls; (1933) Lilly Turner.

WARD, DOROTHY (1932) The Golden West.

WARD, JAY (1933) Pilgrimage, Man Who Dared, Goodbye Again.

WARD, KATHERINE CLARE (1932) Make Me a Star, Vanity Street, Man Against Wo-

WALLACE, RICHARD (1932) Divorce in the Family, Hearts of Humanity.

WALLING, WILLIAM (1932) Two-Fisted Justice, Ridin' For Justice, High Heeled.

WALLIS, MILTON (1933) Cheating Blondes.

WALLRIDGE, HAROLD (1932) False Faces.

WALSH, GEORGE (1932) Out of Singapore, Me and My T-t-li; (1933) Black Beauty, Return of Casey Jones, The Bowery.

WALTERS, JACK (1933) Island of Lost Souls.

WALTERS, JUNE (1933) Secrets of Hollywood.


WALTHAL, HENRY B. (1932) Hotel Continental, Poi- lice Court, Strange Interlude, Alias Mary Smith, Chandu the Magician, Klondike, Cabin in the Cotton, Ride Him Cowboy, Central Park, Me and My Gal, (1933) End of the Trail, Fighting Texans.


WALTON, DOUGLAS (1933) Secret of Madame Blanche, Looking Forward.

WANG, JIMMY (1932) Charlie Chan's Chance, Last Man; (1933) Secrets of Wu Sin.

WANZER, ARTHUR G. (1932) Law and Order; (1933) Soldiers of the Storm, Un- known Valley.


WARD, ALICE (1932) Rainbow Trail, Face on the Barroom Floor.

WARD, CATHERINE C. (1932) Three Wise Girls; (1933) Lilly Turner.

WARD, DOROTHY (1932) The Golden West.

WARD, JAY (1933) Pilgrimage, Man Who Dared, Goodbye Again.

WARD, KATHERINE CLARE (1932) Make Me a Star, Vanity Street, Man Against Wo- men.
WATKINS, MARY JANE  
(1932) Black King.

WATSON, ADELE  
(1932) Purchase Price, Pack Up Your Troubles.

WATSON, BOBBY  
(1932) High Pressure, Manhattan Parade; (1933) Moonlight and Pretzels, Going Hollywood, Wine, Women and Song.

WATSON, DELMAR  
(1932) Wild Girl; (1933) Right to Romance.

WATSON, MINOR  
(1933) Our Betters, Another Language.

WATTS, PEGGY  
(1932) Cook of the Air.

WAYCOFF, LEON  
(1932) Cannonball Express Murders in the Rue Morgue, Stowaway, Famous Ferguson Case, State’s Attorney, Thirteen Women, Silver Dollar.

WAYNE, JUNIOR  

WAYNE, JOHN  
(1932) Lady and Gent, Two-Fisted Law, Texas Cyclone, Ride Him Cowboy, The Big Stampede; (1933) Haunted Gold, Telegraph Trail, Baby Face, Life of Jimmy Dolan.

WAYNE, ROBERT  
(1933) Bitter Tea of General Yen.

WEATHERBY, JACK  
(1932) Night Rider.

WEEKS, BARBARA  
(1932) Discarded Lovers, Cheaters at Play, Two-Fisted Just Us, Stepping Sisters.

WELCH, NILES  
(1932) Cross Examination, Rainbow Trail, Border Devils, McKee & Kinney of the Mounted, Night Club Lady, A Scarlet Week-End; (1933) Mysterious Rider, Cornered, Come on Tarzan, Lone Avenger, Sundown Rider.

WELDRIDGE, HAROLD  
(1932) Alias the Doctor.

WELLS, FLORENCE  

WELLS, JACQUELINE  
(1933) Tarzan the Fearless, Tillie and Gus, Alice in Wonderland.

WELLS, JOHN K.  
(1932) Night World.

WELLS, MARIE  
(1932) Beyond the Rockies.

WELSH, WILLIAM  
(1932) Gambling Ship.

WENGREN, DAVID  
(1933) Arizona to Broadway.

WESCOTT, NETTA  
(1932) Woman Decides.

WESSELHOEFT, ELEANOR  
(1932) Madame Racketeer; (1933) Cradle Song.

WEST, BILLY  
(1933) Diamond Trail.

WEST, CHARLES  
(1932) Law of the West; (1933) Police Car 17.

WEST, FORD  
(1933) King of the Wild Horses.

WEST, LILLIAN  
(1932) Sinister Hands.

WEST, MAE  
(1932) Night After Night; (1933) She Done Him Wrong, I’m No Angel.

WESTCOTT, GORDON  

WESTMAN, NYDIA  
(1932) Justice, Manhattan Tower; (1933) King of the Jungle, From Hell to Heaven, Bondage, Way to Love, Little Women, Cradle Song.

WESTON, RUTH  
(1932) This Sporting Age.

WEHLER, BERT  
(1932) Girl Crazy, Held ’Em Jail; (1933) Diplomaniacs, So This is Africa.

WHITAKER, CHARLES  
(1932) Saddler, Man from New Mexico; (1933) Man from Monterey, Trouble Busters, War of the Range.

WHITLOCK, JOSEPHINE  
(1933) Infernal Machine.

WIECK, DOROTHEA  
(1933) Cradle Song.

WIGAL, PAUL  
(1933) Neighbors’ Wives.

WILLIAM, WARREN  

WILLIAMS, BILL  
(1932) Last Man.

WILLIAMS, CHARLES  

WILLIAMS, EMILY  
(1933) Criminal At Large.

WILLIAMS, FRANCIS  
(1933) Broadway Thru a Keyhole.

WILLIAMS, IVORY  
(1932) Tarzan the Ape Man.

WILLIAMS, KATHLYN  
(1932) Unholy Love; (1933) Blood Money.

WILLIAMS, LYMAN  
(1933) Secrets, Eleventh Commandment, Supernatural.

WILLIAMS, MASTON  
(1932) Border Devils, Gambling Sex; (1933) Tille and Gus.
WILLIAMS, ROGERS (1933) Trouble Busters.
WILLIARDE, JOHN A. (1932) Victims of Persecution.
WILS BREMNER (1932) The Old Dark House.
WILSEY, JAY (1912) Dynamite, Danny; (1933) Terror Trail.
WILSHIN, SUNDAY (1932) Michael and Mary.
WILSON, CHARLES (1932) Elmer the Great, Mary Stevens M.D., Footlight Parade, Kennel Murder Case, Female, College Coach, Havana Widows.
WILSON, CLIFFORD (1933) Tille and Gus.
WILSON, DOROTHY (1932) Age of Consent; (1933) Lucky Devils, Men of America, Scarlet River, Before Dawn, Above the Clouds.
WILSON, HOWARD (1933) Ace of Aces.
WILSON, TOM (1933) Blonde Johnson, Picture Snatcher, Silk Express, The Chief.
WILTON, ERIC (1932) Silent Witness; (1933) Masquerader, Female.
WINES, CAROL (1933) The Masquerader.
WINDSOR, CLAIRE (1913) Sister to Judas, Self Defense, Constant Woman.
WING, PATRICIA (1932) The Face on the Barroom Floor; (1933) Working Man.
WINNINGER, CHARLES (1932) Husband's Holiday.
WINSLOW, DICK (1932) So Big, Tom Brown of Culver, Laughter in Hell.
WINTER, LASKA (1932) Rainbow Trail, Painted Woman.
WITHERS, GRANT (1932) Red Haired Alibi, Gambling Sex; (1933) Secrets of Wu Sin.
WITHERS, ISABEL (1933) Women Won't Tell.
WITHEN, CORA (1932) Ladies of the Jury.
WOLBERT, DOROTHEA (1932) The Expert, Two Seconds; (1933) Hallelujah I'm a Bum.
WONG, ANNA MAY (1932) Shanghai Express; (1933) Study in Scarlet.
WONG VICTOR (1932) War Correspondent; (1933) Son of Kong.
WOOD, ALLEN (1933) From Hell to Heaven.
WOOD, DONALD (1932) Parole Girl, Bondage, A Bedtime Story, Jennie Gerhardt.
WOOD, FREEMAN (1932) Lady with a Past, Evenings for Sale.
WOOD, JUDITH (1933) Advice to the Lovelorn.
WOODS, EDWARD (1932) They Never Come Back, Hot Saturday; (1933) Dinner at Eight, Tarzan of the Fearless.
WOODS, ERNIE (1932) Washington Merry-Go-Round.
WOODS, HARRY (1932) Law and Order, Texas Gun-Fighter, Radio Patrol; (1933) Haunted House, Shadows of Sing Sing.
WOOLF, WALTER (1933) Girl Without A Room.
WOOLEY, ROBERT (1932) Girl Crazy, Hold 'Em Jail; (1933) So This is Africa, Diplomaniacs.
WORTHINGTON, WILLIAM (1932) No More Orchids.
WRAY, FAY (1932) Stowaway, Doctor X, Most Dangerous Game; (1933) Vampire Bat, Mystery of the Wax Museum, King Kong, Below the Sea, Woman I Stole, Ann Carver's Profession, Big Brain, One Sunday Afternoon, Shanghai Madness, The Bowery, Master of Men.
WRAY, JOHN (1932) High Pressure, Woman from Monte Carlo, Miracle Man, The Mouthpiece, The Rich Are Always With Us, Miss Pinkerton, Doctor X, Central Park, The Match King; (1933) Death Kiss, Lone Cowboy.
WRIGHT, CURLEY (1912) Lawyer Man; (1933) Sailor's Luck.

PLAYERS' WORK

WRIGHT, OTHO (1933) Gambling Ship.
WYNN, ED (1933) The Chief.
WYNYARD, DIANA (1932) Rasputin and the Empress; (1933) Cavalcade, Men Must Fight, Reunion in Vienna.
YACONELLI, FRANK (1933) Strawberry Roan.
YAMAOKA, IRIS (1933) Hell and High Water.
YARDE, MARGARET (1932) Michael and Mary, The Woman Decides.
YORK, DUKE (1933) Island of Lost Souls.
YOUNG, CLARA KIMBALL (1932) File 113, Probation, Love Bound.
YOUNG, ELIZABETH (1933) Big Executive, Queen Christina.
YOUNG, NOAH (1932) Movie Crazy.
YOUNG, ROBERT (1932) Wet Parade, Strange Interlude, New Morals for Old, Unshamed, Kid from Spain; (1933) Today We Live, Hell Below, Men Must Fight, Tugboat Annie, Saturday's Millions, Right to Romance.
YOUNG, ROLAND (1932) Lovers Courageous, A Woman Commands, One Hour With You, This Is The Night, Street of Women; (1933) They Just Had to Get Married, A Lady's Profession, Pleasure Cruise, Blind Adventure, His Double Life.
YOUNG, TAMMANY (1933) She Done Him Wrong, Tugboat Annie, Gold Diggers of 1933, Heroes for Sale, The Bowery.
ZARCO, STELLA (1933) Found Alive.
ZUCKERBERG, SIGMUND (1932) Joseph in the Land of Egypt.
Aubrey Scotto
DIRECTOR

Directed
“BORN TO HANG”
(Screen Play and Dialogue)

Current Production
“I HATE WOMEN”

LEIGH JASON
DIRECTOR

1933 releases include subjects starring
Dorothy Lee, Chic Chandler, Ethel Waters,
Donald Novis, Lillian Miles, Irene Taylor.

NOW DIRECTING MUSICAL COMEDY SHORT FOR
HAL ROACH

ALLEN, FRED (1932) Saddle Buster, Partners, Ghost Valley, Beyond the Rockies, Ride Him Cowboy, (1933) Mysterious Rider.

AMY, GEORGE you had to say Yes.


ARZNER, DOROTHY (1932) Merrily We Go to Hell; (1933) Christopher Strong.

BACON, LLOYD (1932) Fireman Save My Child, Manhattan Parade, Alias the Doctor, Famous Ferguson Case, Miss Pinkerton, You Said a Mouthful, Croner; (1933) 42nd Street, Picture Snatcher, Mary Stevens, M.D. Footlight Parade, Son of a Sailor.

BADGER, CLARENCE (1933) When Strangers Marry.


BEAUMONT, HARRY (1932) Are You Listening? West of Broadway, Unashamed, Faithless; (1933) Made on Broadway, When Ladies Meet, Should Ladies Behave?

BEEBE, FORD (1932) Pride of the Legion; (1933) Laughing at Life.

BELL, MONTA (1933) Worst Woman in Paris.

BENNETT, SPENCER G. (1933) Midnight Warning.

BENNISON, ANDREW (1932) This Sporting Age.

BERKELEY, BUSBY (1933) She Had to Say Yes.

BINNEY, JOSH (1933) My Gipsy Sweetheart, Across the Rio Grande, Where Cattle is King, Rangers at War.

BIRDWELL, RUSSELL (1933) Flying Devils.

BISCHOFF, SAM (1932) Last Mile.

BLYSTONE, JOHN G. (1932) She Wanted a Millionaire, Charlie Chan's Chance, Amateur Daddy, Painted Woman, Too Busy to Work; (1933) Hot Pepper, Shanghai Madness, My Lips Betray.

BOASBERG, AL (1933) Myrt & Marge.

BOLESLSAVSKY, RICHARD (1932) Masquerade and the Empress; (1933) Storm at Daybreak, Beauty for Sale.

BORZAGE, FRANK (1932) After Tomorrow, Young America, A Farewell to Arms; (1933) Secrets, A Man's Castle.

BRABIN, CHARLES (1933) Beast of the City, New Morals for Old, Washington Masquerade, M a s k o f Fu Manchu; (1933) Secret of Madame Blanche, S t a g e Mother, Day of Reckoning.

BRACKEN, BERT (1932) Face on the Barroom Floor.

BRADBURY, RICHARD (1932) Law of the West, Riders of the Desert, Man From Hell's Edges, Son of Oklahoma, T e x a s Buddies; (1933) Breed of the Border, Gallant Fool, Rangers' Code, Galloping Romeo, Riders of Destiny.

BRENON, HERBERT (1932) Girl of the Rio, Wine Woman and Song.

BREITHURT, HOWARD (1932) The Match King; (1933) Ladies They Talk About.

BRICE, MONTE (1933) Take a Chance.


BROWN, HARRY JOE (1932) Madison Square Garden; (1933) Billion Dollar Scandal, A Love That Man, Sittin' Pretty.

BROWN, KARL (1932) Flames.

BROWN, ROWLAND (1932) Hell's Highway; (1933) Blue Money.

BROWNING, TOD (1932) FREAKS; (1933) Fast Workers.

BRUCKMAN, CLYDE (1932) Movie Crazy.

BUCKINGHAM, TOM (1932) Cock of the Air.

BURTON, DAVID (1933) Back in the Dark; (1933) Brief Moment.

BUTLER, DAVID (1932) Business and Pleasure, Down to Earth, Handle with Care; (1933) Hold Me Tight, My Weakness.


CABANNE, CHRISTY (1932) Hotel Continental, Midnight Patrol, Hearts of Humanity, Western Limited, Red Haired Alibi; The Unwritten Law; (1933) Eleventh Commandment, World Gone Mad, Midshipman Jack.

CAHN, EDWARD (1932) Law and Order, Radio Patrol, Laughter in Hell, Afraid to Talk; (1933) Emergency Call.

CANNON, RAYMOND (1932) Hotel Variety.

CAPRA, FRANK (1932) Forbidden, American Madness; (1933) Bitter Tea of General Yen, Lady for a Day.

CEDER, RALPH (1932) A Fool's Advice.

CHRISTY, HOWARD (1933) Sing, Sinner Sing.

CLINE, EDDIE (1932) Million Dollar Legs; (1933) Parole Girl, So This is Africa.

COLLINS, LEW (1933) Via Pony Express, Gun Law, Trouble Busters, Skyway, Ship of Wanted Men.

CONDITONE, JOHN W., JR. (1932) Disorderly Conduct.

CONWAY, JACK (1932) Arsene Lupin, But the Flesh Is Weak, Sitting Pretty Woman; (1933) Hell Below, The Nuisance, Solitaire Man.
RAY NAZARRO

ORIGINAL STORY
"JIMMY THE GENT"
(JAMES CAGNEY—WARNER BROTHERS)

Now Directing and Writing
"PET SUPERSTITIONS" SERIES FOR
MAJOR RELEASE
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JOHN H. AUER

"THE COMEDIAN"
(Paramount)
(Produced)

"LIFE FOR ANOTHER"
(Filmed in Mexico)
(Directed and Original Story)
Received $1,000 Reward from Government as Best Picture Made in Mexico.

"THE PERVERT"
(Directed)

"HIS LAST SONG"
(Musical Drama)
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2 YEARS WITH UNIVERSAL
3 PICTURES FOR PARAMOUNT
NOW PREPARING 4 PICTURES
TO DIRECT AND CO-PRODUCE IN
NEW YORK

ALL COMMUNICATIONS c-o FILM DAILY, NEW YORK CITY
COOPER, MERIAN C.  
(1933) King Kong.

CORRIGAN, LLOYD  
(1932) No One Man, Broken Wings;  
(1933) He Learned About Women.

COWEN, WILLIAM  
(1932) Kongo;  
(1933) Oliver Twist.

CROMWELL, JOHN  
(1932) World and the Flesh;  
(1933) Sweepings, Silver Cord,  
Double Harness, Ann Vickers.

CRONE, GEORGE  
(1932) Get That Girl, Speed Madness.

CROSCHILD, ALAN  
(1932) The Silver Lining;  
(1933) Massacre.

CRUZE, JAMES  
(1932) Washington Merry-Go-Round, If I Had a Million;  
(1933) Sailor Be Good, Race-track, I Cover the Waterfront, Mr. Skitch.

CUKOR, GEORGE  
(1933) Our Betters, Dinner at Eight, Little Women.

CUMMINGS, IRVING  
(1932) Attorney for the Defense, Night Club Lady, Man Against Woman;  
(1933) Man Hunt, Woman I Stole, Mad Cap.

CURTIZ, MICHAEL  
(1932) Woman from Monte Carlo, Strange Love of Molly Louvain, Doctor X, Cabin in the Cotton;  
(1933) 20,000 Years in Sing Sing, Mystery of the Wax Museum, The Keyhole, Private Detective 62, Goobye Again, Kennel Murder Case, Female.

D'ARRAST, HARRY  
(1933) Topaze.

DEL RUTH, ROY  
(1932) Taxi, Beauty and the Boss, Winner Take All, Blessed Event;  
(1933) Employees' Entrance, Mind Reader, Little Giant, Bureau of Missing Persons, Captured, Lady Murder Case, Female.

DE MILLE, CECIL B.  
(1932) Sign of the Cross;  
(1933) This Day and Age.

DE MILLE, WILLIAM C.  
(1932) Two Kinds of Women.

DENNY, REGINALD  
(1933) Big Bluff.

DICKASON, DEANE H.  
(1932) Virgins of Bali.

DIETERLE, WILHELM  
(1932) Man Wanted, Jewel Robbery, In The Crack, Six Hours to Live, Scarlet Dawn, Lawyer Man;  
(1933) Grand Slam, Adorable, Devil's in Love Female, From Headquarters.

DILLON, JOHN FRANCIS  

DILTZ, CHARLES  
(1932) Wild Women of Borneo.

DU PONT, E. A.  
(1933) Ladies Must Love.

DURLAM, G. A.  
(1932) Twisted Justice.

DURAND, LEON  
(1932) The Girl from Calgary.

DWIN, ALLAN  
(1932) While Paris Sleeps.

EASON, REEVES (BREEZY)  
(1932) Sunset Trail, Honor of the Press, Heart Punch;  
(1933) Behind Jury Doors, Cornered, Alimony Madness, Her Resale Value, Revenge at Monte Carlo, Dance Hall, Hostess, Neighbors' Wives.

EISENSTEIN, SERGEI  
(1933) Thumb over Mexico. Eisenstein in Mexico.

ELLIOTT, CLYDE  
(1932) Bring 'Em Back Alive.

ENRIGHT, RAY  
(1932) Play Girl, The Tenderfoot;  
(1933) Blondie Johnson, Silk Express, Tomorrow at Seven, Havana Widows.

ERICKSON, A. F.  
(1932) This Sporting Age.

FARROW, JOHN  
(1933) Mad King, Don Quixote.

FEIST, FELIX, JR.  
(1933) The Deluge.

FELIXSEYMOUR, (1932) Stepping Sisters.

FITZMAURICE, GEORGE  
(1932) Mata Hari, As You Desire Me.

FLEMING, VICTOR  
(1932) The Wet Parade, Red Dust;  
(1933) White Sister, Bombsheil.

FLOOD, JAMES  

FLOREY, ROBERT  
(1932) Murders in the Rue Morgue, Man Called Back Those We Love;  
(1933) Girl Missing, Ex-Lady, House on 56th Street.

FORD, JOHN  
(1932) Flesh, Air Mail;  
(1933) Pilgrimage, Doctor Bull.

FORD, WESLEY  
(1933) Her Forgotten Past, Secret Sinners.

FORDE, EUGENE  
(1933) Smoky.

FOX, WALLACE  
(1932) Cannonball Express, Devil on Board.

FRANK, ERNST L.  
(1933) Nagana.

FRANKLIN, CHESTER M.  
(1932) File 113, Vanity Fair, The Stoker, A Persian Romance;  
(1933) Iron Master.

FRANKLIN, SIDNEY  
(1933) Reunion in Vienna.

FRASER, HARRY  
(1932) Land of the Wanted Men, Ghost City, The Reckoning, Texas Pioneers, Mason of the Mounted, Law of the North, From Broadway to Cheyenne, Honor of the Mounted;  
JACK MERSEREAU
Assistant Director—Writer
(Synchronization—French and Spanish Versions)

LES STUDIOS PARAMOUNT
Joinville-le-Pont.  Seine, France
HENLEY, HOBART
(1932) Night World.

HERMAN, ALBERT
(1932) Exposed; (1933) Big Changes.

HIGGIN, HOWARD

HILL, GEORGE W.
(1933) Clear All Wires.

HILL, ROBERT F.
(1932) Love Bound; (1933) Come on Danger, Cheyenne Kid, Tarzan the Fearless.

HILLYER, LAMBERT

HOUGL, R. L.
(1932) Silent Witness.

HOUSTON, NORMAN
(1932) Exposure.

HOVER, ARTHUR
(1932) Big Town; (1933) Shadow Laughs, Before Noon.

HOPKINS, ARTHUR
(1932) His Double Life.

HOPPER, E. MASON
(1932) Shop Angel, Midnight Morals, Alias Mary Smith, No Living Witness, Her Mad Night; (1933) Sister to Judas, Malay Nights, One Year Later.

HOUPT, HARRY O.
(1933) Judu's Double Bride.

HUMBERSTONE, H. BRUCE
(1932) Strangers of the Evening, The Crooked Circle, If I Had a Million; (1933) King of the Jungle, Goodbye Love.

HUNTER, T. HAYES
(1933) Criminal at Large.

HUTCHINSON, CHARLES
(1932) Out of Singapore, Bachelor Mother; (1933) Found Alive.

INCCE, RALPH
(1933) Lucky Devils, Men of America.

JAMES, ALAN
(1933) Come on Tarzan, Tombstone Canyon, Fargo Express, Phantom Thunderbolt, Lone Avenger, King of the Arena, Strawberry Roan.

JAMES, RIAN
(1933) Best of Enemies.

JASON LEIGH
(1933) High Gear.

JESKE, GEORGE
(1933) Flaming Signal.

JOHNSON, EMMORY
(1932) Phantom Express.

JONES, GROVER
(1933) Hell and High Water.

KENNEDY, WILLIAM
(1933) Ladys They Talk About.

KELLY, ALBERT
(1933) Jungle Bride.

KENTON, ERLE C.
(1932) Guilty as If I I, Stranger in Town; (1933) Island of Lost Souls, From Hell to Heaven, Dracul, Big Executive.

KING, HENRY
(1932) Woman in Room 13; (1933) State Fair, I Loved you Wednesday.

KING, LOUIS
(1932) Police Court, County Fair, Arm of the Law, Drifting Souls; (1933) Robbers' Roost, Life in the Raw.

KIRKLAND, DAVID
(1932) Soul of Mexico.

KNOPF, EDWIN H.
(1932) Nice Women; (1933) The Rebel.

KODA, ALEXANDER
(1932) Reserved for Ladies; (1933) Private Life of Henry VIII.

LA CAVA, GREGORY
(1932) Symphony of Six Million, Age of Consent, The Half-Naked Truth; (1933) A Soldier's Tale, Over the White House, Bed of Roses, Gallant Lady.

LACHMANN, HARRY
(1933) Face in the Sky, Paddy the Next Best Thing.

LAMMLE, EDWARD
(1932) Texas Bad Man.

LANFIELD, SIDNEY
(1932) Dance Team, Hat Check Girl; (1933) Broadway Bad.

LANG, WALTER
(1932) No More Orchids; (1933) Warrior's Husband, Meet the Baron.

LEDERMAN, D. ROSS

LEE, NORMAN
(1933) Money Talks.

LEE, ROWLAND V.
(1933) Zoo in Budapest.

LEISEN, MITCHELL
(1933) Alias the Law.

LEONARD ROBERT Z.
(1932) Lovers Courageous, Strange Interlude; (1933) Peg O' My Heart, Dancing Lady.

LE ROY, MERVYN
(1932) High Pressure, Heart of New York, Two Seconds, Big City Blues, Three on a Motorcycle.

MATER, I Am a Fugitive from a Chain Gang; (1933) Hard to Handle, Tugboat Annie, Elmer the Great, Gold Diggers of 1933, World Changes.

LEVERING, JOSEPH
(1933) Cheating Blondes.

LLOYD, FRANK
(1932) A Passport to Hell; (1933) Cavalcade, Berkeley Square, Hoopla.

LUBITSCH, ERNST
(1932) Broken Lullaby, One Hour With You, Trouble in Paradise, If I Had a Million, Design for Living.

LUDWIG, EDWARD
(1932) Street's End; (1933) They Just Had to Get Married.

MCFADDEN, HAMILTON
(1932) Cheaters at Play; (1933) Second Hand Wife, Fourth Horseman, Trick for Trick, Man Who Dared, Charlie Chan's Greatest Case, As Husbands Go.

MACE, FRANCIS
(1933) Rustlers' Roundup.

McCAREY, LEO
(1932) The Kid from Spain; (1933) Duck Soup.

McCAREY, RAYMOND
(1932) Pack Up Your Troubles.

MACARTHUR, JOHN P.

McGOWAN, J. P.
(1932) Human Targets, Mark of the Spur, Shot Gun Pass, Tangled Fortunes, Scarlet Brand, Man from New Mexico; (1933) When a Man Rides Alone, Deadwood Pass, War of the Range.

McKENNA, KENNETH
(1932) Careless Lady; (1933) Walls of Gold.

McLEOD, NORMAN
(1932) The Miracle Man, Horse Feathers, If I Had a Million; (1933) A Lady's Profession, Mama Loves Papa, Alice in Wonderland.

McNUTT, WILLIAM
(1933) Hell and High Water.

MACK, RUSSELL
(1932) Scandal for Sale, Once in a Lifetime, The All American; (1933) Private Jones.

MACK, WILLARD

MAMOULIAN, ROUBEN
(1932) Dr. Jekyll and Mr. Hyde, Love Me Tonight; (1933) Song of Songs, Queen Christina.

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DIRECTORS' WORK

MATER, I Am a Fugitive from a Chain Gang; (1933) Hard to Handle, Tugboat Annie, Elmer the Great, Gold Diggers of 1933, World Changes.

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MACK, WILLARD

MAMOULIAN, ROUBEN
(1932) Dr. Jekyll and Mr. Hyde, Love Me Tonight; (1933) Song of Songs, Queen Christina.
MANDER, MILES
(1932) Fascination, The Woman Decides.

MARCIAN, MAX
(1932) Strange Case of Clara Theodora, King of the Jungle, Gambling Ship.

MARIN, EDWIN L.
(1933) Death Kiss, Study in Scarlet, The Avenger, Sweetheart of Sigma Chi.

MARSHALL, GEORGE
(1932) Pack Up Your Troubles.

MARTEL, ALPHONSE
(1933) Gigolettes of Paris.

MARTIN, FRANCIS
(1933) Tilly and Gus.

MASON, NOEL
(1932) Scareheads.

MAYNARD, KEN
(1933) Fiddlin’ Buckaroo.

MAYO, ARCHIE

MAYO, FRANK
(1932) Street of Woman.

MELFORD, GEORGE
(1932) A Scarlet Week-End, The Boiling Point; (1933) Penal Code, Officer 13, Man of Action, Cowboy Counsellor, Eleventh Commandment, Dude Bandit.

MENDES, LOTHAR
(1932) Strangers in Love, Payment Deferred; (1933) Luxury Liner.

MENZIES, WILLIAM C.
(1932) Almost Married, Chand the Mummy.

MERRICK, GEORGE M.
(1933) Secrets of Hollywood.

MILESTONE, LEWIS
(1932) Rain; (1933) Hallelujah I’m a Bum.

MILLIS, WARREN
(1933) Her Secret.

MILTON, ROBERT
(1932) Husband’s Holiday, Westward Passage.

MITCHELL, BRUCE
(1932) 45 Calibre Echo.

MOISE, NINA
(1933) Cradle Song.

MOORE, VIN
(1932) Racing Youth.

MURPHY, DUDLEY
(1932) The Sport Parade; (1933) Emperor Jones.

MURPHY, RALPH
(1932) The Big Shot, Panama Flo, 70,000 Witnesses; (1933) Strictly Personal, Song of the Eagle, Golden Harvest, Girl Without a Room.

MYERS, ZION
(1933) Lucky Dog.

NEILL, R. WILLIAM
(1932) The Menace, That’s My Boy; (1933) Circus Queen Murder, As the Devil Commands, Above The Clouds.

NEITZ, ALVIN J.
(1932) Tex Takes a Holiday.

NEWFIELD, SAM
(1933) Reform Girl, Important Witness, Under Secret Orders.

NEUMANN, KURT
(1933) Information Kid, Fast Company, My Pal, the King; (1933) Big Cage, Secret of the Blue Room, King For a Night.

NEWMEYER, FRED
(1932) Discarded Lovers, They Never Come Back, The Fighting Gentleman, Gambling Sex; (1933) Easy Millions.

NIGH, WILLIAM
(1932) Without Honors, Border Devils, Night Rider; (1933) Men Are Such Fools, He Couldn’t Take It.

NOSLER, LLOYD
(1932) Galloping Thru; (1933) Son of the Border.

NUGENT, ELLIOTT

PICHEL, IRVING
(1932) Most Dangerous Game; (1933) Before Dawn.

POLLARD, BUD
(1932) Black King; (1933) Victims of Persecution.

POLLARD, HARRY

POST, CHARLES A.
(1932) Single-Handed Sanders.

RAY, ALBERT

RAYMAKER, HERMAN C.
(1932) Trailering the Killer.

REID, DOROTHY
(1933) Summer Money.

REISNER, CHARLES F.
(1932) Divorce in the Family; (1933) The Chief.

ROACH, HAL
(1933) Devil’s Brother.

ROBERTS, C. EDWARD
(1933) Flaming Signal, Corruption.

ROBERTS, STEPHEN
(1932) Sky Bride, Lady and Gent, Night of June 13, If I Had a Million; (1933) Story of Temple Drake, One Sunday Afternoon.

ROBERTSON, JOHN S.
(1932) Little Orphan Annie; (1933) One Man’s Journey.

ROBINSON, CASEY
(1933) Renegades of the West.

ROGELL, ALBERT

ROGERS, CHARLES
(1933) Devil’s Brother.

ROLAND, GEORGE
(1933) Joseph in the Land of Egypt.

ROMEO, CAV. ROSARIO
(1932) Amore e Morte.

ROSEN, PHIL
(1932) Texas Gun Fighter, Whistlin’ Dan, Lena Rivers, Vanishing Frontier, Klonike, A Man’s Land; (1933) Young Blood, Self Defense, Phantom Broadcast, Black Beauty, The Sphinx, Devil’s Mate, Shadows of Sing Sing., Hold the Press.

ROSSON, ARTHUR
(1933) Hidden Gold, Flaming Guns.

ROTH, MURRAY
(1933) Don’t Bet on Love.

RUBEN, J. WALTER
(1932) Roadhouse Murder, Phantom of Crestwood; (1933) No Other Woman, Great Jasper, No Marriage Tie, Ace of Aces.

RUGGLES, WESLEY
(1932) Roar of the Dragon, No Man of Her Own; (1932) Collegiate, Hop to It, Monkey’s Paw, I’m No Angel.

ST. CLAIR, MALCOLM
(1933) Goldie Gets Along, Olsen’s Big Moment.

SANDRICH, MARK
(1932) Hurry Call; (1933) Melody Cruise, Aggie Appleby, Maker of Men.

SANTELL, ALFRED
(1932) Polly of the Circus, Rebecca of Sunnybrook Farm, Tess of the Storm Country; (1933) Bondage, Right to Romance.

SCHAEFFER, ARMAND

SCHERTZINGER, VICTOR
(1932) Strange Justice, Up-town New York; (1933) Constant Woman, Cocktail Hour, My Woman.

SCHOEDSACK, ERNEST B.
(1932) Most Dangerous Game; (1933) King Kong, Blind Adventure, Son of Kong.

SCHORR, WILLIAM
(1932) Forgotten Commandments.

SCHWAB, LAURENCE
(1933) Take a Chance.

SCOTT, LINING
(1932) Ignor.

SCOTTO, AUBREY
(1932) Divorce Racket, Uncle Moses.

SEDGWICK, EDWARD
(1932) Passionate Plumber, Speak Easily; (1933) What! No Beer?, Saturday’s Millions.

SEILER, LEWIS
(1932) No Greater Love; (1933) Deception.


SELWYN, EDGAR (1932) Sky scraper Souls; (1933) Men Must Fight, Turn Back the Clock.

SENNITT, MACK (1932) Hypnotized.

SHELDON, FORREST (1932) Lone Trail, Hell Fire Austin, Dynamite Ranch; (1933) Between Fighting Men.

SHERMAN, LOWELL (1932) The Horse That Had a Word for Them, Ladies of the Jury, False Faces; (1933) She Done Him Wrong, Morning Glory, Broadway Thru a Keyhole.

SHYER, MELVILLE (1933) Sucker Money.

SLOANE, PAUL (1932) War Correspondent; (1933) Woman Acquitted, Terror Abroad, Lone Cowboy.

SLOMAN, EDWARD (1932) Wayward.

SOMNES, GEORGE (1933) Girl in 419, Midnight Club, Torch Singer.

STAHL, JOHN M. (1932) Back Street, (1933) Only Yesterday.

STEIN, PAUL (1932) A Woman Commands, Lily, Christine, Breach of Promise.

STEVENS, GEORGE (1933) Cohens and Kellys in Trouble.

STOLOFF, BENJAMIN (1932) Destry Rides Again, By Whose Hands?, Night Mayor, The Devil Is Driving; (1933) Obey the Law, Night of Terror.

STONE, ANDREW L. (1932) Hell's Headquarters.

STORM, JEROME (1932) The Racing Strain.


SUMMERS, WALTER (1932) Men Like These!

SUTHERLAND, EDWARD (1932) Sky Devils, Mr. Robinson Crusoe, Secrets of the French Police; (1932) Murderers in the Zoo, International House, Too Much Harmony.

TAUROG, NORMAN (1932) Hold 'Em Jail, Phantou President, If I Had a Million; (1933) A Bedtime Story, Way to Love.

TAYLOR, SAM (1932) Devil's Lottery; (1933) Out All Night.

THOMPSON, HARLAN (1933) Past of Mary Holmes.

THORPE, RICHARD (1932) Cross Examination, Murder at Dawn, Forgotten Women, Probation, Midnight Lady, Escapade, Forbidden Company, The King Murder, Beauty Parlor, Thrill of Youth, Slightly Married; (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.

TINLING, JAMES (1933) Arizona to Broadway, Last Trail, Jimmy and Sally.

TODD, HOLBROOK (1933) Son of Hollywood.

TRENKER, LUIS (1933) The Rebel.

TUTTLE, FRANK (1932) This Reckless Age, This Is the Night, The Big Broadcast; (1933) Dangerous- ly Young, Pleasure Cruise, Roman Scandals.

VALLETTY, BRUNO (1932) Tormento.

VANDERBILT, WILLIAM K. (1933) Over the Seven Seas.

VAN DEUSEN, CORTLANDT (1932) Bachelor Mother.

VAN DYKE, WILLIAM S. (1932) Tarzan the Ape Man, Night World; (1932) Penthouse, Eskimo, Prizefighter and the Lady.

VARLEY, JOHN (1933) En Flagrant Thy Daughter.

VARNEL, MARCEL (1932) Silent Witness, Chandu the Magician; (1933) Infernal Machine.

VARNEY, RICHARD A. (1932) Fortune's Road, Eternal Feminine, Enter the Queen, Wrong Mr., Perkins, Immediate Possession, Almost a Damsel, Peter Barge In.

VIDOR, CHARLES (1933) Sensation Hunters.

VIDOR, KING (1932) Bird of Paradise, Cynara; (1933) Stranger's Return.

VIERTL, BERTHOLD (1932) Wiser Sex, Man from Yesterday.

VIGNOLA, ROBERT (1933) Broken Dreams.

VON STERNBERG, JOSEF (1932) Shanghai Express, Blonde Venus.

DIRECTORS' WORK

VON STROHEIM, ERICH (1932) Walking Down Broadway.

VORKAPICH, SLAVKO (1933) Past of Mary Holmes.

WALKER, JOHNNIE (1933) Mr. Broadway.

WALKER, NORMAN (1932) Shadow Between.

WALKER, STUART (1932) False Madonna, Misleading Lady, Night of Sale; (1933) Tonight is Ours, Eagle and the Hawk, White Woman.

WALLACE, RICHARD (1932) Tomorrow and Tomorrow, Thunder Below; (1933) Masquerader.


WEBB, HARRY (1932) Lone Trail; (1933) Riot Squad.

WELLMAN, WILLIAM (1932) Hatchet Man, So Big, Love Is a Racket, Purchase Price, The Conquerors; (1933) Frisco Jenny, Central Airport, Lady of the Night, Lilly Turner, Midnight Mary, Heroes for Sale, Wild Boys of the Road, College Coach.

WERKER, ALFRED L. (1932) Gay Caballero, Bachelor's Affairs, Rackete Rax; (1933) It's Great to Be Alive, Advice to Lovelorn.

WHALE, JAMES (1932) Impatient Maiden, The Old Dark House; (1933) Kiss Before the Mirror, Invisible Man.

WHITMAN, PHILIP H. (1932) Stowaway, The Girl from Calgary; (1933) Strange Adventuring His Private Secretary, Police Call.

WILLET, PAUL B. (1933) Home on the Range, Western Skies.

WING, WALLACE (1932) Racketeer from Monterey.

WORKE, ALEXANDER (1932) Secrets of the Orient.

WOOD, SAM (1932) Huddle, Prosperity; (1933) The Barbarian, Hold Your Man.

WORNE, DUKE (Deceased) (1932) Last Ride.

WRIGHT, MACK V. (1933) Haunted Gold, Somewhere in Sonora, Man from Monterey.

WRIGHT, Tenny (1932) The Big Stampede; (1933) Telegraph Trail.

WYLER, WILLIAM (1932) A House Divided, Tom Brown of Culver; (1933) Her First Mate, Counsellor at Law.
LILLIE HAYWARD

“LADY KILLER”*  
(Screen Play)

“REGISTERED NURSE”*  
(Screen Play)

“BEDSIDE”*  
(Screen Play)

“FRISCO JENNY”*  
(Original Story)

* In Collaboration

WARNER BROS. STUDIOS

PETE R MILNE

“CONVENTION CITY”  
(Original Story)

“KENNEL MURDER CASE”  
(Screen Play in Collaboration with Robert N. Lee)

“FROM HEADQUARTERS”  
(Screen Play in Collaboration with Robert N. Lee)

“REGISTERED NURSE”  
(Screen Play in Collaboration with Lillie Hayward)

UNDER CONTRACT TO WARNER BROS.
THE WRITERS’ SECTION

Writers of original stories, adaptations and dialogue for features released during 1932 and 1933 are included in the following pages with pictures credited to each.

AUTHORS’ WORK

DURING 1932 AND 1933

Credits on pictures released prior to 1932 may be had from previous editions of the Year Book or from the Film Daily information service.

ABBOT, ANTHONY
(1932) Night. Club Lady;
(1933) Circus Queen Murder.

ABBOTT, GEORGE
(1932) Those We Love;
(1933) Lilly Turner.

ABRAMSON, IVAN
Enlighten Thy Daughter.

ABDULLAH, ACHMED
(1932) Hatcher Man.

ADAMS, EUSTACE
(1933) Under Strict Orders.

ADDITIONG, SARAH
(1932) Dance Team.

ADLER, FELIX
(1932) Movie Crazy.

ADLER, HARRY
(1932) By Whose Hand?

AHEARN, DANNY
(1933) Picture Snatcher, Wild Boys of the Road.

AKINS, ZOE

ALADAR, LASZLO
(1932) Trouble in Paradise.

ALAN, AUSTIN
(1933) Pleasure Cruise.

ALCOTT, LOUISA MAY
(1933) Little Women.

ANDERSON, MAXWELL
(1932) Washington Merry-Go-Round.

ANDREWS, ROBERT D.
(1932) If I Had a Million.

ANTHONY, C. L.
(1933) Looking Forward.

ANTHONY, EDWARD
(1933) Big Cage.

ANTHONY, STUART
(1932) Whistlin’ Dan, Police Court, Vanishing Frontier;
(1933) End of the Trail.

ARLEN, MICHAEL
(1932) Lily Christine.

ARMENT, PAUL
(1932) Love Me Tonight.


ARMSTRONG, PAUL
(1932) Wild Girl.

AYERTON, GERTRUDE
(1933) Woman Accused.

AUSTIN, ISLIN
(1933) Mayor of Hell.

AYRES, CAPT. JOHN H.
(1933) Bureau of Missing Persons.

AXELSON, MARY
(1932) McDougal Life Begins.

BAINBRIDGE, BETTY
(1933) Secrets of Hollywood.

BAIRD, LEAH
(1932) Jungle Bride.

BAKER, GRAHAM
(1932) Billion Dollar Scandal, I Love That Man, Song of the Eagle.

BAKER, MELVILLE
(1933) Zoo in Budapest.

BALDERSTON, JOHN L.
(1933) Berkeley Square.

BALKWIN, EARL
(1932) The Tenderfoot; (1933) Havana Widows.

BALKWIN, FAITH
(1932) Week-End Marriage, Skyscraper Souls; (1933) Blondie Johnson, Beauty for Sale.

BALLARD, JOHN FREDERICH
(1932) Ladies of the Jury, Young America.

BANKS, MONTY
(1932) The Tenderfoot.

BANKS, POLAN
(1932) Street of Women; (1933) Woman Accused.

BARA, LORI
(1933) Samaram.

BARNES, MARGARET AYER
(1932) Westward Passage.

BARRETT, WILSON
(1932) Sign of the Cross.

BARRETTO, LARRY
(1932) The Crash.

BARRINGER, BARRY
(1932) Murder at Dawn, Dynamite Ranch.

BARRY, PHILIP
(1932) Tomorrow and Tomorrow, Animal Kingdom.

BARTEAUX, MORTON
(1932) Six Hours to Live.

BARTLETT, CY
(1933) Big Brain.

BARTLEY, NALBRO
(1932) Devil’s Lottery.

BATTLE, GORDON
(1933) Treason.

BATTLE, NORMAN
(1932) Widow in Scarlet; (1933) Midnight Warning.

BAUM, VICKI
(1932) Grand Hotel; (1933) Woman Accused.

BEACH, LEWIS
(1932) This Reckless Age.

BEACH, REX
(1933) Past of Mary Holmes.

BEAHAN, CHARLES
(1932) Night Court, Society Girl.

BEATTY, CLYDE
(1933) Big Cage.

BEAUJANT, GERALD
(1932) Information Kid, Winner Take All, Fast Companions; (1933) Frisco Jenny.

BEEBE, FORD
(1933) Laughing at Life.

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AUTHORS’ WORK

BEHRMAN, S. N. (1933) Brief Moment.
BELASCO, DAVID (Deceased) (1932) Hatchet Man, The Son-Daughter, Madame Butterfly.
BELDON, CHARLES (1933) Mystery of the Wax Museum.
BELL, MONTA (1933) Worst Woman in Paris?
BELLAH, JAMES WARNER (1933) Dancing Lady.
BENNETT, ARNOLD (1933) His Double Life.
BERGER, HAL (1933) King of the Arena.
BERNSTEIN, HENRY (1932) Washington Masquerade.
BERNSTEIN, ISADORE (1932) Destry Rides Again, No Greater Love.
BESIER, RUDOLF (1933) Secrets.
BIGELOW, JANE (1932) Roar of the Dragon.
BIGGERS, EARL DERR (1932) Charlie Chan’s Chance; (1933) Charlie Chan’s Greatest Case.
BIRD, CAROL (1933) Bureau of Missing Persons.
BIRINSKI, LEO (1932) Mata Hari.
BLACKWELL, NELL (1932) Man from Yesterday.
BOASBERG, AL (1932) Bachelor Mother.
BOEHM, DAVID (1933) Employees’ Entrance.
BOLTON, GUY (1932) Girl Crazy.
BOOTH, ERNEST (1932) Ladies of the Big House.
BOOTH, JOHN HUNTER (1933) The Masquerader.
BOUK, RAY (1933) King of the Arena.
BOYLAN, MALCOLM STUART (1932) Madame Racketeer.
BRADBURY, ROBERT (1932) Law of the West, Man from Hell’s Edges, Son of Oklahoma, Texas Buddies; (1933) Galloping Romeo, Riders of Destiny.
BRANCH, HUNTER (1932) Alias the Doctor, Tiger Shark; (1933) Hard to Handle, West of Singapore, Silk Express.
BRANT, NEIL (1933) International House.
BRENNAN, FREDERICK H. (1933) Shanghai Madness, Man of Sentiment.
BRENTANO, LOWELL (1933) I’m No Angel.
BRICE, MONTE (1933) Moonlight and Pretzels, Take a Chance.
BRIGHT, JOHN (1932) Three on a Match.
BRILANT, ARTHUR M. (1932) Strange Case of Clara.
BROCK, LEWIS (1933) Flying Down to Rio.
BROMFIELD, LOUIS (1932) Night After Night.
BRONDER, LUCIA (1932) Rockabye.
BROWN, MARTIN (1933) Secret of Madame Blanche.
BROWN, ROBERT GORE (1932) Cynara.
BROWN, ROWLAND (1932) Hell’s Highway, Blood Money.
BRUSH, KATHARINE (1932) Red Headed Woman.
BUCKINGHAM, TOM (1933) Destination Unknown.
BUFFINGTON, ADELE (1932) Forgotten Women, Ghost Valley, Man’s Land; (1933) Haunted Gold.
BURBRIDGE, ELIZABETH (1932) Lone Trail, Sin’s Pay Day; (1933) Between Fighting Men, Phantom Thunderbolt, Lone Avenger.
BURNEST, W. R. (1932) Beast of the City, Law and Order.
BURNS, ROBERT E. (1932) Am a Fugitive from A Chain Gang
BURROUGHS, EDGAR RICE (1932) Tarzan the Ape Man; (1933) Tarzan the Fearless, Tarzan and His Mate.
BURTIS, THOMSON (1932) Madison Square Garden; (1933) Soldiers of the Storm.
BUSCH, NIVEN (1933) College Coach.
BUTLER, DAVID (1932) Handle with Care.
BUTLER, FRANK (1932) Prosperity; (1933) White Woman.
CAESAR, ARTHUR (1932) Fireman Save My Child, The Tenderfoot; (1933) The Chief.
CAMERON, ANNE (1933) Mr. Skitch.
CAMPBELL, EVELYN (1933) Western Limited.
CAMPFIELD, MARK (1933) Baby Face.
CAPRA, FRANK (1932) Forbidden.
CARPENTER, EDWARD CHILDS (1933) Whistling in the Dark.
CARROLL, LEWIS (1933) Alice in Wonderland.
CARY, LUCIAN (1933) Saturday's Millions.
CAVETT, FRANK (1932) Vanity Street.
CHAMBERS, WHITMAN (1933) Sensation Hunters.
CHAPIN, FREDERICK (1932) Mark of the Spur, Out of Singapore.
CHRIST, HARRY P. (1932) Night Rider.
CLARK, FRANK HOWARD (1932) Fighting Marshal Fighting Pool, Tangled Fortunes, Heart Punch.
CLARKE, DONALD HENDERSON (1932) Impatient Maiden; (1933) Female Ace.
CLIFT, DENISON (1932) Man About Town.
CLYMER, JOHN B. (1933) Emergency Call.
COBB, IRVIN S. (1933) Woman Accused.
COHEN, WALT (1933) The Whirlwind, Rusty Rides Alone, Silent Man.
COHEN, GEORGE M. (1932) Miracle Man; (1933) Love by the Great.
COHEN, BENNETT (1932) Lone Trail; (1933) Come on Danger.
COHEN, LESTER (1933) Sweepings, Nagana.
COHN, AL (1933) Son of a Sailor.
COHN, BEN (1932) Texas Gun-Fighter, Sunset Trail.
COLLINS, DALE (1932) East of Shanghai.
COLLINS, FRANK (1932) The Mouthpiece.
COLLINS, LAW (1933) His Private Secretary.
COLTON, JOHN (1932) Rain.
COMFORT, WILL L. (1933) Somewhere in Sonora.
COMSTOCK, HOWARD (1932) Stepping Sisters, Doctor X.
CONDON, CHARLES R. (1932) Get That Girl, Speed Madness; (1933) Speed Demon.
CONKLIN, HAL (1932) Big Shot, Silver Lining.
CONN, CAPT. JACOB (1933) Found Alive.
CONNELL, RICHARD (1932) Most Dangerous Game.
CONNOLLY, MYLES (1933) Face in the Sky, Right to Romance.
CONNORS, BARRY (Deceased) (1932) Me and My Gal.
CONSELMAN, WILLIAM (1933) Arizona to Broadway, Mad Game.
COOPER, HERMAN C. (1932) Roar of the Dragon; (1933) King Kong.
CORMACK, BARTLETT (1932) Phantom of Crestwood; (1933) This Day and Age.
CORRIGAN, LOYD (1933) He Learned About Women.
COSBY, VIVIAN (1933) Trick for Trick, Mind Reader.
COWARD, NOEL (1933) Tonight is Ours, Cavalcade, Design for Living.
COWL, JANE (1932) Smilin' Through.
COZZENS, JAMES G. (1933) Decease for Bull.
CRAM, MILDRED (1932) Amateur Daddy, Sinners in the Sun, Faithless.
CRAKE, MACK (1933) Bombshell.
CRAVEN, FRANK (1932) First Year; (1933) Her First Mate.
CRAWFORD, F. MARION (1933) White Sister.
CREELMAN, JAMES A. (1932) Dancers in the Dark, Singing.
CROTHERS, RACHEL (1933) When Ladies Meet.
CROY, HOMER (1932) Down to Earth; (1933)

AUTHORS' WORK

COHENS and Kellys in Trouble.
CUMMINGS, DWIGHT (1932) The Reckoning.
CUNNINGHAM, JACK (1932) Texas Bad Man, Rider of Death Valley.
CURRAN, CHARLES (1933) No Marriage Tics.
DANE, CLEMENCE (1932) A Bill of Divorce.
DAVES, DELMER (1932) Divorce in the Family.
DAVITIS, ROBERT H. (1932) Miracle Man.
DAZLEY, FRANK M. (1932) Devil Is Driving.
DE GROISSET, FRANCIS (1932) Arsene Lupin.
DE LION, JACK (1932) Silent Witness, Gables Mystery.
DELL, JEFFERY (1932) Payment Deferred.
DELMAR, VINA (1932) Uptown New York; (1933) Woman Accused, Pick Up, Chance at Heaven.
DEMOND, ALBERT (1933) The Sphinx.
DE_SYLVIA, BUDDY (1933) Take a Chance, My Weakness.
DEL RUTH, HAMPTON (1933) Goodbye Love.
DENNY, REGINALD (1933) The Big Bluff.
DEVAL, JACQUES (1932) Passionate Plumber.
DEVONDE, CHESTER (1932) Kongo.
DEYWOOD, DONALD (1932) Black King.
DICKENS, CHARLES (1933) Oliver Twist.
DICKER, BASIL (1933) Secrets of Wu Sin.
DICKIE, PAUL (1932) Broken Wing, Misleading Lady.
DIX BEULAH MARIE (1933) Life of Jimmy Dolan, Ever in My Heart.
DIX, MARION (1932) Two Against the World.
DOHERTY, ETHEL (1933) Sailor Be Good.
DOTY, DOUGLAS (1933) Gallant Lady.
DOUGLAS, DONALD (1932) Love in High Gear.
DOVER, WILLIAM B. (1932) You Said a Mouthful.
DOYLE, CONAN (1932) Sherlock Holmes; (1933) Study in Scarlet.
AUTHORS’ WORK

DRAKE, OLIVER
(1932) The Drifter, Cheyenne Cyclone; (1933) Law and Lawless, Via Pony Express, Gun Law, Trouble Busters, War on the Range.

DRAKE, WILLIAM A.
(1932) Strange Justice.

DREISER, THEODORE
(1933) Jennie Gerhardt.

DROMCOLD, GEORGE
(1932) The Big Shot.

DU BOIS, WILLIAM
(1933) I Loved You Wednesday.

DUDLEY, E. LAWRENCE
(1933) Voltaire.

DUNNING, PHILIP
(1933) Lilly Turner.

DURLAM, G. A.
(1932) Two-Fisted Justice, South of Santa Fe.

D'USSEAU, LEON
(1932) Girl from Calgary; (1933) Wine Women and Song.

EAGAN, ALBERT STEDMAN
(1932) They Call It Sin.

EARNSHAW, HARRY A.
(1932) Chandu the Magician.

EDENS, OLIVE
(1932) A House Divided.

EDDINGTON, MAY
(1932) False Madonna; (1933) Officer 13.

EDWARDS, PAUL
(1933) Man from Yesterday.

EDWARDS, ROLAND
(1932) Two Seconds.

ELLIS, GLENN
(1933) Malay Nights.

ELLIS, KENNETH
(1932) Trial of Vivienne Ware.

ELLIS, ROBERT
(1932) Monster Walks; (1933) By Appointment Only, Dance Girl Dance.

ELLISBERG, COM. EDWARD
(1933) Gallant Lady.

EMERY, GILBERT
(1933) Fireman Save My Child.

ERICKSON, CARL
(1932) Stranger in Town.

ERSKIN, CHESTER
(1933) Master of Men.

ESPE, WALTER MARIA
(1933) Crime of the Century.

ESTABROOK, HOWARD
(1932) The Conquerors.

EXUPERY, ANTOINE de SAINT
(1933) Night Flight.

FABIAN, WARNER
(1932) Week Ends Only.

FAGAN, JAMES BERNARD
(1932) Forgotten Commandments.

FANCK, DR. ARNOLD
(1933) S. O. S. Iceberg.

FALES, DEAN
(1933) College Humor.

FARNHAM, MATEEL HOWE
(1932) Wayward.

FARRERE, CLAUDE
(1932) Woman from Monte Carlo.

FAULKNER, WILLIAM
(1933) Today We Live, Story of Temple Drake.

FAY, FRANK
(1932) A Fool’s Advice.

FAYE, RANDALL
(1932) McKenna of the Mounted.

FENNET, LASZO B.
(1932) Roadhouse Murder.

FENTON, FRANK E.
(1933) Behind Jury Doors, Revenge at Monte Carlo.

FERBER, EDNA
(1932) The Expert, So Big; (1933) Dinner at Eight.

FERGUSON, HARVEY
(1932) Hot Saturday.

FEUILLET, OCTAVE
(1932) A Parisian Romance.

FIELDS, LEONARD
(1933) Devil’s Mate.

FITCH, CLYDE
(1932) Wiser Sex.

FITZGERALD, EDITH
(1932) Ex-Lady.

FITZROY, ROY
(1932) County Fair.

FITZSIMMONS, CORTLAND
(1932) 70,000 Witnesses.

FLAUBERT, GUSTAVE
(1932) Unholy Love.

FLAVER, MARTIN
(1932) Age of Consent.

Paul Gerard Smith

Son of a Sailor
(Joe E. Brown)

Harold Teen
(Hal LeRoy)

Both original screen stories and dialog—in collaboration with Al. Cohn.

WARNER BROS.
AUTHORS' WORK

HOPWOOD, AVERY
(1932) This Is the Night;
(1933) Gold Diggers of 1933.

HORNIMAN, ROY
(1933) A Bedtime Story.

HORWIN, JERRY
(1932) Two Against the World, The Sport Parade.

HOU TON, NORMAN
(1932) Midnight Morals, Exposure, No Living Witness.

HOWARD, SIDNEY
(1933) Silver Cord, Christopher Bean.

HOYT, HARRY O.
(1933) Thrill Hunter.

HUGHES, LLEWELYN
(1932) False Faces.

HUGHES, RUPERT
(1932) No One Man, Breach of Promise, Woman Accused, Tillie and Gus.

HUNTER, BARBARA
(1932) Drifting Souls.

HUNYADY, SANDOR
(1933) Storm at Daybreak.

HURLBUT, W. J.
(1933) Ladies Must Love.

HURST, FANNIE
(1932) Symphony of Six Million, Back Street; (1933) Hello Everybody!

HURST, HAWTHORNE
(1933) Cuddle Gets Along.

HYLAND, ADELA ROGERS
ST. JOHN

HYLAND, FRANCES
(1933) The Intruder.

JACKSON, JOSEPH
(1932) Dark Horse.

JACKSON, MARION
(1932) Carnival Boat, The Big Stampede.

JACOBS, W. W.
(1933) Monkey's Paw.

JAMES, ALAN
(1933) Come on Tarzan.

JAMES, GERTIE DES WENTWORTH
(1933) Cheating Blondes.

JAMES, RIAN
(1932) Love Is a Racket, Crooner, Hat Check Girl; (1933) Parachute Jumper.

JAMES, WILL
(1933) Smoky, Lone Cowboy.

JARRETT, ARTHUR
(1933) Moonlight and Pretzels.

JARRETT, DAN
(1933) Her First Mate.

JASON, LEIGH
(1933) High Gear.

JOHNS, JOHN P.
(1933) Return of Casey Jones.

JOHNSON, AGNES CHRISTINE
(1942) Movie Crazy; (1933) Headline Shooter.

JOHNSON, EMORY
(1932) Phantom Express.

JOHNSON, HENRY
(1933) Arizona to Broadway, Mad Game.

JOHNSON, WILLIAM

JONES, CHARLES REED
(1932) The King Murder.

JONES, GROVER
(1932) Life and Gent.

JONES, HARRY O.
(1933) Breed of the Border, Trailblazing North, Gallant Fool, Rainbow Ranch, The Fugitive.

KALMAR, BERT
(1932) Horse Feathers, Kid from Spain; (1933) Duck Soup.

KARNSER, DAVID
(1932) Silver Dollar; (1933) I Loved a Woman.

KAUFMAN, GEORGE S.
(1932) Once in a Lifetime; (1933) Dinner at Eight, Roman Scandals.

KAUS, GINA
(1933) Luxury Liner.

KEENE, NORMAN
(1933) Police Call.

KELLAND, CLARENCE
BUDDINGTON
(1932) Speak Easily.

KELLOGG, VIRGINIA
(1933) Mary Stevens M.D.

KEMPLE, KURT
(1933) Telegraph Trail, A Shriek in the Night.

KENNEDY, ALFRED C.
(1932) Painted Woman.

KENNEDY, AUBREY
(1932) Face on the Barroom Floor.

KENT, WILLIS
(1932) Scarlet Week-End;
(1933) Sucker Money.

KENYON, CHARLES
(1932) Under Eighteen.

KERN, JEROME
(1933) Cat and the Fiddle.

KERR, SOPHIE
(1933) Woman Accused.

MANUEL SEFF

May 1933 to February 1934

* FUR COATS
(Screen Play and Dialogue)*

FOOTLIGHT PARADE
(Story, Screen Play, Dialogue)*

EASY TO LOVE
(Screen Play and Dialogue)*

COLLEGE COACH
(Story, Screen Play and Dialogue)*

BEDSIDE
(Original Story)*

HOUSEWIFE
(Screen Play and Dialogue)*

* Collaboration

WARNER BROTHERS—FIRST NATIONAL PICTURES

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AUTHORS' WORK

MILLER, FRANK
(1933) Money Talks.
MILLER, MAX
(1933) I Cover the Waterfront, Hell and High Water.
MILLER, SETON I.
(1932) Crowd Roars; (1933) Murders in the Zoo.
MILNE, PETER
(1933) Convention City.
MINTZ, SAM
(1933) Daring Daughters, Man Hunt, Best of Enemies.
MITCHELL, HELEN
(1933) Her Secret.
MIZNER, WILSON
(Deceased)
(1933) 20,000 Years in Sing Sing, Strictly Personal, Heroes for Sale.
MOFFITT, JACK
(1933) Central Airport.
MONTGOMERY, EDWARD P.
(1933) Double Harness.
MOORE, GRANVILLE
(1932) Famous Ferguson Case.
MOREHOUSE, WARD
(1932) Big City Blues, Central Park.
MORGAN, GENE
(1932) Sin's Pay Day.
MORGAN, GEORGE
(1932) Human Targets; (1933) Her Forgotten Past.
MORGAN, JOHN
(1933) Trailing North.
MORGAN, R. R.
(1932) Chanda the Magician.
MORRIS, GORDON
(1932) Six Hours to Live; (1933) Important Witness.
MORRIS, GOVERNEUR
(1932) Man Who Played God.
MORSE, N. BREWSTER
(1933) Savage Girl.
MOSKER, GEORGE
(1932) Ljubav I Strast.
MURFIN, JANE
MYERS, ZION
(1933) Lucky Dog.
MYTON, FRED
(1932) White Eagle.
NATTEFORD, JOHN FRANCIS
(1932) Spirit of the West, Gold; (1933) Cowboy Counselor, Hidden Gold, Dude Bandit, California Trail, Riot Squad, Neighbors' Wives.
NEPOTY, LUCIEN
(1932) Woman from Monte Carlo.
NEVILLE, JOHN T.
(1932) Her Mad Night; (1933) Alimony Madness, Revenge at Monte Carlo, Sundown Rider, Rangers' Code.
NICHOLS, DUDLEY
(1933) Hot Pepper, Man Who Dared.
NICHOLSON, JOHN KENYON
(1932) Taxi; (1933) Hoopla.
NORRIS, KATHLEEN
(1933) Second Hand Wife, Walls of Gold.
NOVELLO, IVOR
(1932) But the Flesh is Weak.
OHMET, GEORGE
(1933) Iron Master.
OLDHAM, VERA M.
(1932) Chanda the Magician.
O'NEILL, EUGENE
(1932) Strange Interlude; (1933) Constant Woman, Emperor Jones.
O'NEILL, ELLA
(1933) Rustlers' Roundup.
OPPENHEIM, E. PHILLIPS
(1933) Midnight Club.
ORBOK, ATTILIA
(1933) My Lips Betray.
ORNITZ, SAMUEL
(1932) Hell's Highway, Secrets of the French Police.
ORTH, MARION
(1932) Beauty Parlor.
OSBORN, PAUL
(1933) Should Ladies Behave.
OURSLER, FULTON
(1933) Great Jasper.
PACKARD, FRANK L.
(1932) Miracle Man.
PAGE, GERTRUDE
(1933) Paddy the Next Best Thing.
PAGNOL, MARCEL
(1933) Topaze.
PALMER, STUART
(1932) Penguin Pool Murder.
PARKER, MORTON S.
(1932) Hell's Headquarters, Sinister Hands.

ARThUR HOERL

NOVELIST
DRAMATIST
DIRECTOR
SCREEN—STAGE—RADIO

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PARROTT, URSULA
(1932) Love Affair; (1933) Woman Accused.
PARSONS, LINDSEY
(1933) Sagebrush Trail.
PASCAL, ERNEST
(1932) Husband's Holiday; (1933) King's Vacation.
PATTERSON, JOHN W.
(1933) Deadwood Pass.
PAUTLON, E.
(1932) Bridgroom for Two.
PEARSON, HUMPHREY
(1933) Men of America.
PENDLETON, NAT
(1933) Deception.
PERELMAN, S. J.
(1932) Horse Feathers.
PEREZ, PAUL
(1932) Hotel Continental.
PERKINS, GRACE
(1932) No More Orchids; (1933) Torch Singer.
PERKINS, KENNETH
(1932) Ride Him Cowboy.
PETER, RENE
(1932) This is the Night.
PETERS, CARL
(1932) High Pressure.
PETTIT, E.
(1932) Rich Are Always With Us.
PEZET, A. W.
(1933) Broadway Bad.
PHILLIP, ERICH
(1933) Secret of the Blue Room.
PIERCE, FRANK R.
(1932) Renegades of the West.
PIRANDELLO, LUIGI
(1932) As You Desire Me.
POE, EDGAR ALLAN
(1932) Murders in the Rue Morgue.
POWELL, DAWN
(1933) Hello Sister.
POYNTER, BEULAH
(1933) Love is Dangerous, Her Splendid Folly, Love is
PRASKINS, LEONARD
(1933) Man Hunt.
PRIESTLEY, J. B.
(1932) Old Dark House.
PRINTZLAU, OLGA
(1932) Hearts of Humanity, Broken Dreams.
PUTNAM, NINA WILCOX
(1932) The Mummy; (1933) Fourth Horseman, A Lady's
Prophesy, Golden Harvest, Burying Pretty.
QUIGLEY, ROBERT
(1932) Shotgun Pass; (1933) Before Midnight.
RAINIER, NORMAN REILLY
(1933) Tugboat Annie, White Woman.
RAJON, MILTON
(1933) Air Hostess.
RANDOLPH, C.
(1932) Rain.
RAFF, MAURICE
(1932) Divorce in the Family.
RATH, E. J.
(1933) Between Life.
REED, TOM
(1932) Radio Patrol.
REID, MRS. WALLACE
(1933) Racing San, San.
RICARDEL, MOLLY
(1933) I Loved You Wednesday.
RICE, ELMER
(1933) Counsellor at Law.
RICHARDS, JACKSON
(1932) Trailing the Killer.
RICHARDS, CLADWELL
(1933) Fighting for Justice.
RIDDLE, ARNOLD
(1932) Keepers of Youth.
RIGDON, GERTRUDE
(1933) Hold Me Tight.
RILEY, EDNA
(1933) Before Morning.
RILEY, EDWARD R.
(1932) Before Morning.
RINEHART, MARY ROBERTS
(1932) Miss Pinkerton.
RIPLEY, ARTHUR
(1932) Hypnotized.
RISKIN, ROBERT
(1932) Timer American Madness; (1933) Ex-Lady, Ann
Carver's Profession.
RISTER, CLAIRE
(1933) Tombstone Canyon.
RIVKIN, ALLEN
ROBBINS, TID
(1932) Freaks.
ROBERTS, EDWARD
(1933) Corruption.
ROBERTS, EDWARD
(1933) Vanity Street.
ROGERS, RAY
(1932) Bad Boy, Sailor's Luck, Jimmie and Sally.
ROBINSON, BERTRAND
(1933) Love Honor and Oh Baby.
ROBINSON, CASEY
(1933) Baby's Devilish, Crocs, Arthur
SOMMERS
(1932) I'chthouse.
ROGEL, HARRY
(1933) The Wrecker.
ROGERS, HOWARD
(1933) Nuisance.
ROGERS, LELA E.
(1933) Women Won't Tell.
ROHRER, SAX
(1932) The Mask of Fu Manchu.
ROMEO, CAV. ROSARIO
(1933) Love e Morte.
ROOT, WELS
(1933) Racketrack.
ROPER, BRADFORD
(1933) 42nd Street, Stage Mother.
ROSE, BOB
(1933) Lucky Devils.
ROSTAND, MAURICE
(1933) Broken Lullaby.
ROTH, MURRAY
(1933) Don't Bet on Love.
ROURKE, THOMAS
(1932) Thunder Below.
RUBEN, J. WALTER
(1932) Phantom of Crestwood; (1933) Racetrack.
RUBIN, DANIEL N.
(1932) Guilty as Hell.
RUBY, HARRY
(1932) Horse Feathers, Kid from Spain; (1933) Duck
Soup.
RUYON, DAMON
(1933) Lady for a Day.
RURIC, PETER
(1933) Hoisting Ship.
RYAN, DON
(1932) Carnival Boat.
RYTER, FREDERICK
(1932) Man from New Mexico.
SAGE, LEE
(1932) Without Honors.
ST. DENNIS, MADELEON
(1933) Death Kiss.
SANDRICH, MARK
(1932) Call; (1933) Melody Cruise.
SANTLEY, JOSEPH
(1933) House on 50th Street.
SARECKY, BARNEY
(1933) Riot Squad.
SAUBER, HARRY
(1933) Obey the Law, Forgotten.
SAUNDERS, JOHN MONK
(1933) Eagle and the Hawk, Ace of Aces.
SAXTON, CHARLES
(1933) Housekeeper.
SAYRE, GEORGE W.
(1933) Reform Girl.
SAYRE, JOEL
(1932) Rackety Rax.
SCARBOROUGH, GEORGE M.
(1932) Son-Daughter.
SCHARY, DORE
(1933) He Couldn't Take It.
SCHAYER, RICHARD
(1932) The Mummy, The All American, M. Fal, The
King; (1933) Private Jones.
SCHLAGER, SIG
(1932) The Girl from California.
SCHMIDT, LOTHAR
(1932) One Hour With You.
SCHOFIELD, PAUL
(1933) Jimmie and Sally.
SCHWAB, LAURENCE
(1933) Take a Chance.
SCOLA, KATHERINE
(1933) Shadow of Sing Sing.
SCOTT, ALLAN
(1933) Goodbye Again.
SCOTT, EWING
(1932) Igloo.
SEFF, MANUEL
(1932) Blessed Event; (1933) Footlight Parade, College
Coach.
SEITZ, GEORGE B.
(1932) Sally of the Subway, Behind Stone Walls, Passport
To Paradise; (1933) Above the Clouds.
SELWYN, EDGAR
(1933) The Barbarian, Turn Back the Clock.
SENNETT, MACK
(1932) Hypnotized.
SEWELL, ANNA
(1933) Black Beauty.
SEYMOUR, JAMES
(1933) Footlight Parade.
SHAFFER, ROSALIND K.
(1933) Lady Killer.
SHANNON, ROBERT T.
(1933) Strictly Personal.
SHELDON, FOREST
(1932) Hell Fire Austin; (1933) Between Fighting
Men, Phantom Thunderbolt, Lone Avenger.
SHERWOOD, ROBERT E.
(1932) Two Kinds of Women, Cock of the Air; (1933)
Reunion in Vienna, Roman
Scandals.
SHIPMAN, SAMUEL
(1932) Manhattan Parade, Woman in Room 13.
SHORE, VIOLA BROTHERS
(1933) Sailor Be Good.

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SHUMATE, HAROLD
(1932) Ridin' For Justice, High Speed, South of the Rio Grande; (1933) Scarlet River, Crossfire.
SIERRA, C. M. MARTINEZ
(1933) Cradle Song.

SILVERSTEIN, DAVID
(1933) Devil's Mate.

SIMMONS, MICHAEL L.
(1932) Honor of the Press; (1933) The Bowery.

SIMPSON, REGINALD

SINCLAIR, EDWARD
(1932) The Fighting Gentleman.

SINCLAIR, UPTON
(1932) Wet Parade.

SKLAR, GEORGE
(1932) Afraid to Talk.

SLOANE, PAUL
(1933) Lone Cowboy.

SLOBODA, CARL
(1933) Infernal Machine.

SMITH, PAUL GERRARD
High Noon; Son of the Sailor.

SMITH, VERNON
(1933) Cohens and Kellys in Trouble.

SNELL, EARL
(1932) Racing Youth; (1933) Fargo Express.

SOLOMON, BESSIE ROGLOW
(1933) The Bowery.

SOUTAR, ANDREW
(1932) Man Called Back, Almost Married.

SPENCE, RALPH
(1932) Crooked Circle; (1933) Tomorrow at Seven.

SPEWACK, BELLA
(1933) Clear All Wires, Solitary Man.

SPEWACK, SAMUEL
(1933) Clear All Wires, Solitary Man.

SPRING, CHANDLER
(1933) The Nuisance.

SPRINGER, NORMAN
(1932) Stowaway.

STANGE, HUGH STANISLAUS
(1932) After Tomorrow, Young Bride.

STEVENS, LOUIS
(1932) State's Attorney; (1933) Fighting Devils.

STEVenson, ROBERT
LOUIS
(1932) Dr. Jekyll and Mr. Hyde.

STITZ, ERNST
(1932) World and the Flesh.

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.

STURGES, PRESTON
(1933) Child of Manhattan, Power and the Glory.

SUDERMANN, HERMANN
(1933) Song of Songs.

SULLIVAN, ED
(1933) Mr. Broadway.

SUTHERLAND, EDWARD
(1932) Sky Devils.

SWAIN, JOHN D.
(1933) It's Great to be Alive.

SWANSON, HAROLD N.
(1932) Half-Naked Truth.

SWERLING, JO
(1932) Behind the Mask; (1933) Below the Sea.

TARKINGTON, BOOTH
(1932) Business and Pleasure.

TARSHIS, HAROLD E.
(1933) Carnival Lady.

TASKER, ROBERT
(1932) Hell's Highway.

TAYLOR, GRANT
(1933) Terror Trail.

TAYLOR, KATHARINE H.
(1933) One Man's Journey.

TAYLOR, REX
(1933) High Gear.

TERRITT, COURTNEY
(1932) Famous Ferguson Case, Dark Horse; (1933) Made on Broadway.

THACKERAY, WILLIAM M.
(1932) Vanity Fair.

THALBERG, SYLVIA
(1932) Prosperity.

THAYER, TIFFANY
(1932) Strangers of the Evening, Thirteen Women, Call Her Savage.

THOMPSON, CHARLOTTE
(1932) Rebecca of Sunnybrook Farm.

THOMPSON, FRED
(1932) Bridgegroom for Two.

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**LAWRENCE HAZARD**

*Playwright*

"A MAN'S CASTLE"
"MANHATTAN MEDLEY"
"THE GOOD THING"
"(FROM HELL TO HEAVEN)"

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Original Screen Plays*

Just Completed

"INTERMISSION" (Working Title)

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"THE EXPERIMENT OF DR. POE"

*In Collaboration.
THOMPSON, KEENE
(1932) Last Man, War Correspondent, Man Against Woman; (1933) Air Hostess, Mama Loves Papa, As the Devil Commands.
THOMPSON, JULIAN
(1933) Warrior's Husband.
THORVALDSON, EINAR
(1932) Match King.
THURSTON, KATHERINE C.
(1933) The Masquerader.
TITHERAGE, DION
(1932) Love, Raw Between.
TONKONOGY, GERTRUDE
(1933) Three-Cornered Moon.
TOTMAN, WELLY
(1932) Galloping Thru, Forgotten Women, Riders of the Desert, From Broadway to Cheyenne, Fighting Champ; (1933) Young Blood, Lucky Larrigan, Son of the Border, Fighting Texans.
TOWNE, GENE
(1932) Billion Dollar Scandal, I Love That Man, Song of the Eagle.
TODD, DON JACK
(1933) Strange People.
TRAIL, ARMITAGE
(1932) Thirteenth Guest.
TREL, MAX
(1932) Lawyer Man.
TRENKER, LUIS
(1932) Doomed Battalion; (1933) The Rebel.
TROTTI, LAMAR
(1932) Man Who Dared.
TUCHOK, WANDA
(1932) Bed of Roses.
TULLY, JIM
(1932) Laughter in Hell.
TULLY, RICHARD
WALTON
(1932) Bird of Paradise.
TUPPER, TRISTAM
(1932) Kloniak; (1933) Phantom Broadcast.
TURNER, GEORGE KIBBE
(1932) Roar of the Dragon.
TUTTLE, W. C.
(1932) Cheyenne Kid.
VAJDA, ERNEST
(1932) Reserved for Ladies.
VANCE, LOUIS JOSEPH
(1932) Cheaters at Play.
VAN DINE, S. S.
(1932) Kennel Murder Case.
VAN DRUTEN, JOHN
(1932) New Morals for Old; (1933) If I Were Free.
VAN EVERY, DALE
(1932) Unexpected Father, Air Mail, The All American, Woman of the Mounted.
VAN LOAN, H. H.
(1932) Docks of San Francisco.
VARLEY, JOHN
(1932) Pleasure.
VEILLER, BAYARD
(1932) Devoted to Mamah.
VIERTEL, SALKA
(1933) Queen Christina.
WAGNER, GEORGE
(1932) Desert Ship, (1933) Sweetheart of Sigma Chi.
WALKER, H. M.
(1933) They Just Had to Get Married.
WALKER, ROBERT
(1932) Tex Takes a Holiday.
WALLACE, EDGAR
(1933) King Kong, Before Dawn, Criminal at Large.
WALLACE, FRANCIS
(1932) Huddle, That's My Boy.
WALTER, EUGENE
(1933) No Other Woman.
WALTER, SHIRLEY
(1933) Trick for Trick.
WATKINS, MAURINE
(1932) Strange Love of Molly Louwain; (1933) Professional Sweetheart.
WAYNE, PRISCILLA
(1932) Harassed on Approval.
WAYD, LT. CM. F. W.
(1932) Air Mail; (1933) Midshipman Jack, All American, Fugitive Lovers.
WEBSTER, CAROL
(1933) Rainbow Over Broadway.
WEITZENKORN, LOUIS
(1932) Men of Chance.
WELLS, H. G.
(1933) Island of Lost Souls, Invisible Man.
WEST, MAE
(1933) She Done Him Wrong, I'm No Angel.
WEST, NATHANIEL
(1933) Advice to the Lovelorn.
WESTON, EDWARD
(1933) Fighting Parson.
WESTON, GARNETT
(1932) White Zombie; (1933) Supernatural.
WEXLEY, JOHN
(1932) Last Mile.
WHFLAN, TIM
(1932) Hold 'em Jail; (1933) Out All Night.

ADAPTOR'S WORK

DURING 1932 AND 1933

Credits on pictures released prior to 1932 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.
AKINS, ZOE
(1933) Christopher Strong.
ALEXANDER, J. GRUBB
(1933) Hatchet Man, So Big.
ANDERSON, DORIS
(1932) Wild Girl.
ANDERSON, MAXWELL
(1932) Rain.
ANTHONY, EDWARD
(1933) Big Cage.
ANTHONY, STUART
(1932) Whistlin' Dan, Lena Rivers, Police Court, Strangers of the Evening, McKenna of the Mounted, Vanishing Frontier; (1933) State Trooper, End of the Trail, Love is Dangerous, The Whirlwind, Last Trail, Life in the Raw, Silent Men, Smoky, Love is like that.
AUSTER, ISLEN
(1933) Cheating Blondes.

AUTHORS' WORK

WHITE, GRACE MILLER
(1932) Tess of the Storm Country.
WHITE, STEWART
(1932) Mystery Ranch.
WHITFIELD, RAOUIL
(1933) Private Detective 62.
WIGGIN, KATE DOUGLAS
(1932) Rebecca of Sunnybrook Farm.
WILDE, PERCIVAL
(1932) Woman in Room 13.
WILDER, BILLIE
(1933) Adorable.
WILLIAMS, BEN AMES
(1932) Too Busy to Work.
WILLIS, F. McCREW
WILSON, CHERRY
(1932) Saddle Buster.
WILSON, FORREST
(1932) Blessed Event.
WILSON, HARRY LEON
(1932) Made Me a Star.
WILSTACH, JOHN
(1932) Under-Cover Man.
WINCHELL, WALTER
(1933) Broadway Through a Keyhole.
WOLFSON, P. J.
(1932) Night World.
WOLFF, EDGAR ALLAN
(1933) Broadway to Hollywood.
WON, BASIL
(1932) While Paris Sleeps.
WORTS, GEORGE F.
(1932) Phantom President.
WRIGHT, S. FOWLER
(1933) The Deluxe.
WRIGHT, WATKINS E.
(1933) Sister to Judas.
WYLIE, W. A. R.
(1932) Evenings for Sale; (1933) Pilgrimage.
WYLIE, PHILIP
(1931) Murders in the Zoo.
YOUNG, WALDEMAR
(1932) Sky Bride.
ZEKA, PHILIPP
(1932) World and the Flesh.
ADAPTORS’ WORK

AUSTIN, AL. (1933) Cohens and Kellys in Trouble.

BAKER, MELVILLE (1932) Downstairs.

BAINBRIDGE, BETTY (1933) Secrets of Hollywood.

BAKER, GRAHAM (1933) Billion Dollar Scandal, I Love That Man, Broadway Through a Key Hole.

BALDERSTON, JOHN L. (1932) The Mummy; (1933) Berkeley Square.

BALDWIN, EARL (1932) Big Shot, The Mouth-piece, Tenderfoot, Doctor X, Life Begins, The Crash, Central Park; (1933) Blonde Johnson, Wild Boys of the Road, Havana Widows.

BANKS, MONTE (1932) The Tenderfoot.

BANYARD, BEATRICE (1933) Strictly Personal.

BARRETTO, LARRY (1932) The Crash.

BARRINGER, BARRY (1932) Murder at Dawn, Face on the Barroom Floor, Dynamite Denny; (1933) Death Kiss, Daring Daughters.

BARROWS, NICK (1932) Million Dollar Legs.

BARTLETT, CY (1933) Big Brain.

BATTLE, GORDON (1933) Treason.

BATTLE, NORMAN (1932) Widow in Scarlet.

BEENE, FORD (1932) Pride of the Legion.

BEHRMAN, S. N. (1932) Rebecca of Sunnybrook Farm, Tess of the Storm County; (1933) Hallelujah I’m a Bum.

BELL, MONTA (1933) Worst Woman in Paris?

BENTLEY, THOMAS (1932) Keepers of Youth.

BERANGER, CLARA (1932) His Double Life.

BERKELEY, REGINALD (1932) Broken Lullaby; (1933) Cavalcade.

BERNSTEIN, ISADORE (1932) Destry Rides Again, By Whose Hands?

BINYON, CLAUDE (1932) If I Had a Million; (1933) College Humor, Girl Without a Room.

BIRINSKI, LEO (1932) Mata Hari; (1933) Song of Songs.

BLOCK, RALPH (1932) Before Dawn, Dark Hazard.

BLYTHE, SAMUEL (1932) Washington Masquerade.

BOEHM, DAVID (1933) Grand Slam, Ex-Lady, Life of Jimmy Dolan.

BOLTON, GUY (1932) Devil’s Lottery, Careless Lady, Women in Room 13, The Painted Woman; (1933) Pleasure Cruise.

BOLTON, WHITNEY (1932) If I Had a Million.

BOYLAN, MALCOLM (1932) Cheaters at Play, Madame Racketeer, If I Had a Million; (1933) A Lady’s Profession.

BRACKEN, BERT (1932) Face on the Barroom Floor.

BRADBURY, ROBERT (1932) Law of the West, Man From Hell’s Edges, Texas Buddies.

BRANCH, HOUSTON (1932) Manhattan Parade, Alias the Doctor, Heart of New York, Match King; (1933) Silk Express.

BRESLOW, LOU (1932) No Greater Love, Rackety Rax, Sitting Pretty.

BRICE, MONTE (1933) Take a Chance.

BRIGHT, JOHN (1932) Taxi, Crowd Roars, If I Had a Million; (1933) She Done Him Wrong.

BROWN, KARL (1933) Fast Workers.


BUCHMAN, SIDNEY (1932) No One Man, Thunder Below, The Sign of the
Cross. If I Had a Million; (1933) From Hell to Heaven, Right to Romance.


BURBIDGE, BETTY (1932) Lone Trail, Sin's Pay Day, Hell Fire Austin, Racing Strain; (1933) Between Fight ing Man, Phantom Thunderbolt. LONE AVENGER, Dance Hall Hostess.

BURKE, EDWIN (1932) Dance Team, Down to Earth. CALLED HER SAVAGE; (1933) Paddy the Next Best Thing. BURNETT, W. R. (1932) Screamace.

BURTIS, THOMSON (1932) Under-Cover Man.

BUSCH, NIVEN (1932) Miss Pinkerton, Scarlet Dawn; (1933) College Coach.

BUTLER, DAVID (1932) My Weakness.

BUTLER, FRANK (1932) When A Feller Needs A Friend; (1933) College Humor Girl Without a Room.

BUZZELL, EDDIE (1933) Love Honor and Oh Baby.


CHADWICK, LEE (1933) Strange Adventure.

CHAPIN, FREDERICK (1932) Mark of the Spur.

CHAPLIN, PRESCOTT (1933) Private Jones, Laughing at Life.

CHARTERIS, LESLIE (1932) Midnight Club.

CHODOROV, EDWARD (1933) Mayor of Hell, Captured, World Changes.

CHRIS, TOM (1932) Without Honors, Border Devils, Night Rider.

CLARK, FRANK HOWARD (1932) Fighting Marshal. Fighting Fool, Tangled Fortunes; (1933) Wild Horse Mesa, Rustlers' Roundup.

CLYMER, JOHN (1932) A House Divided; (1933) Emergency Call.


COFFEE, LOREN O. (1932) Night Court, Downstairs; (1933) Torch Singer. My Man.

COHEN, LESTER (1933) Sweeps, One Man's Journey.

COHEN, AL (1932) Mystery Ranch; (1933) Son of a Sailor.

COHEN, BENNETT (1932) Texas Gun-Fighter, Sunset Trail.

COLE, LESTER (1932) If I Had a Million; (1933) Charlie Chan's Greatest Case.

COMANDINI, ADELE (1933) Flying Down to Rio.

CONDON, CHARLES (1932) Searcheads, Get That Girl, Speed Madness; (1933) Speed Demon, Soldiers of the Storm.

CONNELLY, MARC (1933) Cradle Song.

CONNORS, BARRY (Decreed) (1932) Rainbow Trail, Gay Caballero, Charlie Chan's Chance, Trial of Viviene Ware, Bachelor's Affairs, Chaud the Magician, Hat Check Girl, Too Busy to Work; (1933) Pilgrimage.

CONSELMAN, WILLIAM (1932) Stepping Sisters, Business and Pleasure, Young America, Week-Ends Only; (1933) Arizona to Broadway, Mad Game.

CORMACK, BARTLETT (1932) Thirteen Women, Phantom of Crestwood, Half-Naked Truth.

CRAVEN, FRANK (1932) Handle with Care.

CREELMAN, JAMES ASHMORE (1932) Most Dangerous Game; (1933) King Kong.

CRIZER, TOM (1932) My Pal, the King.

CUNNINHAM, JACK (1932) Texas Bad Man, Rider of Death Valley; (1933) Terror Trail, Fourth Horseman, Under the Tonto Rim, Sunset Pass, Flaming Guns, Man of the Forest, To the Last Man, Thundering Herd, Last Round-up.


DAVES, DELMAR (1932) Divorce in the Family; (1933) Clear All Wires.

DAWN, ISABEL (1932) If I Had a Million.

DAY, WILLIAM (1932) Wayward.

DEGAU BOYCE (1932) If I Had a Million.

DE LEON, WALTER (1932) Fool's Advice, Union Depot, Hold 'em Jail, Make Me a Star, Phantom President, If I Had a Million; (1931) A Lady's Profession, International House, Tillie and Gus.

DEL RUTH, HAMPTON (1933) Daddy Love.

DEMOND, ALBERT (1933) The Sphinx, Sweetheart of Sigma Chi, Skyway, Shadows of Sing Sing, Above the Clouds.

DE SYLVA, BUDDY (1933) Take a Chance.

DICKERY, BASIL (1933) Tarzan the Fearless.


DIXON, MARGO (1932) Trials of the Jury.

DOHERTY, EDWARD J. (1933) Past of Mary Holmes.

DOHERTY, ETHEL (1930) Sailor Be Good, Men Are Such Fools.

DOLAN, FRANK (1932) Amateur Daddy.

DOTY, DALGILIS (1932) Silent Witness, Drifting Souls; (1933) Racetrack, Important Witness.

DOYLE, LAIRD (1932) Hotel Express; (1933) Hell Below.

DRAKE, OLIVER (1932) Saddle Buster, The Drifter, Champions of the Cyclone, Beyond the Rockies; (1933) When a Man Rides Alone, Outlaw Justice, Law and Lawless, Via Pony Express, Deadwood Pass, Trouble Busters, Gun Law, War of the Range.


DUGAN, THOMAS (1933) Laughter at Life.

DUNN, WINIFRED (1932) Impatient Maiden; (1933) I Have Lived, Rainbow over Broadway.

DUPREZ, FRED (1932) Sweepings of My Family.


DUSSEAU, LEON (1932) The Girl from California; (1933) Wine Women and Song.

ELLIS, ROBERT (1932) Monster Walks; (1933) By Appointment Only, Dance Girl Dance, Man of Sentiment.

ENRIGH, RAY (1932) Fireman Save My Child.

ERVISION, CARL (1932) Stranger in Town, Silver Dollar; (1933) Mystery of the Wax Museum, Girl Missing.


ETTINGER, EVE (1932) Ljbuv I Strast.

FAHAN, JAMES BERNARD (1932) Forgotten Commandments.


FAVE, RANDALL (1932) Texas Cyclone.

FIELDS, JOSEPH (1932) Radio Shot.

FIELDS, LIONARD (1933) Devil's Mate.

FITZGERALD, EDITH (1933) Too Young to Live.

FLANNERY, MARY (1933) Thundering Herd.
FLOREY, ROBERT  
(1933) Study in Scarlet.

FORD, COREY  
(1932) Sports Parade.

FORT, GARRETT E.  
(1932) Panama Flo, Young Bride, 70,000 Wives, Under-Cover Man; (1933) Before Dawn.

FOSTER, LEWIS B.  
(1933) Cheating Blondes.

FOWLER, GENE  

FRANCKE, CAROLINE  
(1932) Wiser Sex, Misleading Lady.

FRAZER, HARRY  
(1932) Land of Wanted Men, Ghost City, Mason of the Mounted.

FULTON, MAUDE  
(1932) Under Eighteen; (1933) Broadway Bad.

FURTHMAN, JULES  
(1932) Shanghai Express, Blonde Venus; (1933) Bombshell.

GANDELIN, PAUL  
(1932) Hell's House, Bachelor Mother.

GARNETT, TAY  
(1932) Prestige.

GARRETT, OLIVER H. P.  
(1932) World and the Flesh, Man From Yesterday, If I

Had a Million, Farewell to Arms; (1933) Story of Temple Drake, Night Flight.

GATES, HARVEY  
(1932) County Fair, Madame Racketeer, If I Had a Million; (1933) Mysterious Rider.

GATZERT, NATE  
(1933) Fiddlin' Buckaroo.

GEISEY, ERWIN  

GERAGHTY, GERALD J.  
(1933) Under the Tonto Rim, Sunset Pass.

GERAGHTY, TOM J.  
(1932) Mr. Robinson Crusoe; (1933) Elmer the Great, Samarang.

GIBNEY, SHERIDAN  
(1932) Week-End Marriage; Two Against the World; (1933) House on 56th Street.

GLASMON, KUBEC  
(1932) Taxi, Crowd Roars, Kokabeye.

GLAZER, BENJAMIN  

GLEASON, JAMES  
(1933) The Bowery.

GOLBECK, WILLIS  
(1932) Freaks, Penguin Pool Murder.

GOLDBERG, MICHAEL  
(1932) Joseph in the Land of Egypt.

GOODRICH, FRANCES  
(1933) Secret of Madame Blanche, Penthouse.

GOODRICH, JOHN  
(1932) Breach of Promise, Son-Daughter; (1933) The Deluge.

GORDON, EVE  
(1933) Day of Reckoning.

GORDON, LEON  
(1932) Freaks, Man About Town, Kongo; (1933) When Ladies Meet, Tarzan and His Mate.

GRASHIN, MAURI  
(1932) Exposed; (1933) Big Chance.

GRAVES, RALPH  
(1932) Scandal for Sale.

GREEN, HOWARD J.  
(1932) Cohens and Kellys in Hollywood, They Call It Sin, I Am a Fugitive from a Chain Gang, Blessed Event; (1933) Trick for Trick, Morning Glory.

GREEN, PAUL  
(1932) Cabin in the Cotton; (1933) State Fair, Voltaire, Doctor Bull.

GREENE, EVE  
(1932) Prosperity; (1933) Tugboat Annie, Beauty for Sale.

GRIBBLE, HARRY WAGSTAFF  
(1932) A Bill of Divorcement; (1933) Our Betters.

GROPPER, MILTON H.  
(1932) No Man of Her Own.

GUIOL, FRED  
(1933) Cohens and Kellys in Trouble.

LAIRD DOYLE

Original Story

“THE HEIR CHASER”  
(Warner Bros.)

Screen Plays and Dialogue

“SING AND LIKE IT”  
(RKO-Radio)

“FINISHING SCHOOL”®  
(RKO-RADIO)

“The Key”® (Tentative Title)  
(Warner Bros.)

“MY GAL, SAL”®  
(RKO-RADIO)

* In Collaboration

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ADAPTORS' WORK

chime, Bondage, Mama Loves Paps.
KRALY, HANS
(1933) My Lips Betray.
KRASNA, NORMAN
(1932) Hollywood Speaks, That's My Boy; (1933) Parole Girl, So This is Africa, Love, Honor and Oh Baby.
KRIM, MILTON
(1932) South of the Rio Grande; (1933) Western Code.
KRUSADA, CARL
(1932) 45 Calibre Echo.
KUHN, IRENE
(1932) Mask of Fu Manchu.
LANE, LUPINO
LANG, WALTER
(1933) Racertrack, Warrior's Husband.
LARKIN, JOHN FRANCIS
(1933) Parachute Jumper, Ladies Must Love.
LAUNDER, FRANK
(1932) Keepers of Youth.
LAUREN, S. K.
(1932) Blonde Venus, Evenings for Sale; (1933) Pick Up, Jennie Gerhardt, Three-Cornered Moon.
LAURENCE, VINCENT
(1932) Sinners in the Sun, Movie Crazy, Night After Night.
LEAHY, AGNES BRAND
LEDERER, CHARLES
(1932) Cock of the Air.
LEE, LEON
LEE, ROBERT N.
(1932) 70,000 Witnesses; (1933) Mysterious Rider, Kennel Murder Case, From Headquarters.
LEE, ROWLAND V.
(1933) Zoo in Budapest.
LEHMAN, GLADYS
(1932) Nice Women, Back Street, They Just Had to Get Married; (1933) Hold Me Tight, White Woman.
LEONARD, DAVID
(1933) Victims of Persecution.
LEVIERE, SONYA
(1932) After Tomorrow, Rebecca of Sunnybrook Farm, Tess of the Storm Country; (1933) State Fair, Cavalcade, Warrior's Husband, Berkeley Square, As Husbands Go, Mr. Sketch.
LeVINO, ALBERT S.
(1933) Renegades of the West, After Tonight.
LLOYD, BEN W.
(1932) Devil and the Deep, Old Dark House; (1933) Topaze.
LEWIS, CECIL
(1932) Carnien.
LLOYD, ROLO
(1932) Prestige.
LOGUE, CHARLES A.
(1932) The Menace; (1933) Black Beauty.
LONSDALE, FREDERICK
(1932) Lovers Courageous.
LONG, HALL
(1933) Blood Money.
LONG, LOUISE
(1933) Zoo in Budapest.
LOOS, ANITA
(1932) Red Headed Woman; (1933) The Barbarian, Hold Your Man.
LORD, ROBERT T.
(1932) Fireman Save My Child, Manhattan Parade, It's Tough to Be Famous, Winner Take All, Purchase Price, You Said a Mouthful, The Conquerors; (1933) Frisco Jenny, 20,000 Years in Sing Sing, Hard to Handle, Mind Reader, Little Giant, Heroes for Sale, Convention City.
LOVETT, JOSEPHINE
(1932) Tomorrow and Tomorrow, Thunder Below, Hot Saturday, Madame Butterfly.
LOWE, EDWARD T., JR.

ORIGINALS
MAURICE A. HANLINE

ORIGINALS
FOR FOX
THE LOTTERY LOVER
(IN COLLABORATION WITH SIG HERZIG)
FOR METRO
Untitled Original for Jean Harlow
FOR COLUMBIA
THE CRIMINAL WITHIN
FOR MAJESTIC
DIARY OF A BAD GIRL

NOVEL—
YEARS OF INDISCRETION
(A NOVEL OF INTERNATIONAL PUBLISHING)
Published by Macauley Co.

AGENTS
Schley and Leonardson

474
LOWE, SHERMAN (1933) Diamond Trail.
LUBITSCH, ERNST (1932) If I Had a Million
LUDWIG, ALAN (1932) Whirlwind.
MacARTHUR, CHARLES (1932) Rhapsutin and the Emperor
MacFADDEN, HAMILTON (1933) Second Hand Wife.
MacPHERSON, JEANIE (1933) Devil's Brother.
McCALL, MARY, JR. (1932) Street of Women.
McCARTHY, HENRY (1932) A Million to Romance.
McCARTHY, J. P. (1933) Return of Casey Jones.
McCARTHY, MARY (1933) Slightly Married.
McConVILLE, BERNARD (1932) Devil on Deck, Can't Holloa Express.
McCoy, HARRY (1933) Hypnotized.
McGOWAN, JACK (1933) Sitting Pretty.
McGRATH, WILLIAM (1933) Secrets of Wn Sin, Ladies They Talk About.
McGUINNESS, JAMES K. (1933) When Strangers Marry.
McGUIRE, WILLIAM AND ANNA (1932) She Wanted A Millionaire, Disorderly Conduct, Kid from Spain, Okay America; (1933) One All Night, Kiss Her in the Mirror, Roman Seaudals.
McNamara, TOM (1932) Little Orphan Annie.
McNutt, WILLIAM SLA VENS (1933) Strangers in Love, Broken Wing, Lady and Gent, Night of June 13. If I Had a Million; (1933) One Sunday Afternoon, Hell and High Water.
MACKALL, LAWTON (1932) If I Had a Million
MAHIN, JOHN L. (1932) Best of the City, Searface, Wet Parade, Red Dust; (1933) Eskimo, Bomshell, Prizefighter and the Lady.
MALLORY, BOLTON (1932) You Said a Mouthful.
MALLOY, DORIS (1932) Amateur Daddy; (1933) Bondage, Dark Hazard.
Mandler, MILES (1932) The Woman Decides.
MANKIEWICZ, HERMAN I (1932) Dancers in the Dark, Girl Crazy; (1933) Dinner at Eight, Another Language.
MANKIEWICZ, JOSEPH L. (1932) This reusable Ace, Sky Bride, If I Had a Million; (1933) Emergency Call, Alice in Wonderland.
March, JOSEPH MON CURE (1932) Sky Devils, Hot Saturday; (1933) Jennie Gerhardt, Hoopla.
Marcin, MAX (1932) Strange Case of Clara Deane; (1933) King of the Jungle, Gambling Ship.
Marion, FRANCES (1932) Blonde of the Follies, Cynara; (1933) Secrets. Peg O'My Heart, Dinner at Eight, Prizefighter and the Lady.
Marion, GEORGE, JR. (1932) This Is The Night, Love Me Tonight, Big Broadcast; (1933) Million Dollar Legs.
Markey, GENE (1932) West of Broadway, As You Desire Me; (1933) Luxury Lovers, Lady of the Night, Lilly Turner, Midnight Mary, Baby Face.
Marks, CLARENCE (1933) Her First Mate.
Markson, BEN (1933) Rackety Rax.
Markson, HENRY (1932) Lucky Devils, Silk Express.
Mason, LESTER (1933) Man from Monterey.
MASON, RAY Y. (1932) Shopworn, Age of Consent; (1933) Little Women, Chance at Heaven.
Mason, SCOTT (1932) Ride Him Cowboy.
MAYER, EDWIN JUSTUS (1932) Merely We Go To Hell, Wild Girl; (1933) Tonight is Ours.
Meehan, ELIZABETH (1932) Girl of the Rio; (1933) One Twist.
Meehan, JOHN (1932) Letty Lynton, Washington Masquerade; (1933) When I Married, Stage Mother, Prizefighter and the Lady.
Menzies, Wm. CAMERON (1933) Alice in Wonderland.
Meredyth, BESS (1932) Strange Interlude; (1933) Looking Forward.
Meyers, HENRY (1933) Diplomaniacs.
Milhauser, BERTRAM (1932) Sherlock Holmes; (1933) I'm No Angel.
Miller, ALICE D. G. (1933) Scarface.
Miller, CHARLOTTE (1933) Sailor's Luck.
Miller, SETON J. (1932) Searface, Last Mile, Hot Saturday, If I Had a Million, Once in a Lifetime; (1933) Eagle and the Hawk, Gambling Club, Midnight Club, Master of Men.
Millhauser, BERTRAM (1933) Storm at Daybreak.
Milne, PETER (1932) Baby Murder Case, From Headquarters.
Mintz, SAM (1932) Make Me a Star; (1933) Man Hunt, Best of Enemies, No Marriage Ties, Gallant Life.
Mitchell, HELEN (1933) Her Secret.
Mitchell, SIDNEY D. (1933) Spike Lightning.
Mizer, WILSON (Deceased) (1932) Winner Take All, Dark Horse, One Way Passage; (1933) Frisco Jenny, Hard to Handle, Heroes for Sale.
Morehouse, WARD (1932) Big City Blues, Central Park.
Morgan, BYRON (1932) Fast Life.
Morgan, GENE (1932) Sin's Pay Day.
Morgan, GEORGE (1933) If I'm an Eer, Targets; Mother, Her Forgotten Past.
Morgan, JOHN (1933) Trailng North.
Morse, N. BREWSTER (1933) Same Girl.
Mulhauser, JAMES (1933) Hidden Gold.
Mullaney, DON (Deceased) (1933) Mystery of the Wax Museum, Girl Missing, She Had to Say Yes.
Myers, HENRY (1933) Million Dollar Legs.
Myers, ZION (1933) Lucky Dog.
Myton, FRED (1932) White Eagle.; (1933) King of the Wild Horses.
Natteford, JOHN F. (1932) File 113, Bachelor Mother, My Pal, the King; (1933) Cowboy Counsellor, Hidden Gold, Dust Bandit, His Private Secretary, Neighbors' Wives, Out of Singapore.
Neville, JOHN T. (1932) Honor of the Press, Her Man, Night, Heart Punch; (1933) Behind Jury Doors, Malay Nights, Sister to Judas, Midnight Warning, Alimony Madness, Her Resale Value, Dinner at Eight.
Niblo, FRED, JR. (1933) King of the Jungle.
Nichols, DUDLEY (1932) This Sporting Age; (1933) Robbers' Roost, Man Who Dares.
Nicholson, KENYON (1932) Union Denot.
Novello, IVOR (1932) But the Flesh is Weak.
Nugent, ELLIOT (1933) What Price the Dark.
O'Neill, GEORGE (1933) Only Yesterday.
Oppenheimer, GEORGE (1933) Rose For Sale.
Orkow, W. HARRISON (1932) Hell's House.
Ornitz, SAMUEL (1932) Hell's Highway, Se-
ADAPTORS' WORK

Secrets of the French Police; (1933) Men of America, One Man's Journey.

ORE, GERTRUDE
(1933) Silver Lining.

ORTH, MARIO
(1933) Charlie Chan's Greatest Case.

PAREMORE, EDWARD E.
(1933) Bitter Tea of General Yen, Master of Men.

PARKER, AUSTIN
(1932) The Rich Are Always With Us, Successful Calamity; (1933) Shanghai Madness, House on 56th Street.

PARKER, LOUISE M.
(1933) Monkey's Paw.

PARKER, NORTON S.
(1932) Hell's Headquarters.

PARSONS, LINDSAY
(1933) Sagebrush Trail.

PARTOS, FRANK
(1932) Guilty as Hell; (1933) Heritage of the Desert, Jennie Gerhardt, Her Bodyguard, Cradle Song.

PASCAL, ERNEST
(1932) Husband's Holiday; (1933) King's Vacation.

PEARSON, HUMPHREY

PEMBROKE, SCOTT
(1932) Ok a y America; (1933) King For a Night.

PERELMAN, S. J
(1932) Hold 'em Jail; (1933) Shining Pretty.

PEREZ, PAUL
(1932) Hotel Continental, Doomed Battalion; (1933) It's Great to Be Alive, Smoky.

PLYMPTON, GEORGE
(1932) Love Bound; (1933) Tarzan the Fearless.

PRASKINS, LEONARD
(1932) Emma, Flesh; (1933) Man Hunt, Advice to Lovers.

PRESNELL, ROBERT
(1932) Man Called Back; (1933) Employees' Entrance, The Keyhole, Narrow Corner, Buruy of Mixed Persons.

PRINTZLAU, OLGA
(1933) Marriage on Approval.

PURCELL, GERTRUDE
(1932) Night Mayor, Vanity Street, No More Orchids; (1933) Child of Manhattan, Cocktail Hour, Another Language.

QUIGLEY, ROBERT

RAISON, MILTON
(1933) Air Hostess.

Raphaelson, Samson
(1932) One Hour With You, Broken Lullaby, Trouble in Paradise.

RAY, ALBERT
(1932) Hold 'em Jail.

REED, LUTHER
(1932) Bachelor Mother; (1933) Sweetheart of Sigma Chi.

REED, TOM
(1932) Murder in the Rue Morgue, Law and Order, Radio Patrol, Afraid to Talk, Laughter in Hell; (1933) S. O. S. Iceberg.

REVILLE, ALMA
(1932) East of Shanghai.

REYHER, FERDINAND
(1932) All American; (1933) Big Cage.

RICHARDS, JACKSON
(1932) Trailering the Killer.

RICHMAN, ARTHUR
(1933) Only Yesterday.

RIGBY, GORDON
(1932) Golden West; (1933) Smoke Lightning.

RISKIN, ROBERT
(1932) Big Timer, American Madness, Night Club Lady, Virtue; (1933) Ann Carver's Profession. Lady for a Day.

RIVKIN, ALLEN
(1932) Madison Square Garden, Devil Is Driving; (1933) Girl in 419, Picture Snatcher, Dancing Lady, Meet the Baron.

ROACH, JOE
1933 Somewhere in Sonora.

ROBERTS, C. E.
(1932) Western Limited; (1933) Flaming Signal, Corruption.

RODNEY, EARLE (Deceased)
(1932) Hypnotized.

ROE STEPHEN
(1932) By Whose Hands?

ROBERTS, MARGUERITE
(1933) Sailor's Luck, Jimmie and Sally.

ADELE COMANDIN N

"FLYING DOWN TO RIO"-(RKO)

(Continuity)

"JANE EYRE"

(Screen Play and Dialogue)

"HEADS UP"

(Screen Play)
ADAPTORS' WORK

TYMAN, JAMES
(1931) Olsen’s Big Moment.
UNGER, GLADYS
(1932) Wayward.
VAJDA, ERNST
(1932) Broken Lullaby, Smilin’ Through, Payment Deferred; (1933) Reunion in Vienna.
VALENTINE, VAL
(1932) My Wife’s Family, East of Shanghai.
VANCE, BEATRICE
(1933) Night of Terror.
VAN EVERY, DALE
(1932) A House Divided, Murders in the Rue Morgue, Air Mail; (1933) Nagana, Saturday’s Millions.
VAN LOAN, H. H.
(1932) Docks of San Francisco.
VAN RONKEL, JO
(1932) Pleasure.
VEILLER, BAYARD
(1932) Night Court, Unashamed; (1933) Woman Accused.
VERNON, BOBBY
(1933) Lone Cowboy.
VERSCHLEISER, BEN
(1932) Breach of Promise.
VIERTEL, SALKA
(1933) Queen Christina.
VITULO, FLORIA
(1932) Miracle of St. Anthony.
VON RONBEG, JO
(1931) Sea Ghost.
WAGGNER, GEORGE
(1932) Gorilla Ship; (1933) Sweetheart of Sigma Chi.
WALDRON, JOHN A.
(1932) Hypnotized.
WALKER, H. M.
(1932) They Just Had to Get Married; (1933) Her First Mate.
WALKER, NORMAN
(1932) Shadow Between.
WALTON, EDGAR
(1933) Criminal at Large.
WATKINS, MAURINE
(1932) Play Girl, No Man of Her Own; (1933) Professional Sweetheart.
WEAD, FRANK, LT. COMMANDER
(1932) Air Mail, The All American, Midshipman Jack.
WEBSTER, CAROL
(1933) Notorious but Nice.
WEITZENKORN, LOUIS
(1932) Ladies of the Big House, Devil Is Driving.
WELLESLEY, GORDON W.
(1933) Shanghai Madness.
WENNING, TOM
(1932) Sport Parade.
WEST, CLAUDINE
(1932) Smilin’ Through, Payment Deferred; Son-Daughter; (1933) Reunion in Vienna.
WESTON, GARNETT
(1932) White Zombie.
WHEELWRIGHT, RALPH
(1933) Fast Workers.
WHELAN, TIM
(1932) Girl Crazy.
WHITE, PHILIP GRAHAM
(1932) Gay Buckaroo, Local Bad Man, Spirit of the West.
WILLARD, JOHN
(1932) Mask of Fu Manchu.
WILLIS, F. MCGREW
WILSON, CAREY
WOLFSON, P. J.
(1933) Picture Snatcher, Girl in 419, Meet the Baron, Dancing Lady.
WOOLF, EDGAR ALLAN
(1932) Mask of Fu Manchu, Flesh; (1933) Broadway to Hollywood.
WOON, BASIL
(1932) While Paris Sleeps.
WYLIE, PHILLIP
(1933) Island of Lost Souls, King of the Jungle.
YOST, DOROTHY
(1933) Hello Everybody!
YOUNG, WALDEMAR
(1932) Miracle Man, Sinners in the Sun, Love Me Tonight, Sign of the Cross; (1933) Island of Lost Soul’s, A Bedtime Story.

ADELE BUFFINGTON

Writer

"CHEATERS"
(Story and Screen Play)
(Bill Boyd and Dorothy Mackaill)

"WHEN STRANGERS MEET"
(Story and Screen Play)
(Arline Judge and Richard Cromwell)

"WIDOWS"
(Original Story and Screen Play)
(Minna Gombel, Judith Allen, Johnny Mack Brown)

In Preparation
"HELL CAT"—Columbia
(Original Story and Screen Play)

*In Collaboration
DIALOGUERS' WORK
DURING 1932 AND 1933

Credits on pictures released prior to 1932 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
AHERN, WILL (1933) One Year Later
AKINS, ZOE (1933) Christopher Strong.
ALEXANDER, J. GRUBB (Deceased)
(1932) Hatchet Man, So Big.
ANDERSON, DORIS (1932) Mata Hari, Wild Girl.
ANTHONY, STUART (1932) Lena Rivers, Police Court, Strangers of the Evening, McKenna of the Mounted; (1933) End of the Trail, Love is Dangerous, Last Trail, Love Is Like That.
ASHER, ROLAND (1933) Lucky Dog.
ASTURY, ISLEN (1933) Cheating Blondes.
BAKER, GRAHAM (1933) I Love That Man.
BAKER, MELVILLE (1932) Downtown.
BANKS, MONTY (1932) The Tenderfoot.
BANYARD, BEATRICE (1933) Billion Dollar Scandal, Strictly Personal.
BARRETO, LARRY (1932) The Crash.
BARRINGER, BARRY (1932) Murder At Dawn, Midnight Patrol, Dynamite Ranch; (1933) Death Kiss, Daring Daughters.
BARTLETT, CY (1933) Big Brain.
BATTLE, NORMAN (1932) Widow in Scarlet.
BEEBE, FORD (1932) Pride of the Legion.
BEHRMAN, S. N. (1932) Rebecca of Sunnybrook Farm; (1933) My Lips Betray, Queen Christina.
BELDEN, CHARLES (1932) A Fool's Advice.
BENCHLEY, ROBERT (1932) Sky Devils, Sport Parade.
BENNISON, ANDREW (1933) When Strangers Marry.
BENTLEY, THOMAS (1932) Keepers of Youth.
BERNER, CHARLES (1933) Corruption.
BERNSTEIN, ISADORE (1932) By Whose Hand?
BINYON, CLAUDE (1933) Way to Love.
BIZET, PIERRE (1932) Carmen.
BLOCH, BERTRAM (1933) Gabriel Over the White House.
BLYTHE, SAMUEL (1932) Washington Masquerade.
BOASBERG, AL (1932) Freaks.
BOLTON, GUY (1932) Devil's Lottery, Woman in Room 13; (1933) Pleasure Cruise.
BOYLAN, MALCOM S. (1932) Cheaters at Play.
BRADBURY, ROBERT (1932) Law of the West, Man from Hell's Edges, Texas Buddies.
BRANCH, HOUSTON (1932) Manhattan Parade, Heart of New York; (1933) Silk Express.
BRESLOW, LOU (1932) No Greater Love.
BRIGHT, JOHN (1932) Union Depot, Taxi, Crowd Roars, Three on a Match.
BROWN, ROWLAND (1932) State's Attorney, Hell's Highway.
BUCHANAN, SIDNEY (1932) No One Man, Sign of the Cross.
BUCKINGHAM, TOM (1933) Destination Unknown.
BUFFINGTON, ADELE (1932) Forgotten Women, High Speed, Ghost Valley, A Man's Land; (1933) Haunted Gold.
BURBRIDGE, BETTY (1932) Lone Trail, Sin's Pay Day; (1933) Between Fighting Men, Dance Hall Hostess.
BURKE, EDWIN (1932) Dance Team, Down to Earth, Call Her Savage; (1933) Paddy the Next Best Thing.
BUSCH, NIVEN (1932) Miss Pinkerton, Scarlet Dawn.
BUTLER, DAVID (1933) My Weakness.
CAESAR, ARTHUR (1932) Heart of New York, The Tenderfoot; (1933) No Marriage.
CARVALHO, CLAIRE (1933) Racetrack.
CHANSLO, ROY (1932) The Menace.
CHARTERIS, LESLIE (1933) Midnight Club.
CHODOROV, EDWARD (1933) World Changes.
CHRIST, HARRY P. (1932) Without Honors, Border Devils, Night Rider.
CLARK, FRANK HOWARD (1932) Fighting Marshall, Fighting Pool, Tangled Fortunes; (1933) Rustlers' Roundup.
CLARK, DONALD HENDERSON (1932) Impatient Maiden.
CLUETT, JACK (1933) What! No Beer?
COCKRELL, FRANCIS (1932) Age of Consent.
COFFEE, LENORE J. (1929) Arsene Lupin.n, Night Court, Downtown.
COHEN, LESTER (1933) Sweepings.
COHN, AL (1932) Mystery Ranch.
COHN, BENNET (1932) Texas Gun-Fighter, Sunset Trail, Beyond the Rockies.
COILLER, WILLIAM, SR. (1932) Stepping Sisters.
COLLINS, ARTHUR G. (1933) The Keyhole.
COMANDINI, ADELE (1933) Flying Down to Rio.
CONDON, CHARLES (1932) Get That Girl, Speed Madness.
CONNORS, BARRY (Deceased) (1932) Charlie Chan's Chance, Gay Caballero, Rainbow Trail, Trial of Vivienne Ware, Bachelor's Affairs, Chandu the Magician, Too Busy to Work; (1933) Hot Pepper.
CONSELMAN, WILLIAM (1932) Stepping Sisters, Business and Pleasure, Amateur Daddy, Young America; (1933) Arizona to Broadway, Jimmy and Sally.
CORMACK, BARTLETT (1932) Is My Face Red? (1933) This Day and Age.
CRAVEN, FRANK (1932) Handle with Care.
CRIZER, TOM (1932) My Pal, the King.
DIALOOGUERS’ WORK

Cunningham, Jack
(1933) Flaming Guns, Terror Trail, Under the Tonto Run, Man of the Forest, To the Last Man, Thundering Herd, Sunset Pass, Last Round-up.
Daniel, W. Scott
(1932) Dragnet Patrol.
Davis, Delmar
(1932) Divorce in the Family.
Day, William
(1932) Wayward.
De Leon, Walter
(1932) A Fool’s Advice, Girl Crazy.
Del Ruth, Hampton
(1933) Goodbye Love.
Dennond, Albert E.
(1933) Skyway, The Sphinx, Sweetheart of Sigma Chi, Sensation Hunters, Above the Clouds.
Dickey, Basil
(1933) Secrets of Wu Sin.
Doty, Douglas
(1932) Silent Witness, Drifting Souls; (1933) Racetrack.
Douglas, Donald
(1932) Love In High Gear.
Doyle, Laird
(1932) Phantom Express.
Drake, Oliver
Duff, Warren B.
Dunham, Phil
(1933) Rainbow Ranch.
Dunn, Winifred
(1933) I Have Lived, Rainbow Over Broadway.
Duprez, Fred
(1932) My Wife’s Family.
Durlam, G. A.
(1932) Two-Fisted Justice.
D’Usseau, Leon
Ellis, Robert
(1932) Monster Walks; (1933) By Appointment Only, Man of Sentiment.
Emery, Gilbert
(1932) Mata Hari.
Ericson, Carl
(1932) Stranger in Town, Silver Dollar; (1933) Mystery of the Wax Museum.
Estabrook, Howard
(1932) A Bill of Divorcement, The Conquerors; (1933) Sweeping, Devil’s in Love.
Ettinger, Eve
(1932) Ljubav I Strast.
Fagan, James Bernard
(1932) Smilin’ Through.
Fairbanks, Douglas, Jr.
(1932) Scarlet Dawn.
Faragoh, Francis E.
(1932) The Last Man.
Farrow, John
(1933) Harbor Master, King Pausole, Don Quixote.
Faye, Randall
(1932) Texas Cyclone.
Field, Salisbury
(1932) Ladies of the Jury; (1933) Secrets.
Fields, Joseph
(1932) The Big Shot.
Fort, Garrett
(1932) Panama Flo, Young Bride.
Foster, Lewis B.
(1933) Cheating Blondes.
Fowler, Gene
(1932) Roadhouse Murder, State’s Attorney; (1933) Way to Love.
Francke, Caroline
(1932) Misleading Lady.
Fraser, Harry
(1932) Land of Wanted Men, Ghost City, Mason of the Mounted, Honor of the Mounted.
Fulton, Maude
(1932) Under Eighteen; (1933) Broadway Bad.
Gangelin, Paul
(1932) Hell’s House.
Garnett, Tay
(1932) Prestige.
Gates, Harvey
(1932) County Fair.
Gatzert, Nate
(1933) Fiddlin’ Buckaroo.
Gelsey, Erwin

PREScott CHAPLIN

WRITER

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HILLYER, LAMBERT
(1932) The Deadline, One Man, Law, Hello Trouble; (1933) California Trail.

HOEFL, ARTHUR
(1932) Cross Examination, They Never Come Back, Last Rule, Big Tower; (1933) Ho
hooping, Shadow, Laughs.

HOFFENSTEIN, SAMUEL
(1932) Dr. Jekyll and Mr. Hyde, Miracle Man, Sinners in the Sun.

HOLMES, BEN
(1933) Melody Cruise.

HOLMES, BROWN
(1932) Strange Love of Molly Louvain, I Am a Fugitive from a Chain Gang; (1933) Ladies They Talk About.

HOUSTON, NORMAN
(1932) Midnight Morals, Exposure, Drifting Souls, No Living Witness, Manhattan Tower; (1933) India Speaks.

HOWARD, SIDNEY

HOWELL, DOROTHY

HOF, BURTHAINE

HOLT, HARRY
(1932) Man from New Mexico; (1933) Thrill Hunter.

HUBBARD, LUCIEN
(1932) Maltese Falcon, Smart Money, Star Witness.

HUGHES, THOMAS
(1933) Flaming Signal.

HULL, GEORGE
(1932) Son of Oklahoma.

HURLBURT, WILLIAM
(1932) Secret of the Blue Room, Only Yesterday.

HUSTON, JOHN
(1932) Murders in the Rue Morgue, A House Divided, Law and Disorder.

ILFELD, LESTER
(1933) Come on Danger.

JACKSON, FREDERICK
(1932) Bridalroom for Two.

JACKSON, HORACE

JACKSON, JOSEPH
(1932) High Pressure, Beauty and the Boss, So Big, Dark Horse, Out of Way Passage.

JAMES, ALAN
(1933) Come on Tarzan, King of the Arena.

JAMES, RIAN
(1932) 42 Street, Best of Enemies, She Had to Say Yes, Private Detective 62.

JARRETT, DAN
(1933) Her First Mate.

JEVNE, JACK
(1933) I Cover the Waterfront.

JOHNSON, AGNES C.
(1933) Lucky Devila.

JOHNSON, EMORY
(1932) Phantom Express.
DIALOGUERS' WORK

LAUNDER, FRANK
(1932) Keepers of Youth.

LAWRENCE, VINCENT
(1932) Sinners in the Sun, Movie Crazy.

LEAHY, AGNÈS BRAND
(1932) No One Man, Sky Bride.

LEDERER, CHARLES
(1932) Cock of the Air.

LEE, LEON
(1932) The Reckoning, Arms of the Law.

LEE, ROBERT N.
(1933) Kennel Murder Case, From Headquarters.

LEHMANN, GLADYS
(1933) Hold Me Tight.

LEVIE, SONYA
(1932) After Tomorrow, Rebecca of Sunnybrook Farm; (1933) State Fair, Berkeley Square, As Husbands Go, Mr. Skitch.

LIEF, MAX
(1932) Unexpected Father.

LIGHT, JAMES
(1933) Blood Money.

LIVELY, BOB
(1933) Enlighten Thy Daughter.

LOYD, ROLLO
(1932) Prestige.

LOGAN, JACQUELINE
(1932) Strictly Business.

LONSDALE, FREDERICK
(1932) Lovers Courageous.

LOOS, ANITA
(1932) Blondie of the Follies; (1933) The Barbarian.

LORD, ROBERT
(1932) Manhattan Parade, It's Tough To Be Famous, Winner Take All, Purchase Price, You Said a Mouthful, The Conquerors; (1933) 20,000 Years in Sing Sing, Mind Reader.

LOVETT, JOSEPHINE
(1932) Tomorrow and Tomorrow.

Lowe, E. T., JR.

Lowe, SHERMAN
(1932) They Never Come Back.

McCarthy, Mary
(1932) Slightly Married.

McCONVILLE, BERNARD
(1932) Cannonball Express, Devil on Deck.

McCoy, HARRY
(1932) Hypnotized.

McCoy, HORACE
(1933) Soldiers of the Storm.

McGRATH, WILLIAM
(1933) Ladies They Talk About.

McGUINNESS, JAMES K.
(1933) Cocktail Hour, Solitaire Man.

McGUIRE, WILLIAM A.
(1932) She Wanted A Millionaire, Disorderly Conduct, Kid from Spain; (1933) Out All Night, Kiss Before the Mirror.

McNAMARA, TOM
(1933) Crossfire.

McNUTT, WILLIAM SLAGEN
(1932) Strangers in Love, Broken Wing.

MACK, WILLARD
(1933) Billion Dollar Scandal, Strictly Personal, What Price Innocence.

MAHIN, JOHN L.
(1932) Beast of the City, Scarface, Wet Parade; (1933) Hell Below.

MALLESON, MILES
(1933) Perfect Understanding.

MALLORY, BOLTON
(1932) You Said a Mouthful.

MANKIEWICZ, HERMAN J.
(1932) Lost Squadron, Girl Crazy; (1933) Another Language.

MANKIEWICZ, JOSEPH
(1932) This Reckless Age, Sky Bride.

MARCH, JOSEPH MONCURE
(1932) Sky Devils.

MARION, GEORGE, JR.
(1932) This Is The Night.

MARION, FRANCES
(1933) Peg O' My Heart.

MARKEY, GENE
(1932) West of Broadway, As You Desire Me; (1933) Lilly Turner, Baby Face.

MARKS, CLARENCE J.
(1932) Fast Companions; (1933) They Just Had To Get Married, Big Cage.

KUBEC GLASMON

1934

"Bolero"*
(Paramount)

"Merry Andrew"*
(Fox)

"Shoestring"

(For the Stage)

Present Assignment at Paramount

"LEMON DROP KID"

* In Collaboration
MARKSON, BEN

MARLOW, BRIAN
(1933) Brief Moment, My Woman.

MARTEL, ALPHONSE
(1933) Giguelettes de Paris.

MARTIN, AL
(1932) Rider of Death Valley.

MASON, SARAH Y.
(1932) Age of Consent.

MASON, SCOTT
(1932) Ride Him Cowboy.

MAYER, EDWIN JUSTUS
(1932) Merrily We Go to Hell, Wild Girl; (1933) Tonight is Ours.

MEEHAN, ELIZABETH
(1933) Girl of the Rio; (1933) West of Singapore.

MEEHAN, JOHN
(1932) Letty Lynton, Washington Masquerade; (1933) Hell Below.

MEREDITH, BESS
(1932) Strange Interlude.

MILHAUSER, BERTRAM
(1932) Sherlock Holmes.

MILLER, SETON I.
(1932) Scarface, Last Mile; (1933) Midnight Club.

MILNE, PETER
(1933) Kennel Murder Case.

MINTZ, SAM
(1932) Handle with Care; (1933) No Marriage Ties.

MIZNER, WILSON
(Deceased) (1932) Winner Take All, One Way Passage; (1933) Mind Reader, Little Giant.

MOREHOUSE, WARD
(1932) Big City Blues, Central Park.

MORGAN, BYRON
(1932) Fast Life.

MORGAN, GENE
(1932) Sin’s Pay Day.

MORGAN, GEORGE
(1932) Human Targets.

MORGAN, JOHN
(1933) Trail ing North.

MORSE, N. BREWSTER
(1933) The Savage Girl.

MULHAUSER, JAMES

MULLALY, DON
(1932) Mystery of the Wax Museum, She Had to Say Yes.

MURFIN, JANE

MURPHY, RALPH
(1932) Young Bride.

MYCROFT, WALTER
(1932) Bridegroom for Two, Keepers of Youth.

MYTON, FRED
(1932) White Eagle.

NATTEFORD, JACK
(1932) File 113, My Pal, the King; (1933) Cowboy Counselor.

NEVILLE, JOHN THOMAS
(1932) Honor of the Press, Her Mad Night, Heart Punch; (1933) Sister to Judas, Malay Nights, Midnight Warning, Alimony Madness, Justice Takes a Holiday; Revenge at Monte Carlo.

NICHOLS, DUDLEY
(1932) This Sporting Age; (1933) Pilgrimage.

NOVELLO, IVOR
(1932) Tarzan the Ape Man, But the Flesh Is Weak.

ORKOW, W. HARRISON
(1932) Hell's House.

ORNITZ, SAMUEL
(1932) Hell's Highway.

ORR, GERTRUDE
(1932) Silver Lining.

OWEN, REGINALD
(1933) Study in Scarlet.

PAGANO, ERNEST
(1933) Racetrack, Son of A Sailor.

PARKER, AUSTIN
(1932) The Rich Are Always With Us, Successful Calamity.

PARKER, NORTON S.
(1932) Hell’s Headquarters.

PASCAL, ERNEST
(1932) Husband’s Holiday; (1933) King’s Vacation.

PEARSON, HUMPHREY
(1932) Westward Passage.

PEREZ, PAUL
(1932) Hotel Continental.

PERRIN, NAT
(1933) Duck Soup, Roman Scandals.

PRASKINS, LEONARD
(1932) Emma; (1933) Secrets.

PRESSNELL, ROBERT
(1933) Employees’ Entrance, Narrow Corner.

PURCELL, GERTRUDE
(1932) Night Mayor; (1933) Another Language.

QUIGLEY, ROBERT
(1932) Shotgun Pass.

RAINE, NORMAN REILLY
(1933) Tugboat Annie.

RAISON, MILTON
(1933) Air Hostess.

RAFHELSON, SAMSON
(1932) Broken Lullaby, One Hour With You.

REED, LUTHER
(1933) Sweetheart of Sigma Chi.

REED, TOM
(1932) Law and Order, Radio Patrol.

RICHARDS, JACKSON
(1932) Trailing the Killer.

RISKIN, ROBERT
(1932) Three Wise Girls, Big Block.

DIALOGUERS’ WORK

TIMER, SHOPWORN, NIGHT CLUB LADY, AMERICAN MADNESS.

RIVKIN, ALLEN
(1932) Someplace Somewhere in Sonora.

ROBERTS, C. E.
(1932) Midnight Patrol; (1933) Flaming Signal.

ROBINSON, CASEY
(1933) Strictly Personal, I Love That Man.

ROGERS, RICHARD
(1933) Hallelujah I’m a Bum.

RODNEY, EARLE
(1932) Hypnotized.

ROE, STEPHEN
(1932) By Whose Hand?

ROGERS, LELA E.
(1933) Women Won’t Tell.

ROMEO, CAV. ROSARIO
(1932) Amore e Morte.

ROOT, WELLS
(1932) Bird of Paradise.

ROSENER, GEORGE
(1933) Goodbye Love.

RUBEN, J. WALTER
(1932) Symphony of Six Million, Roadhouse Murder.

RUBY, HARRY
(1932) Kid from Spain.

RUSKIN, HARRY
(1933) Too Much Harmony.

RYAN, BEN
(1933) My Weakness.

SAGE, LEE
(1932) Without Honors.

SANDRICH, MARK
(1933) Melody Cruise.

SAUBER, HARRY
(1932) Beauty Parlor; (1933) Forgotten.

SAYRE, GEORGE W.
(1933) Reform Girl.

SCHAYER, RICHARD
(1932) Night World.

SCHLAGER, SIG
(1932) The Girl from Calgary.

SCHUBERT, BERNARD

SCOLA, KATHRYN
(1933) Lilly Turner, Baby Face.

SEARS, ZELDA
(1932) Emma, Prosperity, New Morals for Old.

SEFF, MANUEL
(1933) Girl in 419, College Coach, Footlight Parade, Easy to Love, Girl in 419.
IRVING CHIDNOFF

Portrait Photographer

469 Fifth Avenue......New York City
Allen McNeil

Film Editor

"THE BOWERY"
"ADVICE TO THE LOVELORN"
"THE HOUSE OF ROTHSCHILD"

Twentieth Century Prods.—United Artists

Leo Zocklin

"Frankie and Johnnie"
AMY, GEORGE
(1932) The Mouthpiece, Doctor X, Cabin in the Cotton; (1933) 20,000 Years in Sing Sing, Mystery of the Wax Museum, Gold Diggers of 1933, Footlight Parade, Lady Killer.

ARNAUD, PIERRE
(1932) In the Days of the Crusaders, Piscatore Possilippo; (1933) Passion of St. Francis, Sirocco.

ARSH, MARC
(1933) Mr. Broadway.

ATKINSON, FRANK
(1932) Hell's Headquarters.

AUSTIN, WILLIAM
(1932) 45 Calibre Echo; (1933) Deception.

BAIN, FRED

BAUCHENS, ANNE
(1932) Yeast of the City, Wet Parade, Sign of the Cross; (1933) This Day and Age, Cradle Song.

BENNETT, HUGH
(1933) Secrets.

BIRNBAUM, IRVING
(1932) Exposure, Drifting Souls, Red Haired Alibi; (1933) Daring Daughters.

BOOTH, MARGARET
(1932) Lovers Courageous, Strange Interlude, Smilin' Through, The Son-Daughter; (1933) White Sister, Peg O' My Heart, Storm at Daybreak, Dancing Lady, Bombshell.

BORBY, JAMES
(1932) Strange Love of Molly Louvain.

BRAUNSTEIN, NATHAN CY

BRETHERTON, EDITH
(1932) Crooner, House on 56th Street.

BRETHERTON, HOWARD
(1932) Famous Ferguson Case; (1933) Baby Face, Heroes for Sale.

BROWN, L. R.
(1933) A Shriek in the Night.

BROWN, LEETE
(1933) Officer 13.

BURTON, BERNARD
(1932) Movie Crazy; (1933) Out All Night.

CAHN, PHIL
(1933) Flaming Guns, King For a Night.

CAHOON, RICHARD
(1932) Igloo, Washington Merry-Go-Round; (1933) Circus Queen Murder, The Wrecker.

CARLISLE, ROBERT
(1932) Nice Women; (1933) Cohens and Kellys in Trouble, Don't Bet on Love, Ladies Must Love.

CARRUTH, CLYDE
(1933) Destination Unknown.

CARRUTH, MILTON
(1932) Murders in the Rue Morgue, Law and Order; (1933) Only Yesterday.

CHEESEMAN, TED
(1933) King Kong, Son of Kong, Blind Adventure.

CLANCY, MARGARET V.
(1932) Dance Team, After Tomorrow, Society Girl; (1933) Cavalcade.

CLARK, AL
(1933) Important Witness.

CLEMENS, WALTER
(1932) Saddle Buster.

CLEMENS, WILLIAM
(1932) Beyond the Rockies, Ride Him Cowboy; (1933) Haunted Gold, Telegraph Trail, Somewhere in Sonora, From Headquarters.

COHN, M. G.
(1933) Her Secret.

COHN, MARTIN
(1932) Man Called Back.

COHN, PHILIP
(1933) Secret of the Blue Room.

COOPER, WINIFRED
(1932) East of Shanghai.

CRAFT, CHARLES G.
(1932) Lady With a Past, Big Shot, Panama Flo, Westward Passage.

CURRIER, RICHARD
(1932) Pack Up Your Troubles; (1933) Mama Loves Papa, Too Much Harmony.

CURTIS, EDWARD
(1933) Today We Live.

CURTISS, RAY
(1932) Miss Pinkerton, Big City Blues, Three on a Match; (1933) Parachute Jumper, Mary Stevens, M. D.

DAVEY, ETHEL

DAWSON, RALPH
(1932) High Pressure, Beauty and the Boss, One Way Passage, Jewel Robbery; (1933) Girl Missing, Silk Express, She Had to Say Yes.

DAY, RICHARD
(1933) Gallant Lady.

de BOUILLE, H. W.
(1933) Corruption.

DE GATENO, ALFRED
(1932) Gay Caballero, Woman in Room 13, Bachelor's Affairs.

DENNIS, JACk

DE ROCHEMONT, RICHARD
(1932) Congorilla.

DIETRICH, RALPH J.
(1932) Trial of Vivienne Ware; (1933) Devils in Love, Right to Romance.

DILTZ, CHARLES

DIXON, RALPH
(1932) Docks of San Francisco, She Wanted a Millionaire.

DROUGHT, DORIS
(1932) Silver Linings.

ELLIS, ARTHUR
(1932) Wayward; (1933) His Double Life.

FAZAN, ADRIENNE
(1933) Day of Reckoning.

GARRETT, OTIS
(1932) Behind the Mask, The Crusader, The Unwritten Law; (1933) Vampire Bat, World Gone Mad, Gigilettes of Paris, Sin of Nora Morant.

GATZERT, NATE
(1933) Fiddlin' Buckaroo.

GERAGHTY, TOM J.
(1933) Samarang.
GIBBONS, JIMMY (1932) The Expert, Man Wanted: Street of Women, They Call It Sin; (1933) Employees’ Entrance, Mind Reader, Bureau of Missing Persons, Son of a Sailor.

GIBSON, JAMES (1932) Blessed Event.

GRAY, WILLIAM S. (1932) Passionate Plumber, New Morals for Old, Unashamed, Divorce in the Family, Flesh; (1933) Men Must Fight, Made on Broadway, Lady of the Night, Midnight Mary, Broadway to Hollywood, The Chief.

HAMILTON, WILLIAM (1932) Lost Squadron, State’s Attorney, Roar of the Dragon, Hell’s Highway, The Conquerors; (1933) No Other Woman, Topaze, Emergency Call, After Tonight.

HAMMOND, A. C. (1932) My Wife’s Family.


HELD, TOM (1932) Tarzan the Ape Man, But the Flesh Is Weak, Sky scraper Souls, Raspoutine and the Empress; (1933) The Barbarian, Tarzan and His Mate.

HILL, EDNA (1932) Llubav I Strast.

HILTON, ARTHUR (1933) Night of Terror, What Price Innocence.

HIMM, CARL (1932) South Sea Adventures; (1933) Tarzan the Fearless.

HIVELY, GEORGE (1932) West of Broadway, Polly of the Circus, As You Desire Me, Blondie of the Follies, Rockabye; (1933) No Marriage Ties, Ace of Aces.

HOAGLAND, EDWARD (1933) Alice in Wonderland.

HOAGLAND, ELLSWORTH (1933) One Sunday Afternoon.

HOLMES, WILLIAM (1932) Manhattan Parade, Man Who Played God, Alias the Doctor, So Big, Love Is a Rocket, Purchase Price, I Am a Fugitive from a Chain

HORNBECK, WILLIAM (1932) Hypnotized.

HULL, FRANK (1933) I Loved You Wednesday, Stage Mother, Cat and the Fiddle.

HUNT, CHARLES (1932) Disowned Lovers, Law of the West, Police Court.


JORDAN, BERT (1933) Devil’s Brother.


KENT, TED (1933) They Just Had to Get Married, Kiss Before the Mirror.

KERN, HAL C. (1933) Hell Below, Night Flight.

KERN, ROBERT (1932) Mr. Robinson Crusoe; (1933) Penthouse, Prizefighter and the Lady.

KILLERF, JACK (1932) Union Depot, The Match King; (1933) Grand Slam, Mayor of Hell, Female.

KIMBALL, BUDDY (1932) Thirteen Women.

KIMBALL, CHARLES (1932) Ladies of the Jury, State’s Attorney, Half-Naked Truth; (1933) Monkey’s Paw.

KING, EMMETT (1932) Westward Passage.


KNUDSTON, FREDERICK (1933) Scarlet River, Cross fire, Son of the Border, Headline Shooter.

KOLSTER, CLARENCE (1932) Impatient Maiden, Doomed Battalions; (1933) King of the Wild Horses, Unknown Valley.

KRAFT, CHARLES (1932) Breach of Promise.

LAWRENCE, VIOLA (1932) Sailor Be Good, A Man’s Castle.

LE VANWAY, WILLIAM (1932) Emma, When A Feller

LEVY, BERT (1933) Life of Jimmy Didan, Narrow Corner, I Loved a Woman.

LEVY, HERBERT (1932) Week-End Marriage, Two Against the World, Central Park.


LINDBERG, DON (1932) Hearts of Humanity.

LINK, JOHN (1932) Carnival Boat.

LORING, JANE (1933) Her Bodyguard, White Woman.

LOVERING, OTHO (1933) I’m No Angel.

LOEWINGER, ROSE (1932) Hotel Continental, Whistlin’ Dan, Last Mile, Those I Love, False Faces, Uptown New York; (1933) Death Kiss, Tomorrow at Seven, Big Brain, The Deluge, Rastrack, Constant Woman, Study in Scarlet.

LUBY, S. ROY (1932) Sunset Trail, Shot Gun Pass, Phantom Express, Gold; (1933) Sucker Money, Her Splendid Folly.

LYON, FRANCIS (1932) Hypnotized.

MacKEAN, SIDNEY H. (1932) Congorilla.

McLARNIN, ED M. (1933) Kennel Murder Case.

McLENNON, HAL (1932) Woman From Monte Carlo, White Zombie; (1933) Ex-Lady.

McNEILL, ALLEN (1933) The Bowery, Advice to the Loverorn.

MANDLELL, DANIEL (1932) A Woman Commands, Animal Kingdom; (1933) Counsellor-At-Law.


MARKS, GEORGE (1932) Under Eighteen, Fireman Save My Child, The Rich Are Always With Us, Dark Horse, Silver Dollar; (1933) Little Giant.

MARKS, OWEN (1932) Hatchet Man, Play Girl, The Tenderfoot, You Said a Mouthful; (1933) King’s Vacation, Voltaire, Ever in My Heart, Convention City.
MARRISON, RENE  
(1932) East of Shanghai.

MARSHEK, ARCHIE F.  
(1932) Men of Chance, Symphony of Six Million, Most Dangerous Game.

MARTEN, ANDREW  
(1933) S.O.S. Iceberg.

MEYER, OTTO  

MILFORD, GENE  
(1932) McKenna of the mounted, Hello Trouble; (1933) Thrill Hunter, Forbidden Trail.

MILNER, VICTOR  
(1932) Design for Living.

MORLEY, JAMES  
(1932) Stranger in Town, Scarlet Dawn; (1933) Frisco Jenny, Central Airport, Professional Sweetheart, Lilly Turner, Chance at Heaven.

MORRA, IRENE  
(1932) Cheaters at Play.

MORSE, PERRY  
(1932) Heart of New York.

MORSE, TERRILL  
(1932) Two Seconds.

MURRAY, JACK  
(1932) First Year, Wild Girl.

MYCROFT, WALTER  
(1932) Men Like These!

MYERS, ZION  
(1933) Lucky Dog.

NERVIG, CONRAD A.  
(1932) Letty Lynton, Downstairs, Kong (1932) Eskimo, Women In His Life.

NEWCOM, JAMES E.  
(1933) Meet the Baron.

NICHOLS, GEORGE, JR.  

NORMAN, LESLIE  

NOSLER, FLOYD  
(1933) Blood Money.

PEARSON, TOM  
(1932) Pleasure.

PERSONS, TOM  
(1932) The Drifter; (1933) Gigolettes of Paris.

PIERSON, CARL F.  
(1932) Riders of the Desert, Man From Hell's Edges, From Broadway to Cheyenne; (1933) West of Singapore, Black Beauty, Wine, Women and Song, Sensation Hunters.

PRATT, THOMAS  
(1932) Tiger Shark; (1933) 42nd Street, Elmer the Great, Goodbye Again, College Coach.

RAWLINS, JACK  
(1933) Shadows of Sing Sing, Above the Clouds.

RAY, BOBBY  
(1933) His Private Secretary.

REYNOLDS, HARRY  
(1932) Manhattan Tower.

ROBBINS, J. EDWIN  
(1933) Sweetheart of Sigma Chi.

ROBERTS, ARTHUR  
(1932) Girl of the Rio, Girl Crazy, Hold 'Em Jaill; (1933) Great Jasper, Christopher Strong, Flying Devils, One Man's Journey, If I Were Free.

ROBINSON, BYRON  

ROGAN, BARNEY  
(1932) Big Town; (1933) Hotel Variety.

ROLAND, JEAN  
(1932) Joseph in the Land of Egypt.

ROONEY, PATRICIA  
(1933) Enlighten Thy Daughter.

SACKIN, L. H.  
(1932) Bachelor Mother; (1933) Reform Girl.

SCHROEDER, EDWARD  
(1932) Hell's House; (1933) Men of America.

SCHUSTER, HAROLD  
(1933) Dangerously Yours, Berkeley Square.

SEWELL, BLANCHE  
(1932) Grand Hotel, Red Headed Woman, Red Dust; (1933) Secret of Madame Blanche, Reunion in Vienna, Tugboat Annie, Beauty for Sale, Queen Christina.

SHUSTER, HAROLD  
(1932) Change the Magician.

SIMMONDS, S.  
(1932) Bridgroom For Two.

SMITH, ROSE  
(1933) Police Call, Ship of Wanted Men, Found Alive.

SNYDER, RAY  
(1933) Laughing at Life.

SPENCER, JEANNE  
(1932) Cannonball Express, Heart Punch; (1933) Behind Jolly Doors, Alimony Madness, Her Resale Value, Revenge at Monte Carlo.

STOCKVIS, J. W.  
(1932) The Woman Decides.

STONE, LE ROY  
(1933) Duck Soup.

STUMAR, JOHN  
(1932) Crow Roars.

SULLIVAN, FRANK  

TERHUNE, WILLIAM  
(1933) Devil's Brother.

THOMPSON, WALTER  
(1932) Partners; (1933) Under Secret Orders.

THORPE, RICHARD  
(1932) Probation; (1933) Secrets of Wu Sin.

TROFFEY, ALEX  
(1932) Carmen Lady, The Painted Woman.

ULBACK, FINN  
(1933) Corruption.

WADE, VERA  
(1932) Thrill of Youth.

WARE, FRANK  
(1932) Honor of the Press, The Big Stampede.

WARREN, EDA  
(1933) Midnight Club.

WEATHERWAX, PAUL  
(1932) Mystery Ranch.

WEBB, JERRY  
(1932) Texas Gun-Fighter.

WEEKS, GEORGE  
(1933) Blonde Johnson.

WHYTOCK, GRANT  
(1933) I Cover the Waterfront.

WRANGLER, BASIL  
(1932) Freaks; (1933) Ladies They Talk About, Gabriel Over the White House, When Ladies Meet, Bed of Roses, Aggie Appleby, Maker of Men, Midshipman Jack.

WRIGHT, MAURICE  
(1932) Forbidden, The Deadline, Ridin' for Justice, South of the Rio Grande, By Whose Hand?, American Madness, This Sporting Age, Night Mayor; (1933) Soldiers of the Storm, Ann Carver's Profession, Broadway Thru a Keyhole.

WRIGHT, RUTH  
(1932) A Scarlet Week-End.

WRIGHT, WHEELER  
(1933) So This Is Africa

WYNN, HUGH  
(1932) Arsene Lupin, Iluude, Faithless, Fast Life; (1933) Clear All Wires, Looking Forward, Another Language, Christopher Bean, Should Ladies Behave.
Peverell Marley
CINEMATOGRAPHER

"Gallant Lady"
"This Day and Age"
"House of Rothschild"

Theodor Sparkuhl
A.S.C.
CHIEF CINEMATOGRAPHER

"Too Much Harmony"
"Midnight Club"
"Pardners"
"Search for Beauty"
"No More Women"
ABELO, DAVID
(1932) Ladies of the Big House, Miracle Man, Sky Bride, Merrily We Go to Hell, Phantom President, Madame Butterfly; (1933) Crime of the Century, Pick Up, Ann Vickers.

ANDERSON, A.
(1932) Cross Examination.

ANDERSON, M. A.

ANDRIOT, LUCIEN
(1932) Prestige, Cock of the Air, Westward Passage, The Animal Kingdom; (1933) Hal-lehjah I'm a Bum, Topaze, Bondage, Penthouse, Right to Romance.

ANGST, RICHARD
(1933) S.O.S. Iceberg.

ASH, JERRY
(1932) Unexpected Father, Cohens and Kellys in Hollywood; (1933) Out All Night, Flaming Guns, Lucky Dog.

AUGUST, JOE
(1932) Charlie Chan's Chance, Silent Witness, Mystery Ranch, Vanity Street, No More Orchids, That's My Boy; (1933) Circus Queen Murder, Cocktail Hour, As the Devil Commands, Master of Men, A Man's Castle.

BARNES, GEORGE

BERGER, CARL
(1932) Bring 'Em Back Alive.

BINGER, RAY O.
(1932) False Faces.

BITZER, WILLIAM
(1933) Hotel Variety.

BLOWEN, JAMES S., JR.
(1933) Big Bluff.

BOYLE, JOHN W.
(1932) Hypnotized; (1933) Man of Action, Treason, Sundown Rider.

BRODINE, NORBERT

BROTHERTON, JOE
(1933) Tarzan the Fearless.

BROWN, JAMES, JR.
(1933) Her Forgotten Past, Secret Sinners.

BROWN, J. R.
(1933) Vanishing Frontier.

CALAHAN, CHARLES
(1932) Wild Women of Borneo.

CALLIGAN, TOM
(1932) Too Busy to Work; (1933) Second Hand Wife, Hot Pepper.

CLARK, E. CHARLES

CLARK, JOHN C.
(1933) Samaran.

CLARKE, CHARLES
(1933) Tarzan and His Mate, Cat and the Fiddle.

CLINE, ROBERT
(1933) Corruption.

CLINE, WILFRED
(1932) Law of the West, Man from Hell's Edges.

CLIVE, ROBERT
(1933) West of Singapore.

COURANT, CURT
(1932) Secrets of the Orient.

COX, JOHN J.
(1932) East of Shanghai.

CRONJAGER, EDWARD

CRONJAGER, HENRY
(1933) Gigollettes of Paris, Ace of Aces.

CRONJAGER, JULES

DANIELS, WILLIAM
(1932) Lovers Courageous, Mata Hari, Grand Hotel, As You Desire Me, Skyrapers Souls, Rasputin and the Empress; (1933) White Sister, Dinner at Eight, Stranger's Return, Broadway to Hollywood, Christopher Bean, Queen Christina.

DEAN, FAXON
(1932) Texas Pioneers; (1933) Texas Trail, Breed of the West, Trailblazing North, One Year Later.

DEAN, JACKSON
(1932) Arm of the Law.

DEFEW, HAP
(1932) Devil's Brother.

DE VINNA, CLYDE
(1932) Tarzan the Ape Man, Bird of Paradise; (1933) Es-timo, Tarzan and His Mate.

DIAMOND, JAMES
(1932) They Never Come Back, Night Rider; (1933) Her Splendid Folly, Woman Condemned, Road to Ruin, Texas Tornado, Masked Bandits.

DIETZ, WILLIAM
(1932) Border Devils.

DORAN, BOB
(1932) Scareheads.

DUPONT, MAX
(1932) Mark Robinson Crusoe.

DYER, ELMER
(1932) Lost Squadron; (1933) Night Flight.

EDESON, ARTHUR
(1932) Impatient Maiden, Information Kid, Strangers of the Evening, Last Mile, Those We Love, Flesh, Fast Companions, The Old Dark House; (1933) Constant Woman,
KENNETH PEACH
Chief Cinematographer

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McGILL, BARNEY (1932) Alias the Doctor, The Mouthpiece, Beauty and the Beast, Week-Boiling Week, The Marriage, Miss Pinkerton, Cabin in the Cotton; (1933) 20,000 Years in Sing Sing, Employees' Entertainer, Three Handle, The Keyhole, Mayor of Hell, Captured, Bureau of Missing Persons, The Bowery, Broadway Thru A Keyhole.

MCKENZIE, GEORGE (1933) He Couldn't Take It.

MCKENZIE, JACK (1933) One Man's Journey.

MAEDLER, RICHARD (1932) Congorilla.

MALKIMES, DON (1932) Big Town; (1933) Shadow Laughs, Victims of Persecution.

MARLEY, PEVERELL (1932) Far Away, This Day and Age, Her Secret.


MARSHALL, CHARLES (1932) Sky Bride, Gold; (1933) Night Flight.

MARTIN, CHARLES (1932) East of Shanghai.

MARTINELLI, ARTHUR (1932) The White Zombie; (1933) Supernatural.

MEEHAN, GEORGE (1932) Heart Punch; (1933) Ship of Wanted Men.

MESSCAL, JOHN (1932) New Morals for Old, Almost Married; (1933) Return of Casey Jones.

MIDDLETOWN, THOMAS N. (1932) South Seas Adventures.

MILLER, ARTHUR (1932) Panama Flo, Big Shot, Young Bride, Breach of Promise, Me and My Gal, Okay Answer, (1933) Sailor's Luck, Hold Me Tight, Man Who Dared, Last Trail, Mad Game, My Witness.


MILLER, WILLIAM (1933) Moonlight and Pretzels, Enlighten Thy Daughter.

MILNER, VICTOR (1932) Broken Lullaby, One Hour With You, This Is the Night, Love Me Tonight, Trouble in Paradise, Undercover Man; (1933) Luxury Liner, Song of Songs, One Sunday Afternoon, Design for Living.

MOHR, HAL (1932) Lady With a Past, A Woman Commands, Thunder Below, Week-Ends Only, First Year, Tress of the Storm Country; (1933) State Fair, Warrior's Husband, I Loved You Wednesday, Devil's in Love, Worst Woman in Paris?

MONTI, B. (1932) Bridegroom for Two.


MUSURACA, NICHOLAS (1932) Men of Chance; (1933) Haunted Gold, Come on Danger, Scarlet River, Crossfire, Son of the Border, Cheyenne Kid, Flying Devils, Headline Shooter, Chance at Heaven.


NOGLE, GEORGE (1933) Eskimo.

NOVAK, JOE (1932) Hell Fire Austin.

O'CONNELL, L. WILLIAM (1932) The Menace, Big Timer, Scareface, White Eagle, Rackete Rex; (1933) Humanity, Forbidden Trail, Trick for Trick, Best of Enemies, Olson's Big Moment.

O'BRIEN, JOEY (1933) Riot Squad, Solitary Man.

PALMER, ERNEST G. (1932) Cheaters at Play, Dev- il's Lost Trial of Vivienne Ware, Down to Earth, The Painted Woman; (1933) Cavalcade, Pleasure Cruise, Charlie Chan's Coolest Case, Berkeley Square, Hoopla.

PARKER, JACK (1932) Men Like These! Strictly Business.

PAUL, EDWARD (1933) The Town.

PEACH, KENNETH (1933) Sons of the Desert.

CAMERAMEN'S WORK

PHYSICIAN, LOU (1932) Midnight Patrol, Western Limited.

PLANCK, ROBERT (1932) Silver Lining; (1933) It's Great to Be Alive, Life in the Raw, Broken Dreams.

POLITO, SOL (1932) It's Tough to Be Famous, Union Depot, Fireman Save My Child, Two Seconds, Dark Horse, Blessed Event, Three of a Match, I am a Fugitive from a Chain Gang; (1933) 42nd Street, Mind Reader, Picture Snatcher, Gold Diggers of 1933.

POWERS, LEN (1933) Cobens and Kellys in Trouble.

RANAHAN, RAY (1932) Doctor X; (1933) Mystery of the Wax Museum.

REED, ARTHUR (1932) Sunset Trail, Gold.

REESE, WILLIAM (1932) A Fool's Advice; (1933) Racket Murder Case, From Headquarters, Convention City.

REYNOLDS, BEN (1933) Man of the Forest, To the Last Man, Tillie and Gus, Thundering Herd.

ROBERTS, JOSIAH (1933) Danger Hour.

ROBINSON, GEORGE (1932) Racing Youth, Once in a Lifetime, The All American; (1933) Nagan, Big Cage, Her First Mate, Love Honor and Obad.

ROBISON, ROB (1932) Lost Squadron.

ROGALLI, NICHOLAS J. (1932) Big Town; (1933) Shadow Laughs, Enlighten Thy Daughter.

ROSE, JACKSON (1932) Texas Gun-Fighter, Law and Order, Radio Patrol; (1933) Don't Bet on Love.


ROSSMAN, EARL (1932) Danger of the Arctic.

ROSSON, HAROLD (1932) Tarzan the Ape Man, Are You Listening? When a Feller Needs a Friend, Downstairs, Red Headed Woman, Kongo, Red Dust; (1933) Hell Below, The Barbarian, Hold Your Man, Turn Back the Clock, Penthouse, Bombshell, Cat and the Fiddle.

SCHMITZ, JOHN (1932) Handle with Care.
ACKERMAN, HOMER
(1932) Midnight Warning; (1933) Savage Girl, Dance Hall Hostess.

AIKEN, JOSEPH
(1932) Cheaters at Play, Devil's Lottery, Chandu the Magician, Rebecca of Sunnybrook Farm; (1933) Cavalcade. Adorable. Paddy the Next Best Thing, Berkeley Square, Hoopla.

BAUMBAUGH, HAL
(1933) Blind Adventure.

BALSLEY & PHILLIPS

BELOCK, HARRY D.
(1933) Enlighten Thy Daughter.

BERNDS, EDWARD

BIRCH, ALBERT F.
(1932) Strictly Business.

BLINN, A. F.
(1932) Unholy Love.

BLINN, OTTO
(1933) Important Witness.

BROCK, J. K.

BROWN, WILBUR
(1933) Master of Men, A Man's Castle.

BRUZLIN, ALFRED
(1932) Dance Team, Bachelor's Affairs; (1933) Hello Sister, It's Great To Be Alive, Jimmy and Sally.

BURNS, GAVIN A.
(1932) Freaks, After All, The Claw.

CASS, JOHN L.
(1933) After Tonight.

CHAPMAN, S. C.

CLARK, L. E.
(1933) Man of Sentiment.

CLARK, PETER

CLARKE, R. C.
(1932) Exposure.

COLCOTT, EARL
(1933) Son of Kong.

COOPER, GEORGE

COSTELLO, PAT
(1933) Olsen's Big Moment.

CRAMER, DUNCAN
(1932) Disorderly Conduct.

CRANE, EARL N.

CUNNINGHAM, LODGE
(1932) Washington Merry-Go-Round; (1933) Child of Manhattan, Sailor Be Good, Men Are Such Fools, Tomorrow at Seven.

CUTLER, D. A.

DALGLEISH, MACK
(1932) Cross Examination; (1933) Man of Action.

DALGLEISH, W. M.
(1932) They Never Come Back; (1933) Silent Men.

DALY, DEAN
(1932) No Living Witness; (1933) Obey the Law, Malay Nights, King of the Wild Horses, 'Worl Gone Mad, Sing Sinner Sing.

DAY, LAMBERT
(1932) Strange Justice; (1933) Night of Terror, Sundown Rider, California Trail; (1933) Rainbow Ranch.

DEMING, W. E., JR.
(1933) Smoky.

DINE, F. E.
(1933) I'm No Angel.

DRUZLIN, ALFRED
(1933) Pleasure Cruise.

ELLIS, GEORGE D.
(1932) Symphony of Six Million, State's Attorney, What Price Hollywood, A Bill of Divorcement; (1933) If I Were Free.

ELLMAKER, HOMER
(1932) Fighting Marshal; (1933) Jungle Bride.

FAULKNER, P. J., JR.
(1932) Sport Parade; (1933) Son of the Border.

FLICK, DON
(1933) Broadway Bad, Bondage, I Loved You Wednesday, Devils in Love.

FLICK, W. D.
(1932) Hat Check Girl, Tess of the Storm Country.

FOCHEY, JOSEPH
(1933) White Woman.

FORREST, DAVID
(1933) Forbidden Trail.

FOX, WILLIAM R.
(1932) Sky Devils, Crooked Circle, Fesh of Promise.

FREERICKS, BERNARD
(1933) Robbers' Roost, Last Trail.

GOODRICH, JOHN A.

GREENE, JAMES
(1932) Pack Up Your Troubles.

GRENZBACH, FRANK
(1932) Cock of the Air, Rain.
SULLIVAN, E. C.  
(1932) Ladies of the Big House.

TAPPAN, LEWIS  
(1932) Congorilla.

THORNTON, CECIL  

TOPE, L. E.  
(1932) File 113, Gay Buckaroo, Pleasure, Local Bad Man
Vanity Fair, The Boiling Point, A Man's Land; (1933) Dude Bandit.

TRIBBY, JOHN  

TUTHILL, C. A.  
(1932) Wayward.

TYLER, DICK  
(1932) Partners.

TYLER, R. E.  
(1932) Beyond the Rockies.

VERNON, VINTON  
(1932) The Kid from Spain; (1933) The Masquerader, Roman Scandals.

VON KIRBACH, A. L.  
(1932) Passport to Hell, Six.
ADAMSON, HAROLD
Dancing Lady: Everything I Have Is Yours.
Heigh Ho: The Gang's All Here, Let's Go Bavarian.

AKST, HARRY
Broadway Bad: Forget The Past; Forbidden Melody: The Islands Are Calling Me, Till The End Of Time, Derelic Song.

ARLEN, HAROLD
Take a Chance: It's Only a Paper Moon.

AXT, WILLIAM
Secret Of Madame Blanche: If Love Were All.

BROOKS, HARVEY
I'm No Angel: I'm No Angel, I Found A New Way To Go To Town, They Call Me Sister Honky Tonk, No One Loves Me Like That - Dallas Man, I Want You I Need You.

BROWN, NACIO HERB
The Barbarian: Love Songs On The Nile; Peg O' My Heart: I'll Remember Only You; Hold Your Man: Hold Your Man; Going Hollywood: Going Hollywood, Our Big Love Scene, We'll Make Hay While The Sun Shines, Cinderella's Fella; After Sundown, Temptation; Mystery of the Dead Police: This Is The Night; Rip Tide: We're Together Again; The Barbarian: Love Songs On The Nile; Peg O' My Heart: Sweetheart Darlin', I'll Remember You; Hold Your Man: Hold Your Man; Stage Mother: Beautiful Girl, I'm Dancing On A Rainbow; Meet The Baron: Clean As A Whistle. Take a Chance: Eadie was a Lady, Should I Be Sweet.

BROWNING, ROBERT
As Husbands Go: Ah Love But A Day.

BURKHARDT, ROBERT
Worst Woman In Paris: Love Passes Me By.

BURTON, VAL
Girl Without A Room: You Alone, Rooftop Serenade, The Whistle Has A Blow; Best of Enemies: All American Girls, Hans And Gretchen; Hot Pepper: Ain't It Gonna 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.

CLARK, SIDNEY
Jimmy And Sally: It's The Irish In Me, Eat Marlowe's Meat, You're My Thrill.

COSLOW, SAM
College Humor: Learn To Croon, The Old Ox Road, Moonstruck, Alma Mater, Colleen of Killarney, Classroom Number, Play Ball, I'm A Bachelor Of Ha Cha Cha; Her Bodyguard: Where Have I Heard That Melody: Too Much Harmony: Thanks, The Day You Came Along, Black Moonlight, Boo Boo Boo, Buckin' The Wind, I Guess It Had To Be That Way, The Two Aristocrats, Cradle Me With a Ha Cha Melody; The Way To Love: The Way To Love; Disgraced: Anyplace Is Paradise; 8 Girls In A Boat: A Day Without You; This Little Piggie Went To Market.

DE FRANCESCO, L. E.
State Fair: Romantic; Warrior's Husband: Focuss Recites; Paddy (The Next Best Thing): Paddy; As Husbands Go: Ah Love But A Day.

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; Eadie Was a Lady, Should I Be Sweet.

DONALDSON, WALTER
Prizefighter And The Lady: You've Got Everything.

DUBIN, AL
Moulin Rouge: Song Of Surrender, Boulevard of Broken Dreams; Roman Scandals: No More Love, Build A Little Home, Put A Tax On Love, Keep Young And Beautiful.

DU BOIS, GLADYS
I'm No Angel: I'm No Angel, I Found A New Way To Go To Town, They Call Me Sister Honky Tonk, No One Loves Me Like That Dallas Man.

ELLISON, BEN
I'm No Angel: I'm No Angel, I Found A New Way To Go To Town, No One Loves Me Like That Dallas Man, They Call Me Sister Honky Tonk; I Want You I Need You.

FAIN, SAMMY
Footlight Parade: By A Waterfall, Ah The Moon Is Here, Sittin' On A Backyard Fence; NRA Short: The Road Is Open Again; Mandailay: When Tomorrow Comes; College Coach: Lonely Lane; Fashions of 1934: Spin A Little Web Of Dreams; Easy To Love; Easy To Love; Harold Teen: How Do I Know It's Sunday; Simple And Sweet, Two Little Flies On A Lump Of Sugar, Collegiate Wedding; Registered Nurse; Goldfish Song; Moonlight and Pretzels: Ah But Is It Love, There's A Little Bit of You in Every Love Song, Honey Are You Making Any Money.

FIELDS, DOROTHY
Dancing Lady: My Dancing Lady; Prizefighter And The Lady: Lucky Fellow; Meet The Baron: Clean As A Whistle; Stage Mother: Dancing On A Rainbow.
Footlight Parade: By A Waterfall, Ah The Moon Is Here, Sittin' On A Backyard Fence; NRA Short: The Road Is Open Again; Mand¬
dalay: When Tomorrow Comes; College Coach: Lonely Lane; Fashions of 1934: Spin A Little Web Of Dreams, Easy To Love; Easy To Love; Harold Teen: How Do I Know It's Sunday, Simple and Sweet; Two Little Flies On A Lump of Sugar, Collegiate Wedding; Registered Nurse: Goldish Song.

KAHN, GUS

Peg O' My Heart: Sweetheart Darlin'; Prize¬fighter And The Lady: You've Got Every¬thing, Downstream Drifter.

KERNELL, WILLIAM

It's Great To Be Alive: Goodbye Ladies, I'll Build A Nest, Women, It's Great 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 Marshall: Some Day.

KORNBLUM, I. B.

I Loved You Wednesday: I Found You I Lost You I Found You Again.

LANE, BURTON

Dancing Lady: Everything I Have Is Yours, Heigh Ho The Gang's All Here, Let's Go Bavarian.

LANGE, ARTHUR

Pleasure Cruise: Is This A Souvenir; War¬rior's Husband: Amazon Blues; Worst Woman In Paris: Love Passes Me By.

LEWIS, HAROLD

8 Girls In A Boat: A Day Without You, This Little Piggie Went To Market.

McHUGH, JIMMY

Dancing Lady: My Dancing Lady; Prize¬fighter And The Lady: Lucky Fellow; Meet The Baron: Clean As A Whistle.

MARION, GEORGE

Adorable: My First Love To Last, Adorable, My Heart's Desire.

MENDOZA, DAVID

Dancing Daughters: I Loved You Then As I Love You Now; White Shadows: Flowers of Love.

MITCHELL, SIDNEY B.

Broadway Bad: Forget The Past.

O'KEEFE, LESTER

Paddy (The Next Best Thing): Paddy.

PASTERNACKI, STEPHEN

Disgraced: Anyplace Is Paradise.

RAINGER, RALPH


REVEL, HARRY

Broadway Thru A Keyhole: Doing The Up¬town Low Down, I Love You Prince Pizzicato, You're My Past, Present And Future, When
You Were A Girl On A Scooter And I Was A Boy On A Bike; Sitting Pretty: Did You Ever See A Dream Walking, Ballad Of The South, I Wanna Meander With Miranda, You’re Such A Comfort To Me, Good Morning Glory, Many Moons Ago, Lucky Little Extra, There’s A Bluebird At My Window, Four Moon Skits, And Then We Wrote; Lights, Action, Camera, Love; White Woman: Yes My Dear, Cute Brute.

ROBIN, LEO
Bedtime Story: Monsieur 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 It’s Ah, It’s Wonderful, There’s A Lucky Guy; Three-Cornered Moon; Three-Cornered Moon; In A Midnight Club: In A Midnight Club; Cradle Song; Cradle Song, Lonely Little Senorita; Alice In Wonderland; Alice In Wonderland; My Weakness: You Can Be Had Be Careful, Gather Lip Rouge While You May, How Do I Look.

RODGERS, RICHARD
Dancing Lady: Rhythm of the Day.

ROSE, BILLY
Take a Chance: It’s Only a Paper Moon.

RUBY, HERMAN
White Shadows: Flower of Love.

RYAN, BEN
Sailor’s Luck: A Sailor’s Luck.

SIEGEL, AL
Moonlight and Pretzels: Ah But Is It Love, There’s A Little Bit Of You In Every Love Song, Honey Are You Making Any Money.

SNELL, DAVE
Prizefighter And The Lady: Downstream Drifter.

SPENCE, RALPH
Warrior’s Husband: Pocus Recites.

STOTHART, HERBERT
Peg O’ My Heart: Sweetheart Darlin’.

STUART, ALLAN
Worst Woman In Paris: Love Passes Me By.

TIOMKIN, DMITRI
Alice In Wonderland: Alice In Wonderland.

VECSEI, D. J.
King Of The Gypsies: Love Calls, Carnival Song, Song Of The Romany Band; Without Love In A Palace Of Dreams, Fortune Telling Song, Serenade; Trip To Nowhere; Spend An Evening At Home, It’s Our Anniversary Day, Sing A Song Of Sin, Cupid In The Moonlight.

WARREN, HARRY
Moulin Rouge: Song Of Surrender, Boulevard Of Broken Dreams; Roman Scandals: No More Love, Build A Little Home, Keep Young And Beautiful, Put A Tax On Love.

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.

YOUUMANS, VINCENT
Take a Chance: Should I Be Sweet.

ACTIVITIES OF THE
SOCIETY OF
MOTION PICTURE ENGINEERS
DURING 1933

By DR. ALFRED N. GOLDSMITH, President

The events of the past year have marked the beginning of an epoch. In retrospect it is clear the world has made many mistakes, which, if men are as reasonable as they claim to be, should not (and in many instances, will not) be repeated. But the habit of error is strong and it is necessary always to be on guard against it and not to repeat the errors of the past more often than one may be forced by circumstances.

The depression has shown the limitations and errors of our past economic systems: whether they can be fully corrected is another matter; but at least we have learned what they were. The effort to formulate equitable and practicable industrial codes has likewise brought to light many of the absurdities and inefficiencies of our past practices. Whether the new motion picture code is all that one might wish it to be is another matter; (but at least we now know what to avoid.) If in the future the
code may be found lacking in some of its operative aspects, those points may be adjusted as circumstances dictate. Thus the code bids fair to be a step forward, if frankly accepted by the industry.

Each distinct element of the industry should realize what is proposed. Those whose closed minds will not permit them to rid themselves of their past habits, whether economic, social, or ethical, and who insist on following the cherished even though occasionally erroneous conventions of their forefathers, will not survive long the problems and worries of the transition we are enduring today. A new order of things is clearly with us. We are learning that friction is economic and vital waste. Pragmatism is the order of the day, and stand-patters and die-hards must, for their own benefit, begin to understand that.

That is not in the least abstract philosophy: it is a statement in brief of the powerful forces acting at the present time. The Society of Motion Picture Engineers has fully recognized the facts, and has made heroic attempts, which at the present time seem to have been in the proper direction to conform to the new order of things and so to further and increase its usefulness to the industry.

Economy has been the watch-word in the industry; salaries have been reduced; many have been unemployed for long periods of time; activities in all avenues have been curtailed. Yet men must find employment, and must continue to remain employable. It is the business of the Society to disseminate information on motion picture technology. The Society is supported by the engineer-members of the industry and it would not be fulfilling its mission if it continued to demand such support, and was found lacking in its ability to repay its members in the product of its business—technical information, the members' stock-in-trade—which they require in order to perform their services for their employers properly and diligently; or, if they are unemployed, to keep themselves employable.

In order to do so steps have been taken by the Society to reduce its dues. Already the non-member subscription rate for the "Journal" has been reduced from the former $12 a year to $8 a year, effective January 1, 1934. Steps have been taken also to establish a new grade of membership, with correspondingly reduced annual dues, which will enable many additional engineers in the industry to join the Society and enjoy its technical benefits. A progressive change in administrative policies has been effected which will result in such economies as will enable the Society to continue its activities with the same vigor as before despite reductions. It is believed that the lower dues will attract so many of the motion picture engineers to become members of the Society, who could not afford to do so under the higher rates, that the increase of membership will more than compensate for the decrease in the Society's income by reason of the reductions. And, even more important, they will greatly increase the usefulness of the Society.

The technical committees must continue to function, as they have functioned during the past year, so as to assist the producers and equipment manufacturers to solve their technical problems and put their engineering on a sound and practical basis. The Standards Committee, in particular, has contributed in this respect by its work on the standardization of a single type of perforation for both negative and positive film, by the standardization of sprocket dimensions, by its present efforts to arrive at a more desirable reel hub, and its recommendations concerning the sensitometric control of picture production. All this will contribute considerably toward the production of high-quality films, with less waste of time, effort, and material, and with enormous savings as regards the mutilation and ultimate destruction of film released to the theaters.

Considering the Projection Practice Committee, the Projection Screens Committee, the Non-Theatrical Equipment Committee, the Sections of the Society, and other groups, their activities and contributions to the industry are too well known to require elaboration here. It is sufficient to say that the Society has, since 1916, been the most powerful factor in the industry for reconciling and coordinating divergent practices, establishing standards of practice and dimensions, and in supplying, through its monthly "Journal," information concerning current technical developments as rapidly as they occur. The Society is, in fact, the only organization in the industry having such functions as its primary and only functions.

The state of the motion picture art has attained to the point at which additional progress worthy of the name demands group effort. No longer can isolated experimenters produce results independently of all others. It is through the Society that engineers and companies collaborate with each other, and by that means profit by the experiences of each other. The condition of the times demands that the work of the Society be prosecuted boldly and vigorously; anything that can be done to relieve the producers, distributors, exhibitors, and equipment manufacturers of the many problems with which they are faced in making, processing, distributing, and exhibiting motion pictures will assist materially in attaining a more prosperous condition than now exists. I urge all engineers and organizations of the industry to recognize the value of the Society, and to support it in its work. Their contributions and support will return to them in the form of concrete and definite advantages far exceeding their original contributions.
THE National Board of Review of Motion Pictures is a volunteer citizen body whose aim is 
impartially to help the public in a response to the best that the present day motion picture offers 
and to exercise a leadership in the appreciation of its developments both recreationally and educa-
tionally. It was organized in 1909 by the People's Institute of New York City. In its function of 
disseminating information on the subject of motion pictures it has group affiliations in various parts 
of the country who carry forward a constructive program of community co-operation in the advancement 
and uses of the motion picture. The National Board of Review is opposed to legal censorship and is 
in favor of the constructive method of placing emphasis upon and building support for the finer and 
more worthwhile films.

The National Board activity is carried on 
through various committees. The General 
Committee is the governing body of the Board, 
evolved out of the original group organized in 
1909. Bishop Francis J. McConnell, Resident 
Bishop of the New York Area of the Methodist 
Episcopal Church, has recently accepted mem-
bership on this Committee. The Executive 
Committee is the body designated by the Gen-
eral Committee to administer the affairs of 
the Board. Two new members were added 
this year, Dr. Frank Astor, Field Secretary of 
the National Child Welfare Association and 
Dr. A. A. Brill, noted psychiatrist. The per-
personel of the Executive Committee is listed 
elsewhere in this book. The Membership Com-
mittee regulates all membership matters. Four 
new members have been elected to this Com-
mittee during 1933.

The Chairman of the National Board is elected 
from among the membership of the Executive 
Committee. The present chairman is Dr. 
George W. Kirchway, noted lawyer and crimi-
nologist, Director of the Department of Crimi-
nology, New York School of Social Work, former 
Dean of the Law School of Columbia University 
and former Warden of Sing Sing Prison.

The decisions of the committee regarding the 
pictures rest upon a majority ballot. A number 
of members, following the usual probationary 
period of study, have been added to this Com-
mittee during 1933. By such additions to the 
membership, a widely representative personnel 
is maintained.

COMMITTEE ON EXCEPTIONAL 
PHOTOPLAYS

The Committee on Exceptional Photoplays is 
composed of critics and students of the cinema 
interested particularly in encouraging the artistic 
development of the motion picture. It reviews 
and publishes a critique of the finest films and 
assists community groups in the showings of 
unusual films to special audiences. Its pioneer 
activity has done much to lay the foundation 
for the Little Photoplay Theatre movement and 
to stimulate the organization of subscription 
groups to develop audiences for the support of 
the creative achievements of the screen.

JUNIOR REVIEW COMMITTEE

The past year has witnessed an outstanding 
advance in the work of the Junior Review Com-
mittee of the Board. This work which was 
started in 1931 was continued in a more or-
organized form with groups from more than fifty 
schools and boys' and girls' clubs taking part 
on a free discussion basis. The name Young 
Reviewers Club was adopted and junior officers 
conducted the activity themselves under the 
guidance of Dr. Frank Astor of the Executive 
Committee of the Board. The fall of 1933 
finds the work again under way with a further 
advance in technique and with the added inter-
est and assistance of more specialists in child 
study.
BETTER FILMS NATIONAL COUNCIL

The community or 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 a plan initiated by the National Board in 1916 of having a membership composed of representatives from many organizations, cultural, educational and civic, so that they typify the original movement for community participation in the development and support of the motion picture socially. The objectives of such organizations are as follows:

To encourage the study of the motion picture as a medium of entertainment, instruction 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 the seeking of support for the better pictures through the community organization plan and not through censorship. To bring to the attention of the public the better pictures through the publication of a Photoplay Guide to the selected pictures showing at the local theatres. To sponsor "juniors' matinees" showing pictures particularly suitable for boys and girls, and "family night" or week-end programs whenever possible with exhibitors' bookings. To endorse and further the use of visual education in the schools.

The information from the National Board on the selected and exceptional pictures is made available to these groups providing them with advance word so that they can offer organized community support for such pictures. During 1933 this work has been extended to many new groups in cities and smaller communities. Field representatives from Hartford, Conn., New Orleans, La., Memphis, Tenn., and Burlington, Vt., have become members of the National Council in 1933.

PUBLICATIONS

The National Board has continued the publication of its monthly, "The National Board of Review Magazine", a journal containing articles of general interest on the motion picture activity and reviews of exceptional and selected pictures. Other regular publications are the two weeklies, "The Guide to Selected Pictures" and "The Official Bulletin". The Eighteenth Annual Selected Pictures Catalog was issued in 1933 containing a condensed form of the plan for Community Better Films Councils. A number of special classified subject film lists have been compiled such as Motion Pictures on Subjects of Timely Interest, Films for Junior Matinees, Selected Book-Films, Exceptional Photoplays, Foreign Films Released in America.

1933 ANNUAL MEETING

The Ninth Annual Conference of the National Board of Review was held in New York City, February 9th to 11th, at the Hotel Pennsylvania. The general subject was "Analysis of Motion Picture Appreciation". The first speakers session was devoted to the topic "Present Methods of Determining Attitudes Toward Motion Pictures". This was presented as follows: "Effect of the Changing Social Order on Motion Picture Responses," by Mr. LeRoy E. Bowman, Director of Extension Activities of Summer Play Schools, Child Study Association; "Motion Pictures and Children's Emotions," by Dr. Frank Astor, Field Secretary, National Child Welfare Association; "Motion Pictures in Museum Work With Children," by Miss Mary Mathews, Curator of Education, Brooklyn Children's Museum; "Teaching Languages with Foreign Sound Films," by Mr. Edward B. Ginsburg, Director of the International Cinema League; and "Creating Motion Picture Departments in Museums of Art," by Mr. Alan R. Blackburn, Jr., Executive Secretary, Museum of Modern Art, New York City. The topic "Present Needs and Opportunities in Community Activity" was offered on the second day under "Selected Programs for Family Patronage," by Mrs. Mildred Wilder Champlin, Director, Parent Education, Oneonta Public Schools and Head, Home Economics Department, Hartwick College; "How Can Theater Programs Be Fitted to Community Needs?" by Mr. Edwin F. Coppock, Managing Director, Paramount Theatre, Staten Island, New York; "Organized Community Support of Good Films," by Mr. Joseph L. Marron, President, Jacksonville (Fla.) Better Films Council; and "Special Showings of Cultural and Instructional Films," by Mr. Harry Alan Potamkin, Film Critic and Member, Committee on Exceptional Photoplays. A specialized phase of visual education was presented by Dr. Raymond L. Ditmars, Curator of Mammals and Reptiles of the New York Zoological Park.

The Eighteenth Annual Luncheon was held on the second day with many interesting speakers and screen celebrities present to greet the conference delegates who came from many communities, distant and nearby.

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The Motion Picture Theater Owners of America are looking into the new year with greater enthusiasm and assurances than ever before. The real showmen in this industry have much to look forward to. Those in Hollywood who are charged with the responsibility of producing product that will attract the public are accepting the responsibility wholeheartedly. Never before in the history of this industry has such earnest, intelligent effort been expended to improve the box-office value of the pictures. Many of them have already been released and many more are on the way and upon these depend the success, of course, of the Theaters.

The Motion Picture Theater Owners of America have been and will continue to do everything possible to improve the position of the theater owners. We submit that our record of the past will withstand criticism. We have no apologies to make to any branch of this industry for the actions of our organization.

I want to pay tribute to the members of the Executive Board of the Motion Picture Theater Owners of America for their unselfish service and sacrifices of time and money in an effort to serve and represent those theater owners who were unable to represent themselves during the drafting of the code by which this industry is to be governed. No one can justly and fairly say that the Motion Picture Theater Owners of America were not considerate of all interests—the records speak for themselves.

I am deeply appreciative of the wholehearted assistance and encouragement given me as President of the Motion Picture Theater Owners of America—not only by the membership—but by many others outside our organization, who like ourselves are fighting for the best interests of the industry as a whole.

The early part of the New Year will find us with many additional units affiliated with the National organization. This within itself is conclusive proof that our policy as a national organization has been constructive and to the best interests of the industry.

So we go into the New Year with the satisfying thought that with the continued cooperation and help that has been accorded us from all angles of this industry, we cannot help growing and increasing our service to the Theater Owners of America. Let’s stand together as a united industry for the common good of all that we may receive the recognition due a great industry like ours.

U. S. District Court Rules
OPEN MARKET on SOUND PARTS

Erpi Contracts Do Not Prevent Exhibitors and Producers from Buying Equipment Parts Where They Choose, Court Says.

Under a decision handed down by Judge John P. Nields of the U. S. District Court, Wilmington, on June 29, exhibitors are entitled to buy sound reproducer parts in the open market, regardless of their tying agreements with Electrical Research Products, and producers may sell their pictures to theaters other than those using Western Electric equipment. Exhibitors and producers alike gleefully hailed this decision as one of the most important in the industry’s history.

The decision was rendered in granting a preliminary injunction to Warner Bros. through the Stanley Company of America, General Talk-
products. Citing the anti-trust laws it finds illegal certain restrictive clauses in Epri licensing agreements.

Specifically, the clauses found illegal are described as follows:

1. "The tying agreements in the licenses or leases of Electrical Research Products to exhibitors, whereby exhibitors agree to purchase from Electrical Research Products all repair and replacement parts for the reproducing apparatus and equipment leased by Electrical Research Products."

2. "The exclusive agreement in the contractual letters accompanying the leases of Electrical Research Products to producers whereby producers agree to distribute films produced on the producing apparatus only to exhibitors supplied with Electrical Research Products reproducing apparatus and equipment."

The Judge Nields's decision in toto follows:

Motions for preliminary injunctions are made on behalf of plaintiffs in three equity suits brought under sections 2(1) and 2(2) of the Clayton Act and section 5 of the Sherman act.

In their main brief plaintiffs state the measure of relief sought is an order of preliminary injunctions. "It is therefore submitted that an injunction pendente lite should issue herein in all three cases enjoining and restraining the defendants from enforcing or maintaining the restrictive clauses of the so called leases of reproducing equipments, whereby the exhibitors are required to obtain exclusively from Products (Electrical Research Products) all repair and replacement parts for said equipments and to permit Products to inspect the same, and charge the Exhibitor herefor, under the guise of rendering service therefor. In addition, in the suit of the Duovac Company, an injunction should issue pendente lite enjoining and restraining the defendants from directly or indirectly enforcing any of the provisions of the producing license agreements whereby the producing licensees of Products are required to obtain exclusively from Products repair and replacement parts for producing apparatus."

Might Lessen Competition

The motions deal with covenants in agreements the effect of which may be to substantially lessen competition in interstate commerce in the talking motion picture business. Roughly, that business is handled by the manufacturers, the producers and the exhibitors. The manufacturers make the recording equipment for the producers of films. This equipment records sound and photographs action in timed relation on the films. The manufacturers also make reproducing equipment for the exhibitors. This equipment synchronously reproduces the sound and projects the action on the theater screens. The producers use the recording equipment in producing the films. The exhibitors use the reproducing equipment in the theaters.

The defendant as Electrical Research Products, Inc. (Delaware), is a subsidiary of Warner Brothers. It is an exhibitor, owning a chain of about 150 theaters. The plaintiff, Duovac Radio Corp. (Delaware), is engaged in the manufacture of electrical devices, including vacuum tube amplifiers and photo electric cells. The plaintiff, General Talking Pictures Corporation (Delaware) is a manufacturer of talking motion picture equipment.

In each case the defendants are the same. Western Electric Company, Inc., is a manufacturer and the Telegraph Company is a company holding 95% of the capital stock of Western. Electrical Research Products, Inc., herein called "Products" supplements the business of Western by licensing under patents and leasing producing and reproducing equipment and also furnishing parts and services relating to the upkeep of the equipment.

Quotes Clayton Act

Section 3 of the Clayton Act provides:

"It shall be unlawful for any person engaged in commerce, in the course of such commerce, to lease or make a sale or contract for sale of goods, wares, merchandise, machinery, supplies or other commodities, whether patented or unpatented, for use, consummation or resale within the United States or any territory thereof or the District of Columbia or any insular possession or other place subject to the jurisdiction of the United States, or fix a price charged therefor or discount from, or rebate upon, such price, on the condition, agreement or understanding that the lessee or purchaser thereof shall not use or deal in the goods, wares, machinery, merchandise, supplies or other commodities of a competitor or competitors of the lessee or seller, whereby effect may be given to such lease, sale, or contract for sale or such condition, agreement or understanding may be to substantially lessen competition or tend to create a monopoly in any line of commerce."

Restrictive Agreements Illegal

An examination of the numerous affidavits and volumes of exhibits filed shows that certain restrictive agreements contained in the licenses or leases made by Products are inherently illegal,—the import of which could not be changed by the terms of the agreements are:

1. The Tying Agreements in the licenses or leases of Products to exhibitors, whereby exhibitors agree to purchase from Products all repair and replacement parts for the reproducing apparatus and equipment leased by Products.

2. The Exclusive Agreements in the contractual letters accompanying the leases of Products to producers whereby producers agree to distribute films produced on the producing apparatus only to exhibitors supplied with Products reproducing apparatus and equipment.

The Tying Agreements on the part of exhibitors to purchase repair and replacement parts from Products are found in all the licenses or leases made by Products of reproducing apparatus or equipment to exhibitors. For example, in the license of the dated July 29, 1931 from Products to Stanley Company of America (Plaintiffs' Exhibit Vol. III, Exhibit J) we find the following agreements. Section 2 (b) says: "It is agreed that all additional equipment or replacement parts of the Equipment shall be obtained from Products and that all repairs to the Equipment shall be made as specified by Products. Products shall furnish to the Exhibit and at the request of the Exhibitor, supply and install such parts and repair work, if necessary, to the satisfactory operation of the Equipment which was at the time of manufacture and at the expiration of the following sections of the Licenses:

Section 7—"The Exhibitor agrees to pay to Products upon rendition of invoices thereto for all additional equipment or repair work furnished or supplied by Products, for any repairs to the equipment and for any additional equipment or spare or replacement parts furnished or supplied by Products and to pay the transportation therefor."

Section 11—"The Exhibitor shall provide access for Products' representatives, engineers and mechanics to the Theater and to all parts thereof where access to the equipment is reasonably necessary, for the purpose of inspecting the installation and from time to time for the purpose of examining and inspecting the equipment, and shall grant Products permission in advance to make such adjustments therein and repairs thereto as, in the opinion of Products, are necessary or desirable."

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PRODUCTION

CODE OF ETHICS

PRINCIPLES UNDERLYING THE CODE

1. Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world, and they recognize their responsibility to the public because of this trust.

2. Theatrical motion pictures (that is, pictures intended for the theater as distinct from pictures intended for churches, schools, lecture halls, educational movements, social reform movements, etc.) are primarily to be regarded as entertainment. Mankind has always regarded the importance of entertainment and its value in rebuilding the bodies and souls of human beings.

3. It is recognized that there is entertainment which tends to improve the race (or at least to recreate and build human beings exhausted with the realities of life), and entertainment which tends to harm human beings, or to lower their standards of life and living.

4. Motion pictures are an important form of art expression. Art enters immediately into the lives of human beings. The art of motion pictures has the same objectives as the other arts—the presentation of human thought, emotion, and experience, in terms of an appeal to the soul through the senses.

5. In consequence of the foregoing facts the following general principles are adopted:

   a. No picture shall be produced which will lower the moral standards of those who see it. Hence, the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil or sin.
   b. Correct standards of life shall be presented on the screen, subject only to necessary dramatic contrasts.

   Law, natural or human, should not be ridiculed, nor shall sympathy be created for its violation.

PARTICULAR APPLICATIONS

CRIMES AGAINST THE LAW

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder.
   a. The technique of murder must be presented in a way that will not inspire imitation.
   b. Brutal killings are not to be presented in detail.
   c. Revenge in modern times shall not be justified.

2. Methods of Crime should not be explicitly presented.
   a. Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
   b. Arson must be subject to the same safeguards.
   c. The use of firearms should be restricted to essentials.
   d. Methods of smuggling should not be presented.

3. Illegal drug traffic must never be presented.

4. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

SEX

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated or justified, or presented attractively.

2. Scenes of passion, should not be introduced when not essential to the plot. In general, passion should be so treated that these scenes do not stimulate the lower and baser elements.

3. Seduction or Rape.
   a. They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.
   b. They are never the proper subject for comedy.

4. Sex perversion or any inference of it is forbidden.

5. White slavery shall not be treated.

6. Miscegenation is forbidden.

7. Sex hygiene and venereal diseases are not subjects for motion pictures.

8. Scenes of actual child birth, in fact or in silhouette, are never to be presented.

9. Children's sex organs are never to be exposed.

VULGARITY

The treatment of low, disgusting, unpleasant, though not necessarily evil subjects, should be subject always to the dictates of good taste and regard for the sensibilities of the audience.

OBSCENITY

Obscenity in word, gesture, reference, song, joke or by suggestion, is forbidden.

DANCES

Dances which emphasize indecent movements are to be regarded as obscene.

PROFANITY

Pointed profanity or vulgar expressions, however used, are forbidden.

COSTUME

1. Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.
2. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

RELIGION
1. No film or episode may show ridicule on any religious faith.
2. Ministers of religion, in their character as such, should not be used as comic characters or as villains.
3. Ceremonies of any definite religion should be carefully and respectfully handled.

NATIONAL FEELINGS
1. The use of the Flag shall be consistently respectable.
2. The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

TITLES
Salacious, indecent or obscene titles shall not be used.

REPELLENT SUBJECTS
The following subjects must be treated within the careful limits of good taste.

1. Actual hangings, or electrocutions as legal punishments for crime.
2. Third Degree methods.
3. Brutality and possible gruesomeness.
4. Branding of people or animals.
5. Apparent cruelty to children or animals.
6. Surgical operations.

UNIFORM INTERPRETATION
That there may be no doubt about a uniform interpretation of the code by the different producers, machinery has been set up that makes available for every producer the knowledge and experience of the entire industry, aided by the cooperation available from socially-minded groups and public leaders in the selection of the material for screen use and in the treatments of such material.

The reviewing facilities of the organization are then available to all producers in order that such changes as may seem necessary to conform to the provisions of the code may be made before the negatives are sent to the laboratory.

The leading factors in the industry through standing committees will be called upon to arbitrate where there is any doubt about interpretation and that the common judgment of men with a common purpose will be the deciding influence.

ADVERTISING

CODE OF ETHICS

— P R E F A C E —

With the universal acceptance of the talking picture, the producers deemed it wise to adopt a new and amplified code of principles to guide the production of this new form of entertainment.

It was, therefore, appropriate that those responsible for the advertising of motion pictures should take steps to emphasize their kindred purposes, and to make certain that motion picture advertising would reflect the same high ideals and aims that inspired the new code for production.

Therefore, "To make our maximum contribution to the progress of the motion picture medium, help it fulfill its obligations and develop its complete community value," the advertising men of the industry have subscribed to a Code of Motion Picture Advertising.

The provisions of the Code apply to press books, newspaper advertising, trailers, outdoor display, novelty distribution, and all other forms of motion picture exploitation. All motion picture theater advertisers, whether affiliated with the undersigned or not, are requested to adhere to these principles.

THE CODE

1. We subscribe to the Code of Business Ethics of the International Advertising Association, based on "truth, honesty and integrity."
2. Good taste shall be the guiding rule of motion picture advertising.
3. Illustrations and text in advertising shall faithfully represent the pictures themselves.
4. No false or misleading statements shall be used directly or implied by type arrangements or by distorted quotations.
5. No text or illustration shall ridicule or tend to ridicule, any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.
6. The history, institutions, and nationals of all countries shall be represented with fairness.
7. Profanity and vulgarity shall be avoided.
8. Pictorial and copy treatments of officers of the law shall not be of such a nature as to undermine their authority.
9. Specific details of crime, inciting imitation, shall not be used.
10. Motion picture advertisers shall bear in mind the provision of the production code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.
11. Nudity with meretricious purposes, and salacious postures, shall not be used.
12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising.
PREVIEWING GROUPS

Organizations Previewing Pictures at the Academy of Motion Picture Arts and Sciences, Hollywood.

Chairmen of committees represented in the gradings published in their own organization previews reports, "Selected Motion Pictures," or any other organization house organs, are as follows:

AMERICAN LIBRARY ASSOCIATION
Miss Gladys Caldwell, Chairman, Los Angeles Public Library, Los Angeles, Cal.

BOY SCOUTS OF AMERICA
E. B. De Groot, Chairman, 1204 S. Hill St., Los Angeles, Cal.

CONGRESS OF PARENTS AND TEACHERS
(California Committee)—Mrs. Leo B. Hedtes, 6235 Mt. Angelus, Los Angeles, Cal.

FEDERATED CHURCH BROTHERHOOD OF CALIFORNIA
John Anson Ford, Chairman, 434 Charles C. Chapman Bldg., 756 S. Broadway, Los Angeles, Cal.

GENERAL FEDERATION OF WOMEN'S CLUBS
(West Coast Committee)—Mrs. W. A. Burke, 359 N. Bronson Ave., Hollywood, Cal.

INTERNATIONAL FEDERATION OF CATHOLIC ALUMNIAE
(West Coast Committee)—Mrs. Thomas A. Hearn, 205 S. McCarty Drive, Beverly Hills, Cal.

Organizations Previewing Elsewhere

NATIONAL COUNCIL OF JEWISH WOMEN
Mrs. Flxine Wolfstein, 617 S. Lucerne Blvd., Los Angeles, Cal.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH
Mrs. Sarah M. Mullen, Chairman of West Coast Previewing Committee, Abraham Lincoln High School, Los Angeles, Cal.

NATIONAL SOCIETY DAUGHTERS OF THE AMERICAN REVOLUTION
Mildred Lewis Russel (Mrs. Richard R.), Chairman, 7110 Hillside Ave., Hollywood, Cal. Mrs. John M. Cook, Chairman, Previewing Committee, 900 N. Alpine Drive, Beverly Hills, Cal.

NATIONAL SOCIETY OF NEW ENGLAND WOMEN
Mrs. Edward Strong, National Councilor, 1175 Adair St., San Marino, Cal. Mrs. David H. Ray, Chairman, Previewing Committee, 1235 First Ave., Arcadia, Cal.

WOMEN'S UNIVERSITY CLUB OF LOS ANGELES
Co-chairmen: Mrs. John Vruwink, 424 Shatto Place, Los Angeles, Cal. Mrs. Palmer Cook, 356 S. Reno St., Los Angeles, Cal.

ADDITION

PRODUCERS
Bowers, Charles, 250 Park Avenue, New York, N. Y.
Erskine, Chester, 807 E. 175th Street, New York, N. Y.
Exploitation Pictures, 729 Seventh Avenue, New York, N. Y.
Gem Pictures Productions, Inc., 723 Seventh Avenue, New York, N. Y.
Grace Pictures Co., 723 Seventh Avenue, New York, N. Y.
Ideal Pictures Corp., 729 Seventh Avenue, New York, N. Y.
Imperial Distributing Corp., 729 Seventh Avenue, New York, N. Y.
McCracken, Harold, 2 W. 45th St., New York, N. Y.
Master Art Products, Inc., 630 Ninth Avenue, New York, N. Y.
United Newsreel Corp. of America, 35 W. 45th Street, New York, N. Y.

DISTRIBUTORS
Astor Pictures Corp., 630 Ninth Ave., New York, N. Y.
Fox, Joseph, 30 Hamilton Place, New York, N. Y.

ADDENDA

Bowers, Charles, 250 Park Ave., New York, N. Y.
British-Gaumont Corp., 226 W. 42nd St., New York, N. Y.
Du World Pictures, Inc., 729 Seventh Ave., New York, N. Y.
Exploitation Pictures, 729 Seventh Ave., New York, N. Y.
Gem Pictures Productions, Inc., 723 Seventh Avenue, New York, N. Y.
Ideal Pictures Corp., 729 Seventh Avenue, New York, N. Y.
Levine, Leon, 599 Fifth Ave., New York, N. Y.
Independent Film Producers, Inc., 1909 S. Vermont Ave., Los Angeles, Cal.; 221 Golden Gate Ave., San Francisco, Cal.
Krimsky, John & Gifford Cochrane, 509 Madison Ave., New York, N. Y.
Pinnacle Productions, Inc., 1501 Broadway, New York, N. Y.
Steiner, William, 630 Ninth Ave., New York, N. Y.

STUDIO
Reeves Sound Studios, 1600 Broadway, New York, N. Y.
"To establish a closer personal relationship within the motion picture industry" was the phrase used by the late Joseph Dannenberg, known by all as "Danny," when he founded the FILM DAILY GOLF TOURNAMENTS thirteen years ago this fall. The basic thought has been perpetuated each year with growing enthusiasm. Starting with the first tournament, held at the Oak Ridge Country Club in Tuckahoe, N. Y., on September 27, 1921, these outings of sportsmanship and good fellowship have progressed with marked increases in attendance, scores of additional prizes and trophies have been added annually, team play has become one of the main attractions, and "Danny's" fundamental idea has grown to flattering proportions.

The success of the first Film Daily Golf Tournament was manifest in the fact that two yearly tournaments were held following the second annual event. Further evidence of the success of these gatherings was evinced at the 1927 spring tournament held at the Sound View Club in Great Neck, L. I., when Al Lichtman proposed a permanent organization to further both the social and athletic welfare of eastern film folks. The outcome was the formation of the Motion Picture Club which today includes every important film executive on its membership roster. Team play was introduced the following year when the Motion Picture Club organized a foursome which met and defeated a team from the Lambs Club. In gaining the victory, the E. F. Albee Memorial Trophy was awarded the winners. In seven annual tournaments, the team representing the Motion Picture Club has won the cup six times. Its only defeat being handed down at the twentieth Film Daily Golf Tournament, played at the Fenimore Country Club in the spring of 1932, when a foursome representing the A. M. P. A. were the victors. The coveted cup returned to the Motion Picture Club last spring when its team registered revenge by defeating the A.M.P.A. players.

—And so each Film Daily Golf Tournament stands as a monument to "Danny" who had the courage of his convictions, that those in this industry could not only meet as business and professional men, but could find time and lasting benefit by congregating in a clean sports contest, in the spirit of good fellowship and sportsmanship.

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TEAM STANDINGS

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<td>Glen Oaks in 1929...</td>
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<td>M. P. Club</td>
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<td>Gedney Farms in 1929</td>
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<td>Fenimore in 1932...</td>
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<td>A.M.P.A.</td>
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<td>Rye Country Club in 1933</td>
<td>M. P. Club vs. A.M.P.A.</td>
<td>M. P. Club</td>
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A -
Abbott, M. J.—July 14, 1886—Paterson, N. J.
Abbott, George—June 25—Salamanca, N. Y.
Abel, Sydney E.—Sept. 19, 1884—St. Paul, Minn.
Abel, Walter—June 6—Paterson, Minn.
Adair, Robert—Jan. 3, 1900—San Francisco, Cal.
Adams, Alvin—Sept. 13, 1903—New York, N. Y.
Adams, Cleve—Sept. 5, 1884—Chicago, Ill.
Adams, Jack—Sept. 8, 1879—Hastings, Neb.
Adams, Margaret—Mansfield, Pa.
Adelshein, Natalie—May 22, 1912—Boston, Mass.
Adler, Bert—Brooklyn, N. Y.
Adler, J. P.—Sept. 28, 1887—Mansfield, Wis.
Adler, William H.—June 17, 1903—Chicago, Ill.
Adrian, Iris—Los Angeles, Cal.
Agnew, Frances—Anniston, Ala.
Agnew, Robert—Louisville, Ky.
Ahearn, Thomas J.—Feb. 23, 1904—Dallas, Tex.
Aherne, Brian—May 2—England.
Aherne, Patrick—1901—Ireland.
Ainslee, Marion—Kansas City, Mo.
Ainsworth, Cupid—Oct. 10, 1904—San Jose, Cal.
Akers, George—Mar. 23, 1902—New York, N. Y.
Akins, Zona—Oct. 31, 1904—Los Angeles, Cal.
Alba, Maria—Dec. 27—Barcelona, Spain.
Alberni, Luis—Spain.
Albertson, Frank—Feb. 2, 1909—Fergus Falls, Minn.
Alden, Mary—New Orleans, La.
Aldine, Jimmy—Nov. 17—Pearl River, N. Y.
Alexander, Ben—May 26, 1911—Goldfield, Nev.
Alexander, Richard—Nov. 19, 1902—Dallas, Texas.
Alexander, Ross—Brooklyn, N. Y.
Alicoate, Charles A.—Dec. 26, 1898—New York, N. Y.
Allan, Elizabeth—Apr. 9—Skegness, Lincolnshire, Eng.
Allan, Hugh—Nov. 5, 1903—Oakland, Cal.
Allen, Dave—Aug. 15, 1885—Albany, N. Y.
Allen, Fred—1896—Petaluma, Cal.
Allen, Fred—April 8, 1866—New York, N. Y.
Allen, Jacqueline—Texas.
Allen, Judith—Jan. 28—New York, N. Y.
Allen, Ricca—Victoria, B. C., Canada.
Allen, Theresa—Oct. 27, 1912—Indianapolis, Ind.
Allwine, Glendon—Apr. 18, 1898—Kansas City, Kan.
Alton, Maxine—May 3, 1894—Willis, Kan.

Alvarado, Don—Nov. 4, 1904—Albuquerque, N. M.
Ames, Adrienne—Aug. 3—Fort Worth, Texas.
Anderson, Doris—Nov. 14, 1892—Chico, Cal.
Anderson, John Murray—Sept. 20, 1886—St. John's, Newfoundland.
Andrea, Fern—Chicago, Ill.
Andre, Gwili—Copenhagen, Denmark.
Andre, Lona—Nashville, Tenn.
Andrews, Del—St. Louis, Mo.
Andrus, Winfield—Mar. 23, 1908—Asbury Park, N. J.
Angelus, Muriel—1909—Scotland.
Ansell, Louis K.—Oct. 9, 1892—St. Louis, Mo.
Anthony, Walter—Feb. 13, 1876—Stockton, Cal.
Apfel, Oscar C.—Cleveland, O.
Archaimbaud, George—May 8, 1890—Paris, France.
Archer, Patricia—June 17, 1909—Livingston, Mont.
Arledge, John—Mar. 12, 1907—Crockett, Tex.
Armetta, Henry—July 4, 1888.
Arnold, John—Nov. 16, 1888—New York, N. Y.
Aron, Maxwell—Feb. 25, 1902—New York, N. Y.
Arthur, Harry C., Jr.—June 2.
Arthur, George K.—April 27, 1899—Aberdeen, Scotland.
Arthur, Jean—Oct. 17, 1908—New York, N. Y.
Arthur, Julian—Dec. 2—Memphis, Tenn.
Arzner, Dorothy—Jan. 3, 1900—San Francisco, Cal.
Ashcraft, James M.—July 22, 1879—St. Georges, Del.
Asher, Alvin J.—June 29, 1903—Los Angeles, Cal.
Asher, Roland Hillard—Aug. 29, 1897—Los Angeles, Cal.
Ashton, Herbert—Sept. 25, 1902—San Francisco, Cal.
Askan, Perry—Aug. 31, 1898—Seattle, Wash.
Astaire, Marie—Chicago, Ill.
Astor, Gertrude—1906—Lakewood, O.
Astor, Mary—May 3, 1906—Quincy, Ill.
Atchley, Homer—1887—Tennessee.
Ates, Roscoe—Jan. 20, 1895—Grange, Miss.
Auer, John H.—Aug. 6, 1908—Budapest, Hungary.
Auer, Misha—Nov. 17, 1905—St. Petersburg, Russia.
Auspitzer, Mrs. Richard G.—New York, N. Y.
Austin, Anna—Oct. 14, 1908—Louisville, Ky.
Austin, William—June 12—Georgetown, British Guiana.
Autrey, Max Dunn—June 24, 1898—Dallas, Tex.
Burns, Fred—Fort Keogh, Mont.
Burns, Marion—Hollywood, Cal.
Burns, Neal—June 26, 1892—Bristol, Pa.
Burns, Robert—New York, N. Y.
Burnstein, Jules—1880—New York, N. Y.
Bur, C. C.—Jan. 20, 1890—Brooklyn, N. Y.
Burt, Frederick—Feb. 12, 1876—Oaraga, Ill.
Burt, William P.—Feb. 11, 1873—St. Peter, Minn.
Burton, Clarence—May 10, 1882—Fort Lyons, Mo.
Burton, David—May 22, 1890—Odessa, Russia.
Burton, Frederick—Indiana.
Burton, Martin—Mitchell, Ind.
Busch, Eugene—Jan. 27, 1909—New York, N. Y.
Busch, Mae—Jan. 20, 1897—Melbourne, Australia.
Bushell, Anthony—May 19, 1904—Westhampton, Eng.
Butcher, Edward E.—May 15—Troy, N. Y.
Butler, David—Dec. 17, 1895—San Francisco, Cal.
Butt, Lawson W.—1883.
Butterworth, Charles—July 26—South Bend, Ind.
Butts, Billy—Sept. 8, 1919—Dallas, Texas.
Buzzell, Eddie—Nov. 13, 1897—Brooklyn, N. Y.
Byron, Arthur—April 3, 1872—Brooklyn, N. Y.
Byron, George—Limerick, Ireland.
Byron, John—Sept. 9, 1900—Kosata, Minn.
Byron, Marion—Mar. 16, 1911—Dayton, O.

C——

Caballero, Charles—Mar. 24, 1890—Brooklyn, N. Y.
Caban, Christopher—1888—St. Louis, Mo.
Caban, Edward—Carlsbad, N. M.
Caesar, Arthur—Mar. 9, 1893—Rumania.
Cagnery, Nathaniel—New York, N. Y.
Cagnery, James—July 17, 1904—New York, N. Y.
Cahn, Edward L.—Feb. 12, 1899—Brooklyn, N. Y.
Caldwell, Betty—Nov. 14, 1909—Los Angeles, Cal.
Calvert, Lowell V.—March 10, 1899—Marshalltown, Iowa.
Cameron, Rudy—Washington, D. C.
Cammack, Ben Y.—July 15, 1897—Dallas, Texas.
Cammer, W. J.—Aug. 13, 1886—New Rochelle, N. Y.
Camp, Shop—July 16, 1882—West Point, Ga.
Camp, Walter—1891—New Haven, Conn.
Campbell, Colin—Falkirk, Scotland.
Campbell, Frederick S.—1896—Charlottesville, Va.
Cannon, Raymond—Sept. 1—Long Hollow, Tenn.
Cantor, Eddie—Jan. 31, 1893—New York, N. Y.
Carra, Frank R.—May 19, 1897—Palermo, Italy.
Cardona, Rene—Oct. 8, 1906—Havana, Cuba.
Carew, Arthur E.—1894—Trebizond, Armenia.
Carew, Ora Whytock—Salt Lake City, U.
Carwe, Edwin—March 5, 1883—Gainesville, Tex.
Carey, Harry—Jan. 16, 1880—New York, N. Y.
Carillo, Mario—Monterey, Cal.
Carlisle, Jack—Paisley, Scotland.
Carlisle, Mary—Feb. 3, 1912—Boston, Mass.
Carlisle, Samuel—Jan. 21, 1887—Glasgow, Scotland.
Carlyle, Allen—March 5, 1906—San Francisco, Cal.
Carol, Sue—Oct. 30, 1906—Chicago, Ill.
Carpenter, Georges—Jan. 12, 1894—Lens, France.
Carr, Alexander—March 7, 1878—Rummi, Russia.
Carr, Nathaniel—May 14, 1886—St. Russia.
Carr, Trem—Nov. 6—Trenton, Ill.
Carrillo, Leo—Naples, Italy.
Carrillo, Charles P.—Nov. 23, 1893—New York, N. Y.
Carroll, Nancy—Nov. 19, 1906—New York, N. Y.
Clemenger, James Francis—Sept. 13, 1905—Asheville, N. C.

Clements, Colin—Feb. 25, 1894—Omaha, Neb.

Clifford, Edwin S.—Sept. 1, 1891—Elgin, Ill.

Clifford, Kathleen—Charlottesville, Va.

Clifford, Ruth—Pawtucket, R. I.

Clifton, Tom, Jr.—Sept. 19, 1918—Southampton, England.

Clift, Denison—May 2, 1892.

Cline, Eddie—Nov. 7, 1892—Kenosha, Wis.


Clyde, Andy—Blairgowrie, Scotland.


Cobb, Edwin—May 18, 1895—N. M.

Cobb, Joe—Nov. 7, 1917—Shawnee, Okla.


 Cody, Lew—Feb. 22, 1891—Berlin, N. H.

Coffee, Lenore, J.—San Francisco, Calif.

Coffman, Joe W.—1895—Clarksville, Ark.

Coglan, Junior—March 16, 1916—New Haven, Conn.

Cogley, Nick—1869—New York, N. Y.

Cohen, George M.—July 4, 1878—Providence, R. I.

Cohan, Helen—New York, N. Y.

Cohan, Phillip F.—Florissant, Mo.

Cohan, Emanuel—Aug. 5, 1892—Hartford, Conn.

Cohen, Harry J.—July 18, 1876—Chicago, Ill.

Cohen, Jeanne—June 16—Warsaw, Russia.

Cohen, Joseph—June 21, 1882—Toronto, Canada.

Cohen, Solomon M.—July 10, 1873—Chicago, Ill.

Cohen, Max—June 6, 1896—New York, N. Y.

Cohen, Sammy—July 5, 1900—New York, N. Y.

Cohen, Sammie—Dec. 8, 1902—Minneapolis, Minn.

Cohn, Walter—June 21, 1900—Berlin, Ireland.

Cohn, Alfred A.—March 26—Freepoint, Ill.

Cohn, Harry—July 23, 1891—New York, N. Y.

Cohn, Ira H.—March 29, 1894—Chicago, Ill.

Cohn, Jack—Oct. 27, 1889—New York, N. Y.

Cook, Margaret G.—May 25, 1892—New York, N. Y.

Cokell, Walter B.—Denver, Col.

Colbert, Claudette—Sept. 13, 1905—Paris, France.


Coldeway, Anti—Jan. 1887—Louisville, Ky.

Cole, Harry A.—March 6, 1882—Brooklyn, N. Y.

Coleman, Bruce G.—Nov. 11, 1910—Cutler, Cal.

Collier, Robert—July 30, 1894—Prairie du Chien, Wis.

Collier, William, Jr.—Feb. 12, 1903—New York, N. Y.

Collier, William Sr.—Nov. 12, 1866—New York, N. Y.


Collins, Kathleen—San Antonio, Tex.

Collins, Lew—Jan. 12, 1897—Baltimore, Md.

Collins, Monte, Jr.—Dec. 3, 1896—New York, N. Y.

Colyer, G.—May 5, 1898—New York, N. Y.


Columbo, Russ—Jan. 14, 1908—San Francisco, Cal.


Comerford, M. E.—Heckscherville, Pa.

Compton, Betty—March 19, 1897—Beaver, U. S.


Compton, Joyce—Jan. 27—Lexington, Ky.


Condron, R. F.—March 16—Chicago, Ill.

Condon, Jackie—March 25, 1923—Los Angeles, Calif.


Conklin, Heinie—San Francisco, Calif.

Conklin, William—Dec. 25—Brooklyn, N. Y.

Conn, Maurice Harold—Concord, N. H.

Connelly, Vernie E.—Rolla, Mo.

Connolly, Myles—Oct. 7, 1897—Boston, Mass.

Conners, Jean—March 22—New York, N. Y.

Conners, Thomas J.—Sept. 23, 1893—New York, N. Y.

Conselman, William M.—July 10, 1896—Brooklyn, N. Y.

Considine, John W., Jr.—Oct. 7, 1898—Spokane, Wash.

Conti, Albert—Jan. 29, 1887—Trieste, Austria.


Conter, W. E.—May 5, 1893—New York, N. Y.

Conway, Jack—July 17, 1887—Graceville, Minn.

Conway, Morgan—March 16, 1903—Newark, N. J.

Coogan, Jackie—Oct. 26, 1915—Los Angeles, Cal.
<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Date of Birth</th>
<th>City, State</th>
<th>Date of Death</th>
<th>City, State</th>
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<tbody>
<tr>
<td>Ellick</td>
<td>Alice</td>
<td>June 29, 1890</td>
<td>New York, N.Y.</td>
<td>July 11, 1973</td>
<td>New York, N.Y.</td>
</tr>
<tr>
<td>Eddy</td>
<td>Helen</td>
<td>February 25, 1905</td>
<td>New York, N.Y.</td>
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<tr>
<td>Eddy</td>
<td>Lorraine</td>
<td>March 15, 1905</td>
<td>Vancouver, B.C., Can.</td>
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<tr>
<td>Edelman</td>
<td>Louis</td>
<td>May 18, 1905</td>
<td>New York, N.Y.</td>
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<tr>
<td>Edwards</td>
<td>Clifford</td>
<td>June 5, 1914</td>
<td>Hannibal, Mo.</td>
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<tr>
<td>Edwards</td>
<td>Gustave</td>
<td>August 8, 1881</td>
<td>New York, N.Y.</td>
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<tr>
<td>Edwards</td>
<td>Harry</td>
<td>London, Can.</td>
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<tr>
<td>Edwards</td>
<td>Henry</td>
<td>September 18, 1882</td>
<td>Westonsuper-Mar.</td>
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<tr>
<td>Edwards</td>
<td>Nathan</td>
<td>September 11, 1889</td>
<td>Delphos, O.</td>
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<tr>
<td>Edwards</td>
<td>Rowland</td>
<td>New York, N.Y.</td>
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<td>Edwards</td>
<td>Snitz</td>
<td>Hungary</td>
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<tr>
<td>Edwards</td>
<td>Solomon</td>
<td>March 27, 1905</td>
<td>New York, N.Y.</td>
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<tr>
<td>Egan</td>
<td>Betty</td>
<td>August 5, 1905</td>
<td>Vancouver, B.C., Can.</td>
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<tr>
<td>Eglinton</td>
<td>William</td>
<td>October 4, 1896</td>
<td>New York, N.Y.</td>
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<td>Egner</td>
<td>Russell</td>
<td>June 1, 1895</td>
<td>Lima, Peru</td>
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<td>Elies</td>
<td>Sally</td>
<td>November 8, 1909</td>
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<tr>
<td>Einfeld</td>
<td>Charles</td>
<td>October 25, 1901</td>
<td>New York, N.Y.</td>
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<tr>
<td>Eisenberg</td>
<td>Rudolph</td>
<td>January 19, 1904</td>
<td>New York, N.Y.</td>
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<tr>
<td>Eisenberg</td>
<td>Sergei</td>
<td>March 21, 1883</td>
<td>Riga, Russia</td>
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<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Date of Birth</th>
<th>City, State</th>
<th>Date of Death</th>
<th>City, State</th>
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<tbody>
<tr>
<td>Fagin</td>
<td>Barney</td>
<td>January 12, 1850</td>
<td>Boston, Mass.</td>
<td>--</td>
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<tr>
<td>Fair</td>
<td>Elma</td>
<td>Richmond, Va.</td>
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<tr>
<td>Fairbanks</td>
<td>Douglas</td>
<td>May 23, 1884</td>
<td>Denver, Col.</td>
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<tr>
<td>Fairbanks</td>
<td>Douglas</td>
<td>January 9, 1890</td>
<td>--</td>
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<tr>
<td>Faire</td>
<td>Virginia</td>
<td>June 26, 1906</td>
<td>Brooklyn, N.Y.</td>
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<tr>
<td>Fallon</td>
<td>Charles</td>
<td>Antwerp, Belgium</td>
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<tr>
<td>Fara</td>
<td>Joseph</td>
<td>New Orleans, La.</td>
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<tr>
<td>Faragoth</td>
<td>Francis</td>
<td>Budapest, Hungary</td>
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<tr>
<td>Faralba</td>
<td>Dario</td>
<td>Lazio, Italy</td>
<td>--</td>
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</tr>
<tr>
<td>Farina</td>
<td>Anna</td>
<td>August 9, 1920</td>
<td>--</td>
<td>--</td>
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</tr>
<tr>
<td>Farjeon</td>
<td>Herbert</td>
<td>October 27, 1883</td>
<td>San Francisco, Cal.</td>
<td>--</td>
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</tr>
</tbody>
</table>
Haberland, Emilie—New York, N. Y.
Hacker, Samuel—Jan. 15, 1902—New York, N. Y.
Hackett, N. J.—Nov. 21, 1907—New York, N. Y.
Hackett, Fred W.—May 21, 1870—Tuscola, Ill.
Hackett, Lilian—Oct. 11, 1903—Chicago, Ill.
Hackett, Raymond—July 15, 1902—New York, N. Y.
Hagney, Frank—Sydney, Australia.
Hague, Clair—July 18, 1885—Brantford, Canada.
Haines, Robert T.—Muncie, Ind.
Hale, Alan—Feb. 10, 1892—Washington, D. C.
Hale, Creighton—May 24, 1882—Cork, Ireland.
Haley, Earl—Glove, Ariz.
Haley, Robert J.—June 3, 1908—Woodstock, Ill.
Hall, Alexander—Boston, Mass.
Hall, Benjamin—March 14, 1903—New York.
Hall, Donald—Aug. 14—Nuree, East India.
Hall, James—Oct. 22, 1900—Dallas, Texas.
Hall, Ray L.—Kentland, Ind.
Hall, Raymond—Washington, D. C.
Hale, Ruth—1912—Jacksonville, Fla.
Hall, Winter—June 21, 1878—New Zealand.
Haller, Ernest—May 31, 1896—Los Angeles, Cal.
Halliday, John—Sept. 14, 1886—Brooklyn, N. Y.
Haller, Ray—Jan. 14, 1900—Washington, D. C.
Halperin, Edward—May 12, 1896—Chicago, III.
Halperin, Victor—Aug. 24, 1894—Chicago, III.
Halsey, Forrest—Nov. 9, 1877—Roseville, N. J.
Hamilton, Hale—Feb. 28, 1883—Fort Madison, la.
Hamilton, Max—Dec. 8, 1889—Washington, D. C.
Hammett, Dashiel—St. Mary’s County, Md.
Hand, John—Oct. 30, 1887.
Hand, Ruth W.—May 10, 1903.
Handford, H—Nov. 11, 1885—Springfield, Mass.
Hanley, James F.—Feb. 17, 1892—Rensselaer, Ind.
Hanlon, Bert—Aug. 19, 1895—New York, N. Y.
Jackson, Ethel M.—Feb. 4, 1911—New York, N. Y.
Jackson, Mary Ann—Jan. 13, 1923—Los Angeles, Cal.
Jackson, Orin—1874—Terre Haute, Ind.
Jackson, Rube—Dec. 12, 1895—New York, N. Y.
Jackson, Alfred—Waterbury, Conn.
Jackson, Marion—Walla Walla, Wash.
Jacobson, Sam B.—July 5, 1893—New York, N. Y.
Jaffe, Sam—May 21, 1901—New York, N. Y.
Jagger, Dean—Nov. 7, 1903—Lima, O.
James, Arthur—Sept. 25, 1881—Pennsylvania.
James, Ernest—New York, N. Y.
James, Gladden—Zanesville, O.
James, Walter—Tennessee.
Jamieson, Bud—1894—Vallejo, Cal.
Janis, Dorothy—Feb. 19, 1910—Dallas, Tex.
Janis, Elyse—March 16, 1889—Columbus, Franklin, Ohio.
Janney, Leon—April 1, 1917—Oden, U.
Janney, William—Feb. 15, 1908—New York, N. Y.
Jannings, Emil—July 26, 1886—Brooklyn, N. Y.
Jarrett, Arthur, Sr.—Feb. 5, 1888—Marysville, Calif.
Jarvis, Sydney—New York, N. Y.
Jasson, Leigh—1904—New York, N. Y.
Jeans, Ursula—May 5, 1906—Imila, India.
Jefferson, Thomas—Sept. 10—New York, N. Y.
Jeffrey, William—Halifax, N. S.
Jeffries, A.—1875—Carroll, Ia.
Jenkins, Felix A.—Nov. 22, 1889—Pelman Manor, N. Y.
Jenner, William H.—March 5, 1890—Evansville, Ind.
Jennings, Tam—Nov. 21, 1890—Cameron, Mo.
Jensen, Emil C.—Feb. 23, 1892—Bremen, N. Y.
Jensen, Eulalie—Dec. 24—St. Louis, Mo.
Jerauld, James M.—April 2, 1894—Valley Falls, R. I.
Jessel, George—April 3, 1896—New York, N. Y.
Jewell, Isabel—July 19—Shoshni, Wy.
Jiminez, Soledad—Feb. 28, 1874—Santander, Spain.
Johnson, Allen—May 10, 1898—Chicago, Ill.
Johnson, Harold—March 5, 1895—Chicago, Ill.
Johnson, Harold B.—Oct. 3, 1892—Rush City, Minn.
Johnson, Helen—New York, N. Y.
Johnson, John—Nov. 12—St. Louis, Mo.
Johnson, Julian—Nov. 26, 1885—Chicago, Ill.
Johnson, Martin E.—Oct. 9, 1884—Rockford, Ill.
Johnson, Noble—Colorado Springs, Col.
Johnston, Charles N.—April 16, 1894—Buffalo, N. Y.
Johnston, John W.—Ireland.
Johnston, Julianne—1906—Indianapolis, Ind.
Johnston, Vernon—Missouri.
Jolson, Al—May 28, 1886—St. Petersburg, Russia.
Jones, Billy—Feb. 9, 1913—Wheeling, W. Va.
Jones, Carlisle L.—Aug. 10, 1900—Neligh, Neb.
Jones, Charles Reed—May 1, 1895—Woodside, N. Y.
Jones, Lewis B.—Aug. 28, 1866—Danville, N. Y.
Jones, Lloyd A.—April 12, 1884—York, Neb.
Jordan, Dorothy—Aug. 9, 1906—Clarksville, Tenn.
Jory, Victor—1902—Dawson City, Alaska.
Joseph, John E.—July 12, 1898—Hinsdale, Ill.
Josephson, Julian—Roseburg, Ore.
Joy, Jason S. Col.—Aug. 7, 1886—Clayville, N. Y.
Joyce, Alice—Oct. 1, 1890—Kansas City, Mo.
Joyce, Frank—Nov. 25, 1899—Kansas City, Kan.
Joyce, Natalie—New York, N. Y.
Joyzelle—Aug. 27—Mt. Pleasant, Ala.
Judge, Arthur—Feb. 21, 1912—Bridgeport, Conn.
Julian, Rupert—Jan. 25, 1889—Auckland, N. Z.
Julia, Don—Dec. 13, 1898—Honda, Colombia.
Junod, Bettye—June 29, 1911—Kansas City, Mo.
Kahane, Benjamin B.—Nov. 30, 1891—Chicago, Ill.
Kahn, Gordon—May 11, 1902—Budapest, Hungary.
Kaiser, Helen—Buffalo, N. Y.
Kalafat, John D.—Nov. 3, 1884—Greece.
Kalloch, Robert M.—Jan. 13, 1892—New York, N. Y.
Kalmus, Dr. Herbert T.—Nov. 9, 1881—Chelsea, Mass.
Kalmus, Harold—New York, N. Y.
Kalver, Roy L.—Dec. 12, 1899—Chicago, Ill.
Kami, Virginia—July 17—Akon, O.
Kane, Kate—April 8, 1909—Chicago, Ill.
Kane, Helen—Aug. 4, 1909—New York, N. Y.
Kane, Robert T.—Sept. 15, 1886—Jamestown, N. Y.
Kann, Maurice D.—April 3, 1899—Brooklyn, N. Y.
Kaplan, A. A.—April 18, 1887—Minneapolis, Minn.
Karnelley, Leila—Dec. 9, 1907—Moscow, Russia.
Karns, Roscoe—Sept. 7, 1892—San Bernardino, Cal.
Karren, Suzanne—Aug. 22—Sydney, Australia.
Katterjohn, Monte—Oct. 20, 1891—Boonville, Ind.
Katz, Pinzi—Dec. 2, 1890—New York, N. Y.
Katz, Sam—April 3, 1892—Russia.
Kaufman, Albert A.—Sept. 25, 1888—Devils Lake, N. D.
Kaufman, Rita—Nov. 29—Lincoln, Neb.
Keckley, Jane—Sept. 10—Charleston, S. C.
Keeler, Mrs. Helen B.—Sept. 2, 1899—Indianapolis, Ind.
Keeler, Ruby—Sept. 10—Halifax, N. S.
Keene, Tom—1904—New York, N. Y.
Keith, Donald—Sept. 1—Boston, Mass.
Keith, Ian—Feb. 27, 1899—Boston, Mass.
Keith, Jane—Kansas City, Mo.
Keith, Isabelle—New York, N. Y.
Kellogg, Virginia—Dec. 3, 1907—Los Angeles, Cal.
Kelly, Albert—Wallingford, Conn.
Kelly, Burn—New York, N. Y.
Kelly, John—June 29—Massachusetts.
Kelly, Kitty—April 27—New York, N. Y.
Kelly, Paul—Aug. 9, 1899—Brooklyn, N. Y.
Kelsey, Fred A.—Aug. 20, 1884—Sandusky, O.
Kelton, Paul—Oct. 14—Durham, N. C.
Kemble, William H.—1887—Wilmington, Del.
Kemp, Matty—Sept. 10, 1897—New York, N. Y.
McNutt, William S.—Sept. 12, 1885—Urbana, Ill.
McQuarrie, Albert—1882—San Francisco, Cal.
McRae, Henry—1888—Staynor, Canada.

Maberry, Mary—March 29, 1909—New York, N. Y.
Machnovitch, Samuel—July 31, 1894—Odessa, Russia.
Mack, Anthony H—April 19, 1894—Denver, Col.
Mack, Bobbie—Scotland.
Mack, Helen—Nov. 13, 1913—Rock Island, Ill.
Mack, Joseph P.—May 3, 1878—Rome, Italy.
Mack, Marion—April 19, 1905—New York, N. Y.
Mack, Roy—1890—New Brunswick, N. J.
Mack, Russell—1892—Oneonta, N. Y.
Mack, Wilbur—Binghamton, N. Y.
Mackay, Fred—June 17, 1897—Philadelphia, Pa.
McDade, James—June 29, 1923—Los Angeles, Cal.
Magana, Delia—Feb. 2, 1903—Mexico City.
Magrill, George—Jan. 5, 1900—New York, N. Y.
Maguire, Tom—May 29, 1879—Cardinal, Conn.
Mahin, John Lee—Aug. 23—Evaston, Ill.
Mahoney, Wilkie—1897—San Miguel, Cal.
Maises, Charles H.—May 25, 1870—Halifax, N. S.
Malatesta, Fred—April 18, 1889—Naples, Italy.
Malena, Lena—Berlin, Germany.
Mallard, William—July 3, 1899—New York, N. Y.
Mallory, Boots—New Orleans, La.
Malone, Moly—Feb. 2—Denver, Col.
Malvern, Paul W.—Jan. 28, 1901—Portland, Ore.
Mamoulia, Rouben—Oct. 8, 1898—Tiflis, Caucasus.
Mandell, Irving—W. July 18, 1893—Chicago, III.
Manheim, N.—Mar. 2—1887—Syracuse, N. Y.
Manheimer, Del.—Aug. 28, 1909—Brooklyn, N. Y.
Manheimer, Rae—May 16—Russia.
Mankiewicz, Erna—New York, N. Y.
Mankiewicz, Herman J.—Nov. 7, 1897—New York, N. Y.
Mann, Bertha—Atlanta, Ga.
Mann, Hank—New York, N. Y.
Mann, Helen—June 2—Texas.
Mann, Margaret—April 4, 1868—Aberdeen, Scotland.
Mann, Ned H.—1893—Redkey, Ind.
Manners, David—April 30, 1902—Halifax, N. S.
Manning, Aileen—Denver, Col.
Manning, Fred E.—Aug. 1, 1893—Los Angeles, Cal.
Mannix, Edward J.—Feb. 26—Fort Lee, N. J.
Mantzke, Frank—Jan. 19, 1894—Freeport, Ill.
Marburgh, Bertram—1875.
March, Fredric—Aug. 31, 1898—Racine, Wis.
March, Joseph M.—July 27, 1899—New York, N. Y.
Marcin, Max—New York, N. Y.
Marcus, Ben C.—March 10, 1904—Barron, Wis.
Marcus, James—Jan. 21, 1868—New York, N. Y.
Marcus, Leo—Dec. 7, 1893—Carthage, N. Y.
Marden, Mabel—Sept. 2, 1913—Cleveland, Ohio.
Maren, Lew—March 9, 1898—Italy.
Marian, Edna—Dec. 12, 1908—Chicago, Ill.
Marion, Frances—Nov. 18—San Francisco, Cal.
Marion, George—July 16, 1869—San Francisco, Cal.
Marion, Inez—July 3, 1907—Pueblo, Col.
Marris, Mona—Nov. 7—Buenos Aires, Argentina.
Maritza, Sari—March 17, 1911—Tientsin, China.
Mark, Willis—Aug. 20, 1865—Rockyester, Minn.
Markay, Enid—Dillon, Col.
Marks, Joe—July 18, 1886—Youngstown, O.
Markson, Bertha—Aug. 6, 1902—Canada.
Markver, Peter—Aug. 14, 1901—San Jose, Cal.
Marlowe, June—Nov. 6—St. Cloud, Minn.
Marquis, Joan—Sept. 19, 1906—Denver, Col.
Marsh, John—July 10, 1915—Porterville, Cal.
Marsh, Mac—Nov. 9, 1895—Madrid, N. M.
Marsh, Marian—Oct. 17, 1913—Trinidad.
Page, Anita—Aug. 4, 1910—Flushing, N. Y.

Paine, Charles B.—April 2, 1890—Madison, Wis.

Pallette, Eugene—July 8, 1899—Buffalo, N. Y.

Palmer, Corliss—Macon, Ga.

Parker, Mervyn W.—April 26, 1884—Buffalo, N. Y.

Pangborn, Franklin—Jan. 23, 1895—Newark, N. J.

Panzer, Paul—Nov. 3—Wurtzburg, Bavaria.

Paoli, Raoul—Nov. 24, 1892—Corsica, France.


Park, Samuel J.—Sept. 2—Birmingham, Ala.

Parker, Albert—1889—New York, N. Y.

Parker, Austin—Great Falls, Mont.

Parker, Cecilia—April 26, 1905—Ontario, Canada.

Parker, Franklin—Nov. 8, 1901—Ft. Wayne, Ind.


Parker, Jean—Aug. 11—Deer Lodge, Montana.

Parlo, Dita—Germany.

Parrott, James—Baltimore, Md.

Parrott, Ursula—Boston, Mass.

Parsons, Lindsay G.—Sept. 12, 1905—Tacoma, Wash.

Parsons, Louella—Aug. 6, 1891—Freeport, Ill.


Pasha, Kalla—New York, N. Y.

Paterson, Pat.—April 7—Bradford, Yorkshire, England.

Paton, Stuart—1885—Glasgow, Scotland.

Patrick, Gail—Birmingham, Ala.


Patricia, Tom—1895—New Orleans, La.

Patterson, Elizabeth—Savannah, Tenn.


Penick, Jack—Portland, Ore.

Pennington, Ann—Camden, N. J.

Peppler, Jack—June 14, 1902—Palestine, Tex.

Percy Eileen—Belfast, Ireland.


Perez, Paul—July 18, 1894—New York, N. Y.


Perioliat, George—Chicago, Ill.


Perret, Leonce—1882—France.


Peters, Friedrich—June 30, 1884—Waltham, Mass.

Peters, Dr. O. A.—Germany.

Peterson, Dorothy—Hector, Minn.

Petitjohn, C. C.—May 5, 1882—Indianapolis, Ind.


Philipin, Mary—July 16, 1908—Chicago, Ill.


Phillips, Howard—Kingston, Jamaica.

Phelps, Sally—May 24, 1908—San Francisco, Cal.

Phye, Harriett—Feb. 22, 1889—Nice, France.


Pickford, Mary—April 8, 1893—Toronto, Canada.

Pickrel, Fred B.—April 1, 1885—Jackson, O.


Pierce, Evelyn—Feb. 5, 1908—Del Rio, Tex.

Pierce, James—Aug. 8, 1900—Freedom, Ind.

Ponson, Alice—Yonkers, N. Y.

Ponson, Carl—June 26—Terre Haute, Ind.


Pinol, Francisco—Barcelona, Spain.


Pivak, Benjamin—March 23, 1901—Manchester, Eng.


Plunkett, Walter—June 5, 1902—Oakland, Cal.


Pizor, W. M.—Feb. 6, 1889.

Poff, Lon—Feb. 8, 1870—Bedford, Ind.

Polland, Joseph F.—Waterbury, Conn.

Pollak, Adolph—April 8, 1891—Hungary.

Pollard, Donald—Melbourne, Australia.


Pollard, Snub—Melbourne, Australia.

Pomeroy, Jack—April 20, 1902—Darjeeling, India.

Pommer, Erich—1889—Hildesheim, Prussia.

Ponder, Jack—Nov. 20, 1908—Sheveport, La.

Poole, Arthur S.—1894—St. Paul, Minn.

Pope, Frank T.—Boston, Mass.

Pope, Harry T.—Cincinnati, O.

Porcasi, Paul—1880—Palermo, Italy.

Porter, Fred L.—June 18, 1870—Pennsylvania.

Porter, Lawrence—June 2, 1887—Kensington, Conn.

Post, Charles A.—Nov. 3, 1897—Salt Lake City, U.


Poucher, D. A.—June 26, 1882—New York, N. Y.

Powell, Dick—Mt. View, Ark.

Powell, Paul—Sept. 6—Peoria, III.

Powell, Russ—1875—Indianapolis, Ind.

Powell, William—July 29—Kansas City, Mo.

Power, Paul—1902—Chicago, Ill.


Powers, F. Ray—June 6, 1894—Buffalo, N. Y.

Powers, Lucille—Nov. 18, 1911—San Antonio, Tex.

Power, P. A.—Waterford, Ireland.

Pratt, George—Nov. 20, 1882—Flandreau, S. D.

Pratt, Purnell B.—Oct. 20—Bethel, Ill.

Pope, Evelyn—July 25, 1904—Wichita, Kansas, Mo.

Presnell, Robert R.—April 29, 1894—Lake View, la.

Prestelle, Mae E.—July 4—Iowa.

Prevost, Marie—Nov. 8, 1898—Sarnia, Canada.

Price, Kate—Feb. 13, 1872—Cork, Ireland.

Price, Nancy—June 21, 1918—Denver, Col.

Price, R. C.—Nov. 20, 1895—Baltimore, Md.

Prince, John T.—Sept. 11, 1871—Boston, Mass.

Pringle, Alice—July 23—San Francisco, Cal.

Pritzlau, Mary—1894—Vicksburg, Pa.

Prior, Peggy—March 22, 1903—San Francisco, Cal.

Prizhoff, Paul—Aug. 28, 1918—Okahoma City, Okla.

Prival, Lucien—July 13, 1900—New York, N. Y.


Prouty, Jed—Boston, Mass.


Pugh, Harvey M.—Dec. 25, 1893—Lincoln, Ill.
Ullman, S. George—Sept. 19, 1893—New York, N. Y.
Ulmer, Edgar George—Sept. 17, 1900—Vienna, Austria.
Unsell, Eve—Dec. 6—Chicago, Ill.
Urbach, Lawrence A.—July 21, 1896—New York, N.Y.
Urnaff, Vadim—Feb. 8, 1900—Petrograd, Russia.

Wachner, Sophie—Cleveland, Ohio.
Wade, Merle—1907—Oklahoma City, Okla.
Waldo, Thayer—Oct. 31, 1907—New York, N. Y.
Wales, Ethel—New York, N. Y.
Wales, Henry June 14—Engwood, N. J.
Wales, Wally—Sheridan, Wyo.
Walker, Charlotte—Galveston, Texas.
Walker, H. May 31, 1885—Logan County, Ohio.
Walker, Johnnie—New York, N. Y.
Walker, Norman—Oct. 8, 1892—Boton, Lancashire.
Walker, Polly—1908—Chicago, Ill.
Walker, Stuart—Aug. 8, 1896—Cardiff, Wales.
Walker, W. Ray—Aug. 10, 1895—Newark, N. J.
Wallace, Morgan—July 26, 1888—Lompoc, Cal.
Walling, Will—New York, N. Y.
Wallis, Hal B.—Chicago, Ill.
Walsh, George—1892—New York, N. Y.
Walsh, Raoul—March 11, 1892—New York, N. Y.
Walton, Eugene—Cleveland, Ohio.
Walton, Jack—Kansas.
Walters, Joseph J., Jr.—Jan. 28, 1898—New York, N. Y.
Walters, Polly—Jan. 5, 1913—Columbus, Ohio.
Walthall, Henry B.—Shelby City, Ala.
Walton, Fred—England.
Ward, John S.—April 17, 1895—Newport, R. I.
Wardwell, Geoffrey—July 30, 1900—New York, N. Y.
Ware, Edward L.—Nov. 19, 1899—Little Rock, Ark.
Ware, Helen—San Francisco, Cal.
Ware, Irwin—Nov. 7—New York, N. Y.
Warfield, Kitty—April 16—Cincinnati, Ohio.
Warner, Albert—July 23—Baltimore, Md.
Warren, Dwight W.—July 18, 1898—Eagle Rock, Cal.
Washburn, Bryant—April 28, 1889—Chicago, Ill.
Washington, Blue—Los Angeles, Cal.
Waterbury, Ruth—Rensselaer, N. Y.
Waters, John—1894—New York, N. Y.
Watkins, Maurine—Lexington, Ky.
Watson, Adele—Jan. 31—Minnesota.
Watson, Coy, Jr.—Nov. 12, 1912—Los Angeles, Cal.
Watters, George M.—April 27, 1922—Rochester, N. Y.
Waxman, Max—Dec. 25, 1892—Brooklyn, N. Y.
Wayne, John May 26, 1907—Winterset, Iowa.
Webb, Kenneth—Oct. 16, 1892—New York, N. Y.
Weber, Floyd—July 19, 1899—Buffalo, N. Y.
Weber, John N.—Dec. 6, 1895—New York, N. Y.
Weeks, Barbara—July 4, 1913—Boston, Mass.
Weeks, H. Keith—Jan. 22—New York, N. Y.
Wehrenberg, Fred—June 1, 1880—St. Louis, Mo.
Weigel, Paul—Halton, Ohio.
Weight, Harmon F.—July 1, 1887—Salt Lake City, U.  
Weil, Joe—Jan. 8, 1895—New York, N. Y.
Weinberger, Arthur M.—Jan. 18, 1890—Queens, N. Y.
Weinberger, Louis—Feb. 22, 1899—New York, N. Y.
Weingarten, Lawrence—Dec. 30—Chicago, Ill.
Weiss, Adolph—New York, N. Y.
Weiss, Louis—New York, N. Y.
Weiss, Max—New York, N. Y.
Weissmuller, Johnny—June 2—Windber, Pa.
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Vice-President, foreign dist. ... N. V. Ritchey
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Ass't Secretary ... J. S. Kessler
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Lackawanna 4-8788, Cable: MASTERART

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729 Seventh Ave., New York, N. Y.
Bryant 9-0866

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152 W. 42nd St., New York, N. Y.
Wisconsin 7-1234

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Edward F. Finney
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J. Harrington

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Bryant 9-9800

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92 Gold St., New York, N. Y.
Bleecker 3-4170

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Assistant Secretary ............................................... Ralph A. Kohn
Assistant Secretary ............................................... Norman Collyer
Assistant Secretary ............................................... Frank Meyer
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Assistant Secretary ............................................... Walter B. Cokell
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5451 Marathon St., Hollywood, Cal.

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Vice-President ..................................................... Emanuel Cohen
Vice-President ..................................................... Ralph A. Kohn
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Assistant Secretary ............................................... Austin C. Keough
Assistant Secretary ............................................... Norman Collyer
Assistant Secretary ............................................... Frank Meyer
Assistant Secretary ............................................... Albert B. Kaufman
Assistant Secretary ............................................... Henry Herzbrun
Comptroller ........................................................ Montague F. Gowtthorpe
General Manager .................................................... George J. Schaefer

Board of Directors:

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1501 Broadway, New York, N. Y.
C’Hickering 4-7040, Cable: FAMFILM

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Vice-President ..................................................... Ralph A. Kohn
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General Auditor ...................................................... Fred Mohrhardt
Cashier ................................................................. Edward A. Brown
General Manager .................................................... George J. Schaefer

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Vice-President ..................................................... George J. Schaefer
Vice-President ..................................................... Ralph A. Kohn
Treasurer .............................................................. Walter B. Cokell
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Assistant Secretary ............................................... Norman Collyer
Assistant Secretary ............................................... Frank Meyer
Assistant Secretary ............................................... Walter B. Cokell
Comptroller ........................................................ Montague F. Gowtthorpe
General Auditor ...................................................... Fred Mohrhardt
General Manager .................................................... George J. Schaefer

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1501 Broadway, New York, N. Y.
C’Hickering 4-7040, Cable: FAMFILM

Officers:
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Paramount News, Inc.
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544 W. 43rd St., New York, N. Y.
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Assistant Secretary ... Frank Meyer
Assistant Secretary ... Walter B. Cokell
Secretary ... George Weltner
Comptroller ... Montague F. Gowthorpe
General Auditor ... Fred Mohhardt
Cashier ... Edward A. Brown
General Manager ... George J. Schaefer

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Treasurer ... Herman Zohbel
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Assistant Secretary ... J. J. Nolan
Assistant Secretary ... Frank O'Heron
Assistant Secretary ... W. H. Clark
Assistant Treasurer ... O. R. McMahon
Assistant Treasurer ... Frank O'Heron

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Assistant Treasurer ... H. N. Horton
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Short Subject Sales Mgr. ... A. Mertz
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Mgr. Purchasing Department ... L. E. Gandreau

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RCA Bldg., New York, N. Y.
Columbus 5-5900, Cable: RADIOPCORP.

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Circle 7-6144

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630 Ninth Ave., New York, N. Y.
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General Manager .......... Alan E. Starr

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630 Ninth Ave., New York, N. Y.
LaCakawanna 4-0451, Cable: JAFAROSS

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Sales Manager .......... Larry Baren

Film Art Releasing Co.
630 Ninth Ave., New York, N. Y.
LaCakawanna 4-0451; Cable: FILMAREL
Manager .......... Alan E. Starr

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220 W. 42nd St., New York, N. Y.
Wisconsin 7-2152

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729 Seventh Ave., New York, N. Y.
BRYant 9-7096

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Director of Synchronization .......... Max H. Manne
Sound Effects .......... Maurice Manne
Composition .......... J. L. Merkur
Orchestration .......... Max Reese
Orchestration .......... William C. Creager

20TH CENTURY PICTURES
United Artists Studios
Formosa St., Hollywood, Cal.
Granite 5111

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Ass't to President .......... William Goetz
Personnel Manager .......... William Dover
Production Manager .......... Ed Ebele
Associate Producers .......... Wm. Goetz, Raymond Griffith
Treasurer .......... Joseph Moskowitz
Comptroller .......... Jack Codd
Chief Electrician .......... Walter Stroehm
Chief Sound Engineer .......... Thomas T. Moulton
Recording Engineer .......... G. E. Sawyer
Amplifying Engineer .......... Chester Larson
Camera Dept. Head .......... Milton Cohn
Purchasing Agent .......... H. G. Keiper
Costume Dept. Head .......... William Bridgehouse
Publicity Director .......... Harry R. Brand
Makeup Dept. Head .......... Bob Stephanoff
Music Dept. Head .......... Alfred Newman
Stage Manager .......... Paul Hill
Property Master .......... Julius Heron
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Location Director .......... Orville Stewart
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Film Editor .......... Hector Dodd

UFA FILMS, INC.
729 Seventh Ave., New York, N. Y.
BRYant 9-7890, Cable: UFAFILMS

Officers:
President-Treasurer .......... Ernest Eisele
Secretary .......... Robert C. Richter
Assistant Treasurer .......... George Nitze

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729 Seventh Ave., New York, N. Y.
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Assistant Treasurer .......... Mary Rush
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Manager Contract Dept. .......... Paul Lazarus
Sales Promotion Manager .......... Paul Muller
Foreign Sales Manager .......... Thomas Patric Mulrooney

Board of Directors:
### UNIVERSAL PICTURES CORP.

**Universal Pictures Company, Inc.**

<table>
<thead>
<tr>
<th>Office</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
<td>Carl Laemmle</td>
</tr>
<tr>
<td>Vice-President</td>
<td>R. H. Cochrane</td>
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<tr>
<td>Secretary</td>
<td>Helen E. Hughes</td>
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<tr>
<td>Ass't Secretary</td>
<td>William Bollman</td>
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<tr>
<td>Treasurer</td>
<td>C. B. Paine</td>
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<td>Ass't Treasurer</td>
<td>Eugene F. Walsh</td>
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<tr>
<td>2nd Vice-President</td>
<td>Samuel Sedran</td>
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<tr>
<td>General Sales Manager</td>
<td>James R. Grainger</td>
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<tr>
<td>Western Sales Manager</td>
<td>E. T. Gomersall</td>
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<tr>
<td>Eastern Sales Manager</td>
<td>F. J. A. McCarthy</td>
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<td>Export Manager</td>
<td>N. L. Manheim</td>
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<tr>
<td>Ass't Export Manager</td>
<td>C. A. Kirby</td>
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<tr>
<td>General Counsel</td>
<td>William S. McKay</td>
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<tr>
<td>Gen'l Mgr., Adv., Exp. &amp; Publicity</td>
<td>P. D. Cochrane</td>
</tr>
<tr>
<td>Mgr., Eastern Scenario Dept.</td>
<td>Robert Harris</td>
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<tr>
<td>Mgr., Short Product Sales</td>
<td>E. Bonn</td>
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<tr>
<td>Super. Exchange Operations</td>
<td>Sidney Singerman</td>
</tr>
<tr>
<td>Assistant to Sales Manager</td>
<td>G. Dillon</td>
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<tr>
<td>Assistant to Sales Manager</td>
<td>R. Joffee</td>
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<tr>
<td>Accessory Sales Manager</td>
<td>M. Hartridge</td>
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<tr>
<td>Manager Purchasing Dept.</td>
<td>S. Sedran</td>
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<tr>
<td>Manager Advertising Dept.</td>
<td>Ben Grimm</td>
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<tr>
<td>Manager Exportation Dept.</td>
<td>Andrew Sharick</td>
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<tr>
<td>Director of Publicity</td>
<td>Paul Gulick</td>
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<tr>
<td>Managing Dir. Universal Newsreel</td>
<td>Charles E. Ford</td>
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<tr>
<td>Editor Universal Newsreel</td>
<td>Allyn Butterfield</td>
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<tr>
<td>Manager, Newsreel Sales</td>
<td>R. V. Anderson</td>
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<tr>
<td>Manager, Foreign Publicity</td>
<td>Simon Lehr</td>
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<tr>
<td>Manager, Non-Theatrical Sales</td>
<td>Herman Stern</td>
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<tr>
<td>Manager, Special Production</td>
<td>George Cochrane</td>
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<tr>
<td>Sec. to the Pres.</td>
<td>J. H. Ross</td>
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<tr>
<td>Mgr. Lab.-Print Supply Dept.</td>
<td>J. V. Ward</td>
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<tr>
<td>Cashier</td>
<td>Anna Starky</td>
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<tr>
<td>Chief Auditor</td>
<td>Joseph Ludwig</td>
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<tr>
<td>Manager, Insurance Dept.</td>
<td>A. Steinbuch</td>
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<tr>
<td>Manager, Playdate Dept.</td>
<td>W. B. Kraemer</td>
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<td>Manager, Sat. Eve. Post Dept.</td>
<td>L. L. Lamkin</td>
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<tr>
<td>Manager, Booking Dept.</td>
<td>M. L. Koppelman</td>
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<tr>
<td>Manager, Tax Dept.</td>
<td>B. Wollman</td>
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<tr>
<td>Attorney</td>
<td>A. Schimel</td>
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<tr>
<td>Attorney</td>
<td>G. W. Byrne</td>
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<tr>
<td>Attorney</td>
<td>H. Antevi</td>
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<tr>
<td>Ass't to Super. of Exchanges</td>
<td>E. F. Cox</td>
</tr>
<tr>
<td>Head Mailing-Service Dept.</td>
<td>E. Bartsch</td>
</tr>
</tbody>
</table>

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### WAFILMS, INC.

**WAFILMS, INC.**

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- Vice-President: Fred W. Futter

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- Assistant Secretary: H. S. Baretford
- Assistant Secretary: P. A. Chase
- Assistant Secretary: E. K. Hessberg
- Treasurer: Albert Warner
- Comptroller-Ass't Treasurer: W. S. McDonald
- Assistant Treasurer: T. J. Martin
- Assistant Auditor: H. M. Doherty
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- Eastern and Canadian Gen'l Sales Manager: A. W. Smith, Jr.
- Gen. Mgr. of Advt.-Publicity: Charles Einfeld

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**WILLIAM ROWLAND-MONTE BRICE PRODUCTIONS, INC.**

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- Vice-Prs. and Supervisor: William Rowland
- Music Dept. Head: Dave Franklin
- Art Dept.: Walter Keller
- Story Editor: Terry Hogan

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**VAN BEUREN CORPORATION**

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- Vice-Prs.-Sec.: Frank M. Snell
- Treasurer: Herman Zohbel
- Assistant Treasurer: Amos Hiatt
- Assistant Treasurer: O. R. McMahon
- Secretary: Arthur S. Friend

**Board of Directors:**
- Amedee J. Van Beuren, J. R. McDonough, Frank M. Snell, Ned DePinto, Arthur S. Friend, Amos Hiatt, Herman Zohbel

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**WORLDKINO CORPORATION**

**Officers:**
- President-Treasurer: Joseph Burstyn
- Vice-Prs.-Sec.: Edgar Kahn
- Counsel: Theodore J. Lesser

**Board of Directors:**
- Joseph Burstyn, Edgar Kahn, Theodore J. Lesser
STUDIO PERSONNEL
ARRANGED BY STATES


CALIFORNIA

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1416 N. La Brea Ave., Hollywood
HEmpstead 2141
President: Charles Chaplin
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Paymaster: Lois C. Runser
Director: Charles Chaplin
Assistant Director: Carter DeHaven

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TRinity 4411
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Production Manager: Sam Nelson
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Music Dept. Head: Adolf Tandler
Publicity Director: William Leiser

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Hollywood 3181
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Ass’t to Executive: Samuel J. Briskin
General Manager: Samuel J. Briskin
Production Manager: Sam Nelson
Production Supervisors: Robert North, Irving Briskin, Felix Young, Sid Rogell
Chief Electrician: Denver Harmon
Chief Sound Engineer: John Livadary
Recording Engineer: Eddie Hahn
Amplifying Engineer: Ellis Gray
Mike Control Engineer: Buster Libbott
Laboratory Head: George Seid
Camera Dept. Head: Emil Oster
Still Dept. Head: Hubert L. Voight
Miniature Dept. Head: Roy Davidson
Costume Dept. Head: Jeanette Henle
Makeup Dept. Head: Norbert Myles
Property Master: Guy Bartholomew
Art Director: Stephen Goosson
 Casting Director: Dan Kelly
Location Director: Milton Brown

LARRY DARMOUR STUDIO
(RCA Photophone Equipment)
5823 Santa Monica Blvd., Hollywood
GLadstone 1794
Chief Executive: Larry Darmour
Production Supervisor: J. A. Duffy
Chief Electrician: Walter Lea
Chief Sound Engineer: Thomas Lambert
Mike Control Engineer: Leon Leon
Camera Dept. Head: James S. Brown, Jr.
Still Dept. Head: Harry Blanc
Art Director: Frank Dexter
Casting Director: Wesley Morton
Dialogue Editor: Joseph Levering
Film Editor: Dwight Caldwell
Music Dept. Head: Lee Zahler
Paymaster: L. Stromberg

DE VALLY PRODUCTIONS, INC.
715-A Taft Bldg., Hollywood, Cal.
Chief Executive: Antoine de Vally
Production Manager: Henry Baker
Chief Sound Engineer: Pete Clarke
Camera Dept. Head: H. C. Ramsey
Costume Dept. Head: Marguerite Corten
Makeup Dept. Head: Phil Gastrock
Art Director: Stephen Devriendt
Film Editor: Edward Schroeder
Music Dept. Head: Alfred Magerlin

WALT DISNEY PRODUCTIONS, LTD.
(RCA Photophone Equipment)
2719 Hyperion Ave., Los Angeles
Olympia 2911
Chief Executive: Walt Disney
General Manager: Roy O. Disney

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STUDIO PERSONNEL

EDUCATIONAL STUDIOS
(Western Electric and RCA Photophone Equipment)
7250 Santa Monica Blvd., Hollywood
Hillside 2155

Chief Executive........... E. H. Allen
Ass't to Executive........ Sid Brennecke
General Manager.......... E. H. Allen
Production Manager....... Ralph Nelson
Chief Electrician......... George Mitchell
Chief Sound Engineer..... Robert Engler
Recording Engineer....... W. C. Smith
Amplifying Engineer....... Fred Lau
Camera Dept. Head........ Dwight Warren
Still Dept. Head........... Edward Tanner
Miniature Dept. Head...... Victor Raby
Costume Dept. Head........ Louis Browne
Property Master........... Vincent Taylor
Art Director............... Martin Boe
Casting Director.......... Winnie Winslow
Location Director......... Ralph Niman
Story Editor.............. Ernest Pagano
Dialogue Editor........... Ewart Adamson
Film Editor................ Ray Lockert
Music Dept. Head.......... Alfonse Corelli
Dance Dept. Head.......... Jack Lester
Publicity Director........ Long Young
Purchasing Agent.......... Robert Luplow
Paymaster.................. Robert Luplow
Transportation Manager... Fritz Davidson
Head Projectionist........ Lincoln Lyons

INTERNATIONAL FILM CORP., LTD.
(International Equipment)
4376 Sunset Drive, Hollywood
OLympia 2978

Chief Executive........... Ralph M. Like
Auditor................... Charles Palmer
Assistant to Executive..... M. J. Like
Chief Electrician. . . . . . . . Jack Wallace
Chief Sound Engineer..... Terry Kellum
Recording Engineer........ James Stanley
Camera Dept. Head......... Jules Cronjager
Stage Manager............... Charles Bonas
Art Director............... Ben Dore
Casting Director.......... Abe Levine
Purchasing Agent.......... Charles Palmer

S. C. LONG PRODUCTIONS
(Soundfilm Equipment)
261 Golden Gate Ave., San Francisco
UNDERhill 1045

Chief Executive........... S. C. Long
Chief Sound Engineer..... M. M. Schwartz
Camera Dept. Head........ Frank W. Vail
Miniature Dept. Head...... G. A. DeNeef
Property Master........... Victor Russell
Art Director................ L. A. Dwyer

FOX FILM CORP. STUDIO
(Western Electric Equipment)
P. O. Drawer K., Hollywood
Crestview 5111

President.................. Sidney R. Kent
Vice-President and Gen'1 Mgr. of Production.... Winfield Sheehan
Studio Manager........... J. J. Gain
Production Manager....... Edward W. Butcher
Ass't Production Manager George Natka
Producers................. Erik Charell, B. G. DeSylva, Jesse L. Lasky, Al Rockett,
                       George White, Sol M. Wurtzel
Ass. Prod. and Mgr. Foreign Productions... John Stone
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Auditor.................. C. B. Brady
Chief Electrician........ Walter Quinan
Chief Sound Engineer..... E. H. Hansen
Laboratory Head.......... Michael Leshing
Camera Dept. Head........ Godfrey Fischer
Research Dept. Head....... Frances Richardson
Fashion Designer......... George Natzka
Costume and Set Designer Russell Patterson
Makeup Dept. Head........ Charles Dudley
Prop. Rental Dept....... O. C. Stratton
Casting Director.......... Phil Friedman
Location Manager.......... R. C. Moore
Story Dept................ Julian Johnson
Story Editor............... Philip Klein
Film Editor................ Louis Loeffer
Music Dept. Bus. Mgr....... James O'Keefe
Musical Director.......... Louis DeFrancesco
Dance Director........... Sammy Lee
Publicity Director........ G. S. York
Purchasing Agent......... Alex Kelly
Paymaster.................. A. E. Maynard
Transportation Manager... Leslie O'Day
Head Projectionist........ W. F. Weisheit

GENERAL SERVICE STUDIOS, INC.
(Western Electric Equipment)
6625 Romaine St., Hollywood
GRanite 3111

President.................. J. M. Ridge
Secretary-Treasurer........ F. A. Lamperi
Studio Manager........... H. A. McDonell
Sound Director........... R. J. Engler
Business Manager......... A. F. Hickox

METRO-GOLDWYN-MAYER STUDIO
(Western Electric Equipment)
Culver City
REpublic 0211

Vice-Pres. in Charge of Production. Louis B. Mayer
Vice-President............. Irving G. Thalberg
Production Executives...... Louis B. Mayer,
                          Irving Thalberg, Harry Rapf, E. J. Mannix,
                          Hunt Stromberg, Bernard Hyman, Albert Lewin,
                          Lawrence Weingarten, B. J. Fine-
                          man, John Considine, Maurice Revnes, Ralph
                          Graves, Sidney Franklin, Howard Hawks
Production Manager.......... M. E. Greenwood
Mechanical Superintendent... J. Cahn
Recording Engineer......... Louis Kolb
Recording Director......... Douglas Shearer
Chief Engineer............. William Miller
Assistant Engineer......... A. N. Fenton
Recording Engineer. . . . . . . . . . O. L. Dupy
Re-Recording Engineer..... K. B. Lambert
Development................ Ceccarini
Traffic........................ E. W. Reis
Miniature Dept. Chief...... James Basevi
Camera Dept. Head......... John Arnold
Still Dept. Head........... J. M. Nickolaus
Research Chief............. Natalie Bucknall
Costume Dept. Master...... Joseph Rapf
Makeup Dept. (men)........ Cecil Holland
Makeup Dept. (women)..... Lillian Rosine
Property Master........... E. B. Willis
Art Director.............. Cecilia Gibbons
Casting Director........... Ben Piazza
Location Chief............. Lou Strohm
Scenario Editor............ Samuel Marx
Film Editor................ Danny Gray
STUDIO PERSONNEL

MONOGRAM PICTURES STUDIO
(Balsley & Phillips Recording)
1040 N. Las Palmas Ave., Hollywood
Hollywood 0301

Chief Executive
Trem Carr

Executive Producer
Lou Ostrow

General Manager
E. R. Hickson

Production Manager
Paul Malvern

Production Supervisor
W. T. Lackey

Ben Verschelde, George Berthold

Chief Electrician
Edward L. Cox

Chief Sound Engineer
James Balsley

Recording Engineer
Joe Phillips

Mike Control Engineer
John A. Stransky, Jr.

Camera Dept. Head
Archie Stout

Still Dept. Head
Joseph Walters

Research Dept. Head
Harold Cuncliffe

Property Master
William Stratton

Art Director
E. R. Hickson

 Casting Director
Paul Malvern

Story Editor
Tristram Tupper

Film Ed. Recording Engineer
Chief Carl Pierson

Music Dept. Head
George Waggener

Publicity Director
Lindsley Parsons

Purchasing Agent
E. R. Hickson

Paymaster
Fred Steele

Transportation Manager
E. B. Metcalfe

PACIFIC TITLE & ART STUDIO
1123 N. Bronson Ave., Hollywood
Hollywood 9220

Chief Executive
Leon Schlesinger

Studio Mgr. and Art Dir.
Larry Glickman

Laboratory Superintendent
Ewell Wannell

Chief Cameraman
Hal Porter

Personnel
George Larson

PARAMOUNT STUDIO
(Western Electric Equipment)
5451 Marathon St., Hollywood
Hollywood 2411

Chief Executive
Emanuel Cohen

Exec. Asst. to Executive
Albert A. Kaufman

Asst. to Emanuel Cohen
A. M. Botsford

Production Manager
Fred Leaey

Production Supervisors
Benjamin Glazer,
Harold Hurley, William LeBaron, Albert
Lewis, Louis D. Lighten, Douglas MacLean,
Max Marcin, E. Lloyd Sheldon, Bayard
Veilier

Studio Manager
Frank Brandow

Resident Attorney
Henry Herzbrun

Chief Electrician
Earl O. Miller

Chief Sound Engineer
Franklin Hansen

Chief Rec-recording Engineer and Chief
Film Recorder
Loren D. Grignon

Laboratory Head
Harris N. Ensigh

Camera Dept. Head
Virgil E. Miller

Still Dept. Head
Harry Cottrell

Special Effects Dept. Head
Gordon Jennings

Research Dept. Head
Helen Gladys Percy

Wardrobe Dept. Head
Frank Richardson

Stage Manager
Ed E. Davis

Head of Set Dressing and Property
Depts.
A. E. Freudemann

Art Director
Hans Dreier

 Casting Director
Fred Datig

Location Director
Fred Harris

Chairman of Editorial Board
Jeff Lazarus

Head of Scenario Dept.
Merritt Hulburt

Film Editor-in-chief
George Arthur

Music Dept. Head
Nat W. Finston

Dance Dept. Head
LeRoy Prinz

Publicity Director
Tom Baily

Advertising Director
William Pine

Purchasing Agent
L. H. Buel

Paymaster
T. W. Wokey

Transportation Manager
Joe Robbins

PRUDENTIAL STUDIOS
(Formerly Tec-Art or Republic)
5360 Melrose Ave., Hollywood
Hollywood 1101

Chief Executive
Harry Sherman

Executive
Eugene Strong

Vice- PRES.-Gen'l Mgr.
Albert D'Agastino

Secretary-Treasurer
James Altwies

Business Manager
C. S. Humphreys

Chief Electrician
George Feldman

Chief Sound Engineer
L. Torpe

Chief Editor
F. Gardner

Purchasing Agent
James Altwies

RKO STUDIOS, INC.
(RCA Photophone Equipment)
780 Gower St., Los Angeles
Hollywood 5911

Chief Executive
Merion C. Cooper

Asst. to Executive
Eugene Strong

Plant Superintendent
John Burch

Production Manager
C. D. White

Production Supervisors
Kenneth Macgowan,
David Lewis, Cliff Reid, H. N. Swanson,
Myles Connolly, James B. Shackelford,
William Sistrom, Shirley Burden, Lou
Brock, George C. Dromgold

Chief Electrician
William Johnson

Chief Sound Engineer
Carl Drehner

Recording Engineer
J. V. Maresca

Camera Dept. Head
Carl Drehner

Still Dept. Head
Ernest A. Bachrach

Miniature Dept. Head
Don Jahnraus

Research Dept. Head
Elizabeth McGaffey

Costume Dept. Head
Walter Plunkett

Makeup Dept. Head
Mel Berns

Property Master
Thomas Little

Art Director
Van Nest Polglase

Casting Director
Fred Schussler

Location Director
Herb Hirst

Story Editor
Howard Spellman

Film Editor
James Wilkinson

Music Dept. Head
Max Steiner

Dance Dept. Head
Dave Gould

Publicity Director
Eddy Ecks

Purchasing Engineer
W. A. Wilde

Paymaster
G. R. Doan

Transportation Manager
E. H. Cline

Head Projectionist
John Aalberg

RKO PATHE STUDIOS CORP., LTD.
(RCA Photophone Equipment)
Culver City
Regent 0252

Chief Executive
G. B. Howe

Asst. to Executive
Harvey Leavitt

Chief Electrician
Wally Oettle

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**STUDIO PERSONNEL**

**WARNER BROS.-FIRST NATIONAL STUDIO**

(Western Electric Equipment)

**Hollywood 1251**

**Chief Executive**

Jack L. Warner

**Asst to Executive**

Hal B. Wallis

**General Manager**

William Koenig

**Production Manager**

William Koenig

**Production Director**

Howard B. Hurst, Sen.

**Robert Lord, Robert Presnell, Sam Bischoff, James Seymour**

**Comptroller**

P. A. Chase

**Personnel Manager**

R. J. Oglinger

**Chief Electrician**

Frank Murphy

**Chief Sound Engineer**

Major N. Levinson

**Camera Dept. Head**

Charles M. Glouner

**Still Dept. Head**

Elmer Fryer

**Miniature Dept. Head**

Fred Jackman

**Research Dept. Head**

Maude Bowman

**Costume Dept. Head**

Robert Burns

**Makeup Dept. Head**

Purce Westmore

**Property Master**

C. A. Reef

**Art Directors**

Anton Grot, Jack Okey, John Hughes

** Casting Director**

Maxwell Arnow

**Location Director**

William Guthrie

**Story Editor**

Walter MacEwen

**Dialogue Editors**

Stanley Logan, Arthur G. Collins

**Film Editor**

H. J. McCord

**Music Dept. Head**

Leo Forbstein

**Dance Dept. Head**

Busby Berkeley

**Publicity Director**

Ed Selzer

**Advertising Director**

George Bilson

**Purchasing Agent**

Robin Walker

**Transportation Manager**

Art Klein

---

**COLORADO**

**ALEXANDER FILM CO.**

Colorado Film Bldg., Colorado Springs

M 4200

**Chief Executive**

J. Don Alexander

**Asst to Executive**

D. M. Alexander

**General Manager**

J. Don Alexander

**Production Manager**

D. M. Alexander

**Production Supervisors**

Elmer Olson, Charles Shaw

**Secretary**

J. A. Anderson

**Sales Manager**

J. McInany

**Chief Electrician**

M. D. Bagby

**Chief Sound Engineer**

Howard Schuyler

**Amplifying Engineer**

M. D. Bagby

**Laboratory Head**

James Anderson

**Camera Dept. Head**

Paul Whittaker

**Still Dept. Head**

Joe Marold

**Miniature Dept. Head**

H. A. Meler

**Research Dept. Head**

D. M. Alexander

**Stage Manager**

Les Wysong

**Art Director**

Mark Fitzgerald

---

**FLORIDA**

**BEECROFT FLORIDA STUDIOS, INC.**

Davis Islands, Tampa

**Chief Executive**

Chester Beecroft

**Asst to Executive**

Frank P. Gatteri

**General Manager**

Harry G. Smith

**Production Manager**

Chester Beecroft

**Chief Electrician**

James Hanley

**Chief Sound Engineer**

Percy Glenn

**Laboratory Head**

Billy Steward

**Camera Dept. Head**

Clyde Sampson

**Still Dept. Head**

Herman Zerrenner

**Miniature Dept. Head**

Anton Grot

**Research Dept. Head**

Jean Grant

**Costume Dept. Head**

Pat Hurst

**Property Master**

Gordon McCrae

**Art Director**

Mike Connelly

**Location Director**

Rend Hatton

**Story Editor**

Roy L. McCordell

**Dialogue Editor**

Harry G. Smith

**Music Dept. Head**

Jo Covede

**Dance Dept. Head**

Helen Steel

**Publicity Director**

Harry G. Smith

**Purchasing Agent**

G. A. Tacet

**Paymaster**

Ralph Steward

---

**SUN HAVEN STUDIOS, INC.**

(Own Sound Equipment)

St. Petersburg

Tel. 8226

**President**

T. C. Parker, Jr.

**Chief Executive**

Chester Beecroft

**Assistant to Executive**

Frank P. Gatteri

**General Manager**

Fred V. Blair

**Production Manager**

Chester Beecroft

**Chief Electrician**

James Hanley

**Chief Sound Engineer**

Percy Glenn

**Recording Engineer**

Clyde Sampson

**Story-Dialogue Editor**

Harry G. Smith

**Film Editor**

Robert Snoody

**Dance Dept. Head**

Kent McCord

**Publicity Directors**

William Dawson

**Purchasing Agent-Paymaster**

G. A. Tacet

**Transportation Manager**

Roy Winham

---

**ILLINOIS**

**BURTON HOLMES FILM, INC.**

(RCA Photophone Equipment)

7510 N. Ashland Ave., Chicago

ROgers Park 5056

**Chief Executive**

Oscar B. Depue

---

553
## Studio Personnel

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Manager</td>
<td>Oscar B. Depue</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Rom W. Depue</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>W. A. Hotz</td>
</tr>
<tr>
<td>Laboratory Head</td>
<td>Harold Lignell</td>
</tr>
<tr>
<td>Camera Dept. Head</td>
<td>H. Siemon</td>
</tr>
<tr>
<td>Film Editor</td>
<td>Harold Lignell</td>
</tr>
<tr>
<td>Executive</td>
<td></td>
</tr>
<tr>
<td>R. Herman</td>
<td></td>
</tr>
<tr>
<td>Stage Manager</td>
<td>H. Ehlers</td>
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<tr>
<td>Property Master</td>
<td>Kalman Matus</td>
</tr>
<tr>
<td>Art Director</td>
<td>Rockwell Barnes</td>
</tr>
<tr>
<td>Casting Director</td>
<td>Jack Motte</td>
</tr>
<tr>
<td>Story Editor</td>
<td>Mercer Franciscio</td>
</tr>
<tr>
<td>Dialogue Director</td>
<td>Jack Motte</td>
</tr>
<tr>
<td>Film Editor</td>
<td>V. L. Herman</td>
</tr>
<tr>
<td>Music Dept. Head</td>
<td>Sam Benavie</td>
</tr>
<tr>
<td>Publicity Director</td>
<td>Pat Murphy</td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td>Charles Collins</td>
</tr>
<tr>
<td>Transportation Manager</td>
<td>William Johnson</td>
</tr>
<tr>
<td>Projection Dept. Head</td>
<td>A. J. Bradford</td>
</tr>
</tbody>
</table>

## CHICAGO FILM LABORATORY SOUND STUDIO

666 Lake Shore Drive, Chicago
WHittleh 6971

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chief Executive</td>
<td>I. Ridgway</td>
</tr>
<tr>
<td>General Manager</td>
<td>A. G. Dunlap</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Frank Balkin</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>L. Minkler</td>
</tr>
<tr>
<td>Laboratory Head</td>
<td>F. Nieman</td>
</tr>
<tr>
<td>Story Editor</td>
<td>E. Van Silkye</td>
</tr>
<tr>
<td>Film Editor</td>
<td>S. Lange</td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td>C. Kruger</td>
</tr>
</tbody>
</table>

## LOUISIANA

HARCOL M. P. INDUSTRIES, INC.
(Variable Density Equipment)
610 Baronne St., New Orleans
WRaymond 3191

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chief Executive</td>
<td>A. Harrison, Jr.</td>
</tr>
<tr>
<td>Assist to Executive</td>
<td>R. Dunn</td>
</tr>
<tr>
<td>General Manager</td>
<td>A. E. Harrison</td>
</tr>
<tr>
<td>Production Manager</td>
<td>A. W. Harrison</td>
</tr>
<tr>
<td>Chief Electrician</td>
<td>George B. Pierce</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>Leo Bickman</td>
</tr>
<tr>
<td>Recording Engineer</td>
<td>Wilfred Segui</td>
</tr>
<tr>
<td>Amplifying Engineer</td>
<td>R. Sharpe</td>
</tr>
<tr>
<td>Camera Dept. Head</td>
<td>Frank Richard</td>
</tr>
<tr>
<td>Still Dept. Head</td>
<td>A. W. Harrison</td>
</tr>
<tr>
<td>Property Master</td>
<td>Earl Nonemaker</td>
</tr>
<tr>
<td>Art Director</td>
<td>A. Harrison, Jr.</td>
</tr>
<tr>
<td>Casting Director</td>
<td>C. B. McCutcheon</td>
</tr>
<tr>
<td>Publicity Director</td>
<td>A. Dunn</td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td>A. Greenwood</td>
</tr>
<tr>
<td>Head Projectionist</td>
<td></td>
</tr>
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</table>

## MICHIGAN

JAM HANDY PICTURE SERVICE, INC.
(Western Electric Equipment)
2900 E. Grand Blvd., Detroit
WAdison 2450

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chief Executive</td>
<td>Jamison Handy</td>
</tr>
<tr>
<td>Assist to Executive</td>
<td>Oliver Horn</td>
</tr>
<tr>
<td>General Manager</td>
<td>J. B. Turbett</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Hal Christensen</td>
</tr>
<tr>
<td>Production Supervisor</td>
<td>John Freese</td>
</tr>
<tr>
<td>Treasurer</td>
<td>John Strickler</td>
</tr>
<tr>
<td>Sales Manager</td>
<td>W. M. Biehn</td>
</tr>
<tr>
<td>Chief Electrician</td>
<td>O. S. Bridgewater</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>Herbert B. Rickards</td>
</tr>
<tr>
<td>Recording Engineer</td>
<td>Ernest Zatorsky</td>
</tr>
<tr>
<td>Laboratory Head</td>
<td>Hugo Anders</td>
</tr>
<tr>
<td>Camera Dept.</td>
<td>Richard Ganstrom</td>
</tr>
<tr>
<td>Still Dept.</td>
<td>Gordon Avil, Edwin L. Dyer, Roger Fenimore</td>
</tr>
</tbody>
</table>

## METROPOLITAN M. P. COMPANY

(RCA Photophone Equipment)
1745 E. Grand Blvd., Detroit
WHittier 7700

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
<td>Maurice J. Caplan</td>
</tr>
<tr>
<td>Ass to Executive</td>
<td>Thelma Erving</td>
</tr>
<tr>
<td>Production Manager</td>
<td>George R. Hillier</td>
</tr>
<tr>
<td>Production Supervisor</td>
<td>Dorothy Alenderfer</td>
</tr>
<tr>
<td>Recording Engineer</td>
<td>Lester Jeffery</td>
</tr>
<tr>
<td>Laboratory Head</td>
<td>John Haskins</td>
</tr>
<tr>
<td>Camera Dept. Head</td>
<td>Harry R. Hillier</td>
</tr>
<tr>
<td>Still Dept. Head</td>
<td>Edmond Schaefer</td>
</tr>
<tr>
<td>Location Director</td>
<td>Allan Forrest</td>
</tr>
<tr>
<td>Film Editor</td>
<td>Lester Battdorf</td>
</tr>
<tr>
<td>Publicity Director</td>
<td>Arthur A. Caplan</td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td>Sarah Van Gaalen</td>
</tr>
<tr>
<td>Paymaster</td>
<td>Alfred Greenstein</td>
</tr>
<tr>
<td>Transportation Manager</td>
<td>Herman Stone</td>
</tr>
</tbody>
</table>

## WILDING PICTURE PRODUCTIONS, INC.

(Western Electric Equipment)
7635 Grand River Ave., Detroit
GArfield 8180

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chief Executive</td>
<td>N. E. Wilding</td>
</tr>
<tr>
<td>Assistant to Executive</td>
<td>R. L. Miller</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>R. L. Miller</td>
</tr>
<tr>
<td>Laboratory Head</td>
<td>William Roubinek</td>
</tr>
<tr>
<td>Camera Dept. Head</td>
<td>Ralph Biddy</td>
</tr>
<tr>
<td>Still Dept. Head</td>
<td>Dave Fletcher</td>
</tr>
<tr>
<td>Art, Casting and Location Director</td>
<td>J. Cullen Landis</td>
</tr>
<tr>
<td>Film Editor</td>
<td>George Leontough</td>
</tr>
</tbody>
</table>

## MINNESOTA

RAY-BELL FILMS, INC.
817 University Ave., St. Paul
ELkhurst 2004

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chief Executive</td>
<td>R. H. Ray</td>
</tr>
<tr>
<td>Assist to Executive</td>
<td>A. M. Griswold</td>
</tr>
<tr>
<td>Production Supervisor</td>
<td>C. E. Bell</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>C. A. Abbott</td>
</tr>
<tr>
<td>Chief Electrician</td>
<td>C. E. Bell</td>
</tr>
<tr>
<td>Chief Sound Engineer</td>
<td>H. C. Oslund</td>
</tr>
<tr>
<td>Laboratory Head</td>
<td>F. R. Arvar</td>
</tr>
</tbody>
</table>

554
MISSOURI
NATIONAL CINEMA SERVICE, INC.
(Jenkins & Adair Equipment)
4327 Duncan Ave., St. Louis
NEWstead 2332

Chief Executive
R. Chalmers Bennett
Assistant to Executive
Valice C. Bennett
General Manager
R. Chalmers Bennett
Production Manager
R. Chalmers Bennett
Production Supervisors
A. E. Holloman

Chief Electrician
Edward Bickel
Chief Sound Engineer
A. J. Dwyer
Recording Engineer
A. J. Dwyer
Laboratory Head
N. V. Owens
Camera Dept. Head
Irvin A. Eckman
Still Dept. Head
Carlos Piaget

Research Dept. Head
Harry L. Woodson
Costume Dept. Head
Terry J. Thomas

Makeup Dept. Head
Dorothy Heidenreich
Stage Manager
Jack Weis

Art Director
Edward Aguado
Casting Director
Fred Bauer

Location Director
Morton Flannery
Story Editor
Elliot Bennett

Film Editor
Terry J. Thomas
Publicity Director
Mary Dwyer

Purchasing Agent
Norman V. Owens

Paymaster
Terry J. Thomas
Head Projector
M. C. Shattuck

Transport Manager
M. C. Shattuck
Head Projectionist
Allen Lee

NEW JERSEY
IDEAL SOUND STUDIOS
(RCA Photophone Equipment)
1996 Boulevard East, Hudson Heights
UNion 7-0953

Chief Executive
Abraham Brin
Ass’t to Executive
Archie Schwartz
Chief Electrician
Edward Johnstone

Chief Sound Engineer
Recording Engineer
John Dolan
Laboratory Head
A. Guffanti
Minimum Dept. Head
Pud Lane

Carpenter
Larry Cavanaugh
Makeup Dept. Head
Bert Tuey

Property Master
John Allstadt
Film Editor
Marie Kramer

STUDIO PERSONNEL

Music Dept. Head
Josef Zimanich
Studio Auditor
Ray Patz
Head Projectionist
C. Neugebauer
Maintenance

METROPOLITAN STUDIOS
Fort Lee

NEWARK M. P. STUDIO
845 Broad St., Newark
Mitchell 2-6226

Chief Executive
Robert H. Farrow
General Manager
Robert H. Farrow

Chief Sound Engineer
Wilson Norwood
Laboratory Head
Malcolm Komorner

Camera Dept. Head
Samuel Grosso

Property Master
Frank Evans

Casting Director
Joseph Goldsmith
Story Editor
L. Miller

Music Dept. Head
Olga Martin

Head Projectionist
Anthony Rocco

"BUD" POLLARD STUDIOS
(RCA Photophone, Western Electric and Independent Equipment)
Grantwood
BRYant 9-2180 (N. Y. C.)

Chief Executive
"Bud" Pollard

Ass’t to Executive
Joe Banon

General Manager
Frank Passar

Production Manager
Joe Banon

Production Supervisors
Ashley Ayre Miller,

Chief Electrician
Henne Miller

Chief Sound Engineer
Jerre Barton

Camera Dept. Head
Dal Clawson

Miniature Dept. Head
L. Lang

Research Dept. Head
Muriel Gallick

Costume Dept. Head
Kitty Wilkening

Makeup Dept. Head
Kitty Wilkening

Stage Manager
Joe Rogers

Property Master
John Alstead

Art Director
Lester

Location Director
Evelyn Wiggins

Story Editor
Joe Banon

Dialogue Editor
John E. Gordon

Film Editor
John E. Gordon

Music Dept. Head
William David

Dance Dept. Head
Jack Clark

Publicity Director
Max Karper

Purchasing Agent
Frank Passar

Paymaster
Evelyn Wiggins

Transportation Manager
Heinz Mainz

NEW YORK

ATLAS SOUNDFILM RECORDING STUDIOS
(Cineglow Sound Equipment)
723 Seventh Ave., New York
BRYant 9-7754

Chief Executive
Ben Berk
Assistant to Executive
Lyman J. Wiggins

General Manager
Ben Berk

Production Manager
Joseph Nadel

Production Supervisors
George Roland,

Chief Executive
Ben Berk
STUDIO PERSONNEL

Chief Electrician: Dan Carey
Chief Sound Engineer: Lyman J. Wiggin
Recording Engineer: Verne T. Braman
Amplifying Engineer: Lyman J. Wiggin
Mike Control Engineer: Armand Schettini
Production Control Engineer: Harry Belock
Laboratory Head: Al Harburger
Camera Dept. Head: J. Burgi Contner
Still Dept. Head: Frank Serjack
Miniature Dept. Head: Leo Lipp
Makeup Dept. Head: Tom Cameron
Stage Manager: Louis Fielder
Property Master: Edward Barr
Art Director: Sam Corso
Casting Director: Jack Mckee
Location Director: Barney Haugh
Story Editor: Jack Mckee
Dialogue Editor: Jack Mckee
Film Editor: Al Harburger
Music Dept. Head: Joseph Finton
Department Head: Gene Stengel
Publicity Director: Alec Moss
Purchasing Agent: Isobel Raymond
Paymaster: Isobel Raymond
Transportation Manager: Sam Nadel
Head Projectionist: John Blunk

BIOGRAPH STUDIOS
(RCA Photophone Equipment)
807 E. 175th St., Bronx, N. Y.
Fordham 7-3030

President: Harry M. Goetz
Vice-President: Robert H. Hammer

BRUNSWICK PRODUCTION CORP.
(Brunswick Equipment)
321 W. 44th St., New York
Chickerling 4-2200

General Manager: Edward Strauss

EASTERN SERVICE STUDIOS, INC.
(Western Electric Equipment)
250 W. 57th St., New York
Columbus 5-6074

Chief Executive: Capt. G. McL. Baynes
Ass't to Executive: T. K. Glennan
Studio Manager: F. E. Hawkins
Secretary-Treasurer: J. W. Roberts
Chief Electrician: W. Meyerhoff
Chief Sound Engineer: R. O. Strock
Stage Manager: J. T. Doran
Property Master: A. Koenig

FLEISCHER STUDIOS, INC.
1600 Broadway, New York
LaCawanna 4-3020

President: Max Fleischer
Ass't to President: Vera Coleman
Vice-President: Dave Fleischer
Production Manager: Dave Fleischer
Production Supervisors: Sam Buchwald, Charles Schettler, I. Sparber

Chief Electrician: Joe Fleischer
Camera Dept. Head: K. Pfister
Story Editor: William Turner
Music Dept. Head: Louis Fleischer
Publicity Director: Leon Flax

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 Foss
Transportation Manager: Lester A. Dine
Casting Director: William Leibling
Secretary-Treasurer: Edith Kostick

MOVIETONE NEWS, INC.
(Western Electric Equipment)
460 W. 5th St., New York
Columbus 5-7200

Chief Executive: Dean Truman H. Talley
Ass't to Executive: Francis T. Barry
Production Manager: George W. Lane

PAUL TERRYTOONS STUDIO
203 West 146th Street
BRadhurst 2-7938

Producers: Frank H. Moser, Paul H. Terry
Musical Director: Philip A. Scheib
Arranger: Al. Ivanoff
Business Management: Harvey B. Day, Wm. M. Weiss

SEIDEN SOUND STUDIO
(Seiden Equipment)
33 W. 60th St., New York, N. Y.
Columbus 5-5390

Chief Executive: Joseph Seiden
Assistant to Executive: Sam Rosen
General Manager: Joseph Seiden
Chief Electrician: Johnny Burchart
Chief Sound Engineer: Murray Dichter
Camera Dept. Head: Sam Rosen
Still Dept. Head: Bert Wilson
Story Editor: Vincent Valentini
Film Editor: Donald Langer
Music Dept. Head: Vincent Valentini

WARNER BROS.-VITAPHONE STUDIO
(Western Electric Equipment)
1277 E. 14th St., Brooklyn
Nightingale 4-8700

Chief Executive: Sam Sax
Assistant to Executive: Phil Quinn
General Manager: E. J. Savin
Chief Electrician: E. Hastings
Chief Sound Engineer: Porter H. Evans
Recording Engineer: George Sattan
Amplifying Engineer: Dean Cole
Laboratory Head: Joseph Spray
Camera Dept. Head: E. B. Dunbar
Costume Dept. Head: Helen McCullough
Makeup Dept. Head: Dick Willis
WEST COAST SERVICE STUDIOS, INC.
(RCA Photophone Equipment)
510 W. 57th St., New York, N. Y.
Circle 7-2062

Chief Executive ....................... Lynn Shores
General Manager .................... George W. Goman
Chief Electrician .................. William Callahan
Chief Sound Engineer .......... Al Manchee
Recording Engineer............ F. Ted Engel
Camera Dept. Head .......... Charles Harten
Miniature Dept. Head ........ Jack Etra
Makeup Dept. Head ............ Bert Tucy
Property Master .................. Edward Quinn
Paymaster ......................... E. Rice

STUDIO PERSONNEL

TEXAS
NATIONAL PICTURES GULF COAST STUDIOS
San Antonio

Chief Executives ..................... H. W. Kler, A. A. Phillips
Production Manager .............. Josh Binney
Director.............................. Josh Binney
Chief Sound Engineer .......... Malcolm McCarty
Laboratory Head ................. Jimmie Zingtgraf
Camera Dept. Head ............. Jimmie Zingtgraf
Chief Electrician ............... Jack Britton
Property Master .................. William Rogers
Publicity Manager .............. Lester Kentner

CANADA
ASSOCIATED SCREEN NEWS, LTD.
(Western Electric Equipment)
5271 Western Ave., Montreal
Dexter 1186

Chief Executive ..................... B. E. Norrish
Assistant to Executive ............. L. R. Avery
Production Supervisors .......... Gordon Sparling, J. W. Singleton
Recording Engineer ................. Arnold Hague
Laboratory Head .................. M. Metzger
Camera Dept. Head ............. J. W. Campbell
Still Dept. Head ............... H. R. Bassett
Art Director ..................... H. Peberdy

CANADIAN GOVERNMENT M. P. BUREAU
Ottawa

Director ......................... F. C. Badgley, M. C.
Executive Asst. and Purchasing Agent . A. McK. Shaw
General Production Mgr ........ F. C. Badgley, M. C.
Chief, M. P. Division and Laboratory Superintendent ........... Walter S. Carter
Senior Cinematographer .......... S. H. Hollebone
Chief, 16 mm Division ........ Charles J. Quick
Chief, Projection and Sound Div ... William H. Lane
Chief, Still Photograph Division . E. M. Finn
Senior Photographer ........... Frank C. Tyrell
Art Department .................. R. Jean Howe
Accounts Dept. ................ Miss G. W. Shaw

VANCOUVER CANADA STUDIO
(Audio-Camex Equipment)
1216 Burrard St., Vancouver
Douglas 3255

Chief Executive ..................... Harry Rusenbaum
General Manager .................. Harry Rusenbaum
Chief Sound Engineer ........... W. Hamilton
Recording Engineer ............... W. Hamilton
Laboratory Head ................. F. E. Bourne
Camera Dept. Head .......... W. Hamilton
Art Director ..................... Charles Lambev
**PRODUCERS**

**AMERICAN AND CANADIAN PRODUCERS**

**ADDRESSES AND TELEPHONE NUMBERS**

Personnel of important producers may be found on page 538; Studio personnel is on page 549; Distributors are listed on page 564 and Short Subject Producers on page 563.

### CALIFORNIA

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Pathé Studio ..........................Parkway 9188
HOLLYWOOD MUSIC ENTERPRISES
6000 Sunset Blvd .....................Hollywood 2181
HOLLYWOOD ON PARADE
Prudential Studios ...................Granite 4141
IMPERIAL, PRODUCING AND DISTRIBUTING
Co ..................San Diego Studios
San Diego Studios ..................La Mesa
INTERNATIONAL FILM CORP., LTD.
4376 Sunset Drive .....................Olympia 2978
INVINCE, E. Guaranty Bldg ..................Hollywood 9208
IEWERKS, “UB”, STUDIO
9713 Santa Monica Blvd ..............Oxford 9063
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6362 Hollywood Blvd ..................Hollywood 2382
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LACKEY, WILLIAM T.
1040 N. Las Palmas Ave ............Hollywood 3011
LANG, FREDERICK
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LASKEY, JESSE L., PRODUCTIONS
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LEVINE, NAT, PRODUCTIONS
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LAWYN, LEWIS
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LIBERTY PRODUCTIONS CO., LTD.
Pathé Studio, Culver City ...........Parkway 9188
LIKE, RALPH M., INC.
4376 Sunset Drive .....................Olympia 2978
LLOYD, HAROLD, PRODUCTIONS
General Service Studios ..........Granite 3111
MacPHerson, Cameron, PRODUCTIONS
4040 Normandie Ave ..................Granite 3111
MAJESTIC PICTURES
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MASCOT PICTURES
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MAYFAIR PRODUCTIONS
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7350 Washington Blvd ..............Republic 0211
MINTZ, CHARLES, STUDIO
700 Santa Monica Blvd ..............Hollywood 2907
MONOGLASS STUDIOS
1040 N. Las Palmas Ave .............Hollywood 0301
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7000 Santa Monica Blvd .............Hollywood 5841
MOTION PICTURE STUDIOS
10020 Washington Blvd ..............Republic 0211
MOVIE TONE (Fox)
Westwood Hills ......................Crestview 5111
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Pacific Studios .......................San Mateo
NATHAN, HAHN & FAIRBANKS
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PRUDENTIAL STUDIOS
5360 Melrose Ave ....................Hollywood 1101
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United Artists Studio ................Granite 5111
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1040 N. Las Palmas Ave ..........Granite 3111
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1845 Glendale Blvd .................Olympia 1903
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Pathe Studios ........................Republic 0252
SALIENT PICTURES
General Service Studios ..........Granite 3111
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United Artists Studio ..........Granite 5111
SCHLESINGER, LEON
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SCREEN ARTS PICTURES
1040 N. Las Palmas Ave ..........Granite 3111
SCREENCRRAFT PRODUCTIONS
6048 Sunset Blvd ....................Granite 7410
SENNETT, HARRY, PRODUCTIONS
4204 Radford Ave .................Gladstone 6151
SEVEN SEAS PRODUCTIONS
4376 Sunset Drive ....................Normandy 0464
SISTROM, WILLIAM
RKO Radio Studios ..................Hollywood 5911
SMALL, EDWARD, PRODUCTIONS
United Artists Studio ..........Granite 5111
STRANGE AS IT SEEMS COMPANY
Universal Studios ......................Hollywood 3131
SUNSET STUDIOS
861 Seward St ......................Hollywood 3179
TALMADGE, RICHARD, PRODUCTIONS
Universal Studios ......................Hollywood 3131
TECHNICOLOR PRODUCTIONS
823 N. Seward St ..................Granite 1101
TREM CARR PRODUCTIONS
1041 N. Hollywood Blvd ...........Hollywood 0301
TRUE-COLOR PRODUCTIONS
e.o Howard Seiter, California Bank Bldg., Beverly Hills ..............Oxford 1136
TRIUMPH PICTURES
6048 Sunset Blvd ....................Hollywood 1700
TWENTIETH CENTURY PICTURES
1041 N. Formosa Ave ...............Granite 5111
UNITED ARTISTS STUDIOS ..........Granite 5111
UNITED PRODUCERS STUDIOS
6050 Sunset Blvd ....................Granite 5954
UNITED PRODUCERS, LTD.
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UNIVERSAL PICTURES
Universal City ........................Hollywood 3131
VANITY CONÉDIES
Educational Studios ..................Hollywood 2155
VERSCHEIHER, BEN
1040 N. Las Palmas Ave ..........Hollywood 0301
VICTOR TALKING MACHINE, CO.
1016 N. San Vicente Blvd ........Hollywood 6061
VOICE OF HOLLYWOOD
Prudential Studios ..................Granite 4141
WARNER BROS, STUDIO
5842 Sunset Blvd ....................Hollywood 5811
WEBERT, B. E., PICTURES
1040 N. Las Palmas Ave ..........Granite 3111
559
YOUNG, RICHARD P., PRODUCTIONS
635 N. Wijanga Ave..............BURbank 478
ZEIDMAN, B. F.
Universal Studios ..............HIEmpstead 3131

COLORADO

COLORADO SPRINGS
ALEXANDER FILM CO.
Alexander Film Bldg.............Tel. 4200

FILMCRRAFT LABORATORIES
1353 Vine St..............FRanklin 6271

MOTION PICTURE SERVICE CORP.
1417 E. 17th Ave...............YO rk 3762

CONNECTICUT

NEW HAVEN
PHELS FILMS, INC.
126 Meadow St..............Tel. 7-1004

DISTRICT OF COLUMBIA

WASHINGTON
McINTYRE, M. H.
Albee Bldg. ..............NAtional 0147
NATIONAL PRODUCTIONS
Earle Bldg. ..............NAtional 1640
NEWSPAPER FILM CORP.
National Press Bldg...........NAtional 2358

FLORIDA

Davie Islands
BEECROFT FLORIDA STUDIOS
Tampa

SUN HAVEN STUDIOS
St. Petersburg

ILLINOIS

CHICAGO
ACTIONS FILM CO.
2450 Prairie Ave..............CALumet 3120
ASSOCIATED FILM INDUSTRIES
190 N. State St..............ANDover 1398
ATLAS EDUCATIONAL FILM CO.
1111 Southern Blvd...........AUSTin 8630
BIRCH FILM CO.
190 N. State St..............ANDover 1398
CAPICO FILM PRODUCTIONS
115 E. Chicago Ave...........SUPerior 4320
CARLSON STUDIOS
1810 Broadway..............LAKview 8532
CENTRAL FILM SERVICE
6 N. Michigan Ave..............CENtral 7692
CHICAGO FILM LABORATORY
666 Lake Shore Drive...........WIlitchell 6971
ESSANAY PICTURES, INC.
1345 Argyle Ave..............EDGewater 2476
JAM HANDY PICTURE SERVICE
6227 Broadway..............BRItagrate 3300
MID-WEST FILM CO.
845 S. Wabash Ave.............HA Rrison 4872
MONARCH INDUSTRIAL FILM CO.
190 N. State St..............ANDover 1398
MUTUAL FILM LABORATORY
1737 N. Campbell Ave...........ARMitage 2073
SPOOR AND AHBE FILM CORP.
1435 Argyle St..............LONG Branch 2863
STERN, SIDNEY
1229 S. State St..............VICtory 6122
WEBSTER BROS.
53 W. Jackson Blvd.............HARRison 3709
ZENITH CINEMA SERVICE
5011 N. Sawyer Ave..............IRVing 2104

LOUISIANA

NEW ORLEANS
HARCOL MOTION PICTURE INDUSTRIES, INC.
610 Baronne St..............R raymond 3191
MOTION PICTURE ADVERTISING SERVICE CO.
2301 Tulane St...............GA lvez 2131

MARYLAND

BALTIMORE
ALPHA FILM LABORATORIES
3437 Park Heights Ave...........LIBerty 8216
EDWARDS, NELSON
111 W. Lexington St...........CALvert 0690
LEVENTHAL, MEYER
1 N. Holliday St..............PL aza 1645
LIVY STUDIOS
853 N. Eutaw St..............VE rnon 2009
SCHIECK, ROBERT M.
1 N. Holliday St..............PL aza 1645
STARK FILMS
219 W. Center St..............VE rnon 3381
WOOD, W. ERNEST
3437 Park Heights Ave...........LIBerty 6216

MASSACHUSETTS

BOSTON
AMBUS TER MOTION PICTURE LABORATORY
35 Piedmont St...............HAncock 1158
DAD MUN CO.
39 Washington St..............CAPitol 2835
MASTER MOTION PICTURE BUREAU, INC.
50 Piedmont St...............HANcock 3592

MICHIGAN

DETROIT
HAMLAND, LLOYD MOTION PICTURE CO.
2509 Cass Ave..............RAndolph 7978
JAM HANDY PICTURE SERVICE, INC.
6540 St. Antoine St...........MAdison 2450
METROPOLITAN MOTION PICTURE CO.
1745 E. Grand Blvd...........WH itter 7700
SHAMROCK PICTURES CORP.
17 Cadillac Square..............CADillace 8290
SIMON’S FILM SERVICE
2206 Cass Ave..............CHer ry 9288
WILDING PICTURE PRODUCTIONS, INC.
7635 Grand River Blvd...........GArfield 8180

MINNESOTA

MINNEAPOLIS
RAY BELL FILMS, INC.
435 Palace Bldg..............M A in 4040
SLY FOX FILMS, INC.
627 First Ave., N...........ATlantic 2818

MISSOURI

KANSAS CITY
ANDLAUER FILM CO.
Ozark Bldg. ..............MA in 4658
MISSOURI FILM LAB INC.
1704 Baltimore Ave...........GR and 0708

ST. LOUIS
AD O-GRAMS, INC.
6150 Belmar Blvd..............CAbany 7275
CONNIE FILM, FILM STUDIOS
4320 Delmar Blvd..............JEFFerson 6424
NATIONAL CINEMA SERVICE, INC.
4327 Duncan Ave..............N EWstead 2332
SCHWEIG STUDIO
4927 Delmar St..............R Oscedale 3000

NEBRASKA

OMAHA
CHENOWETH FILM CO.
2814 N. 66th St..............WA lnut 2070
GALL SCREEN SERVICE
2301 Harney St..............ATlantic 2110

560
NEW YORK

New York City

ACTION PICTURES, INC. 1600 Broadway, CClicker 4-0828
AEOLIAN PICTURES CORP. 1619 Broadway, CClicker 5-3390
ALTA PHONOFILM CORP. 220 W. 42nd St., Wisconsin 7-1831
AMERICAN THEATRE CO., RKO Bldg., Radio City
AMERICAN PHOTO SERVICE, INC. 570 Seventh Ave., PEnnsylvania 6-5537
ARTCLASS PICTURES CORP. 729 Seventh Ave., BRyant 9-3169
ARCADIA FILM CORP. 729 Seventh Ave.
ASSOCIATED FILM PRODUCERS CORP. 40 Wall St. Whitehall 4-9035
ATLAS SOUNDFILM RECORDING STUDIO 723 Seventh Ave., BRyant 9-7754
AUDIO PRODUCTIONS, INC. 250 W. 57th St., Circle 7-1842
BLAKE, B. K. CO. 220 W. 42nd St., Wisconsin 7-0610
BRAY PICTURES CORP. 729 Seventh Ave., BRyant 9-6941
CEDAR OF CALIFORNIA PRODUCTIONS, RKO Bldg., Radio City
CHESTERFIELD MOTION PICTURES CORP. 1540 Broadway, BRyant 9-6884
CINEMA PRODUCTIONS, INC. 630 Ninth Ave., CClicker 4-5857
COHEN, SYDNEY S. 25 W. 45th St., BRyant 9-8820
COLUMBIA PICTURES CORP. 729 Seventh Ave., BRyant 9-9510
CONQUEST PICTURES 35 W. 45th St., Medallion 3-5187
CASTLE FILMS 630 Ninth Ave., LOrange 5-6595
CINELOG CORP. 531 Fifth Ave., MOhawk 4-2280
CULLEN PICTURE CO. 729 Seventh Ave., BRyant 9-7861
Duell PICTURES 729 Seventh Ave., BRyant 9-8475
DOWLING, EDDIE, INC. Eastern Service Studios, RAvenswood 8-8300
EAGLE PRODUCTIONS CORP. 729 Seventh Ave., BRyant 9-2540
EASTERN SERVICE STUDIOS Sixth & Pierce Aves., Long Island City RAvenswood 8-8300
EDUCATIONAL PICTURES 1501 Broadway, PEnnsylvania 6-7400
FEATURETTE INC. 729 Seventh Ave., BRyant 9-7096
FIDELITY PICTURES CO. 220 W. 42nd St., Wisconsin 7-0995
FITZPATRICK PICTURES 729 Seventh Ave., BRyant 9-4384
FLEISCHER STUDIOS 1600 Broadway, LAcKawanna 4-3020
FOX FILM CORP. 444 W. 36th St., CClicker 5-3320
FUELER FILM ASSOCIATES RKO Bldg., Radio City, Circle 7-1642
GENERAL BUSINESS FILMS 415 Lexington Ave., Vanderbilt 3-6795
GRANTLAND RICE SPORT PICTURES, CORP. 45 W. 45th St., BRyant 9-4564
MAX HAYES PROD. 1560 Broadway, BRyant 9-1917
HARPER, J. H. 160 W. 45th St.
HELBER PICTURES 630 Ninth Ave.
HOLBROOK-SMITH PRODUCTIONS 33 W. 60th St., CClicker 5-0878

Newark

METROPOLITAN MOTION PICTURE CO. 60 Brantford Place, Market 3-3564
NEWARK MOVIE PICTURE STUDIOS 845 Broad St., Market 3-6325

INTERNATIONAL FILM SERVICE CO. 1540 Broadway, BRyant 9-0920
INVINCIBLE PICTURES CORP. 1540 Broadway, BRryant 9-5884
JAM HANDY PICTURE SERVICE, INC. 80 E. 42nd St., KLexington 2-5561
JAFI 630 Ninth Ave., K. B. S. PRODUCTIONS, INC. 1501 Broadway, LAcKawanna 3-8245
KLEINER CO., CORCHIA 590 Madison Ave., Plaza 3-0834
LANG FILM CO. 244 W. 49th St., CClicker 4-0571
FIRST NATIONAL PICTURES, INC. 321 W. 44th St., CClicker 4-2200
LUMANOTE PRODUCTION CO. 1776 Broadway, Circle 7-0971
MACNANA PICTURES 38 W. 48th St., ELDorado 5-2470
MAJEASTIC PICTURES, INC. 1619 Broadway, COLUMBUS 5-1728
MASCOT PICTURES 1776 Broadway, Circle 7-3177
MAYFAIR 1600 Broadway
MENTONE PRODUCTIONS, INC. 152 W. 42nd St., Wisconsin 7-1234
METRO-GOLDWYN-MAYER 1540 Broadway, BRryant 9-7800
METROPOLITAN REVIEW, INC. 630 Ninth Ave.
MONOGRAM PICTURES RKO Bldg., Radio City, Circle 7-1416
MACKER CHERRY 203 W. 146th St., BRadhurst 2-7938
MOVIE NEWS, INC. 460 W. 54th St., COLUMBUS 5-7200
NATIONAL CINEMA CORP. 572 Madison Ave., Wickersham 2-4800
NOVOGRAPH FILM CORP. 25 W. 45th St., BRyant 9-3539
PARADISE PICTURES, INC. 1619 Broadway, COLUMBUS 5-4350
PARAMOUNT PICTURES 1501 Broadway, CClicker 4-7050
PEROFF PICTURES INC. 67 W. 44th St., VANDerbilt 2-0044
PRINCIPAL DISTRIBUTING CORP. RKO Bldg., Radio City, Circle 7-0283
RKO RADIO PICTURES RKO Bldg., Radio City, COLUMBUS 5-6500
RASPIN PRODUCTIONS, INC. 122 E. 42nd St., AShland 4-0673
RELIANCE PICTURES 1776 Broadway, Circle 7-6144
RESOLUTE PICTURES 1619 Broadway
ROWLAND-BRICE PRODUCTIONS, INC. 1776 Broadway, Circle 7-2805
ROYER, FANCHON PICTURES 1501 Broadway, LACkawanna 4-2396
SCHOOL FILM SERVICE, INC. 55 W. 42nd St., PEnnsylvania 6-9080
SENNITT, MACK COMEDIES CO. 1501 Broadway, CClicker 4-2729
SOUND STUDIOS, INC. 1988 Park Ave., HArlem 7-7648
STANDARD MOTION PICTURES, INC. 6 E. 53rd St., PLAza 3-8932
UNIVERSAL PICTURES CORP. 730 Fith Ave., Circle 7-7100
UNITED ARTISTS CORP. 729 Seventh Ave., BRyant 9-7300
VAN BEUREN CORP. RKO Bldg., Radio City, Circle 7-5866
WARNER BROS. 321 W. 44th St., CClicker 4-2200
Studio: 1400 Locust Ave., BROOKLYN
Nightingale 4-8709
WEST COAST SERVICE STUDIO, INC., 510 W. 57th St., Circle 7-2062
W.K.D. PRODUCTIONS, 1560 Broadway, BRYant 9-0922
WorCERSE FILM CORP., 130 W. 46th St., BRYant 9-1889
WORLD-WIDE PICTURES, 1501 Broadway, PENnsylvania 6-7400

OHIO
Cleveland
ALPHA MOTION PICTURE CORP., 1825 E. 18th St., PROspect 8160
ART FILM STUDIOS, 6601 Euclid Ave., HEnderson 5933
ESCAR MOTION PICTURE SERVICE, 10008 Carnegie Ave., Cedar 3900
FIX ADVERTISING SERVICE CO., 1514 Prospect Ave., MAin 8120
HOME MOVIES CO., 2025 Euclid Ave., CHERry 1500
TRI-STATE MOTION PICTURE CO., 2110 Payne Ave., PROspect 4900
VISUAL TRAINING CO., 1747 Chester Ave., MAin 4463

PENNSYLVANIA
Philadelphia
McCURDY FILMS, 56th & Woodland Ave., SARatoga 0466
NEWS REEL LABORATORY, 1707 Samson St., Rittenhouse 3892
Pittsburgh
ATLANTIC FILM CORP., 1105 Washington Bldg., Montrose 6000
DOHRMAN, FRANK, INC., 76 Van Braam St., Atlantic 5454
MOTION PICTURE PRODUCING CO., 609 Neville St., Mayflower 9600

TEXAS
Dallas
JAMESON FILM LABORATORIES, 2212 Live Oak St., Tel. 2-1725
SIMPSON, JAMES P. CO., INC., 317 N. Beckley St., Tel. 6-5104

WISCONSIN
Milwaukee
BADGER FILM MFG. CO., 332 W. Wisconsin Ave., BROADway 1225
M10 WEST FILM CO., 637 N. Seventh St., MArquette 4024
MILWAUKEE FILM LABORATORY, 717 W. Wells St., BROADway 9358

CANADA
Calgary
BARNES CALGARY FILM PRODUCTION CO.
ASSOCIATES SCREEN NEWS, LTD., 5271 Western Ave., DEXter 1186
CINECRAFT STUDIOS, INC., University Tower Bldg., LAncaster 8922
Toronto
BOOTH CANADIAN FILMS CO., LTD., 66 Grenville St., Kingsdale 3521
FILMART MOTION PICTURES, 107 Richmond St., ELgin 6564
Ottawa
CANADIAN GOVERNMENT MOTION PIC- TURE BUREAU
Vancouver
MOTION SKREEADZ., LTD. Film Exchange Bldg.
VANCOUVER MOTION PICTURES, LTD., Film Exchange Bldg.
Victoria
BRITISH PICTURE PRODUCERS, LTD., Pemberton Bldg.

CARTOONS

ANIMATED CARTOONS

AUDIO PRODUCTIONS, INC., 250 W. 57th St., Circle 7-1843. Produce: “Color Cartoons.”

CELEBRITY PICTURES, 723 Seventh Ave., BRYant 9-6064, New York City. (“UB” Iwerks) ComiColor Cartoons.

COPELEY PICTURES CORP., 51 Chambers St., WOorth 7-2390, New York City. Produce and Distribute: “Felix the Cat” and “Simon the Monk” series.


EDUCATIONAL PICTURES, 1501 Broadway, PENnsylvania 6-7400, New York City. “Paul Terry-Toons,” by Paul Terry and Frank Mars, Produced at 283 West 146th St., New York City. Distributed by Fox.


MOSER, FRANK, AND PAUL TERRY Produce: Paul TerryToons for Educational at 203 West 146th St., BRadhurst 2-7938, New York City. Distributor: Fox.


UNIVERSAL PICTURES, 730 Fifth Ave., Circle 7-7100, New York City. Produce and Distribute: “Oswald the Rabbit” series.


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HOLLYWOOD

MA. L. E. N., O. I.
Producing Moran & Mack, Frolics of Youth, Andy Clyde, Mermaid Comedies, Coronet Comics, Battle for Life series for Educational release.

GENERAL SERVICE STUDIOS.

ANIMATED PICTURES

AUERBACH MOTION PICTURE PRODS.
170 Golden Gate Ave., San Francisco.

AUSTIN, HAROLD
Producing shorts for M-G-M.

BROCK, LOUIS
Associate producer of short subjects for RKO. In charge of Edgar Kennedy, Clark & McCullough, Blondes & Redheads, musicoseries with Ruth Etting, Grisham, Kennedy and Headline series.

BRUCE, ROBERT C.
Outdoor Talking Pictures, Metropolitan studio.

BURL, C. C.
Educational Studios, Hillside 2152. Produce "Torchy" series, Educational release.

CHRISTIE, AL
Educational Studio, Produce "Vanity" comedies.

CLIFTON, ELMER
Republic Studios, Product: "Talking Picture Epics." 

CLAYTON, RICHARD
Supervisor of M-G-M shorts.

DARMOUR, LARRY
Producing "Mickey McGuire" series, Columbia release.

DISNEY, WALT
Producing "Mickey Mouse" and "Silly Symphony" series. United Artists release.

DOANE, WARREN
Universal release.

EDUCATIONAL PICTURES
7230 Santa Monica Blvd.

FITZGERALD, WALTER

GILLIAM, RODNEY
International Studios, 4736 Sunset Drive.

GREY, ROMER, PICTURES CORP.
3680 Beverly Blvd., F.E., 1321.

HARMAN-ISING

HAYS, JACK, PRODUCTIONS

IWERKS, "UB" STUDIOS
9713 Santa Monica Blvd. Produce: "Willie Whopper" and "Comicolor" series.

LESSER, SOL
Produce: "Island of Perils" and "Tarzan" series, Principal release.

LEVINE, NAT
Mascot Pictures, 6001 Santa Monica Blvd., H.Empstead 1121.

LEWYN, LEWIS

MACKENZIE, HENRY
Associate producer, Universal serials.

MASCOT PICTURES
6001 Santa Monica Blvd., H.Empstead 1121. Produce serials.

MERMAID COMEDIES
Educational release.

MINTZ, CHARLES B.
Producer: "Krazy Kat" series, Columbia release.

MUSICOLOR FANTASIES CO.

NELSON, JACk
Superstition series, General Service Studios, Glendale 3111.

PARAMOUNT-GILSTRUM PRODS.
Bing Crosby, Leon Errol and Harry Langdon series. General Service Studios, Glendale 3111.

PRINCIPAL PICTURES
Sid Lesser.

ROACH, HAL

SCHLESINGER, LEON
Associate Producer, "Looney Tunes" and "Merrie Melodies"; also producing series of Westerns, Warner Bros. release.

SCREEN SNAPSHOTs
Columbia.

STRANGE AS IT SEEMS
Produced by Nathan, Hahn and Fairbanks for Smith, Peter

Producing shorts for M-G-M release.

Universal release in Multicolor.

TALKING PICTURE EPICS
Republic Studio.

VAGABOND ADVENTURE SERIES
Republic Studios.

VAN BEUREN
Nat Ross, associate producer, RKO release.

VANITY COMEDIES
Produced by Al Christie.

WAFILMS, INC.
7000 Santa Monica Blvd., Glendale 6137.

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NEW YORK CITY

AUDIO PRODUCTIONS, INC.

BRAY PICTURES CORP.

CHRISTIE, AL
38-11 35th Ave., Astoria, L.I., RAvenswood 8-8300.

FILM EXCHANGE, INC.

FITZPATRICK PICTURES, INC.
729 Seventh Ave., B.R. 9-4384. Producers of Travel, Musical and General shorts.

FLEISCHER STUDIOS, INC.

IDEAL PICTURES, INC.

MAGNA PICTURES
18 E. 48th St., ELDorado 5-2470.

MAX HAYES PRODUCTIONS

MENTONE PRODUCTIONS, INC.
152 W. 42nd St., Wisconsin 7-1234
MOSE, FRANK, AND PAUL TERRY  
203 W. 146th St., B.Radhurst 2-7938. Produce:  
Paul Terry-Toons.  
PARAMOUNT PICTURES  
1501 Broadway, C.Hickering 4-7050. Produce:  
“Headline” series.  
VISUGRAPHIC PICTURES, INC.  
729 Seventh Ave., B.Ryant 9-6556.  

DISTRIBUTORS  

**LOS ANGELES**  
ADVANCE TRAILER CORP.  
1922 S. Vermont Ave.....REpublic 4166  
ALL STAR FEATURE DISTRIBUTORS, INC.  
910 S. Vermont Ave.....REpublic 3138  
ALLIED PICTURES CORP.  
1908 S. Vermont Ave.....PArkway 2161  
BEVERLY HILLS EXCHANGE  
1963 S. Vermont Ave.....REpublic 4846  
COLUMBIA PICTURES CORP.  
1964 S. Vermont Ave.....REpublic 5137  
CO-OPERATIVE FILM EXCHANGE  
1928 S. Vermont Ave.....PArkway 1131  
EDUCATIONAL PICTURES  
Distributed by Fox  
ESPER, DWAIN  
861 N. Vermont St.  
FAR WEST EXCHANGES, INC.  
1965 S. Vermont Ave.....PArkway 3196  
FIRST NATIONAL PICTURES  
1918 S. Vermont Ave.....REpublic 3177  
FOX FILM CORP.  
2019 S. Vermont Ave.....REpublic 4186  
MAJESTIC PICTURES  
1965 S. Vermont Ave.....PArkway 3196  
MASTER ART PRODUCTS  
1922 S. Vermont Ave.....REpublic 4166  
METRO-GOLDWYN-MAYER  
1630 Cordova St.....REpublic 4181  
PARAMOUNT PICTURES  
1980 S. Vermont Ave.....REpublic 5191  
PICTURES CLASSICS  
1922 S. Vermont Ave.....REpublic 4166  
PRINCIPAL DISTRIBUTION EXCHANGE  
1906 S. Vermont Ave.....PArkway 6360  
RKO DISTRIBUTING CORP.  
1924 S. Vermont Ave.....REpublic 5131  
STANDARD MOTION PICTURE SERVICE, INC.  
1963 S. Vermont Ave.....REpublic 3187  
UNITED ARTISTS CORP.  
1966 S. Vermont Ave.....REpublic 5177  
UNIVERSAL FILM EXCHANGE, INC.  
1960 S. Vermont Ave.....REpublic 3171  
VITAGRAPH EXCHANGE  
1918 W. Washington.....REpublic 3177  
VITAPHONE DISTRIBUTING CORP.  
1918 W. Washington.....REpublic 3177  
WARNER BROS. EXCHANGE  
1918 S. Vermont Ave.....REpublic 3177  

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**NEW YORK**  
AEOLIAN PICTURES CORP.  
1619 Broadway...........Columbus 5-3390  
ALTA PHONOFILM CO., INC.  
220 West 42nd St.. ..... WIlsconsin 7-1831  
AMERANGLO CORP.  
226 West 42nd St......WIlsconsin 7-1756  
AMERICAN FILM EXCHANGE  
630 Ninth Ave............C.Hickering 4-4843  

AMERICA’S THEATERS CORP.  
RKO Bldg., Radio City.  
AMERICAN TRADING ASSOCIATION  
729 Seventh Ave...........B.Ryant 9-4312  
ARTY PICTURES  
729 Seventh Ave...........B.Ryant 9-2964  
AMKINO CORP.  
729 Seventh Ave...........B.Ryant 9-7680  
AMERICAN CINEMA EXCHANGE  
35 W. 45th St.............MEDallion 3-5187  
ARCHITECTURE PICTURES CORP.  
729 Seventh Ave...........B.Ryant 9-3169  
ASSOCIATED CINEMAS OF AMERICA, INC.  
154 West 55th St............CIRCLE 7-6311  
AUDIO PRODUCTIONS  
250 West 57th St..........CIRCLE 7-1843  
AUTEN, CAPTAIN HAROLD  
1540 Broadway............B.Ryant 9-9883  
AYEON EXCHANGES, INC.  
729 Seventh Ave...........B.Ryant 9-2660  
BAVARIA FILM A-G  
25 Spruce St. ............B.Keekman 3-7180  
BEVERLY HILLS PRODUCTIONS  
630 Ninth Ave............C.Hickering 4-0095  
BLUE RIBBON PHOTOGPLAYS, INC.  
154 West 55th St............CIRCLE 7-6511  
BONDY, AL.  
630 Ninth Ave............C.Hickering 4-5596  
BRAY PICTURES CORP.  
729 Seventh Ave...........B.Ryant 9-6941  
CAPITAL FILM EXCHANGE, INC.  
630 Ninth Ave. ............PEmsylvania 6-9350  
CELEBRITY PICTURES  
723 Seventh Ave...........B.Ryant 9-6067  
CHESTERFIELD MOTION PICTURES CORP.  
1340 Broadway............B.Ryant 9-6884  
COLUMBIA PICTURES  
729 Seventh Ave...........B.Ryant 9-7900  
CONNORS-ARNAUD PRODUCTIONS  
35 West 45th St...........MEDallion 3-5187  
EDUCATIONAL PICTURES  
Distributed by Fox  
EMBASSY PICTURES CORP.  
729 Seventh Ave...........B.Ryant 9-0866  
EMPA FILM DISTRIBUTORS  
261 Broadway.............B.Arelay 7-7734  
ERIPOLY PICTURES CORP.  
134 West 55th St.  
FAITH PICTURES CORP.  
1773 Broadway.............CIRCLE 7-8485  
FEATURETIES, INC.  
729 Seventh Ave...........B.Ryant 9-7096  
FIDELITY PICTURES  
220 West 42nd St........L.Ongacre 5-9786  
FILM COMPANY OF IRELAND  
60 West 101st St............ACademy 2-5369  
FILM EXCHANGE, INC.  
729 Seventh Ave...........B.Ryant 9-4150  
FIRST DISTRIBUTION EXCHANGES  
RKO Bldg., Radio City........CIRCLE 7-7384  
FIRST NATIONAL PICTURES  
321 West 44th St........C.Hickering 4-2200  
FOX FILM CORP.  
444 West 56th St........Columbus 5-3321  

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KEY CITY EXCHANGES

United States

Albany, N. Y.

Buckley, C. H.
161 Washington Ave. Tel. 4-5481

Columbia Pictures
1050 Broadway Tel. 3-4287

Educational, Inc. See: Fox

First Division Exchanges
1046 Broadway Tel. 3-8589

Moviegraphs, Inc.
154 West 55th St. Circle 7-6311

Napoli Film Co.
630 Ninth Ave. Circle Chickering 4-6416

New Era Pictures
630 Ninth Ave.

Northern Film Corp.
1600 Broadway

Paradise Pictures
1619 Broadway Circle Columbus 5-4350

Paramount Pictures Corp.
1501 Broadway Circle Chickering 4-7050

Portale Films
630 Ninth Ave.

Principal Distributing Corp.
RKO Bldg., Radio City Circle 7-0283

Protex Trading Corp.
42 East 58th St. Volunteer 5-3320

Quality Film Corp.
630 Ninth Ave. Circle Lackawanna 4-2973

Raspin Productions, Inc.
1270 Sixth Ave. Circle 7-4390

Realart Pictures
220 West 42nd St.

RKO Radio Pictures
RKO Bldg., Radio City Circle Columbus 5-6500

Scandinavian Talking Pictures
230 West 42nd St. Wisconsin 7-2152

Showmen's Pictures
723 Seventh Ave. Circle 3-1448

Screenart Pictures
25 West 45th St. Circle 3-5142

Superb Pictures
729 Seventh Ave.

Tavernoux, John S.
729 Seventh Ave. BRyant 9-0866

Tobis Forenfilms, Inc.
729 Seventh Ave. BRyant 9-0866

Transcontinental Pictures
630 Ninth Ave Pennsylvania 6-2103

Ufa Films Corp.
729 Seventh Ave. BRyant 9-7890

United Artists Corp.
729 Seventh Ave. BRyant 9-7300

Universal Pictures Corp.
730 Fifth Ave. Circle 7-7100

Vitaphone Corp.
321 West 44th St. Circle Chickering 4-2200

Warner Bros.
321 West 44th St. Circle Chickering 4-2209

Warner Bros.
309 W. 57th St. Circle Columbus 5-7750

Whitney, J. H.
350 East 72nd St.

Worldkino Corp.
1501 Broadway Circle Lackawanna 4-6612

Zbyszko Polish Film Corp.
274 Madison Ave. AShland 4-3825
**Atlanta, Ga.**

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<th>Company Name</th>
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<td>AFFILIATED PRODUCERS, INC.</td>
<td>154 Walton St., N. W.</td>
<td>Jackson 5735</td>
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<td>BROMBERG, A. C. ATTRACTIONS, INC.</td>
<td>154 Walton St., N. W.</td>
<td>Jackson 0580</td>
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<td>COLUMBIA PRODUCTIONS</td>
<td>131 Walton St., N. W.</td>
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<td>EDUCATIONAL</td>
<td>131 Walton St., N. W.</td>
<td>WAlnut 1637</td>
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<td>ELTABRAN FILM CO.</td>
<td>154 Walton St., N. W.</td>
<td>FIRST NATIONAL, See: Vitagraph</td>
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<td>FOX FILM CORP.</td>
<td>197 Walton St., N. W.</td>
<td>Jackson 1083</td>
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<td>MAJESTIC PICTURES</td>
<td>154 Walton St., N. W.</td>
<td>Jackson 5735</td>
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<td>MASTER ART PRODUCTS</td>
<td>154 Walton St., N. W.</td>
<td>Jackson 2180</td>
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<td>METRO-EDUCATIONAL</td>
<td>191 Walton St., N. W.</td>
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<td>PROGRESS PICTURES, INC.</td>
<td>154 Walton St., N. W.</td>
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<td>RKO DISTRIBUTING CORP.</td>
<td>164 Walton St., N. W.</td>
<td>Jackson 1742</td>
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<td>SAVINI, N. E.</td>
<td>152 Walton St., N. W.</td>
<td>MAin 8792</td>
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<td>UNITED ARTISTS CORP.</td>
<td>183 Walton St., N. W.</td>
<td>WAlnut 6386</td>
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<td>UNIVERSAL FILM EXCHANGES</td>
<td>193 Walton St., N. W.</td>
<td>Jackson 0930</td>
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<td>VITAPHONE, INC.</td>
<td>154 Walton St., N. W.</td>
<td>Jackson 5161</td>
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<td>WARNER BROS., See: Vitagraph</td>
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**Buffalo, N. Y.**

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<tr>
<th>Company Name</th>
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<td>COLUMBIA PICTURES</td>
<td>505 Pearl St.</td>
<td>Washington 3525</td>
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<td>EDUCATIONAL, See: Fox</td>
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<td>FILM CLASSIC PICTURES CORP.</td>
<td>265 Franklin St.</td>
<td>Cleveland 1246</td>
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<td>FILMRAFT EXCHANGES, INC.</td>
<td>505 Pearl St.</td>
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<td>FIRST DIVISION EXCHANGES</td>
<td>505 Pearl St.</td>
<td>Washington 8665</td>
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<td>FIRST NATIONAL, See: Vitagraph</td>
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<td>FOX FILM CORP.</td>
<td>406 Pearl St.</td>
<td>Cleveland 0783</td>
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<td>HOLLYWOOD PICTURES CORP.</td>
<td>505 Pearl St.</td>
<td>Washington 5615</td>
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<td>MAJESTIC PICTURES</td>
<td>505 Pearl St.</td>
<td>Cleveland 2421</td>
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<td>METRO-GOLDWYN-MAYER</td>
<td>505 Pearl St.</td>
<td>Washington 1224</td>
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<td>PARAMOUNT PICTURES</td>
<td>464 Franklin St.</td>
<td>GArfield 1707</td>
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<td>RKO DISTRIBUTING CORP.</td>
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<td>Cleveland 0742</td>
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<td>SMITH FILM SERVICE</td>
<td>263 Eagle St.</td>
<td>Washington 3410</td>
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<td>505 Pearl St.</td>
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<tr>
<td>UNITED ARTISTS CORP.</td>
<td>505 Pearl St.</td>
<td>Washington 1500</td>
</tr>
<tr>
<td>UNIVERSAL PICTURES CORP.</td>
<td>505 Pearl St.</td>
<td>Cleveland 0582</td>
</tr>
<tr>
<td>VITAPHONE, See: Vitagraph</td>
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</tbody>
</table>

**Boston, Mass.**

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACMF EXCHANGE</td>
<td>16 Piedmont St.</td>
<td>HAncock 2968</td>
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<tr>
<td>ALLIED PRODUCTIONS</td>
<td>25 Winchester St.</td>
<td>HAncock 4290</td>
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<td>AMERICAN CORP.</td>
<td>14 Piedmont St.</td>
<td>HAncock 0790</td>
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<tr>
<td>ATLANTIC M. P. SERVICE CO.</td>
<td>739 Boylston Ave.</td>
<td>COMmonwealth 1334</td>
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<tr>
<td>CAMERON SCREEN ATTRACTIONS</td>
<td>50 Melrose St.</td>
<td>HAncock 3759</td>
</tr>
<tr>
<td>CATHOLIC FILM SERVICE</td>
<td>9 Newbury St.</td>
<td>KENmore 9844</td>
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<tr>
<td>CENTURY FILM CO.</td>
<td>28 Piedmont St.</td>
<td>HAncock 8267</td>
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<td>CHURCH FILM CO.</td>
<td>28 Piedmont St.</td>
<td>LLiberty 6798</td>
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<td>COLUMBIA PICTURES CORP.</td>
<td>10 Piedmont St.</td>
<td>HAncock 8990</td>
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<td>EASTERN FILM CORP.</td>
<td>1266 Boylston St.</td>
<td>KENmore 7828</td>
</tr>
<tr>
<td>EDUCATIONAL</td>
<td>24 Piedmont St.</td>
<td>HAncock 6969</td>
</tr>
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<td>FIRST DIVISION EXCHANGES</td>
<td>26 Piedmont St.</td>
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</tbody>
</table>
COLUMBIA PICTURES CORP.  
225 W. 4th St. Tel. 2156  
EDUCATIONAL, See: Fox  
FIRST NATIONAL, See: Vitagraph

FOX FILM CORP.  
311 W. 4th St. Tel. 7101  
MAJESTIC PICTURES  
212 S. Poplar St. Tel. 6047

METRO-GOLDWYN-MAYER  
428 W. 4th St. Tel. 4186  
PARAMOUNT PICTURES  
307 S. Church St. Tel. 5157

RKO DISTRIBUTING CORP.  
227 W. 4th St. Tel. 6112  
UNIVERSAL PICTURES  
111 S. Church St. Tel. 2-3159

VITAPHONE, See: Vitagraph  
WARNER BROS., See: Vitagraph

Chicago, Ill.  
ABRAMS, JERRY FILM EXCHANGE  
806 S. Wabash Ave. WABash 5826  
BLAND BROS.  
1018 S. Wabash Ave. WABash 2884  
BROWN & BROS.  
806 S. Wabash Ave. IARisson 1433

CAPITOL FILM CORP.  
908 S. Wabash Ave. IARisson 3426  
CENTRAL FILM SERVICE  
5 N. Michigan Ave. CENtral 7692

CHICAGO FILM LABORATORY, INC.  
666 Lake Shore Drive WILLehall 6971  
COLUMBIA PICTURES CORP.  
831 S. Wabash Ave. IARisson 4179

EDUCATIONAL, See: Fox  
EXCLUSIVE FILM SERVICE  
732 S. Wabash Ave. WEBster 2260

FILMACHE TRAILER  
545 S. Wabash Ave. IARisson 4872

FIRST NATIONAL, See: Vitagraph  
FOREIGN WALKING PICTURES  
806 S. Wabash Ave. WABash 0080

FOX FILM CORP.  
910 S. Wabash Ave. WABash 9426  
GRIEVE PRODS.  
831 S. Wabash Ave. WEBster 3684

JAM HANDY PICTURE SERVICE  
6227 Broadway BRlargate 3300  
JUDELL, B. N., INC.  
831 S. Wabash Ave. IARisson 9669

MASTER ART PRODUCTS  
831 S. Wabash Ave.  
METRO-GOLDWYN-MAYER  
1327 Wabash Ave. CALLumet 5700

NATIONAL SCREEN SERVICE, INC.  
1307 S. Wabash Ave. VICTory 4411

PARAMOUNT PICTURES  
1306 S. Michigan Ave. CALLumet 5740

PILGRIM PHOTOPLAY EXCHANGE  
26 E. 8th St. WABash 8431  
RKO DISTRIBUTING CORP.  
1021 S. Wabash Ave. IARisson 8460

REINHEIMER L.  
910 S. Michigan Ave. WABash 8642  
ROAD SHOW PICTURES, INC.  
806 S. Wabash Ave. IARisson 8251

RULE & SEYMOUR  
159 N. State St. ANDover 5667  
SECURITY PICTURES, INC.  
1304 S. Wabash Ave. CALLumet 5300

STANDARD MOTION PICTURE CO.  
5 S. Wabash Ave. STAtle 3219

SUPREME SCREEN SERVICE  
831 S. Wabash Ave. WABash 5965  
UNIVERSITY CINEMA SERVICE  
806 S. Wabash Ave. IARisson 1433

VITAPHONE, See: Vitagraph  
VITAPHONE, See: Vitaphone  
VITAPHONE, See: Vitagraph

Cincinnati, Ohio  
COLUMBIA PICTURES CORP.  
1632 W. Central Parkway CHerry 6883  
EDUCATIONAL, See: Fox  
FIRST DIVISION EXCHANGES

FILM SERVICE CO.  
1638 Central Parkway CHerry 9298  
FIRST DIVISION EXCHANGES  
1632 Central Parkway PArkway 1604

FIRST NATIONAL, See: Vitagraph  
FISCHER FILM EXCHANGE CO.  
1635 Central Parkway WEst 7395

FOX FILM CORP.  
1638 Central Parkway PArkway 5867

MAJESTIC PICTURES  
1635 Central Parkway WEst 3430  
METRO-GOLDWYN-MAYER  
1638 Central Parkway CHerry 3557

PARAMOUNT PICTURES  
1214 Central Parkway CHerry 6150  
RKO DISTRIBUTING CORP.  
1634 Central Parkway CHerry 1470

REMEMBER QUALITY PICTURES  
1635 Central Parkway WEst 7251  
STANDARD FILM SERVICE CO.  
1632 Central Parkway CHerry 5686

UNITED ARTISTS CORP.  
1634 Central Parkway CHerry 1546

UNIVERSAL FILM EXCHANGE  
1638 Central Parkway PArkway 4525

VITAGRAPH, INC.  
1208 Central Parkway CHerry 6824

VITAPHONE, See: Vitagraph  
WARNER BROS., See: Vitagraph

Cleveland, Ohio  
COLUMBIA PICTURES CORP.  
Film Exchange Bldg. PRospect 2670  
EDUCATIONAL, See: Fox  
FIRST DIVISION EXCHANGES

FILM SERVICE CO.  
2108 Payne Ave. CHerry 5077  
FIRST NATIONAL, See: Vitagraph  
FISCHER FILM EXCHANGE

GROSS JOHNSON & SOLOMON  
1100 Payne Ave. PRospect 3689

MAJESTIC PICTURES  
Film Exchange Bldg. PRospect 2729

METRO-GOLDWYN-MAYER  
2346 Payne Ave. PRospect 3340

PARAMOUNT PICTURES  
1745 E. 23rd St. PRospect 3914  
RKO DISTRIBUTING CORP.  
2340 Payne Ave. PRospect 5890

REX FILM CO.  
2100 Payne Ave. PRospect 0719

SELECTED PICTURES CO.  
Film Exchange Bldg. PRospect 6074

SKIRBOLL, WILLIAM N.  
E. 21st St. & Payne Ave. MAin 8536

STANDARD FILM SERVICE CO.  
Paine Ave. & 21st St. PRospect 0034

TRI-STATE MOTION PICTURE CO.  
2110 Payne Ave. PRospect 4900

UNITED ARTISTS CORP.  
1611 E. 21st St. PRospect 2985

UNIVERSAL FILM EXCHANGES  
2342 Payne Ave. PRospect 0413

VITAGRAPH, INC.  
2300 Payne Ave. PRospect 5920  
VITAPHONE, See: Vitaphone

WARNER BROS., See: Vitagraph

Dallas, Texas  
ADAMS FILM EXCHANGES, INC.  
Film Exchange Bldg.
VITAPHONE, See: Vitaphone
WARNER BROS., See: Vitaphone

Kansas City, Mo.

ANDLAUER FILM CO.
Ozark Bldg. M.Ain 4658
COLUMBIA PICTURES CORP.
1720 Wyandotte St. HArrison 3920
EDUCATIONAL, See: Fox
FIRST NATIONAL, See: Vitaphone
FOX FILM CORP.
1720 Wyandotte St. HArrison 7253
INDEPENDENT FILM CORP.
133 W. 18th St. GRand 0522
MAJESTIC PICTURES
1717 Wyandotte St. GRand 0672
METRO-GOLDWYN-MAYER
18th & Central. GRand 2109
MIDWEST FILM DISTRIBUTORS, INC.
221 W. 18th St. GRand 2390
PARAMOUNT PICTURES
1802 Wyandotte St. GRand 0410
RKO DISTRIBUTING CORP.
1712 Wyandotte St. HArrison 8645
SECURITY PICTURES CORP.
1820 Wyandotte St. GRand 0672
UNITED ARTISTS CORP.
W. 18th St. GGrand 1123
UNIVERSAL FILM EXCHANGE
1710 Wyandotte St. HArrison 5624
VITAGRAPHD, INC.
17th & Wyandotte St. HArrison 4645
VITAPHONE, See: Vitaphone
WARNER BROS., See: Vitaphone

Los Angeles, Cal.

ALL STAR FEATURES DISTRIBUTORS, INC.
1710 S. Vermont Ave. M.Ain 3138
ALLIED PICTURES CORP.
1908 S. Vermont Ave. PArkway 2161
BEVERLY HILLS EXCHANGES
1963 S. Vermont Ave. M.Ain 4846
COLUMBIA PICTURES CORP.
1964 S. Vermont Ave. M.Ain 5137
CO-OPERATIVE FILM EXCHANGE
1928 S. Vermont Ave. PArkway 1131
EDUCATIONAL, See: Fox
FAR WEST EXCHANGES, INC.
1965 S. Vermont Ave. PArkway 3196
FIRST NATIONAL, See: Vitaphone
FOX FILM CORP.
1929 S. Vermont Ave. RRepublic 4186
Hickey, George A.
1620 Cordova St. RRepublic 6907
INDEPENDENT FILM DISTRIBUTORS
1909 S. Vermont Ave. M.Ain 5103
MAJESTIC FILM DISTRIBUTORS
1915 S. Vermont Ave. PArkway 3196
MASTER ART PRODUCTS
1907 S. Vermont Ave. M.Ain 4166
METRO-GOLDWYN-MAYER
1620 Cordova St. M.Ain 4181
OLMSTEAD TRANSFER CORP.
1820 S. Vermont Ave. PArkway 3630
PARAMOUNT PICTURES
1980 S. Vermont Ave. M.Ain 5191
PICTURE CLASSICS, INC.
1932 S. Vermont Ave. M.Ain 4166
PRINCIPAL PICTURES
1906 S. Vermont Ave. PArkway 6360
RKO DISTRIBUTING CORP.
1926 S. Vermont Ave. M.Ain 5131
STANDARD TALKING FILM SERVICE, INC.
1963 S. Vermont Ave. M.Ain 3187
UNITED ARTISTS CORP.
1966 S. Vermont Ave. M.Ain 5177
UNIVERSAL FILM EXCHANGE
1960 S. Vermont Ave. M.Ain 3711
VITAGRAPHD, INC.
1717 Wyandotte St. RRepublic 3177
VITAPHONE, See: Vitaphone
WARNER BROS., See: Vitaphone

Memphis, Tenn.

COLUMBIA PICTURES CORP.
396 S. 2nd St. T Tel. 8-4642
EDUCATIONAL, See: Fox
FIRST NATIONAL, See: Vitaphone
FOX FILM CORP.
395 S. 2nd St. T Tel. 8-2164
METRO-GOLDWYN-MAYER
501 S. 2nd St. T Tel. 8-5181
PARAMOUNT PICTURES
265 S. Front St. T Tel. 6-2573
RKO DISTRIBUTING CORP.
492 S. 2nd St. T Tel. 8-1322
UNIVERSAL FILM EXCHANGE
399 S. 2nd St. T Tel. 8-4724
VITAPHONE, M.Ain 4186
500 S. 2nd St. T Tel. 8-1191
VITAPHONE, See: Vitaphone
WARNER BROS., See: Vitaphone

Milwaukee, Wis.

CELEBRATED PLAYERS
717 W. Wells St. M.Aurora 2546
COLUMBIA PICTURES CORP.
1133 N. 8th St. M.Aurora 3351
EDUCATIONAL, See: Vitaphone
FIRST NATIONAL, See: Vitaphone
FOX FILM CORP.
1016 N. 8th St. M.Aurora 5710
JUDEL, E.
749 N. 7th St. M.Aurora 4472
KEYSTONE FILM EXCHANGE
639 N. 7th St. M.Aurora 7541
MAJESTIC PICTURES
637 N. 7th St. M.Aurora 5290
MAZER ART PRODUCTS
637 N. 7th St. M.Aurora 5290
METRO-GOLDWYN-MAYER
712 W. State St. M.Aurora 4024
MIDWEST FILM CO.
637 N. 7th St. M.Aurora 5290
MIDWORTH PICTURES EXCHANGE
717 Wells St. M.Aurora 2546
PARAMOUNT PICTURES
1121 N. 8th St. M.Aurora 7340
RKO DISTRIBUTING CORP.
1121 N. 8th St. M.Aurora 4445
SECURITY PICTURES EXCHANGE
641 N. 7th St. M.Aurora 1876
UNITED ARTISTS CORP.
1137 N. 8th St. M.Aurora 6530
UNIVERSAL FILM EXCHANGE
717 W. Wells St. M.Aurora 4080
VITAGRAPHD, INC.
812 N. 11th St. M.Aurora 7550
VITAPHONE, See: Vitaphone
WARNER BROS., See: Vitaphone

Minneapolis, Minn.

CAPITOL PICTURES CORP.
64 Glenwood Ave. AMain 0638
CELEBRATED FILM EXCHANGE
70 Glenwood Ave. AMain 0098
COLUMBIA PICTURES CORP.
66 Glenwood Ave. AMain 3561
EDUCATIONAL, See: Fox
ELLIOIT FILM CO.
310 Film Exchange Bldg. GEneva 4219
FILM REVIEW CO.
952 1st Ave., N. AMain 7938
FIRST NATIONAL, See: Vitaphone
FOX FILM CORP.
1101 1st Ave., N. AMain 2201
IDEAL PICTURES CORP.
321 Loeb Arcade. AMain 7966
MAJESTIC ARTS
70 Glenwood Ave. AMain 7890
METRO-GOLDWYN-MAYER
954 1st Ave., N. AMain 3351
MIDWEST FILM DISTRIBUTORS
64 Glenwood Ave. AMain 0638
PARAMOUNT PICTURES
1100 1st Ave., N. AMain 0537
New Haven, Conn.

COLUMBIA PICTURES CORP. 134 Meadow St. Tel. 8-2197
CENTURY FILM CO. 134 Meadow St. Tel. 8-3094
CONNECTICUT FILM DISTRIBUTING CO. 134 Meadow St. Tel. 6-6835
EDUCATIONAL See: Fox.
FIRST NATIONAL See: Vitagraph.
FOX FILM CORP. 114 Meadow St. Tel. 7-1269
HOLLYWOOD FILMS CORP. 114 Meadow St. Tel. 8-6458
METRO-GOLDWYN-MAYER 134 Meadow St. Tel. 7-4278
PARAMOUNT PICTURES 82 State St. Tel. 8-6167
RKO DISTRIBUTING CORP. 134 Meadow St. Tel. 7-2119
UNITED ARTISTS CORP. 134 Meadow St. Tel. 5-7591
UNIVERSAL FILM EXCHANGE 125 Meadow St. Tel. 6-1481
VITAGRAPH Inc. 134 Meadow St. Tel. 7-4138
VITAPHONE See: Vitagraph.
WARNER BROS. See: Vitagraph.
WORLD ART PICTURES 134 Meadow St. Tel. 6-8142

New Orleans, La.

AFFILIATED PRODUCERS INC. 218 S. Liberty St. Raymond 6623
BROMBERG, ARTHUR C. 221 S. Liberty St. Raymond 2055
COLUMBIA PICTURES CORP. 1307 Tulane St. Raymond 2591
EDUCATIONAL See: Fox.
FIRST NATIONAL See: Vitagraph.
FOX FILM CORP. 218 S. Liberty St. Raymond 6965
MAJESTIC PICTURES 218 S. Liberty St. Raymond 6623
METRO-GOLDWYN-MAYER 223 S. Liberty St. Raymond 2580
PARAMOUNT PICTURES 215 S. Liberty St. Raymond 3357
RKO DISTRIBUTING CORP. 1418 Cleveland St. Raymond 1148
SOUTHERN PRODUCING & BOOKING OFFICE 1401 Tulane St. Raymond 2094
TALKING PICTURES INC. 1409 Cleveland St. Main 0079
UNITED ARTISTS CORP. 147 S. Liberty St. Raymond 3722
UNIVERSAL FILM EXCHANGES 143 S. Liberty St. Raymond 1159
VITAGRAPH INC. 150 S. Liberty St. Raymond 4225
VITAPHONE See: Vitagraph.

New York, N. Y.

AMERICAN CORP. 226 W. 42nd St. Wisconsin 7-1756
AMERICAN FILM EXCHANGE 630 Ninth Ave. Chickering 4-4843
AMERICAN TRADING ASSOCIATION 723 Seventh Ave. Bryant 9-4312
AMKINO CORP. 723 Seventh Ave. Bryant 9-7680
ARGUS PRODUCTIONS INC. 729 Seventh Ave. Bryant 9-6770
AUTEN, HAROLD 1540 Broadway Bryant 9-8833
BEACON FILMS, INC. 25 W. 45th St. Medallion 3-5412
BIG 4 FILM CORP. 1150 Broadway Chickering 4-2641
BRITISH & CONTINENTAL TRADING CO. 1540 Broadway Bryant 9-2405
BRITISH INTERNATIONAL PICTURES AMERICA 630 Ninth Ave Pennsylvania 6-6742
CAPITAL FILM EXCHANGE, INC. 630 Ninth Ave Pennsylvania 6-9350
CENTRAL FILM CORP. 630 Ninth Ave. Longacre 5-6347
COLUMBIA PICTURES CORP. 630 Ninth Ave. Ackawanna 4-1742
COSMOS FILM SERVICE 729 Seventh Ave. Bryant 9-2558
EDITED PICTURES SYSTEM INC. 330 W. 42nd St. Bryant 9-3980
EDUCATIONAL See: Fox.
EMPA FILM DISTRIBUTORS 630 Ninth Ave. Chickering 4-6451
FAR EAST FILM CO. 630 Ninth Ave. Wisconsin 7-2665
FERNFILM CO. INC. 67 W. 44th St. Vanderbilt 3-2343
FILM COMPANY OF IRELAND 60 W. 101st St. Academy 2-5369
FILM EXCHANGE, INC. 729 Seventh Ave. Bryant 9-4150
FILM GUILD OF AMERICA 122 E. 42nd St. Ashland 4-1158
FIRST ANGLO CORP. 1600 Broadway Chickering 3-6073
FIRST CHOICE PICTURES 11 W. 42nd St. Longacre 5-6518
FIRST DIVISION EXCHANGES 630 Ninth Ave Pennsylvania 6-4424
FIRST NATIONAL See: Vitagraph.
FOX FILM CORP. 345 W. 44th St. Ackawanna 4-0548
GOLDMAN, PAUL 1472 Broadway Bryant 9-3936
GARRISON FILM DISTRIBUTORS 729 Seventh Ave. Bryant 9-2941
GREENBLATT, ARTHUR 630 Ninth Ave Pennsylvania 6-4828
GUARANTY PICTURES CO. 729 Seventh Ave. Bryant 9-4370
HOFBERG, H. H. CO, INC. 729 Seventh Ave. Medallion 3-8183
HOLLYWOOD PICTURES CORP. 630 Ninth Ave. Chickering 4-3949
IMPEL PICTURES CORP. 729 Seventh Ave. Bryant 9-8670
INVINCIBLE PICTURES CORP. 630 Ninth Ave. Chickering 4-0095
IVYING PICTURE CORP. 630 Ninth Ave. Ackawanna 4-2184
JACOBS, JOSEPH 353 W. 44th St. Pennsylvania 6-8862
KANDRA, MORRIS J. 729 Seventh Ave. Bryant 9-4417
KINEMATRADE, INC. 723 Seventh Ave. Bryant 9-5107
KLEINMAN, M. 630 Ninth Ave. Ackawanna 4-2068
MASTER ART PRODUCTS 630 Ninth Ave. Ackawanna 4-8788
MAJESTIC PICTURES 630 Ninth Ave. Pennsylvania 6-9351
MARBACH, OTTO 630 Ninth Ave. Longacre 5-8597
METRO-GOLDWYN-MAYER 630 Ninth Ave. Pennsylvania 6-9710
MODERN FILM SALES CORP. 729 Seventh Ave. Bryant 9-9667
MONARCH EXCHANGE INC. 630 Ninth Ave. Ackawanna 4-9671
MOTION PICTURE SALES & SERVICE 1501 Broadway Chickering 4-6117
Oklahoma City, Okla.

ALLIED FILM EXCHANGE
704 W. Grand Ave. Tel. 3-5546
COLUMBIA PICTURES
702 W. Grand Ave. Tel. 2-3480
EDUCATIONAL, See: Fox
FIRST NATIONAL, See: Vitaphone
FOX FILM CORP.
521 S. Robinson St. Tel. 2-1105
MAJESTIC PICTURES
706 W. Grand Ave. Tel. 2-8912
METRO-GOLDYWN-MAYER
515 S. Robinson St. Tel. 3-5301
PARAMOUNT PICTURES
701 W. Grand Ave. Tel. 3-5461
RKO DISTRIBUTING CORP.
519 S. Robinson St. Tel. 2-0279
SQUARE DEAL FILM EXCHANGE
121 S. Hudson St. Tel. 3-5802
UNIVERSAL FILM EXCHANGE
625 W. Grand Ave. Tel. 3-4800
VITAPHONE, See: Vitaphone
WARNER BROS., See: Vitaphone

Omaha, Neb.

AMERICAN DISTRIBUTING CORP.
1518 Davenport St. ATlantic 1953
CAPITOL PICTURES CORP.
1 Film Exchange Bldg. Jackson 1161
COLUMBIA PICTURES CORP.
1514 Davenport St. ATlantic 7425
EDUCATIONAL, See: Fox
FIRST NATIONAL, See: Vitaphone
FOX FILM CORP.
1502 Davenport St. Jackson 4860
LIBERTY FILMS, INC.
1524 Davenport St. ATlantic 5853
MAJESTIC PICTURES
Film Exchange Bldg. GRand 0672
METRO-GOLDYWN-MAYER
1512 Davenport St. ATlantic 4314
MIDWEST FILM DISTRIBUTORS, INC.
1516 Davenport St. ATlantic 1906
PARAMOUNT PICTURES
1704 Davenport St. ATlantic 1550
RKO DISTRIBUTING CORP.
1508 Davenport St. ATlantic 5424
SECURITY FILMS, INC.
1506 Davenport St. Jackson 4422
UNITED ARTISTS CORP.
1508 Davenport St. ATlantic 9944
UNIVERSAL FILM EXCHANGE
1513 Davenport St. ATlantic 9818
VITAPHONE, See: Vitaphone
WARNER BROS., See: Vitaphone


CAPITAL FILM EXCHANGE, INC.
1314 Vine St. SPRuce 2699
COLUMBIA PICTURES CORP.
1212 Vine St. SPRuce 2062
EDUCATIONAL, See: Fox
FIRST DIVISION EXCHANGES
1240 Vine St. LOCust 7880
FIRST NATIONAL, See: Vitaphone
FOX FILM CORP.
310 N. 13th St. LOCust 4570
GOLD MEDAL FILM CO.
1236 Vine St. LOCust 4712
HOLLYWOOD FILM EXCHANGES
1220 Vine St. RTTenthouse 0972
INTERSTATE FILM CO., INC.
308 N. 13th St. LOCust 4221
MAJESTIC PICTURES
1236 Vine St. LOCust 4712
MASTERPIECE FILM ATTRACTIONS
1229 Vine St. RTTenthouse 7858
METRO-GOLDYWN-MAYER
1333 Summer St. SPRuce 5150
MONOGRAM PICTURES
1240 Vine St. LOCust 7880
NATIONAL SCREEN SERVICE
1239 Vine St. RTTenthouse 8689
NEUFELD, OSCAR
1321 Vine St. RTTenthouse 4593
PARAMOUNT PICTURES
1201 Vine St. LOCust 3672
PEERLESS DISTRIBUTING CO.
1321 Vine St. RTTenthouse 4593
POWERS PICTURES
1314 Vine St. SPRuce 2699
PRIINCIPAL PICTURES
1242 Vine St. LOCust 8417
RELIABLE FILM EXCHANGE
1237 Vine St. LOCust 5879
RKO DISTRIBUTING CORP.
302 N. 13th St. LOCust 1704
UNITED ARTISTS CORP.
1304 Vine St. LOCust 5146
UNIVERSAL FILM EXCHANGES
308 N. 13th St. LOCust 5146
VITAPHONE, INC.
1225 Vine St. RTTenthouse 9530
VITAPHONE, See: Vitaphone
WARNER BROS., See: Vitaphone

Pittsburgh, Pa.

ALEXANDER FILM SERVICE, INC.
1701 Blvd. of the Allied ATlantic 2578
APEX PICTURES, INC.
1028 Forbes St. ATlantic 7833
COLUMBIA PICTURES CORP.
1623 Blvd. of the Allied........ATlantic 9990
EDUCATIONAL, See: Fox
FIRST DIVISION EXCHANGES
86 Van Braam St. .........GRant 2730
FIRST NATIONAL, See: Vitagraph
FOX FILM CORP.
1715 Blvd. of the Allied........ATlantic 0339
MAJESTIC PICTURES CORP.
1701 Blvd. of the Allied........ATlantic 0339
METRO-GOLDYN-MAYER
1631 Blvd. of the Allied........ATlantic 0339
MONARCH PICTURES CORP.
1723 Blvd. of the Allied........GRant 2783
PARAMOUNT PICTURES
1727 Blvd. of the Allied........ATlantic 9270
RKO DISTRIBUTING CORP.
1623 Blvd. of the Allied........GRant 2327
STANDARD FILM SERVICE CO.
1723 Blvd. of the Allied........GRant 2783
UNITED ARTISTS CORP.
1717 Blvd. of the Allied........GRant 9860
UNIVERSAL FILM EXCHANGE
1709 Blvd. of the Allied........GRant 4970
VITAGRAPH, INC.
1623 Blvd. of the Allied........GRant 1857
VITAPHONE, See: Vitagraph
WARNER BROS., See: Vitagraph

Portland, Ore.

COLUMBIA PICTURES CORP.
611 Kearney St. ..........BEacon 3101
EDUCATIONAL, See: Fox
FIRST NATIONAL, See: Vitagraph
FOX FILM CORP.
612 Lovejoy St. ..........BEacon 6129
MAJESTIC PICTURES
211 N. 19th St. ..........E.Distributing 5180
MASCOT FILM EXCHANGE
211 N, 19th St. ...........BEacon 4656
METRO-GOLDYN-MAYER
541 Glisan St. ............BROADway 2521
NATIONAL FILM EXCHANGES, INC.
1109 N. W. Glisan St.
PARAGON FILM EXCHANGE
130 N. 12th St. ..........BEacon 1870
PARAMOUNT PICTURES
201 N. 19th St. ..........BROADway 2477
RKO DISTRIBUTING CORP.
205 N. 19th St. ..........BROADway 6535
SHEFFIELD EXCHANGE SYSTEM
462 Glisan St. ..........BROADway 0136
STAR FILM EXCHANGE
211 N. 19th St. ..........BEacon 4656
UNIVERSAL FILM EXCHANGE
445 Glisan St. ..........BROADway 1231
VITAGRAPH, INC.
19th & Lovejoy Sts..........BROADway 5624
VITAPHONE, See: Vitagraph
WARNER BROS., See: Vitagraph

St. Louis, Mo.

COLUMBIA PICTURES CORP.
3306 Olive St. ..........FRanklin 2265
EDUCATIONAL, See: Fox
FIRST NATIONAL, See: Vitagraph
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<table>
<thead>
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<th>Address</th>
<th>Telephone</th>
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</thead>
<tbody>
<tr>
<td>Atlanta, GA.</td>
<td>1525 William-Olive Bldg., Walnut 2350</td>
<td>4-0187</td>
</tr>
<tr>
<td>Boston, Mass.</td>
<td>204 Stuart St., Hancock 8257, W. H. Erbb</td>
<td></td>
</tr>
<tr>
<td>Chicago, Ill.</td>
<td>910 S. Michigan Ave., Room 308, Harrison</td>
<td></td>
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<tr>
<td>Cleveland, O.</td>
<td>205 Film Exchange Bldg., 2108 Payne Ave.</td>
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</tr>
<tr>
<td>Detroit, Mich.</td>
<td>Film Exchange Bldg., Cadillac 3804</td>
<td></td>
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<tr>
<td>Los Angeles, Cal.</td>
<td>1914 S. Vermont Ave., REPUBLIC 7006</td>
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<tr>
<td>Minneapolis, Minn.</td>
<td>515 Pence Bldg., 8th &amp; Hennepin Ave.</td>
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<tr>
<td>Albany, N. Y.</td>
<td>C. R. Halligan, Secretary, c/o RKO Distributing Corp., 1048 Broadway, Tel. 4-0187.</td>
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<td>Charlotte, N. C.</td>
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<td>Cincinnati, O.</td>
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National Recovery Administration

CODES
OF FAIR COMPETITION

for

THE MOTION PICTURE INDUSTRY

THE MOTION PICTURE LABORATORY INDUSTRY

THE THEATRICAL INDUSTRY

THE RADIO BROADCASTING INDUSTRY

Full Texts As Approved By
President Franklin D. Roosevelt
A SUMMARY OF EVENTS LEADING UP TO
THE MOTION PICTURE CODE
By ARTHUR W. EDDY
Associate Editor, THE FILM DAILY

The Motion Picture Code, as authorized by the National Recovery Act, became effective Dec. 7, last, dedicated to the purpose of establishing a set of fair trade practices and readjusting wage scales of the lower brackets and working hours. Signatories to the code, as well as the NRA Administration, optimistically look to it to correct numerous of the industry's controversial issues—endow the industry with a new era of tranquility and self-regulation.

Industry-old differences clashed dramatically at the conferences held in New York and Washington with object of trying to harmonize divergent views of all elements. After weeks of deadlock Deputy Administrator Sol A. Rosenblatt, with the aid of different NRA units, stepped into the situation and wrote the code, basing its provisions on the multitudinous proposals submitted by every phase of the business. It received Federal ratification on Nov. 27, when President Roosevelt affixed his signature while resting at Warm Springs, Ga.

The National Recovery Act had its official inception on June 13 when Congress passed the measure and Gen. Hugh S. Johnson was appointed National Administrator. Following signing of the bill by President Roosevelt on June 16, Rosenblatt was assigned the difficult job of handling the amusement industry codes, including that covering the film business.

Directly after the NRA became a Federal law, various industry groups set to work framing sets of code proposals. The initial industry meeting took place Aug. 8 when Rosenblatt conducted a public hearing at the Bar Association Building in New York City to explain the purposes of the code and inaugurated work of code-drafting. He announced the appointment of Sidney R. Kent, president of Fox Film Corp., and Charles L. O'Reilly, president of the Theater Owners Chamber of Commerce, New York, as coordinators.


Immediately following the public hearing the committees set to work with Kent supervising the producer group and O'Reilly functioning as coordinator for the exhibitor-distributor elements. After sessions held both day and night a tentative code was completed. Provisions incorporated in the master draft reflected majority sentiment on the various issues involved. Supplementing the draft was a list of exceptions to majority agreements. Conferences were forced to pass on to the NRA and future conferences at least six major controversial issues on which they were unable to harmonize their views.

Transmission of the code occurred Aug. 24 when Kent and O'Reilly delivered the document to Rosenblatt at Washington. He then selected Sept. 12 as the date for start of the public industry hearing to consider further proposals and endeavor to iron out conflicting opinions.

Probably the most important gathering in the annals of the business took place in the U. S. Chamber of Commerce Building, Washington, during the three-day session which followed. With Rosenblatt presiding at the hearing, every phase of the industry presented its proposals. Attendance at the meetings reached as high as the 600 mark. Upon completion of the hearing on Sept. 15, a deadlock still persisted on the outstanding controversial issues, as at the New York meetings.

Smaller groups of codifiers assembled, principally at the Mayflower Hotel, immediately following adjournment of the hearing and tackled the perplexing task of trying to reconcile the divergent views, many of which were in sharp conflict. Deputy Administrator Rosenblatt announced a recess on Saturday, Sept. 18, to the following Saturday in order to allow time for executive study of the numerous proposed clauses.

Conferences resumed on Sept. 25 at Washington but none of the major groups displayed signs of receding from their positions. Con-
vinced of the futility of the conferences themselves reaching an agreement, Rosenblatt on Sept. 25 indicated that he would write the code himself. Dismissing the codifiers he instructed them to return to Washington exactly a week later.

Again the meetings were resumed but a spirit of compromise was not in evidence to any important degree. That night Rosenblatt announced his first draft of the code. After preliminary examinations the independent delegates, representing producers, distributors and exhibitors, broke out in open revolt. They waxed emphatic in their assertions that its provisions were unfair and unworkable. On the following day a group of independents, headed by Allied and including producing-distributing companies, walked out on the Rosenblatt conferences and held a rump session. Other elements, believing that a satisfactory adjustment would be effected through further conferences, remained at the NRA administration meeting.

The Deputy Administrator made public his second revised draft on Oct. 10, this resembling his initial version to the extent of approximately 90 per cent. Reaction of the insurgent independent group to this edition was similar to that occasioned by the first.

On Oct. 12 conferences began to draw to a close. Expressing general satisfaction with the code, major company officials departed for their home offices. M. P. T. O. A. leaders and associates took the attitude that although the code did not meet their complete approval they were willing to give it a fair tryout. Allied and independent company leaders, however, reiterated their dissatisfaction. Principal objection of the independent producer-distributor group was omission of a clause prohibiting imposition of restrictions upon double features.

On Oct. 28 major companies affiliated with the Hays office affixed their signatures to the code, which Rosenblatt immediately transmitted to Gen. Johnson. Following approval of the code by President Roosevelt first-line producing and distributing organizations expressed dissatisfaction with sections of his executive order, accompanying it, under which the National Administrator was empowered to review acts of the Code Authority, disapprove of them, remove any member of the body who, in his opinion, failed "to be fair, impartial and just" and to name their successors, and to increase the personnel of the Code Authority if he finds there "has not been sufficient representation of any employer class." They interpreted these provisions as permitting Federal intervention in the conduct of the film industry.

Will H. Hays, George J. Schaefer and J. Robert Rubin, representing the Hays association, conferred with the President on these matters on Dec. 8. The following day announcement was made of a "memorandum" modifying the objectionable provisions of the executive order to conform with the major companies' desires.

Following is the interpretation of the executive order, as provided by the memorandum:

"The administrator construes numbered paragraphs 1, 2 and 3 of the Executive order of the President on the Motion Picture Industry Code as not creating any right of appeal from the determination of the Code Authority under Article II, Section 4: Article II, Section 10 (a), Article V, Division D, Part 9, and Article VI, or from the determination of the boards set up in Article VI, or in any sense creating the Administrator as a Court of Review of the action of these boards or the Code Authority in individual cases. These paragraphs refer to the right of the Administrator to inquire into the general course of conduct of the mechanism of the code.

"The Administrator will exercise his discretion under Paragraphs 2 or 3 of the conditions incorporated in the executive order in accordance with the recommendation of at least a majority of the voting members of the entire Code Authority and the successor of any person removed under the condition in said Paragraph 2 shall be appointed in the manner provided in Article III, Section 2, subdivision (f) of the code.

"The provisions of Section 5 of the executive order are interpreted to include only such writers, authors and dramatists as are not employed for stated periods by producers. All writers, authors and dramatists employed by producers for stated periods shall be included under Section 6 of the said executive order.

"It is recognized that, based on the foregoing construction of the exercise of the Administrator's authority conferred upon him in the said executive order, the signatory producers and distributors have given their consent to the code as approved."

Later the NRA appointed Eddie Cantor, Marie Dressler and Dr. A. Lawrence Lowell as supplementary members of the Code Authority. Lowell resigned shortly after his appointment. Code provisions on control of "unreasonably excessive salaries" and "star raiding" have been suspended by the President pending an investigation of these situations under supervision of Rosenblatt, who has now been elevated to title of Division Administrator.

Procedure followed in the drafting of codes for the theatrical laboratory and radio industries was in substance the same as that of the motion picture code. Representative groups submitted proposals which were later discussed at public hearings at Washington. A shorter space of time, in each instance, was required for the formulating of codes as differences involved were more easily harmonized.
CODE OF FAIR COMPETITION FOR THE
MOTION PICTURE INDUSTRY

AS APPROVED NOVEMBER 27, 1933 BY
PRESIDENT FRANKLIN D. ROOSEVELT

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 constitution of the code authority is named in this code, the Administrator shall have the right to review, and if necessary, to disapprove any act taken by the code authority, or by any committee named by it, and an act taken by any board named by it; and

(2) If, in the administration of this code, any member or temporary alternate of any member of said code authority, or any member of any board appointed by the code authority shall fail to be fair, impartial, and just, the Administrator shall have the right to remove such member or temporary alternate from said code authority, and to remove such member of such board, and, if he deems necessary, to name another member or alternate from the general class represented by such removed member or alternate to replace such removed member or alternate upon said code authority or upon any such board; and

(3) If, in the administration of this code, it shall be found by the Administrator that there has not been sufficient representation of any employer class in this industry on the code authority, the Administrator shall have the right to add members from any such class to such code authority; and

(4) 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 A, part 4, of this code are hereby suspended from operation and shall not become effective pending further report from the Administrator after investigation; and

(5) Because the President believes that writers, authors and dramatists are engaged in purely creative work, the provisions of article V, division B, part 5, sections 1 (c), 2, 3, 4, and 6, of this code, shall not become effective with respect to such employees; and

(6) 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 (c), 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.

Approval recommended:
Hugh S. Johnson,
Administrator.
The White House,
November 27, 1933.

November 4, 1933.

The President,
The White House.

My Dear Mr. President: The Hearing on the Code of Fair Competition for the Motion Picture Industry in the United States was conducted in the Large Auditorium of the United States Chamber of Commerce Building in Washington, D. C., commencing on September 12, 1933, and ending on September 14, 1933, in accordance with the provisions of the National Industrial Recovery Act.

The following papers are included and annexed:
4. Transcript of Record.

The Code for this industry was formulated by representative industrial groups, because there is in this industry no trade or industrial association fairly representative of the industry.

This industry embraces all activities connected with the production, distribution, and exhibition of motion pictures in theaters.

The three economic divisions of this industry are entirely inter-related with and dependent upon each other, and this Code, therefore, embraces every step taken by the Industry from the production of motion pictures to their distribution and thereafter their exhibition before the public.

The industry assumes a position of unusual importance because of its far-reaching influence upon social and economic standards and conduct throughout the world. The total investment in all branches of the industry in the United States is estimated at $2,000,000,000, of which investment $95,000,000 is represented by production studios.

The labor provisions of the Code are, in my opinion, fair and equitable. Every class of labor
in all the divisions of the industry is provided for as to minimum rates of pay and maximum hours of labor, and hours generally in the production field being 36 hours per week, and in the other divisions of the industry 40 hours per week.

Provision is made for safeguarding the working conditions of 'extra's', without circumscribing the interests and activities of motion-picture vaudeville and presentation houses. A Code Authority is provided for with respect to the administration of the Code, such Code Authority being named and consisting of five producers, distributors, and exhibitors with circuit theater interests, and five producers, distributors, and exhibitors without circuit theater interests.

I recommend such Code Authority, with the proviso, however, that the Administrator have the right upon proper showing to disapprove any of its acts or the acts of any Committees appointed by it; and also the right to remove any member or alternate from membership upon said Code Authority and to appoint his successor, if such shall be deemed advisable, and to add members to said Code Authority from any employer class in the industry should the same be advisable.

Provision is made for the seating upon the Code Authority of representatives of classes of employees whose interests may be affected, upon proper occasion; and also for the designation by the Administrator of three impartial persons to be appointed by him.

Among the proposed unfair practices is one which provides that the Code Authority may investigate whether any employer in the industry has offered an unreasonably excessive inducement to anyone to enter his employ, and that if found to have done so, such employer may be assessed the amount of the unreasonable excess payment up to the amount of $10,000.00. However, nothing in the proposal affects the validity of the agreement of employment so entered into between the offending employer and his employee. I recommend that such proposal shall not become effective and that the same shall be indefinitely suspended from operation pending further order from the President.

Among other practices of producers regulated under this Code, is one which forbids negotiation with employees prior to thirty days before the expiration of the period of employment. Any offers made during such last thirty days must be communicated to the then employing producer if he has made a bona fide offer for the continuance of an employee in his employ, and the offer further contemplates that with respect to certain employees receiving a stipulated sum per week, and following the expiration of the period of employment, the former employing producer shall have notice for three or six months, as the case may be, of offers made for the services of such former employee. I recommend that such provisions shall in no event apply to writers, authors, and dramatists, and that with respect to other employees embraced within such provisions that such provisions shall not become effective and shall be suspended from operation pending further report from the Administrator after investigation.

Unfair practices by the distributors and exhibitors are specifically provided for, together with the creation of certain Boards known as "Clearance and Zoning Boards" and "Grievance Boards". The function of the Clearance and Zoning Boards is to establish a schedule which will bind upon all distributors and exhibitors in any exchange territory regulating the number of days which must elapse between the theaters in their showing of the same motion pictures in each territory. The Grievance Boards are set up as industrial forums before which exhibitors and distributors may take not only specified grievances and unfair practices for determination within the industry by such Boards but also may carry their grievances other than those specified in the Code to such Boards for determination. The creation of these Boards is intended particularly to care for the buying problems of exhibitors, and so that they may be assured to the greatest degree possible of a sufficiency of motion-picture product with which to operate their theaters.

The various Advisory Boards have approved this Code, as well as labor and representative employers in the industry.

It is believed that this Code as now revised represents a great advance in dealing effectively with the problems of this industry.

I find that:
(a) The Code as revised complies in all respects with the pertinent provisions of Title I of the Act including, without limitations, subsection (a) of Section 7 and subsection (b) of Section 10 thereof; and
(b) The respective Producers', Distributors', and Exhibitors' Committees, under their Coordinators, and are industrial groups truly representative as a whole of the Motion Picture Industry; and that such groups imposed no inequitable restrictions on admission to membership therein; and that
(c) The Code is not designed to promote monopolies or to eliminate or oppress small enterprises and will not operate to discriminate against them, and will tend to effectuate the policy of Title I of the National Industrial Recovery Act.

Accordingly, I adopt the report of the Deputy Administrator and I hereby recommend the approval of the Code of Fair Competition for the Motion Picture Industry.

Respectfully submitted,
Hugh S. Johnson,
Administrator.

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 motion 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 be deemed to refer to churches, schools, and other places where motion pictures are exhibited but which 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 which is operated by an Exhibitor who also constitutes 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 any 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 exhibition, production, or other services which are not part of his or its own production unit independently of, 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 Administration.

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 such class of enterprise 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 become for such purposes a member of the Code Authority with a right to vote.

(c) The Administrator may designate not more than three additional persons without vote who shall not be members of the Code Authority or 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 disability of any member of the Code Authority to act, an alternate of the same general class of the industry and a bona fide executive, or a bona fide Exhibitor in the case may be, designated by such member shall act temporarily in place of such member. Such designated alternate shall be certified to the Code Authority by such member and 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 the same manner as above provided in subsection (b) 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 the powers granted to 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 any member from any committee without committee hearings. The Code Authority shall coordinate the duties of the Committees with a view to promoting joint and harmonious action among them upon matters within the jurisdiction of any such Committees.

Any action taken by any of such Committees shall be reviewed by the Code Authority.

5. (a) The Code Authority shall be empowered to collect from the members of the industry all data and other information relative to the conditions reasonably pertinent to the effectuation of Title I of the National Industrial Recovery Act to compile the same and disseminate without 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 statistical data, and information of any one member of the industry shall be revealed to any other member. The dissemination of summaries of such information 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 or his designated officers, for purposes recited in Section 3 (a) of the National Industrial Recovery Act.

(b) The Code Authority shall have the right to make independent investigations of any alleged violations of the Code by any branch of the industry or by any person, firm, or corporation engaged in any branch of the industry.

6. The Code Authority shall assist the Administrator in the administration of the Code, in making investigations as to the func-
tion of any of the provisions of this Code at its own expense, or on the complaint of any person 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 interpretations, including those pertaining to trade practices, as may come before it.

7. The Code Authority, after notice and hearing, may adopt and publish 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 practices. Any violation thereof shall constitute 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, local, and national labor and trade associations, groups, institutes, boards, and organizations in the industry.

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 or a 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 administering this Code.

(b) The expenses of the Code Authority in administering this Code shall be budgeted and fairly allocated to each division of the industry and assessed against the respective members thereof who accept the benefits of the activities of the Code Authority or otherwise assent to this Code. The levy, manner or on the complaint of any person, general 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 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 men, in the recognition 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 any 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 the collective bargaining of laboring enterprises and shall not be applied to discriminate against them nor 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:

(a) No employee shall work more than forty (40) hours in any one week.

(b) No employee of the following classes shall work more than thirty-six (36) hours in any one week:

Accountants; accounting machine operators; bookkeepers; clerks; firemen; garage clerks; gardeners; janitors; librarians; mail clerks; messengers; operators; photographic assistants; restaurant workers; seamstresses; secretaries (exclusive of Executives) secretaries receiving $35.00 or more per week); 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; blueprinters; costumers; easel and mouldmakers (staff); cement finishers; chauffeurs and truck drivers; construction foremen (carpenters); electrical foremen; electrical workers; electricians (electric); foundry workers; fitters; plumbers; lamp operators; machinists; marbleizers, grainers, and furniture finishers; modelers (staff); model makers (staff); moulders (metal); operators; ornamental iron workers; painters; pattern makers; plasterers; plumbers; projectionists (except process projectionists); proprietymen; scenic artists; set dressers; sheetmetal workers; sign writers; sprinkler fitters; steam fitters; structural steel workers; swing gang (property); upholsterers; welders; and Laboratory Workers of the following classifications: Chemical mixers, positive notchers, negative splicers, positive daily assemblers, positive developers' assistants, positive release splicers, printers, processing and negative polishes, 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 of emergency or repair work; nor to cases where restriction of hours of skilled workers on continuous processes would hinder, reduce, or delay production; nor to:

(1) employees in executive, managerial capacities, professional persons, actors (exclusive of so-called "extras"); attorneys and their assistants; department heads and their assistants; directors; doctors; managers; executives of their own and of subsidiaries; nurses and patients and their assistants; purchasing agents; unit business managers; and writers; nor to

(2) employees engaged directly in production work whose maximum hours are limited to no more than forty (44) hours in any one week, subject to the exceptions made herein in cases of emergency.

(3) employees of producers of animated motion-picture cartoons in the following classifications: animators, assistant animators, cartoon photographers, story and music department employees, trailers and supervisory trailers, film animators, motion picture photographers,追逐者 and opaquers; motion picture players shall be limited to forty-four (44) hours in any one week, subject to the exceptions made herein in cases of emergency.

(4) employees specified within subdivision (2) of the foregoing subdivision (d) of this Section 1:

(1) such employee employed on an hourly basis; or on an hourly basis with overtime compensation shall at the conclusion of any single production 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) All directors, assistant directors, company wardrobes, women and assistants, costume designers, draftsmen, make-ups artists, hair dressers, optical experts, process projectionists, script clerks, and wardrobe fitters receiving seventy dollars ($70.00) or less per week without overtime compensation, at the conclusion of any single production shall be laid off one full day, without pay, for each (6) hours of work in excess of a thirty-six (36) hour weekly average during the production period, but for each (6) hours of fraction thereof which each such employee has worked in excess of a fifty-four (54) hour weekly average during said 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, firemen, garage clerks, readers, 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 1.10
Carpenters 1.16
Casters and Mouldmachers (staff) 1.16
Cement Finishers 1.16
Construction Foremen (carpenter) 1.33
Electrical Foremen 1.33
Electrical Workers 1.33
Electrical Workers (Electric) 1.33
Foundrymen 1.33
Gaffers 1.33
Grips 1.33
Laborers 1.60
Lamp Operators 1.00
Machinists 1.25
Marbleizers, Grainer and Fur Finishers 1.40
Mechanics (staff) 1.25
Modelers (staff) 1.25
Moulders (metal) 1.25
Operating Engineers 1.25
Ornamental Iron Workers 1.25
Painters 1.25
Pattern Makers 1.25
Plasterers 1.25
Plumbers 1.25
Projectionists 1.25
Propertymen (first) 1.00
Propertymen (second) 0.90
Scenic Artists 2.25
Set Dressers 1.00
Sheetmetal Workers 1.25
Soil Wers 1.25
Sprinkler Fitters 1.25
Steam Fitters 1.25
Structural Steel Workers 1.25
Swing Gaunt 1.75
Upholsterers 1.10
Welders 1.16

When any of the above studio mechanics works more than six (6) hours per day on: (1) emergency or maintenance or repair work, or (2) to avoid hindering, reducing, or delaying production, he shall be compensated at not less than time and one-half for all overtime in excess of six (6) hours.

(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
Laboratory Workers of the following classifications:

Chemical Mixers .70
Negative Assemblers and Breaker-downs .81
Negative Assemblers and Breaker-downs for Assistants .88
Negative Notchers .75
Negative Splicers .70
Positive Daily Assistants .75
Positive Developers' Assistants .75
Positive Release Splicers .64
Printers .81
Processing and Laid-off Assistants .70
Release Inspectors .70
Rewinders .64
Sensitometry Assistants .81
Shift Boss Printers .71
Vault Clerks .81
Film Loaders .83

When any of the above employees work more than thirty-six (36) hours in any one week: (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.

(e) 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 76.75
Gaffer 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 of seven (7) days and subject to "call at any time":

Distant location, daily rate when less than one week $2.25 $97.25
1.49 $240.90 $141.75
1.66 $230.75 $121.75
1.40 $175.25 $101.75
1.33 $157.50 $91.75
1.25 $148.75 $86.75
1.16 $135.75 $86.75
1.10 $125.00 $78.00
1.00 $112.50 $71.25
90 $101.25 $66.75
83 1/3 85.00 $51.75
75 8.00 $46.75
75 6.00 $37.75

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-reel cameraman or soundman shall be given one day's extra 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.

Sec. 3. Provisions Regarding "Extras".—1.

The Code Authority provided for in this Code shall undertake and provide for rules and regulations to be adopted by all casting agencies and/or Producers with respect to "extras" and shall appoint a standing committee representative of employers, "extra players", and the public, to effectuate the foregoing purposes and to interpret the terms of any provision made for "extras" and to supervise the same, receive and pass on complaints and grievances, and to otherwise aid in effectuating the foregoing provisions, subject to review by the Administrator.
2. Such standing committee under the supervision of the Code Authority shall make the classification of "extra talent" to be undertaken, based upon the following qualifications for such labor:
(a) "Extra players" shall be those whose experience and ability is known to be competent to perform group and individual business parts and to 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 pictures for a livelihood, but who may be recorded, listed, and called upon for occasional special qualifications not possible of being filed from the registered Extra Players.
(c) Crowds not classified including racial groups, location crowds, where transportation is unpractical 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 performance of the individual. The personal wardrobe required, the minimum for Class A "dress" people to be $15.00 per day; provided that, if any "extra player" employed as such is regularly paid, for the same, as is required by the Industrial Welfare Commission, for story dialogue, such "extra player" shall not be deemed to be an "extra player" and shall be become 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 minimum.

4. 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 Industrial Welfare Commission 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 one hour's pay for every additional hour, and if any interview shall extend beyond two hours, the "extra player" shall receive an additional one fourth of a day's pay for every additional hour.

The following shall be provided for said standing committee among the working conditions to be regulated as above provided:
(a) In Casting Bureau 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 to be made. And further, no one shall be employed as an "extra player" or "atmosphere worker" on account of personal favoritism.
(c) A day's work in any State shall be eight (8) hours, with overtime as provided by the existing California statutes regulating thereto.
(d) No person coming under the above classification (extra players) 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 practicable.
(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; suitable regulations for carrying out this provision shall be adopted.

Sec. 4. Provisions Regarding "Free Lab" Players—The Code Authority is advised for this Code shall undertake and provide for rules and regulations to be binding upon all Producers with respect to "free lance" players receiving compensation of one hundred dollars ($100.00) or less per week, and shall appoint a standing committee representing of employers, "free lance" players, and the public, to effectuate the foregoing purposes and interpret the provisions made for "free lance" players, and to supervise the same, receive and pass on complaints and grievances, and to otherwise aid in effectuating the foregoing provisions subject to review by the Administrator.

Such standing committee, under the supervision of the Code Authority, shall make full investigation with respect to the working conditions of such "free lance" players and shall undertake and provide for by the rules and regulations hereinabove provided for with respect to hours of employment for such "free lance" players, rotation and distribution of work to such reasonable degree as may be possible and practicable, and minimum adequate compensation therefor.

Sec. 5. Overriding provisions for prevailing wage scale as specified number of hours per week as of August 23, 1933, as fixed in any agreement or as enforced between the employers and association of registered players, shall be at a rate exceeding the minimum wage scale provided for or less than the number of hours per week herein provided for with respect to any of such scales, provided there be not less than twenty-one hours of labor in the localities where same were enforced, shall be deemed to be, and hereby are declared to be, the minimum scale of wages and maximum number of hours with respect to which the 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 provides a higher minimum age, no person under the age specified by said State shall be employed in that State, and provided further, however, where a role or roles are to be filled or appearances made by a child or children, a Producer may utilize the services of such child or children upon his compliance with the provisions of State laws appertaining thereto.

B. Offsets to Provisions 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 or to employees in a managerial or of any executive capacity or in any other capacity of distinction or sole responsibility who now receive more than $35.00 per week; nor to employees on emergency or "bit player" or "extra player" work.

Sec. 2. Minimum Wages.—No employee shall be paid:
(a) Less than fifteen dollars ($15.00) per week in any city or place where there is a State 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.

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, no person below the age specified by such State law shall be employed with in 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; provided, however, that where a State law provides a higher minimum age no person below the age specified by such State law shall be employed.

Sec. 2. No employee, notwithstanding the provisions of Section 6 (a) hereof, shall work more than forty (40) hours in one week, except that such maximum hours shall not apply to employees in a managerial, professional, or advisory capacity who now receive thirty-five ($35.00) or more per week, or to employees whose duties are of a general utilitarian character, or to emergencies.

Sec. 3. With respect to employees regularly employed as ticket-sellers, doormen, usherettes, cleaners, janiters, matrons, waiters, sanitary attendants, ticket and office help, such employees shall receive not less than a twenty percent (20%) increase over the wage paid to them as of August 1, 1933, in cities and places having a population of less than 15,000, provided that this shall not require a wage for these employees in excess of twenty-five (25) cents per hour.

Sec. 4. With respect to employees regularly employed as ticket-sellers, doormen, usherettes, janiters, matrons, waiters, sanitary attendants, ticket and office help, such employees shall receive not less than thirty-five ($35.00) 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 in cities and places having a population over 15,000, such employees shall receive a wage of not less than twenty-five (25) cents per hour.

Sec. 6. (a) Except as hereafter particularly provided, employees associated with organizations of or performing the duties of bill-posters, carpenters, electricians, engineers, firemen, motion-picture machine operators, oilers, painters, ushers, ticket-sellers, doorman, janitors, waiters, sanitary attendants, and ticket clerks, or other skilled mechanics and artisans, who are directly and regularly employed by the Exhibitors, shall receive not less than the minimum wage and work no longer than the maximum number of hours per week which were in force as of August 23, 1933, as the prevailing scale of wages and maximum number of hours of labor of such employees; provided that such minimum wage and scale of hours of labor for such class of employees be fixed by the Administrator, in consultation with such employees, shall be the same as the prevailing scale of wages and number of hours for employees, such class of employees, affiliated with the American Federation of Labor, and if in said community there exist members of such affiliated organization directly and regularly employed by an Exhibitor or Exhibitors, and a representative appointed by the National President of such affiliated organization, then such affiliated organization, or, as the case may be, a representative appointed by the President of such unaffiliated organization, and then the Administrator shall examine into the facts and determine the existing scale of wages and number of hours of labor for such class of employees employed by such Exhibitors, and the Administrator shall designate such individual or such persons.

(b) In the event, however, that there exist in the particular community organizations of such employees above mentioned, members of which were directly and regularly employed by the Exhibitor or Exhibitors on August 23, 1933, and which are affiliated with the American Federation of Labor, and if (1) any prevailing scale of wages and maximum number of hours for such employees exist in such community with respect to such employees, the Administrator shall determine what is a minimum scale of wages and the maximum number of hours of labor with respect to any such employees in such community shall be deemed to be, and hereby are declared to be, the minimum scale of wages and the maximum number of hours of labor with respect to any such employees in such community, 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 President of such affiliated organization, together with a representative appointed by the Exhibitors, shall examine into the facts and determine the existing minimum scale of wages and maximum number of hours of labor for such class of employees employed by such Exhibitors, and the Administrator shall determine the facts and determine such dispute, with the proviso, however, that such representatives cannot mutually agree upon such third person, then the Administrator shall designate such third person; or

(2) If the question at issue arises with unorganized employees or with an organization of such employees affiliated with the American Federation of Labor, and if in said community there exist members of such affiliated organization directly and regularly employed by an Exhibitor or Exhibitors, and 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 unanimously determine the existing scale of wages and number of hours of labor for such class of employees employed by such Exhibitors, and such representatives cannot mutually agree upon such impartial person, then the Administrator shall designate such impartial person; or

(3) If the question at issue arises with unorganized employees or with an organization of such employees 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, and a representative appointed by the Exhibitors, shall examine into the facts and determine the existing scale of wages and number of hours of labor, for such class of employees employed by such Exhibitors, and 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 Exhibitors in such theater or theaters in such community, and the maximum number of hours then 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 sub-paragraphs (1) and (2) of paragraph (b) hereof, and to determine any dispute as above specified, the employees herein embraced and provided for agree that they shall not strike, and the Exhibitors agree that they shall not employ, except as to decrease wages or increase hours, the employees employed in any theater or theaters in any community, except by mutual consent.

Section 7. In no event shall the duties of any of the employees hereinabove specified in Section 6 (a) directly and regularly employed by the Exhibitors as of August 23, 1933, be increased as to decrease the number of employees employed in any theater or theaters in any community, except by mutual consent.

Sec. 8. With respect to any employee not hereinafter provided for, then, when such employee is 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 the duties of musicians shall as herefore be established by prevailing labor agreements, understandings, or practices.
Sec. 10. With respect to disputes arising between employees and employers in the Exhibition branch of the Motion Picture Industry, the parties 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 2. Actor Employees in Vaudeville and Presentation Motion-Picture Theaters.

Section 1. Definitions.—(a) Presentation and vaudeville shall include both permanent and traveling theaters, houses, and vaudeville, but is not intended to include: amateur shows, "rep" shows, "tab" shows, "trunk" shows, "vaude" shows, "truck" shows, "medicine" shows, "show-boat" or "burlesque", as these terms are understood in the theater.

(b) "Traveling company", as used in this Code, means a company which moves from theater to theater irrespective of locality.

Sec. 2. Auditions.—(a) Principals.—It shall be an unfair trade practice for any Exhibitor or independent contractor under the guise of a public audition to select, hire, or to require a performer to render service for less than the minimum salary established by this Code. This shall not prohibit, however, the appearance or participation of any performer in benefit performances which have been approved by the performer or by any 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 audition, to select, hire, 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 in participation in benefit performances which have been approved by the chorus or by any bona fide organization of the chorus' own choosing.

Sec. 3. Rehearsals.—Rehearsal period for principals shall be limited to four weeks, and they shall be guaranteed two consecutive weeks' compensation for employment for said four weeks of rehearsals, which shall immediately follow the rehearsal period. In the event that any rehearsal over four weeks is required, there shall be compensation for an additional consecutive week's work guaranteed for time without rehearsal. This shall not apply, however, to principals owning their own acts.

Chorus.—No exhibitor or independent contractor or any one engaged 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 two (2) days. 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 of rehearsal there shall be augmentation for an additional week's consecutive employment.

Sec. 4. Maximum Hours and Minimum Wages

(a) Principals.—Owing to the peculiar nature of the stage presentation and vaudeville business and the unique conditions prevailing therein, the necessity of maintaining the operation of such theaters, the changing nature of the entertainment, and the fact that such entertainment is of a character requiring the services of artists of unique 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 employed on a per d'm 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 released from work with pay. Working time shall include the entire time of a performance or presentation, which, in the event of one or more performances as an integral part of the presentation, and all rehearsal time excluding dressing and undressing time. No chorus person shall be required to report at a theater before 9 o'clock in the morning or after 9 o'clock at night.

On the day a chorus person is released with pay, such chorus person shall not be required to rehearse or report to the theater or perform any services. This is to be read as, for instance, if 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 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 to work in excess of the time 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), or by any other form of deduction.

(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 twenty-five dollars ($25.00) per day for each day of lay-off. In connection 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 rate to chorus persons in excess of the minimum wages or employed chorus persons for a number of hours in excess of the time which would reduce the maximum hours, said higher wage and lesser number of hours shall be deemed to be, and are 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.

(b) Wherever any unit, traveling company or artist is required to give more than the regular number of performances established in the theaters in which they appear, said unit, traveling company or artist, all artists and chorus persons shall be paid for said extra performances at the rates established by this Code.

Sec. 6. Chorus Transportation.—(a) Transportation of the chorus when required to travel, including transportation from point of organization and back, including sleeping, shall be paid by the employer or exhibitor, whether Exhibitor or independent contractor.
(b) If individual notice of contract termination is given, the chorus shall only be paid in cash the amount of the cost of transportation and sleeper of the chorus and baggage back to the point of origin whether the chorus returns immediately or not.

Sec. 7. Wardrobe—(a) Principals.—The Exhibitor or independent contractor shall furnish to every artist in a presentation unit or traveling company (not including what is commonly known as a vaudeville act) and receiving less than fifty dollars ($50.00) per week, without charge, all hats, costumes, wigs, shoes, tights, and stockings, and other necessary stage wardrobe, excepting street clothes.

(b) Chorus.—The Exhibitor or independent contractor shall furnish the chorus, without charge, with all hats, costumes, wigs, shoes, tights, and stockings and other necessary stage wardrobe.

Sec. 8. Arbitration.—(a) Arbitration of all disputes under this Section of this ARTICLE of the Code shall be in accordance with the arbitration provisions of this Code as hereinafter generally provided.

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 employed by any said State law shall be employed in that State, and provided further, however, where a role or roles are to be filled or appearances made by a child or children; for 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 and with the approval of the Administrator, require such contractors, or any agent or agent thereof, to submit reports or correspondence examining 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 other means to injure the reputation of the dis­paragement of the grade or quality of their motion pictures or theaters, shall be deemed to be an unfair trade practice.

Part 2. Causing or circulating of threats or suits or any other legal proceedings not in good faith, with 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 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 results 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 large remuneration, and thereby to enter into the employ of such employer. 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 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 nothing in this PART shall in any manner impair the validity or enforceability of such agreement of employment. All 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 services in connection with the production of a "legitimate" drama or musical comedy for the purposes of securing the services of such author, dramatist, actor, or actress.

Part 2. It shall be an unfair trade practice for the number of Producers who, in the usual and ordinary course of business, rent their respective sets and facilities to Producers (other than their affiliated companies), to conspire, agree 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 any 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 to be made.

Part 4. Section 1. No Producer, directly or indirectly, shall transact any business relating to the production of motion pictures, other than transportation, excepting those who under the procedure hereinafter set forth shall be found by the Agency Committee; (a) to have given, offered, or promised to any employee or to any person any gift or gratuity 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 of employment, from 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 at­tended to violate or evade, directly or indirectly, and of the provisions of Parts 2 or 3 of this Article V.

(e) to have failed or refused to have registered as an agent, in the event that such registration is required by provisions of this Part, or to have transacted business as an agent after his registration shall have been revoked, can­celled, or suspended.

Sec. 2. 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 representative of the state, to be ap­pointed 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 to and for approval by the Administrator of all agreements between any Producer and all agents with whom Producers may transact business relating to the production of motion pic­tures, and for the suspension, revocation, or can­cellation of any registration and proper rules and regulations affecting the agents as pro­vided for herein. Such recommendations of the Agency Committee, together with the recom­mendations of the Code Authority, 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 accredited or in action without following 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 protection of agents not above set forth, then all persons regularly transacting business as agents at such time shall be entitled to registration as a matter of course, provided such application is made within thirty (30) days of the Committee, which thirty (30) days thereafter.

Sec. 4. The Agency Committee may, after due notice and hearing, and with the approval of the Administrator, set up rules of fair practice 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 enter 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 persons to appear and have 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 conduct such further investigations and 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 reasonable rules of procedure for determining all matters of dispute or controversy which may properly arise between such Producers and agents.

Sec. 8. The term "agent" as used herein shall apply to any person (including firms, corporations, or associations) who, directly or indirectly, for a fee or other valuable consideration, procures, promulges, or employs any employment, player, or person for or in connection with the production of motion pictures.

Sec. 9. The provisions of Article II, Section 7 of this Part are applicable to the operation of this Part 4, and the following Part 4 (A).

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 business of an agent as herein 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 from 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 further rules in connection with the subject matter of this Section as it sees fit, subject to the approval of the Administrator.

Part 4 (A).—(a) Should the Administrator determine at any time upon a fair showing, after notice, that a set of fair practice shall be adopted governing relations between Producers and any one of the following classes: writers, directors, actors, and agents, 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 the usual representation in such 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 made public 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 an employee of any other Producer, or advise or induce or otherwise in any way make any employee to do anything in conflict or inconsistent with such employee’s obligations 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 to change 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 such contract of employment, regardless of the compensation.

Sec. 2. All production employees rendering services of an artistic, creative, technical, or executive nature, or 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 for the purpose of this Part, 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 mean and include not only any existing contract with any Producer, but also any prior contract with such Producer or with any parent, subsidiary, or predecessor corporation of such Producer, provided that the employment thereunder has been or may be continuous.

(d) Nothing hereinbefore in subdivision (e) of Section 1 or in subdivisions (a), (b), and (e) of this Section contained shall apply to so-called “free lance” players, writers, directors, or other employees who are engaged for the purpose of rendering an artistic nature in connection with one or two pictures only, unless the actual period of employment of any such employee is intended to or shall cover a minimum period of one year.

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 Section 2, and the existence as a matter of fact of Section 6 provided, then on the same date such offer is made, the Producer making such offer shall notify the employing Producer of such fact, and shall state the full and complete terms and conditions thereof, including specially the compensation, the proposed period of employment, and any additional special terms. Simultaneously, a copy of said notice shall be delivered to the Registrar hereinafter provided for. The employing Producer thereupon shall afforded a reasonable time, not to exceed three (3) days, to be determined by the Registrar as hereinafter in Section 6 provided, within which time to negotiate for and conclude with such employee for his continued services, on such terms as may be mutually acceptable, but the employee in every instance shall have the full and independent choice as to which offer he shall accept. Any offer made by any Producer and reported
to the employing Producer shall be conditional upon the right of the employing Producer as hereinabove 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 for an offer under the provisions hereof.

The notice hereinabove provided for need be given, however, with reference to employees classified in subdivisions (b) and (c) of Section 2, only upon the thirty (30) day period of employment the employing Producer shall have made an offer in good faith to such employee for a renewal or extension of his employment contract, and such offer 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 whom he has employed for employment for the period hereinafter provided for in subdivision (b) 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 $500.00 per week or $5,000.00 per picture, such Producer nevertheless shall be entitled to notice of offers which may be made to such employee by other Producers, during the period hereinafter provided for such extended employment. Should any other Producer make any offer for the services of such a hss employee within such period, then on the same day that such offer is given there shall be notified the former employing Producer and the Registrar in like manner as is provided for in Section 3. The same procedure shall be followed in the good faith, on reference to offers made under this Section as are 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 within which 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 hereinabove provided for, shall be three (3) months in the case of employment in all cases where the compensation for the employee in connection with the former employment was at the rate of less than $10,000.00 per picture (exclusive of the studio period), or if the employee was employed on a picture basis, less than $10,000.00 per picture. In all such 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 use coercion to prevent offers being made any employee by other Producers, as hereinabove provided for.

Sec. 6. The Code Authority shall appoint a standing committee to have power and authority to determine the good faith of any offer made by the employing Producer, so as to entitle such Producer to notice of subsequent offers, as hereinafore and to determine whether the period within which such notice must be given should be for three (3) months or six (6) months. The Registrant shall be appointed and removed by said standing committee at will, and any act or decision of the Registrar shall be subject to review, reversal, or modification by said committee in its discretion.

The Registrar shall provide an appropriate method of procedure by which notices are to be transmitted to the employing or former employing Producer, Said Registrant shall provide the procedure, as to prevent any employing or any former employing Producer from any unreasonable delay or from withholding any action or decision permitted under the provisions hereof, to the end that the immediate employment of any persons with whom any other Producer desires to contract shall not be unreasonably delayed or prevented. In such connection the Registrar shall have power in any instance to require an agreement to be in force for an event to exceed 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 Registrar by the employing Producer, and the right of registration or continued registration may be determined in any instance by the standing committee of the Registrar in its discretion or on application of any person interested, including the employee affected. In the event of the termination for any reason whatsoever of the employment of any person whose name is registered, the former employing Producer shall notify the Registrar in writing forthwith of such termination. Any Producer may withdraw from registration the name of any employee or by written notice served on the Registrar may waive the right to be notified of offers made to any employee by any other Producer; furthermore, if the Registrar is registering the name of any employee, withdraw any name so registered or waive any such right to notice by any employee or to any effect with the employee. The Registrar may, at his discretion, by an appropriate method of procedure for notifying all Producers promptly of all registrations, withdrawal of registrations, terminations, etc.

Sec. 7. If the Code Authority, or any committee appointed by it for that purpose, after notice and hearing shall find that any employee of any Producer has refused without just cause to render service as a condition of employment that the Code Authority shall have full power and authority, with the approval of the Administrator, to 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 practice for any Producer to employ such period in violation of such order, or for any Distributor or Exhibitor, respectively, to distribute or exhibit any picture produced during the period prescribed by the Code Authority by or with the aid of such person. Such hearing shall be conducted only upon due notice. A full and complete record shall be made of all interested parties to appear, to include a complete transcript of all testimony and arguments, together with the findings and order of the Code Authority, shall be made and, examination made of any person who may approve, reject, or modify such order, and 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 finding is confirmed by the Administrator, the Code Authority, with the approval of the Administrator, shall have power to impose such restrictions, prohibitions, or orders 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 his or her picture motion or on application of any interested party. The Registrar shall provide an appropriate method of procedure by which notices of offers are to be transmitted to the employing or former employing Producer, Said Registrant shall provide the procedure, as to prevent any employing or any former employing Producer from any unreasonable delay or from withholding any action or decision permitted

(b) No cartoon Producer shall make any offer directly or indirectly of any money inducement or advantage of any kind to any employee of any other cartoon Producer in an effort to entice, persuade, or induce such employee to become dissatisfied or to break 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 musical musical or date prior to which no motion picture based upon such work may be publicly exhibited, it shall be deemed to be an unfair practice for any Producers-Distributor, by any of its employees or through other persons who have a direct or indirect interest, whether financial or otherwise, to induce such Producers-Distributor, to knowingly and intentionally directly or indirectly interfere with existing relations between an outside or associated Producer and a Producers-Distributor, to do or attempt to do, or to alienate or entice any such outside or associated Producer away from a Producers-Distributor, or to do anything which would tend to create discord or strife between such outside or associated Producer and a Producers-Distributor, or foment 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 Producers-Distributor, or to secure a change in the terms and conditions of any existing agreement between any such outside or associated Producer and a Producers-Distributor.

(b) To effectuate the foregoing, no Producers-Distributor shall negotiate with or make an offer to any such outside or associated Producer at any time prior to sixty (60) days before the termination of any existing agreement between such outside or associated Producer and any other Producers-Distributor, or not prior to sixty (60) days before the date when such outside or associated Producer shall fulfill its delivery commitments to the Producers-Distributor with whom it has contractual obligations, whichever date is earlier.

D. Distributors

Part 1. No Distributor shall threaten or coerce or intimidate any Exhibitor to enter into any contract for the exhibition of motion pictures, or to pay higher film rentals by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theater for operation in competition with such Exhibitor, but nothing in this ARTICLE shall in any way abridge the right of a Producers-Distributor in good faith or otherwise to acquire a motion picture theater in any location.

Part 2. No Distributor's employee shall use his position with the Distributor to interfere with the license agreements of any Exhibitor for the exhibition of motion pictures in operating a theater in competition with a theater in which such employee may have a direct or indirect interest, provided, however, that an employee of a Distributor shall not be deemed to have an interest in any theater affiliated with such Distributor.

(b) No Distributor shall substitute for any feature motion picture described in the contract therefor as that of a named star or stars, or named director or named well-known author, book, or play, or of a noted star or stars, director, author, book, or play, nor shall such Distributor substitute any other feature motion picture for the motion picture designated in the contract for the exhibition therefor. Any such Distributor shall be required to accept any such substitute motion picture.

Nothing in this ARTICLE contained shall be interpreted to prohibit any Distributor from changing the title of any motion picture contracted for, from making changes, alterations, and adaptations necessary for the exhibition in the contract therefor. Any such Distributor, at its own expense, shall be required to accept any such substitute motion picture, except as hereinabove specifically prohibited.

(c) If any such author, book, or play thereon is in the interest of any member thereof of any such motion picture, except as hereinabove specifically prohibited.

(d) Any notice of such substitution shall be given by a paid advertisement of not less than one quarter page in at least one issue of a national trade publication having a circulation of the motion picture in which such substitution has been made.

Part 4. (a) It shall be an unfair practice for any Distributor to license the exhibition of motion pictures for exhibition by any nontheatrical account or for the purpose of restricting, or limitation, or Exclusion by a Local Grievance Board where such exhibition shall be determined by such Grievance Board to be contrary to the public interest to be unfair to an established motion-picture theater.

(b) Nothing in this PART shall be interpreted to prohibit the Resale of motion pictures, or for exhibition at army posts, or camps, or to ships of the United States Navy engaged in conveying passengers to foreign or domestic ports, or at educational or religious institutions or at institutions "House-Homes", such as prisons, hospitals, orphanages, etc.

Part 5. No Distributor shall require as a condition of entering into a contract for the licensing of the exhibition of feature motion picture pictures that the Exhibitor contract also for the licensing of the exhibition of the greater number of short subjects (excepting news reels), in proportion to the total number of short subjects required by such Exhibitor, than the proportion of the feature pictures for which a contract is negotiated bears to the total number of feature pictures required by the Exhibitor.

Part 6. No Distributor shall divulge or authorize or knowingly permit to be divulged by any employee or checker any information received in the securing of feature motion pictures, except that such information may be divulged in any arbitration or grievance proceeding or litigation concerning a controversy and for any purpose allowed by law.

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 by such Exhibitor for fee to which it has contractual obligations, whichever date is earlier.

Part 8. No Distributor shall refuse to make a fair adjustment of the license fee for the exhibition of a number of pictures licensed in a group, as it is averred, and so stated in the license agreement, if the total number of pictures so licensed by any Exhibitor are not delivered by such Distributor, provided such Exhibitor shall have fully and completely performed all the terms and conditions of such license on the part of the Exhibitor to be performed. Any dispute or controversy concerning any such adjustment shall be determined by a Local Grievance Board provided for in this Code.

Part 9. (a) No Distributor shall require any specific date or any days of the week or any dates of specified pictures or classes of pictures unless specifically provided for in the Exhibitor's contract therefor and in no event if the license fee thereafter is a fixed sum only.

(b) Where under an exhibition contract which provides that the rental to be paid by the Exhibitor for any feature motion picture specified 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 week and the Exhibitor seeks to be relieved from the obligation to exhibit such motion picture upon any designated day or days for the reason that the public relations 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 by the Local Grievance Board established for by this Code, and the Distributor, if such Local Board so determines, shall relieve the Exhibitor of the obligation to exhibit such motion picture upon the day or days designated by the Distributor; provided that the Exhibitor makes such claim within three (3) days after receipt of the notice of non-projection of such picture and in no event shall the same be paid after the expiration of forty-eight (48) hours following receipt of such notice or such picture, or the respective part of the claim, according to the percentage at which the Exhibitor's business is paid.

(c) If the said Local Board shall sustain the claim of the Exhibitor:

(1) The Distributor shall have the right to designate another day or days in lieu of the motion picture licensed upon a percentage basis.
upon the same or similar terms as the motion picture in question, if there be one licensed; and to designate the motion picture objected to for a later date or dates but upon another day or other days, the exhibitor against whom the said Local Board shall not be deemed to apply to any other theater in the same way or any other location.

d) Where a proceeding before a Local Grievance Board, or because of an award of such Local Board, it shall be impractical to serve exhibitors concerned with notice of availability or confirmed play dates given any such subsequent-run Exhibitors, the Distributors shall have the right to change such play dates.

Part 10. No Distributor shall refuse to deliver to any Exhibitor any feature motion picture licensed by virtue of any contract hereof, 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 such Exhibitors.

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 by such Distributor, and such Distributor shall during such season generally release any feature motion picture in addition to the number so announced, such Distributor shall, upon giving the Exhibitor for such additional motion pictures for exhibition at the Exhibitor's theater, provided that at the time of such 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 by such Distributor during the aforementioned period, the Distributor shall generally release during such season any feature motion picture in addition to the number so announced, such Distributor shall, upon giving the Exhibitor, in the discretion of the Distributor, 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.

Part 12. In each territory wherein any Distributor maintains an exchange, such Distributor shall abide by the regulations promulgated by the Code and shall prevent, if possible, the holding of fire drills, and rigid monthly inspections, the inspection of prints, the storing of inflammable material, the maintenance and testing of sprinklers, fire alarms, and other devices, the avoidance of smoking and other hazards, 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 motion pictures licensed less than eighty-five percent (85%) of the number of motion pictures not to exceed the number which may be rejected, within twenty-one (21) days after its date of availability in the exchange territory wherein is located the Exhibitor's theater, and upon the Exhibitor's written notice of rejection of each such pictures shall be deemed to have been selected.

Part 2. No Exhibitor shall contract for a license to exhibit more pictures than such Exhibitor reasonably shall require, for exhibition in any theater or theaters operated by such Exhibitor, with the intent and object of depriving a competing Exhibitor from contracting to exhibit such excess number of motion pictures, provided, however, that nothing herein contained shall be deemed to prohibit any Exhibitor from contract-

ing for a reasonable number of motion pictures in excess of the number which are actually to be exhibited in the theater or theaters of such Exhibitor in order reasonably to protect such Exhibitor against competitors for exhibition there.

Part 3. Section 1. No Exhibitor shall (a) lower the admission prices publicly announced or advertised for his theater by giving rebates in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets for ad,

missions, or by other methods or devices of similar nature which directly or indirectly lower or tend to lower such admission charges and which are unfair to competing Exhibitors, or (b) fail at all times to maintain the minimum price of admission specified in any contract for exhibitors and to any motion picture during the exhibition thereof. This Section shall not be deemed to prohibit Exhibitors from reducing their admission scales as they see it, except as may be prohibited by exhibition contracts.

Sec. 2. The giving of rebates such as premium form of gifts or other things of value shall be deemed to be included within the provisions of Section 1 of this Article in those areas as shall be defined by each Local Clearance and Zoning Board, whereas the giving of rebates to such an extent as shall not exceed less than seventy-five percent (75%) of the number of the then actively and continuously operated theaters not affiliated with Distributors or Producers and the Exclusion of such number of more than seventy-five percent (75%) of the number of the then actively and continuously operated theaters affiliated with Distributors, or to such a number of theaters as shall be 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, or vote for, each theater interested.

Sec. 3. In case any Exhibitor is found after notice and hearing by a Local Grievance Board, provided for in this Code, to have violated any provision of this part, and if such Local Board shall in writing declare that such Exhibitor shall be debarred from, or not to be deemed to have license the exhibition of any motion picture unless the Exhibitor ceases and desists from such violation, the Local Grievance Board shall have power to direct that Distributors of motion pictures to enter into license contracts for the exhibition of their respective motion pictures by such Exhibitor and shall require such further details of motion pictures to such Exhibitor under license agreements executed after the effective date of this 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 Part 3 defined ruling out the giving of rebates any such action shall not become effective unless ninety (90) days after such action on the part of such Exhibitors as aforesaid.

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 contracts for the exhibition of motion pictures by such Exhibitor. Any disputes or controversies with respect to any transfer shall be submitted to and determined by a Local Grievance Board, and the findings of such Board shall be binding upon the parties thereto.

Part 5. (a) No Exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another Exhibitor having the right to a prior run thereof shall advertise such motion picture by any means of advertising prior to or during its exhibition by such other Exhibitor.

(b) Notwithstanding anything herein contained, in the event any Exhibitor shall make complaint that the restrictions in this paragraph work an unfair hardship on him, the Local Grievance Board shall have the right to hear such complaint and shall have the power to fix and specify the time limit within which such Exhibitor may advertise such motion picture; provided, however, that should the subsequent-run Exhibitor be granted permission to ad-
ertise before the completion of said prior run, he shall not advertise prior to the commencement of said prior run, nor shall he have the right to advertise in any way, shape, manner or form, or by any means any movie to be shown in any forum, however, that such subsequent-run Exhibitor may be granted the right in cases where the run of such Exhibitor follows the prior run in time of showing of seven (7) days to advertise prior to the showing of the film on the screen of the Exhibitor or to distribute within the Exhibitor’s theater a printed program or mail such printed program to its regular patrons except as limited to announcement of the motion pictures which will be there exhibited during the period of not more than the immediately preceding five (5) days. Nothing herein contained shall be deemed to prohibit any Exhibitor from advertising generally all of the feature motion pictures licensed to each Exhibitor for exhibition by any other Exhibitor having the first or immediately prior right thereto excepting as hereinafore provided.

Part 6. To prevent disturbance of the continued patronage of an exhibitor by an Exhibitor, it shall be an unfair practice for any person engaged in the motion picture industry knowingly and intentionally, directly or indirectly, to interfere with the relations between such Exhibitor and any other party pertaining to or affecting the possession, operation, or occupancy of any such theater, or between the Exhibitor, or in respect of any modification, renewal, or extension of any agreement affecting the same, for the purpose of preventing the continuance of such negotiations so as to deprive such Exhibitor of the continued operation, possession, or occupancy of such theater.

Q. 7. An Exhibitor shall exhibit a motion picture previous to the opening 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 being used by a large number of Distributors 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 exempting the Distributors of any liability whatsoever to the contrary, if the agreement is in conflict or inconsistent with any provision of this Code, such condition or provison of said Optional Standard License Agreement shall be disregarded, in a case of such conflict or inconsistency with any provision of this Code, it being the intention that the provisions of this Code shall govern. Individual Distributor sales policy provisions may be inserted in the Schedule of such form but shall not be 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 in accordance with the optional arbitration clause of the so-called Optional Standard License Agreement in this Code, except as the provisions of such clause may be modified by the provisions of this (c) below.

(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 mutually agreed upon and in the two thus appointed, if they cannot agree upon an award, to appoint an umpire as provided in such optional 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 influence a Distributor or Exhibitor, or representative of either not to deal with any competing or other Exhibitors, or Distributors.

Part 5. No Exhibitor or Distributor shall make any notice of a book that contains except any publication necessary to reports to stockholders, credit and governmental agencies, and to other like bodies. No Exhibitor or Distributor shall be made to publish or the exhibit circuaries of this Part made by agents not authorized to do so.

Part 6. If 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 and in excess of ten percent (10%) of the total number of the motion pictures so licensed, 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) is not 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 picture to be excluded within fourteen (14) days after the general release date thereof in the exchange territory out of which the Exhibitor is served.

(2) The Exhibitor may exclude without payment therefor one (1) motion picture out of each group of ten (10) of the number of 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 for in paragraph (a) above, the exhibitor may nevertheless exercise such privilege of paying the license fee of each motion picture excluded with the notice of its exclusion. In such case the exhibitor shall pay to the Distributor the license fees of all motion pictures therefore excluded.

(d) If the license fee of any feature motion picture specified in the license agreement is to be computed in whole or in part upon a percentage of the receipts of the Exhibitor’s theater, such license fees shall be paid by the distributor in accordance with the average license fee of all the motion pictures licensed. Such percentage shall be determined as follows:

(1) Average the license fees of all of the Distributor’s feature motion pictures licensed 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 upon a percentage basis at such theater during said period, average the license fees of the pictures (a) above on a per picture basis during the ten (10) days to which the distribution contract shall be applicable.

If the rental of any motion picture excluded is to be computed in whole or in part upon a percentage of the receipts of the Exhibitor’s theater, the sum to be paid by the Exhibitor as previously 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 under 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 theater. The average points to be used and the percentage terms specified in the license agreement for the picture excluded.

(1) In computing the number of feature motion pictures of the Distributor under the Exhibitor's theater, any, including any, of said numbers and such average the percentage terms specified in the license agreement for the picture excluded.

(a) for the inclusion of each feature motion picture, the license therefor and all rights under thereto shall terminate and shall revert to the Distributor.

(b) The Optional Standard License Agreement referred to in Part 9, hereof shall be deemed amended by substituting in place of Article 15—thenth 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 and equitable rules of clearance and zoning may be prescribed by a Local Clearance and Zoning Board created for such territory.

Sec. 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 affiliated with the Board, and, one, and one of whom shall be an unaffiliated Exhibitor; and two representatives of subsequent-run unaffiliated theaters operating within such territory, one of whom shall be an Exhibitor and one of whom shall be an Exhibitor who has 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 and who shall vote on any question before the Board only in the case where the Board is deadlocked. There shall be a Chairman of each Board 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.

Sec. 3. Each Local Clearance and Zoning Board shall, promptly after its creation, and prior to January 1, 1954, and prior to January 1st of each year thereafter shall audit, examine, and inspect for its territory, schedules of clearance as in Section 1 above described, for the season next ensuing, determining its validity or invalidity wholly or in part by zones or other classifications suited to local conditions, but for the sole purpose of fixing the maximum clearance in length of time and area after the conclusion of the prior run of such theaters. Each Board may, after fair and reasonable notice and hearing to interested parties, 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 accordance with, any such schedule, unless the written consent of the parties to such contract.

Sec. 4. Each Board which is making any classification of territory, when fixing for a maximum period or area of clearance in respect of any theater shall, among other things, consider and give due consideration: (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 area are made or may be made without an interval after the conclusion of a preceding run or runs thereof by unduly restricting the competitive area in which clearance is limited, depresses the rental value of motion pictures; (c) that all such depressions 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 and enterprise and thereby tend to reduce employment.

(d) that unreasonable clearance to a considerable extent affects the value of motion pictures for subsidiary-run theaters.

(e) that unreasonable clearance depricates the potential return from motion pictures to subsequent-run exhibitors.

(f) that unreasonable clearance as to time and area diminishes the potential revenue to the Distributor from the subsequent-run Exhibitor.

Sec. 5. In determining upon any question shall be determined by a majority vote, but in case the Board is evenly divided, such question shall be decided by the impartial representative of the Code Authority, who is provided for in Section 2 of this PART. The decision of the Board and/or the impartial representative, as the case may be, shall be in writing.

Sec. 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.

Sec. 7. (a) Any party aggrieved by the schedules shall promptly and not later than thirty (30) days after publication thereof file a protest in writing with the Board issuing them. Thereupon such Board shall promptly convene and give reasons to each party aggrieved for such orders or having an interest in the proceeding and hear them and accept from them all papers and evidence. The Board shall have the power to make 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 such protest, or, if within three (3) days after 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. Such appeal be filed and/or mailed or delivered in writing not later than five (5) days after the decision of the Board in which case the protest, with 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, shall determine and considering the additional evidence, if any, shall promptly render its decision, and not later than fifteen (15) days after the filing of such protest, shall fix the hearing upon the appeal. The requirement as to the various steps herein prescribed shall be mandatory in order to give full relief to the hearing seeking and desiring such relief.

Sec. 8. (a) The schedules presented and/or decisions made by any Local Clearance and Zoning Board and/or decisions made by 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. If any jurisdiction of the Local Clearance and Zoning Board shall be limited as herein specifically provided and such Board shall hear no questions, except 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), (h), (e), and (d) with the intention and effect of depriving, without just cause, the complaining Exhibitor of a substantial number of theater-goers or which on such Exhibitor's theater, shall be referred for determination to a Local Grievance Board constituted as herein specifically provided.

(a) The licensing of more motion pictures than are reasonably required.

(b) The adoption of an unfairly competing operating schedule, and/or too frequent chances of motion pictures;

(c) The excitation without just cause of an
agreement from any Distributor as a condition for entering into a contract for motion pictures that such motion pictures were being shown in its motion pictures to the complaining Exhibitor.

(d) The commission of any other similar act with the intent and effect of depriving without just cause any Exhibitor or Distributor of a sufficient number of motion pictures to operate such Exhibitor's theater.

Sec. 2. Each such complaint shall be in writing and made to the President of the Local Grievance Board after knowledge of the commission of the act or acts complained of, or in cases where an act or acts is threatened, immediately after notice thereof, and shall be heard in full by at least the two Local Grievance Board members and impartial consideration of all of the facts presented, a full, expeditious and complete hearing of all the parties concerned, including, if requested by either the Distributor or Exhibitor, Distributors having contracts with the Exhibitor complained against, and Exhibitors having contracts for runs subsequent to each of the Exhibitors directly involved, and if it deems it necessary, an independent investigation of the facts, 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 paragraph (d) of Section 1 of Part D hereof, and shall make findings of fact in such regard. The Local Grievance Board upon the facts found shall make an award (a) dismissing any grievance of such level as the Local Board may deem appropriate. The Local Grievance Board shall not have power to award damages. No Award made in favor of the complaining Exhibitor unless the Local Grievance Board shall find as a fact that the complaining Exhibitor is able, ready, and willing to fully 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, including, the Distributor's right to have the elimination of or reduction of revenue from any subsequent run or runs made 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 determined as provided in 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 finds that any such complaint or grievance is not certified to the Code Authority or if the Code Authority shall consider and determine the same; otherwise such complaint or grievance shall be dismissed with a right of appeal from such dismissal to the Code Authority. Such proceedings before the Local Grievance Board and before the Code Authority shall be within the periods of time hereinafter prescribed in Section 2 hereof.

Sec. 5. Each Distributor shall have the right to license all or any number of the motion pictures distributed by such Distributor 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 exchange territory. Each such Board shall consist of two representatives of Distributors, one of whom shall be the National Theater Affiliations and one of whom shall be a Distributor without circuit theater affiliations, and two representatives of Exhibitors, one of whom shall be an affiliated Exhibitor, and one of whom shall be an unaffiliated Exhibitor, and one person who shall have no direct or indirect affiliation with any branch of the motion picture industry, who shall be approved by the Administrator, who shall be the Code Authority, and who shall represent the Code Authority and who shall vote on any question before the Board only in those cases where they are directly involved. There shall be a Chairman of each Board, selected by a majority vote of the members of the Board. Any vacancy in the Board shall be filled from the class from which the member was selected. No member of such Board shall sit on 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 the Board is evenly divided, some subject involved, the majority vote for determination to the impartial representative of the Code Authority, as provided in paragraph (a) of this Section. The decision of the Board as to the impartial representative 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 thirty (30) days after the parties shall have been fully heard, whichever date is earlier.

Sec. 7. 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 into the hands of the Code Authority within five (5) days after the decision of the Local Board is rendered, in which case the grievance or complaint, together with all the evidence taken before the Local Board shall be referred to the Code Authority.

(b) Pending the determination of such appeal, the determination or decision of the Local Grievance Board shall be stayed.

(c) Any party aggrieved shall have the right to appear before the Code Authority and present additional evidence. The Code Authority shall, after investigating the complaint or grievance and reviewing the evidence theretofore taken, and considering the additional evidence, if any, shall promptly issue a decision thereon within fifteen (15) days from and after the date when the parties have been fully 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 the 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 business in which he is interested. No complaint or grievance shall be entertained by the Code Authority when the Code Authority and the Board of Directors, after a hearing, have mutually 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 Grievance Boards shall be persons of good repute and of good standing in the industry, and in the case of the Presidents of such Boards, upon acceptance of appointment subscribe and file with the Administrator an oath to fairly and impartially consider every matter that is presented to the Board to which such member has been appointed. No such Board shall contain in its membership more than one representative of any one 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 be terminated 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. The Code Authority pledges its combined strength to 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 best 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 to another Exhibitor a print of a motion picture at the request or for 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 a contract otherwise specifically provided for, such matter shall be submitted for determination to an Arbitration Board. Such 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 where arbitration is to be used as provided in this Code, upon the written request of either group to the dispute or controversy the group making such request shall name therein two arbitrators, stating the business address and business or business connection of each, and shall designate therein 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 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 controversy, in which case such hearing may be designated to be held earlier than the said seven-day period.

(b) Within five (5) days from the mailing of such request 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 and business or business connection 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 be unable to serve or shall be challenged, 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 act.

(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 engaged in the motion picture business. In such case, the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire. If the arbitrators or any of them are unable to agree upon the selection of an umpire, the Administrator shall upon request make such selection.

Part 3. Nothing in this Code shall be deemed to apply to the production, distribution, or exhibition of motion pictures on film of recognized scientific, industrial, commercial, advertising, selling, or other non-theatrical purpose, or to television of motion pictures, provided that the commercial production, distribution, or exhibition of such films is unfair competition to an established motion-picture theater or theaters. It is found to be unfair competition, the Code Authority shall promulgate rules and regulations governing such unfair competition.

Part 4. The provisions of this Code shall be separable.

Article IX—Mandatory and Amending Provisions

Part 1. This Code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the provision of Clause 10 (b) of the National Industrial Recovery Act, from time to time to cancel or modify any order, approval, license, rule, or regulation, issued until Title I of said Act and specifically to the right of the President to cancel or modify his approval of this Code or any conditions imposed by him upon his approval thereof.

Part 2. Such of the provisions of this Code as are not required to be included therein by the National Industrial Recovery Act, upon the application of the Code Authority approved by the Administrator and with the approval of the President, may be modified or eliminated as changes in circumstances or experience may indicate. It is contemplated that from time to time supplementary provisions to this Code or additional codes will be submitted for the approval of the President to prevent unfair competition and other unfair and destructive practices and to effectuate the other purposes and policies of Title I of the National Industrial Recovery Act consistent with the provisions hereof.

CODE OF FAIR COMPETITION FOR THE MOTION PICTURE LABORATORY INDUSTRY

AS APPROVED SEPTEMBER 7, 1933 BY PRESIDENT FRANKLIN D. ROOSEVELT

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 Laboratory 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 clauses (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...
THE CODE

Article I—Purposes
1. General Purpose.—This Code of Fair Competition is adopted pursuant to the National Industrial Recovery Act for the purpose of carrying out the aims set forth in Title I, Section 1, of the Act insofar as they are applicable to the Motion-Picture Laboratory Industry.

2. Purpose.—This Code is not designed to promote monopolies and shall not be available for that purpose. It is not designed to eliminate or oppress small enterprises and it shall not be operated to discriminate against them.

Article II—Definitions
1. The term “laboratory” as used herein shall include all establishments in which manufactured motion-picture film is developed, printed, or otherwise processed.

2. The term “person” as used herein shall include individuals, partnerships, associations, trusts, joint-stock companies, and corporations without limitation.

3. The term “employer” as used herein shall include any person, without limitation, employing individuals in the business of the operation of a motion-picture laboratory.

4. The term “employee” as used herein shall include any individual engaged in office or other work of an employer as defined herein, or in developing, printing, or otherwise processing motion-picture film.

5. The term “President” as used herein shall mean the President of the United States of America.

6. The initials “N.I.R.A.” as used herein shall mean the National Industrial Recovery Act.

7. The term “Association” as used herein shall mean the Motion-Picture Laboratories Association of America, Inc. The term “Board” shall mean the Board of Directors of the Association.

Article III—Administration
1. Administrative Recovery Committee.—A committee, known as the Administrative Recovery Committee and hereinafter referred to as the Recovery Committee, comprising the Board and not more than three representatives of the government to be appointed by the President, or the National Recovery Administrator, shall apply this Code. As and when any questions involving labor directly or indirectly are to be considered by the Recovery Committee, and each shall abide by the decisions of the employees, chosen by a fair method of selection to be approved by the National Recovery Administrator, shall sit with and become a part of the Committee.

2. The Recovery Committee shall cooperate with the Administrator in making investigations as to the functioning or observances of any provisions of the Code, in any instance or on the report of any person and shall report to the Administrator on any such matters. It may go directly to original sources for information strictly pertinent to the observances of the Code, all of which shall be subject to the approval of the Administrator.

3. The members of the Recovery Committee shall constitute a second committee, to be known as the Arbitration Bureau. In case any controversy arises between two or more employer laboratories on any issues, upon consent of the employer laboratories all facts shall be made available to the Arbitration Board, which shall act as Arbitrator, and upon being fully advised in the matter, in accordance with rules approved by the Administrator, shall render its decision. The Arbitration Bureau shall be binding upon the laboratories involved in each decision by the same.

4. In order that the President may be informed of the extent of observance of the provisions of this Code and of the extent to which the declared policy of the National Industrial Recovery Act as stated herein is being effectuated in the motion-picture laboratories industry, persons subject to the jurisdiction of this Code shall upon request make periodically to the Recovery Committee such reports on wages, hours of employment, number of employees, and other data pertinent to the purposes of this Code as may be required, and shall pay as a code fee, if the fees and duties prescribed by the Administrator, for his acceptance of the benefits of this Code, his proportionate share of the amounts necessary to pay the cost of assembling, analysis, and publica-

Article IV—Employment
1. Age of Employees.—No employer shall employ any employee under the age of 16 years. Provided, however, that where a State law provides a higher minimum age, no person below that age specified by such State law shall be employed within that State.

2. Hours of Labor.—No employer shall work any employee in excess of eight hours in any one day or in excess of 48 hours in a twelve-week period.

3. Rates of Pay.—(A) In laboratories employing 20 or less in number of mechanical laboratory workers, each shall have a minimum wage of $15.00 per week.

(b) Apprentices a minimum wage of 40 cents per hour with a guarantee of payment to each such regular worker of not less than $75.00 per week.

(c) All other regular employees not less than $15.00 per week in any city of over 500,000 population or in the immediate trade area of such city; not less than $14.50 per week in any city of between 250,000 and 500,000 population, or in the immediate trade area of such city; not less than $14.00 per week in any city of between 2,500 and 250,000 population, or in the immediate trade area of such city; and not less than $12.00 per week.

FRANKLIN D. ROOSEVELT.
(d) Time and one half wages to any employee for the time during which he may work in excess of eight hours in any one day, except to the half for the time during which such employees work in excess of eight hours, except employee engaged in the processing of newsreels, who shall receive straight time for such overtime.

(e) All employees being paid at a rate of less than $35.00 per week as of July 1, 1933, shall be paid no lesser rate of wage based on 40 hours of work per week than was paid such respective employees for 44 hours of work per week as of July 1, 1933; and any readjustment of wages necessary to compliance with this Code shall be on an equitable basis.

(B) In laboratories employing more than 20 in number of mechanical laboratory workers, employees shall pay:

(a) Mechanical workers classified as follows at a rate on the basis of the following minimum weekly wage scales for 40 hours of work per week:

<table>
<thead>
<tr>
<th>Department</th>
<th>Per week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Machine Operators</td>
<td>$30.00</td>
</tr>
<tr>
<td>Chemical Examiners</td>
<td>$35.00</td>
</tr>
<tr>
<td>Electricians</td>
<td>$30.00</td>
</tr>
<tr>
<td>Stock Joiners</td>
<td>$15.00</td>
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<tr>
<td>Printing Press Workers</td>
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<tr>
<td>Apprentice写的</td>
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<tr>
<td>Helpers</td>
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<tr>
<td>Assembly Workers</td>
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<tr>
<td>Signing Boards</td>
<td>$20.00</td>
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<tr>
<td>Title Monsters</td>
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<tr>
<td>Title Projectors</td>
<td>$20.00</td>
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<tr>
<td>Time Room: Title Cameramen</td>
<td>$20.00</td>
</tr>
<tr>
<td>Maintenance: Mechanical, Mechanical and Electrical Workers</td>
<td>$20.00</td>
</tr>
<tr>
<td>Maintenance: Printing, classes</td>
<td>$20.00</td>
</tr>
<tr>
<td>Negative Cleaners</td>
<td>$25.00</td>
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<tr>
<td>Negative Cleaners</td>
<td>$25.00</td>
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<tr>
<td>Negative Timers</td>
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<tr>
<td>Negative Operators</td>
<td>$20.00</td>
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<tr>
<td>Negative Temp.</td>
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<tr>
<td>Negative Vault Tenders</td>
<td>$20.00</td>
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<tr>
<td>Positive Joiners</td>
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<tr>
<td>Examiners</td>
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</tr>
<tr>
<td>Wokers</td>
<td>$20.00</td>
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<tr>
<td>Inspection Department: Inspectors</td>
<td>$20.00</td>
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<tr>
<td>Negative Cleaners</td>
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<tr>
<td>Negative Cleaners</td>
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<td>Negative Timers</td>
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<td>Negative Operators</td>
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<td>Negative Temp.</td>
<td>$15.00</td>
</tr>
<tr>
<td>Negative Vault Tenders</td>
<td>$15.00</td>
</tr>
</tbody>
</table>

Article V—Industry Regulations

1. Selling Below Cost Not Permitted.—(a) No laboratory shall sell any industrial products below the cost of such products or services. For this purpose cost is defined as the direct cost of labor plus the cost of materials plus an adequate amount of overhead, including amortization of the use of any plant facilities employed, as determined by cost accounting methods recognized in the industry and approved by the Recovery Committee. In computing cost of materials the price of raw materials shall be higher than the standard market price at which raw stock is currently being offered to laboratories. As and when any standard cost accounting method is determined by the Recovery Committee, it shall be subject to the advance approval of the National Recovery Administrator.

(b) The provisions of the foregoing paragraph shall not apply with respect to products or services sold in the performance of a bona fide contract in writing executed and delivered prior to August 7, 1933.

2. Arbitration of Existing Contracts.—1. Where the costs to the laboratory of executing contracts entered into in the motion picture industry are increased by the application of the provisions of the N.I.R.A. Code, it is declared that such and the purposes of the N.I.R.A. that appropriate adjustments of such contracts to reflect such increased costs be arrived at by arbitral proceedings or otherwise and the members of the Board shall constitute themselves a Committee to effectuate such adjustments.

3. False Records.—1. No laboratory shall willfully maintain a false, incorrect, or false record of determining cost.

4. Unfair Trade Practices.—1. The following are declared to be unfair trade practices in the industry:

(a) Any willful attempt to induce a breach of existing bona fide contract, or to prevent the performance of any contractual duty or service under any bona fide contract.

(b) To effect or conceal price discrimination by the payment or allowance of secret rebates, refunds, credits, or other discounts, whether by the form of money or gifts, the acceptance of securities at more than the true market value, the extending of special privileges not usually extended in the industry.

(c) Resale of products, giving gratuities, favors, or services in any form directly or indirectly to customers or customers' employees or obtaining sales by giving commissions or rewards in any form to employees of customers or otherwise by the placing of orders through lavish entertainment or indirect gifts or other forms of commercial bribery.

(d) Any departure from original agreement with respect to terms of discount for cash or time of payment which results in discrimination between purchasers of the same class of products or services and otherwise to compete.

(e) Substitution of material differing in any respect from the material ordered, without obtaining the approval of the customer, or the use of raw materials inferior to those specified, or completingies inferior in quality to the raw material specified in an order, or if not specified, inferior to the quality customarily used for similar order.

(f) Attacking a competitor as to his financial

choosing, and shall be free from the interference, restraint, or coercion of employees of labor, or their agents, in any concerted activity on behalf of employees engaged in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

No employee seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing.

(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.

5. Conditions of Employment.—(a) Employees who 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 employees of labor, or their agents, in any concerted activity on behalf of employees engaged in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

No employee seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing.

(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.

5. Conditions of Employment.—(a) Employees who have the right to organize and bargain collectively through representatives of their own
standing or personal integrity or his ability to serve the trade.  

(g) Predating contracts or willfully misrepresenting the date of a contract.  

(b) Misrepresentation as to work or service or quality of work or service or materials, or misleading advertising.  

(i) The giving of any bribe, gift, favor, or service to any employe of a customer or competitor in order to obtain information about a competitor's condition of business.  

(j) The accepting of any rebate, direct or indirect, from an employer.  

(k) Influencing any employe to dispose of his wages in any manner whatsoever.  

(l) To store producers' old film without making a reasonable charge therefor.  

(m) To furnish the use of cutting rooms without making a reasonable charge therefor.  

(n) To render commercial projection service without making a reasonable charge therefor.  

(o) To take an unauthorized duplicating print from a customer's negative or to make any other unauthorized copies, either negative or positive of a customer's negative or print.

Article VI—Modification  

1. By the President.—This Code recognizes the right of the President from time to time to cancel or modify, upon approval, license, rule or regulation issued under Title I of the N.I.R.A., and specifically to the right of the President to cancel or modify his approval of this Code or any conditions imposed by him upon his approval thereof.  

2. By the Association.—The provisions of this Code, other than the mandatory provisions under the N.I.R.A., may be modified or amended by the concurring vote of at least two-thirds of the members of the Association at a meeting called for such purpose, provided that notice of submission of the proposed modification, or amendment, has been given in the notice of meeting and provided further, that any modification or amendment adopted by the Association shall not become binding or effective unless and until approved by the President.

Article VII—General  

1. Producers' Laboratories Excepted.—Any laboratory owned, operated, or controlled by a motion-picture producing firm, whether an individual, a partnership, a corporation, or otherwise, without limitation, is excepted from the operation of this Code, so long as it does not compete with any laboratory subject to this Code in laboratory products, or services, other than on pictures produced by it.  

2. Membership—(a) All members of the Association affected thereby shall, as a condition of membership, subscribe to this Code.  

(b) Association membership shall remain open at all times to any motion picture laboratory under no restrictions, except as to initiation fee and payment of dues.  

3. Application of the Code.—If any employer in the Motion Picture Laboratory Industry is also an employer of labor in any other industry, the provisions of this Code shall apply to and affect only that part of the business of such employer which is included in the laboratory industry.  

4. Effective Date.—This Code becomes effective on the tenth day following its approval by the President.  

5. Termination. —This Code, unless otherwise terminated, shall expire on the same date as the N.I.R.A.  

6. Code Violation.—Violation of any provision of this Code shall be deemed unfair competition.

CODE OF FAIR COMPETITION FOR THE LEGITIMATE FULL LENGTH DRAMATIC AND MUSICAL THEATRICAL INDUSTRY

AS APPROVED AUGUST 16, 1933 BY PRESIDENT FRANKLIN D. ROOSEVELT

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 Legitimate Full Length Musical Theatrical Industry, and hearings 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 clauses (l) and (m) 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 said Code of Fair Competition be, and it is hereby, approved.

Hugh S. Johnson, Administrator  
The White House, August 16, 1933.

FRANKLIN D. ROOSEVELT.

D. C., on August 10, 1933, in accordance with the provisions of the National Industrial Recovery Act.

The following papers are included and annexed:


4. Transcript of record.  

Preamble

To effectuate the policy of Title I of the National Industrial Recovery Act to remove obstructions to the free flow of interstate and foreign commerce and to promote cooperative action to reduce and relieve unemployment, improve standards of labor, eliminate unfair competitive practices, avoid restriction of production, increase purchasing power and rehabilitate industry, particularly as it pertains to the dramatic and musical comedy theater known as the legitimate theater with the expressed purpose of revitalizing it as a national institution so that the road may be restored and plays may once more be given in every part of the country, the following is adopted as a Code of Fair Competition for the Dramatic and Musical Comedy Theater known as the Legitimate Theater:

Article I—Definitions

1. The term “effective date” as used herein shall be the tenth day following the approval of this Code by the President.

2. The term “legitimate” is what is generally known as the legitimate full length theatrical performances of dramatic and musical plays as differentiated from opera, vaudeville, presentation, "rep" show, "tab" show, tent show, wagon show, Chautauqua, show-boat, burlesque or motion or sound picture performances.

3. The term "stock" is defined as legitimate theatrical performances rendered by a resident company of actors appearing in legitimate theatrical productions of dramatic or musical plays theretofore and previously produced, and which productions so given are changed at stated or frequent intervals.

4. The term "persons" as used herein shall include, without limitation, natural persons, partnerships, associations and corporations.

5. The term "employee" as used herein shall include every person engaged in the management or ownership of theaters presenting, or the management or production of full length dramatic or musical plays.

6. The term “employee” as used herein shall include every person employed by any employer (as above defined).

Article II—Administration

1. With the approval of the President, there shall be constituted a National Legitimate Theater Committee to consist of one duly authorized representative each from Actors’ Equity Association, Chorus Equity Association, the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of U. S. and Canada, American Federation of Musicians of the U. S. and Canada, United Scenic Artists of America, one duly authorized representative from the group of employees not hereinbefore represented from Theatrical Guild of the Authors' League of America, three duly authorized representatives from the National Association of the Legitimate Theater, Inc., two duly authorized representatives from the National Dramatic Stock Association (which shall have three representatives as members whenever questions relating solely to stock productions are considered), and not more than three representatives who may be appointed by the National Recovery Administrator.

2. With the approval of the President such committee shall be empowered to assist the National Recovery Administrator in the provisions of the Act as set forth in this Code; may initiate and shall consider such recommendations and regulations and interpretations including trade practices as may come before it and in such case shall in deliberations held without publicity and recorded in writing, submit to the National Recovery Administrator its advice setting forth in each instance whether said committee unanimously rejects or is disagreed upon the proposal, and in such events the National Recovery Administrator shall determine.

3. Such committee shall also supervise the application of this Code and shall notify such persons subject to the jurisdiction of this Code of its provisions and regulations and shall designate such agents and delegate such authority as may be necessary to effectuate such purposes.
4. As and when any question shall be deliberated upon by the National Legitimate Theater Committee with respect to the distribution of theater tickets, two duly authorized representatives of the National Theater Ticket Distributors, Inc., shall therupon and only with reference to such questions become members of said National Legitimate Theater Committee.

Article III—General Labor Provisions

1. The employers agree that employees of employers subject to the jurisdiction of this Code shall have the right to organize and bargain collectively through 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 their own conduct or activities for the purpose of collective bargaining or other mutual aid or protection; no employee of employers subject to the jurisdiction of this Code, and no one seeking employment from such employers, shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing; employers subject to the jurisdiction of this code shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

2. To effectuate Section 7 of the Industrial Recovery Act to the interest of an American standard of living, the employers declare themselves in favor of fair scales of wages, proper hours and working conditions for all of their employees.

3. There are a number of rules and regulations presently existing in respective or collective agreements between the employers and their organized employees. The employers and employees pledge themselves to work for a readjustment of any and all conditions or rules or regulations which prove either to result in prohibitive production costs or in any loss of employment among all the employees in the employ of the employers.

Article IV—Actors

1. For actors with more than two years' theatrical experience, the employers agree to pay a minimum wage as follows:—where the box-office price of the theatrical attraction is $4.50 or more top price, the minimum wage shall be $5.00 per week; where the box-office price of the theatrical attraction is $4.00 or more but less than $4.50, the minimum wage shall be $4.50 per week; where the top box-office price of the theatrical attraction is $3.50 or more but less than $4.00, the minimum wage shall be $4.00 per week; where the box-office price of the theatrical attraction is $3.00 or under, the minimum wage shall be $3.75 per week.

2. For actors with less than two years' theatrical experience the employers agree to pay a minimum wage of $25 per week.

3. For the chorus there shall be a minimum wage of $30 per week, the employers subscribing to the wages presently fixed by the Chorus Equity Association.

4. The employers agree that at the end of two weeks of rehearsal they will pay each actor a week's salary to all actors receiving $100 a week or less, that for the first and second weeks of production half salaries shall be paid. This provision is designed to aid and assist actors who may require funds during rehearsal periods. The prepayment of such actors is in the nature of an advance payment of salary.

5. There presently exist abuses with respect to the hours of labor during the rehearsal period. The employers recognize that such abuses exist and hereby pledge themselves to the Actors' Equity Association and the Chorus Equity Association and through the National Legitimate Theater Committee to enforce effective rules and regulations designed to protect the earnings of those actors who are subject to the approval of the National Recovery Administrator within the shortest possible time after the effective date of this Code, regulations of such hours of labor during the rehearsal period which will be fair, just and humane conforming to the spirit of the National Industrial Recovery Act and for the violation of which rules and regulations penalties shall be imposed.

6. The employers agree to a week of not more than 40 hours for actor employees. By reason of the fact that nature of this industry this provision shall not be binding during the rehearsal periods, such periods having been above provided for.

7. Upon the payment of the week's salary herein provided for at the end of the two weeks of rehearsals, an employee for whom work is provided by the employer shall be reduced by the amount of payment actually made against such salaries as described.

Article V—Musicians, Theatrical Stage Employees and Moving Picture Machine Operators

For those employees associated with organizations of or performing the duties of theatrical stage employees, moving picture machine operators or musicians, there shall be a minimum wage of thirty dollars ($30.00) per week for eight performances per week and 60 cents per performance or for rehearsals, and $1.00 per performance. However, where the prevailing wage scale as of July 1, 1933, enforced by the American Federation of Musicians or any of its locals with respect to musicians and endorsed by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators or any of its locals with respect to theatrical stage employees or motion picture machine operators, whether weekly or daily, and the division of hours of labor whether weekly or daily, are at a rate exceeding the minimum weekly wage scale herein provided for or less than the maximum number of hours per week herein provided for, such prevailing scales and hours of labor throughout the country shall be deemed to be and hereby are declared to be the minimum scale of wages and maximum number of hours with respect to such employees under this section of the Code.

Article VI—Scenic Artists

1. Since the relations of the employers are with firms of Scenic Artists having contractual relations with organizations of such labor, no minimum wage or maximum number of hours of labor with respect to such labor is fixed herein.

Article VII—Transfer Men

1. The situation above set forth with respect to the scenic artists prevails also with respect to transfer men. The employers declare in favor of revision of the existing agreement of the Transfer Men's Union and the Allied Theatrical Transfer Association and pledge themselves to work for a readjustment of their present transfer costs.

Article VIII—Theatrical Wardrobe Attendants

1. For those employees associated with organizations of or performing the duties of theatrical wardrobe attendants, there shall be a minimum wage of $30 per week for a 40 hour week. However, where the present prevailing wage scale enforced by the Theatrical Wardrobe Attendants' Union is a rate exceeding the minimum weekly wage scale herein provided for, such prevailing scale throughout the country shall be deemed to be and hereby is declared to be the minimum scale of wages with respect to such employees under this Code.

Article IX—Company Managers and House Treasurers

1. There shall be a minimum wage of $40 per week for a 40 hour week for company managers and house treasurers.

Article X—Press Representatives

1. There shall be a minimum wage of $50 per
week for press representatives stationed in any particular locality and $75 per week for press representatives who are traveling. The employers agree that they will give one week's notice of dismissal and agree that the employment of any press representative will be for not less than one week. Due to the varied nature of the work of the press representatives, it is not practical to fix a maximum number of hours per week.

Article XI—Other Employees
1. For all other employees of the employers such as ushers, ticket takers, scrub women, theater attendants, etc., there shall be a minimum wage of 40 cents per hour or a 35 hour week, or a minimum wage of 30 cents per hour for porters for a 40 hour week.
2. Electrical workers, engineers, firemen, oilers, or other skilled mechanics who are directly employed by the employers as defined in this Code, shall receive a minimum wage at the rate of thirty dollars ($30) per week for a 40 hour week, or whether such wage shall be computed hourly, daily or weekly. If the prevailing wage scale and maximum number of hours per week as of July 1, 1933, as fixed in any contractual agreement between the employers and associations of any such employees, was at a rate exclusive of the minimum wage scale herein provided for or less than the number of hours per week hereinafter provided for with respect to any of such employees, such scales and hours of labor in the localities therein enforced shall be deemed to be and hereby are declared to be the minimum scale of wages and the maximum number of hours with respect to such employees in such localities under this section of the Code.

Article XII—Stock Productions
1. Anything herein contained to the contrary notwithstanding, employees of employers engaged in presenting resident stock company wages and weekly not to exceed the minimum hours as hereinafter in this article provided:

   A. Actors.
   (a) In cities of more than 500,000 population, not less than six actors regularly employed in the stock company shall receive a minimum wage of $40 per week; other actors shall receive a minimum of $25 per week; jobbers shall receive a minimum of $15 per week; local jobbers shall be employed pursuant to the rules of the Actors' Equity Association.
   (b) In cities of less than 500,000 population or in neighborhood or suburban localities in cities of more than 500,000 population, not less than four actors regularly employed in the stock company shall receive a minimum wage of $40 per week; all other actors, excluding jobbers, shall receive a minimum of $25 per week; jobbers and local jobbers shall be employed pursuant to the rules of the Actors' Equity Association.
   (c) The difference in minimum wages for actors in stock companies shall be 40 hours per week (rehearsal periods by reason of the peculiar nature of stock company productions not being included).
   (d) For the chorus there shall be a 40 hour week with a minimum wage scale: In productions presented during the period from May 30th to Labor Day in any year, $25 per week where the highest admission price is $1 or less, and $30 per week where the highest admission price is more than $1; and in productions presented during any other period in any year, $30 per week where the highest admission price is $1 or less, and $35 per week where the highest admission price is more than $1.
   B. Stock company manager shall receive a minimum wage of $25 per week for a 40-hour week.
   C. Stock treasurer shall receive a minimum of $20 per week for a 40-hour week.
   D. Press agents shall receive a minimum wage of $25 per week for rendition of exclusive services to the employer. By reason of the varied nature of the work of such employees it is not practical to fix a maximum number of hours per week.
   E. The provisions of Article XI, Section 1 of this Code are hereby incorporated herein.
   F. The provisions of Article V and Article XI, Section 2, of this Code are hereby incorporated herein so that the provisions of such company employers however the advantages of any special provisions in their favor enforced by or provided for in collective bargaining agreements with associations of such employees.
   G. The provisions of Article XIV of this Code shall not apply to employers presenting stock company attractions.

Article XIII—Child Labor
1. Employers shall not employ any employee under the age of sixteen years. However, with the consent of the parent or guardian of the minor, the employers may employ an actor under the age of sixteen years to fill a role especially written for a child actor or to fill a part requiring the services of a child actor.

Article XIV
1. The Dramatists' Guild of the Authors' League of America, Inc., as a means of ascertaining whether, in the Guild's opinion, certain provisions will operate to encourage theatrical production and thereby cause employment of actors and other employees of the legitimate theater, as a temporary expedient, and as a substitute for the subsequent revision and amendments of the minimum Basic Agreement in substance as follows:
   2. Upon the execution of any production contract, the employer represented by the signatory of this amendment and September 15, 1934, the dramatist shall be paid a sum of not less than $500, not returnable under any circumstances, which sum shall be an advance against royalties if the play runs three consecutive weeks in New York City and which shall not be deducted from royalties if the play does not run the said three weeks in New York City. If the manager closes the play at the end of the third week the manager shall pay to the dramatist his royalties in full to the date of closing and thereupon he shall be entitled to share the extent of 15 per cent in all monies received by the dramatist when the dramatist otherwise disposes of the motion picture rights in such play; if the manager closes the play at the end of two full consecutive weeks' production, he shall pay to the dramatist his royalties in full to the date of closing and thereupon his share of the said proceeds from the sale or other disposition of the motion picture rights shall be 25 per cent. If the play fails to run three weeks the control of the sale of the motion picture rights shall be with the dramatist but the sale shall be made through the motion picture Arбитor in order to protect the manager. This amendment shall become operative upon the effective date of this Code, provided the manager signatory to the Minimum Basic Agreement shall have ratified such amendment at a meeting.

Article XV—Participation in Code
1. Any existing employers as herein defined, or employer who shall become such hereafter, whether members of any association or not, may participate in the Code and its subsequent revisions, additions, or amendments thereof, by indicating their intention of fully subscribing to the provisions of this Code, and by assuming the

Article XVI—Trade Practices
1. Thé employers agree that it shall be an
unfair practice to violate the terms of any booking agreement. This declaration is required by reason of the abuses which have taken place in connection with the cancellation of booking and attraction conditions in direct violation of the terms and provisions of such bookings.

2. The employers agree that it shall be an unfair practice for any employer to aid, abet, or assist in the voluntary release or dismissal of any actor for the purpose of permitting such actor to leave the cast of an attraction then playing in order to accept employment in motion pictures. The declaration is required in order to preserve and protect the bargaining rights of all concerned in the presentation of a legitimate production in such instances where one of the players to enter motion pictures with the aid and assistance of the employer, their attraction, and the agreement and same and necessitating the closing of such attraction and the resultant unemployment of other persons associated in the presentation of such attraction.

3. The employers agree that it shall be an unfair practice for any employer to aid, abet, or assist in the voluntary release or dismissal of any author, dramatist, or actor employed in rendering his exclusive services in the production of a motion picture for the purposes of securing the services of such author, dramatist, or actor.

4. The employers pledge themselves not to distribute any of their tickets to any cut-rate ticket agency in the event any such ticket agency shall discriminate in the handling or distribution of such tickets in turn to the public. By discrimination is meant the favoring of certain attractions against others.

5. The employers pledge themselves to eliminate the abuses now existing with respect to the distribution of legitimate theater tickets to the public. The employers agree that they will not distribute their tickets to the public directly at prices in excess of the theater box-office price fixed for such tickets. The employers agree that they will not distribute their tickets to the public through agencies except

(a) To recognized bona fide agencies regularly and customarily engaged in the offering of theater tickets to the public, and

(b) To such agencies which will not charge the public for such tickets any sums in excess of the theater box-office price plus a proper agency fee satisfactory to the National Legitimate Theater Committee.

In the enforcement of the foregoing provisions the employers shall treat all agencies equally.

6. The employers pledge themselves to retain in the box-office for sale direct to the public a fair percentage of seats in all parts of the house; this percentage to be determined by the National Legitimate Theater Committee.

7. It shall be an unfair practice for employers to aid or assist in the indiscriminate distribution of free passes for attractions.

8. It shall be an unfair practice for employers to aid or assist in the "throw-away" ticket system under which admission to the theater may be secured by presenting a card or a ticket, good for a number of tickets upon payment of a small charge. This provision shall not apply unless three or more productions are being presented in direct competition with each other (road shows and try-out attractions not being productions within the meaning of this section 8 hereof).

Article XVII—Relation of the Theater to the Public

1. The relation of the theater to the public should be grounded on honesty and a policy of fair dealing. The employers, therefore, reiterate the need of honest and non-discriminatory sale and distribution of tickets.

2. The employers declare themselves in favor of a sincere and honest advertising policy.

3. The employers agree not to distort reviews by deletion or otherwise in their advertising, and give a false impression of what a critic has said. The employers pledge themselves to adhere to the advertised time for curtain raising.

Article XVIII—Declaration of Policy

1. To eliminate sub-standard and sweatshop conditions in stage productions, and to assure the patrons that the productions have been given under proper standards in accordance with the National Theater Recovery Act, all such productions shall be advertised under an NRA label.

2. The employers pledge themselves to cooperate with booking agencies for all legitimate attractions.

3. The employers agree that in all cooperative productions the minimum wages for all employees shall be in accordance with the union agreement, and that such wages shall be paid in all cases.

4. The employers agree that in so far as they can control the distribution of the same, the motion picture of a currently playing legitimate attraction should not be permitted to be released until such attraction has had the fullest opportunity to complete its run and enjoy road showing.

5. The employers agree to the employment of actors, except where they themselves employ such actors directly, through agencies recognized and acceptable to the Actors' Equity Association.

Article XIX—Special Try-Out Attractions

1. Special try-out attractions (known as "Summer season companies", or "Winter season companies") as in the case may be, as accepted from the operation of Articles IV, V, VIII, IX, XI, and XII of this Code. The National Legitimate Theater Committee shall consider and recommend provisions for the reduction of the number of such articles of this Code for such productions.

Article XX—Violations

1. Violations by any persons subject to the publication of this Code, of any provisions of this Code, or for any approved rule issued thereunder, or of any agreement entered into by him with the aforementioned National Legitimate Theater Committee, or any rule or regulation adopted by the Committee, shall be subject to the penalties imposed by the National Industrial Recovery Act.

Article XXI—Amendments

This Code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the provision of Clause 10 (b) of the National Industrial Recovery Act, from time to time, to exclude, modify, reject, or approve, license, rule or regulations, issued under Title of said Act, and specifically to the right of the President to cancel or modify his approval of this Code or any conditions imposed by him upon his approval thereof.

Such of the provisions of this Code as are not required to be included therein by the National Industrial Recovery Act may, with the approval of the President, be eliminated or altered, or changes in circumstances or experience may indicate. It is contemplated that from time to time supplementary provisions to this Code, or additional Codes, will be submitted for approval of the President to prevent unfair competition and other unfair destructive competitive practices and to effectuate the other purposes and policies of Title I of the National Industrial Recovery Act consistent with the provisions hereof.

Article XXII—Saving Provision

1. If any court of competent jurisdiction shall finally determine that any part or section of any Article in this Code shall be invalid, all other Articles and sections of this Code shall nevertheless remain and continue in full force and effect in the same manner as though they had been separately presented for approval and approved by the President.
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 Radio Broadcasting Industry, and hearings 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 clauses (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 approve the report and recommendations, and adopt the findings of the Administrator and do order that the said code of fair competition be and it is hereby approved.

Approval recommended:
Hugh S. Johnson,
Administrator.
The White House,
November 27, 1933.

The President,
The White House.
November 23, 1933.

SIR: A proposed Code of Fair Competition for the Radio Broadcasting Industry was submitted to the Administrator on August 29, 1933, by the National Association of Broadcasters, Inc. The Association is an established trade association of long standing and is the only trade association in the Industry. It represents approximately forty-five (45%) per cent of the stations by numbers and over eighty-three (83%) per cent of the volume of business done within the Industry.

A Hearing was conducted in Washington, D. C., on September 27, 1933, and the Code was revised during the recess of this Hearing and is submitted in its present form for approval. Every person who requested an appearance was heard in accordance with statutory and regulatory requirements. Communications received from interested parties who had not requested to be heard were read into the record.

Radio Broadcasting in its present form is a comparatively new development. It embraces the complete operation of all stations or networks designed for broadcasting, including, in connection with such operations, the preparation and production of programs both sponsored and unsponsored for the purpose of providing entertainment, instruction, and general service through the agency of radio broadcasting.

Article III—Hours

This Article provides that no employee shall be permitted to work in excess of 40 hours in any one week, except that such hourly limitations do not apply to employees in managerial or executive capacity who receive not less than $35 per week in the larger stations, nor to the same class of employees who receive not less than $25 per week in radio broadcasting stations in which, on July 1, 1933, not more than ten persons were regularly employed. Further, such hourly and daily limitations do not apply to employees on emergency maintenance or emergency repair work, but overtime is to be paid for hours worked in excess of the maximum. Broadcast technicians are permitted to work 48 hours per week. Regarding this class of employees there was a lack of reliable statistics covering the number of hours which they now work, and faced with this lack of statistics it was deemed necessary to allow a 48-hour week pending the report of the Code Authority on a study to be made within ninety (90) days. The hours of such employees now vary from a minimum of 36 hours to a maximum of over 80. Approval of a 48-hour week for the next ninety (90) days has been given by the Advisers to the Deputy.

Those stations which now operate on the basis of a lesser number of hours per week are limited to those hours and may not increase their working week for broadcast technicians to 48. Overtime is not permitted within the Industry except in the case of an emergency worker.

It is the first time within the Industry that there has been a classification of workers, with minimum rates of pay, or maximum number of hours of employment. The reduction in hours will require the reemployment of some 750 men, or an increase of 350 men over the total employed within the Industry for any previous period.

Article IV—Wages

Non-technical employees are guaranteed the wages provided in the President’s Reemployment Agreement. The guaranteed wage for broadcast
operators and control men varies in amount according to the Federal Radio Commission classification of the station by which they are employed, as follows:

(a) Clear channel or high-power regional stations not less than $40 per week;
(b) Clear channel part-time or low-power regional stations not less than $30 per week;
(c) Low-power part-time regional, local unlimited, or local part-time stations not less than $20 per week, except in the very small stations where they are to receive not less than $15.

The employers agree not to reduce the compensation for employment now in excess of minimum wages, nor to increase the rates that may be reduced, and to increase the pay for such employment by an equitable readjustment.

There is no discrimination between the sexes in rates of pay.

**Article V—General Labor Provisions**

No one under sixteen years of age is to be employed within the Industry, except as talent on programs and then for not more than three hours per day, and those hours to be such as will not interfere with school work.

This Article embodies Paragraph (a) Section 7 of Title I of the National Industrial Recovery Act. It further provides that working conditions shall not be changed to frustrate the intent and purpose of this Code.

In the proposed Code there is constituted a named Code Authority of nine (9) comprising representatives of independent stations, the Special Adviser, the Industrial Adviser, and the Labor Adviser on the Code, two representatives of the broadcasting networks, and in addition not more than three members to be appointed by the Administrator. The members of the Code Authority, with long experience and training within the Industry, were named so that there might be no delay in instituting the investigations which are required of that body, and in making recommendations to the Administrator for a permanent form of organization for the administration of the Code.

**Economic Effect**

The provisions of the Code will require reemployment of 765 men and will increase existing pay rolls and the buying power of this group at the estimated rate of $1,328,000 per year. The total pay rolls under the Code will be more than double those of 1929. More stations are now in operation and more individuals employed than there were in 1929. My investigation indicates that there will be no increase in rates charged for facilities, so the consumer should not be adversely affected. The Industry will be required to absorb the increased operating costs.

The Research and Planning Division reports that the Code is designed to improve conditions in the Radio Broadcasting Industry, and that they are satisfied with the Code as it stands.

**Findings**

The Administrator finds that:

(a) This Code complies in all respects with the pertinent phrases of Title I of the Act, including without limitation, subsection (a) of Section 7, and subsection (b) of Section 10 thereof;
(b) The Committee which proposes the Code is truly representative of the Radio Broadcasting Industry, and the By-Laws of the Association representing the divisions thereof, provide no inequitable restrictions to membership;
(c) The Code is not designed to promote monopolies or to eliminate or oppress small enterprises and will not operate to discriminate against them, and will tend to effectuate the policy of Title I of the National Industrial Recovery Act.

It is recommended, therefore, that this Code be approved.

Respectfully,
Hugh S. Johnson,
Administrator.

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**THE CODE**

**Article I—Purposes**

To effectuate the policy of Title I of the National Industrial Recovery Act, the following provisions are submitted as a Code of Fair Competition for the Radio Broadcasting Industry, and upon approval by the President shall be the standard of fair competition for such Industry and shall be binding on every member thereof.

**Article II—Definitions**

1. **Radio Broadcasting**, as used herein, means the transmission through space by means of any radio frequency of signals intended to be received whether audibly or visually, directly by the public.
2. **Radio Broadcasting Industry**, as used herein, embraces the complete operations of all broadcasters, or networks designed for broadcasting as above defined, including, in connection with such operations, the preparation and production of programs, for the purpose of providing entertainment, instruction, and general service through the agency of radio broadcasting.
3. **Broadcaster**, as used herein, means any individual, partnership, corporation, association, or other form of enterprise engaged in the radio broadcasting industry as above defined.
4. **Net*ork**, as used herein, means any individual, partnership, corporation, association, or other form of enterprise in the business of regularly supplying, by wire or wireless, programs for broadcasting, simultaneously to two or more radio broadcasting stations.
5. **Employee**, as used herein, means any person engaged in the industry and employed by a broadcaster or network at a regular hourly, daily, weekly, or monthly salary or wage, as distinguished from an independent contractor or a professional person who is paid by the job or performance.
6. **Employer**, as used herein, means any broadcaster or network engaged in the industry.
7. **Broadcast Technician**, as used herein, means any person employed for the operation or maintenance of any transmitting, control, or input equipment used in radio broadcasting.
8. **Act and Administrator**, as used herein, mean respectively Title I of the National Industrial Recovery Act and the Administrator for Industrial Recovery.

**Article III—Hours**

1. No employee shall be permitted to work in excess of forty hours in any one week, except those included in the classes enumerated in paragraph number one below.
2. The maximum hours fixed in the foregoing paragraph number one shall not apply to:
   (a) Employees in a managerial or executive capacity (including announcers, production men, and chief operators) who receive more than thirty-five dollars per week; employees in a managerial or executive capacity (including announcers, production men, and chief operators) who receive more than twenty-five dollars per week in radio broadcasting stations in which on July 1, 1933, not more than ten persons were regularly employed.

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(b) Outside salesmen.
(c) Employees on emergency maintenance and emergency repair work but at least one and one-half times the normal rate shall be paid such employees for hours worked in excess of the maximum hours prescribed for such work.
(d) Broadcast Technicians, with respect to whom the maximum hours of work shall not exceed the number of hours herein prescribed for their class of work averaged over any six weeks period.

Article IV—Wages

1. No employee, except those enumerated in paragraphs (a), (b), and (c) hereof shall be paid at less than the weekly rate of fifteen dollars per week in any city of over 500,000 population or in the immediate retail trade area of such city; or at less than the rate of fourteen dollars and fifty cents per week in any city of between 250,000 and 500,000 population or in the immediate retail trade area of such city; or at less than the rate of four dollars and ten cents per week in any city of between 2,500 and 250,000 population or in the immediate retail trade area of such city; or at less than the rate of twelve dollars per week in any town or place of less than 2,500 population. Population for the purpose of this Code, shall be determined by the 1930 Federal Census.

(a) Broadcast operators and control men shall be paid at a rate of not less than forty dollars per week when they are employed at any radio broadcasting station classified by the Federal Radio Commission as a high-power regional station; or at a rate of not less than thirty dollars per week when they are employed at any broadcasting station classified by the Federal Radio Commission as a low-power regional station; or at a rate of not less than twenty dollars per week when they are employed at any broadcasting station classified by the Federal Radio Commission as a low-power part-time, local unlimited, or local part-time station. Employers shall be entitled to employ as apprentices persons learning the technique of radio broadcasting. No person so employed within the Industry shall not exceed a cumulative period of twelve months. The number of persons so employed, if more than one, shall not exceed five percent of the number of rank and file employees of each employer. The rate of pay of apprentices shall be not less than twelve dollars per week.

(b) Announcers and program production employees shall be paid at a rate of not less than $20 per week, except that where a broadcaster regularly employed not more than ten persons on July 1, 1933, announcers and program production employees may be paid not less than $15 per week.

(c) The minimum rate of pay herein provided shall not apply to outside salesmen working on commission only.

2. Employers agree not to reduce the compensation for employment now in excess of the minimum wages hereby agreed to (notwithstanding that the hours worked in such employment may be thereby reduced) and to increase the pay for such employment by an equitable readjustment of all pay schedules. It is provided that no person employed within that State shall be paid a wage below that required by such State law.

Article V—General Labor Provisions

1. After the effective date of this Code, employers will not employ any person under sixteen years of age, except that persons under sixteen may be useful in a talent situation (of school examination) that has been determined by the School Board, provided that there are not more than three hours per day, and those hours to be such will not interfere with their schooling. Provided, however, that where a State law provides a higher minimum age, such State law shall be controlling.

2. Employees shall have the right to organize and bargain collectively through representatives of their choice, and to engage in all other concerted and physiological activity, for the purpose of collective bargaining or other mutual aid or protection.

3. No employee and no one seeking employment shall be required to join any company, union or professional, organizing, or assisting a labor organization of his own choosing.

4. Employers shall comply with maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

5. Working conditions in any broadcasting station or network shall not be changed to frustrate the intent and purpose of this Code. Where on and November 1, 1933 any broadcast technician in any station is provided for or worked such employees a lesser number of hours than herein permitted. Such higher wages and such lesser number of hours shall be declared to be the minimum scale of wages and maximum number of hours with respect to such stations.

6. Nothing herein contained shall be construed to apply to employees whose rates of wages, hours, and/or weekly full-time wages are established by labor agreement, understandings or practices now in force, where such minimum rates of pay are higher and the maximum number of hours per week are lower than those set forth hereinabove.

7. All employers shall post complete copies of this Code in conspicuous places accessible to employees.

Article VI—Administration

To further effectuate the policies of the Act, a Code Authority is hereby constituted to cooperate with the Administrator in the administration of this Code:

1. The Code Authority shall consist of James W. Baldwin, Isaac Z. Buelkwater, John Kiernan, James Kiernan, Alfred J. McCosker, Edward N. Nockels, N. R. Runyon, Frank M. Russell, John Shepherd, III, and in addition thereto there may be three members from the broadcast stations in the State of New York, so designated by the Administrator, who, together with the Administrator, shall be given notice of and may sit at all meetings of the Code Authority.

2. In order that the Code Authority shall at all times be truly representative of the industry and in other respects comply with the provisions of the Act, the Administrator may provide such further necessary modifications of the method of selection of the Code Authority.

3. The Code Authority shall investigate the hours of labor and the wages of radio artists and performers (other than musicians), and upon the completion of its investigation shall report thereon to the Administrator.

4. The Code Authority shall investigate the hours of labor, wages and working conditions of broadcast technicians and the relation thereof to general conditions with the code, and within a period of ninety days from the effective date of this Code, shall report thereon to the Administrator.

As and when any question directly or indirectly affecting any class of employees engaged in the Radio Broadcasting 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 become for such purposes a member of the Code Authority with a right to vote.

6. In addition to information required to be submitted to the Code Authority there shall be furnished, such further information as the Administrator may deem necessary for the purposes recited in Section 3 (a) of the National Industrial Recovery Act.

7. The Code Authority shall recommend to the Administrator a permanent form of organization for the administration of this Code.

8. Members of the broadcasting industry shall be entitled to participate in and shall share the benefits of the activities of the Code Authority and to participate in the selection of the members thereof by assenting to and complying with the requirements of the Code, and shall determine their reasonable share of the expenses of its administration. Such reasonable share of the expenses of administration shall be determined by the Code Authority, subject to review by the Administrator, on the basis of volume of business and/or such other factors as may be deemed equitable.

9. Nothing contained in this Code shall constitute the members of the Code Authority partners for any purpose. Nor shall any member of the Code Authority be liable in any manner to anyone for any act of any other member, officer, agent, or employee of the Code Authority exercising reasonable diligence in the conduct of his duties hereunder, or liable to anyone for any action or omission by any other member, officer, agent, or employee of the Code Authority, except for his own willful misfeasance or non-feasance.

10. The Code Authority shall have the following powers and duties in addition to those elsewhere provided in this Code, subject to the right of the Administrator, on review, to disapprove or modify any action taken by the Code Authority:

(a) To adopt bylaws and rules and regulations for its own government and the enforcement of the Code, in accordance with the powers herein granted, and to submit the same to the Administrator for his approval together with true copies of any amendments or additions made when made thereto, minutes of meetings when held, and such other information as to its activities as the Administrator may deem necessary to effect the purposes of the Act.

(b) To obtain from members of the industry for use of the Code Authority, for the Administrator is members of the Code Authority, copies of the Code, and for the information of the President, reports based on such periods as may be determined by the Code Authority as soon as the necessity of so doing within the industry may be made and to give assistance to members of the industry in improving methods, or in prescribing a uniform system, of accounting and reporting, and such reports shall be confidential as to the members of the industry and only general summaries thereof may be published.

(c) To receive complaints of violations of this Code, make investigations thereof, provide hearings thereon and adjust such complaints, and bring to the attention of the Administrator for prosecution, recommendations, and information relative to unadjusted violations; in no event shall the Code Authority proceed to prosecute without notice to and approval by the Administrator.

(d) To use such trade associations and other agencies as it deems proper for the carrying out of any of the duties provided for herein and to pay such trade associations and agencies the cost thereof, provided that nothing herein shall relieve the Code Authority of any of its duties or responsibilities under this Code and that any such trade associations and agencies shall at all times be subject to and comply with the provisions hereof.

(e) To the full administration of this Code with such other codes, if any, as may be related to the industry, or any subdivision thereof, and to delegate to any other administrative authority, the powers and duties of the Administrator, such powers as will promote joint and harmonious action upon matters of common interest.

(f) To secure an equitable and proportionate payment of the expenses of maintaining the Code Authority and its activities from members of the Industry.

(g) To cooperate with the Administrator in regulating the use of the NRA Code Insignia solely by those employers who have assented to and are complying with this Code.

(h) Where the operations of the provisions of this Code impose an unusual and undue hardship upon any broadcaster or network with which a Code or network may make application for relief to the Administrator or to his duly authorized agent, and the Administrator or his agent may, after such public notice and hearing as he may deem necessary, grant such exception to or modification of the provisions of this Code as may be required to effectuate the purpose of the National Industrial Recovery Act.

(i) To initiate, consider, and make recommendations for the modification or amendment of this Code.

11. An appeal from any action by the Code Authority affecting the rights of any employer or employee in the Industry may be taken to the Administrator.

Article VII—Trade Practices

1. Rates, Commissions, and Discounts.—(a) Each broadcaster and network shall forthwith publish and file with the Code Authority a schedule of all its rates regularly charged for advertisements of broadcasting time, together with all discounts, rebates, refunds, and commissions which shall be allowed to the users of such time or to others by such schedule to be known as the Rate Card. No Rate Card or rate charged thereunder shall be modified until fifteen days after the filing with the Code Authority of the Rate Card or proposed modifications. Changes for the use of broadcasting time, and discounts, rebates, and commissions allowed to the users of such time or their recognized agents or contractors shall be in accordance with such Rate Card except that under conditions not specifically covered by the Rate Card, charges for the use of broadcasting time may be at special rates provided a full written statement of such special rates and conditions is filed immediately with the Code Authority, which authority shall be authorized to publish such statement in full. No event shall modifications of the Rate Card, special rates or special conditions violate any of the terms of this Code.

(b) Any attempt to evade the provisions of this Code by means of false or misleading prices, false or unearned commissions, discounts, rebates, refunds, or gratuities, or free time (other than legitimate program announcements) and any business done on a code or non-code basis, at less than the actual cost of such services or facilities, or in any manner of whatsoever nature, shall be deemed unfair trade practice within the meaning of this Code.

2. Special Services and Facilities.—(a) No broadcaster or network shall supply for commercial programs special technical facilities, including outside pickups or wire lines, at less than the actual cost to it of such special services or facilities. Any excess a broadcaster or network is filed immediately with the Code Authority and in no event shall such facilities be supplied below cost for the purpose of evading the provisions of this Code.

3. Sales of Talent, Literary and Musical Rights, Recordings, Etc.—(a) No broadcaster or network shall sell or furnish for commercial programs, talent, or special recordings, or literary or musical rights, at less than the actual cost to it of such talent or special recordings, or literary or musical rights unless a full written statement of such cost is filed immediately with the Code Authority, and in no event shall such sale below cost be for the purpose of evading the provisions of this Code.

4. General Power of Administrator—Such powers as shall apply to all contracts made on or after the date on which this Code becomes effective and after that
date shall apply to all renewals or extensions made of contracts made prior thereto unless there is vested in a party other than the broadcaster or network a right to renew or extend the then-existing contract.

(b) No broadcaster or network shall defame or disparage a competitor, directly or indirectly, by words or acts which untruthfully call in question such competitor’s business integrity, ability to perform contracts, credit standing, or quality of service.

(c) No broadcaster or network shall make known to its service a character, scope, or quality which cannot be substantiated, nor shall it claim as regular characteristics of its service features which it knows to be purely temporary or accidental.

(d) No broadcaster or network shall accept or knowingly permit any person, publisher, composer, author, copyright owner, or agent to have any such performer, speaker, or other composition for performing or having performed any musical or other composition for any broadcaster or network when the purpose is to induce such persons to sing, play, or perform, or to have sung, played, or performed any such works.

(e) No broadcaster or network shall knowingly permit the broadcasting of any advertisement of, or information concerning any lottery, gift enterprise, or similar scheme, offering prizes dependent in whole or in part upon lot or chance, or any list of the prizes drawn or awarded by means of such lottery, gift enterprise, or scheme, whether said list contains any part or all of such prizes.

(f) Where a station or network is broadcasting a sustaining program utilizing the services of any band or orchestra, it shall be deemed an unfair practice under this Code to make any commercial announcement advertising any commodity, either before, during, or after the program the effect of which is to create falsely the impression

Article VIII—Modification

1. The President of the United States may, from time to time, cancel or modify any order, approval, license, rule, or regulation issued under Title I of the Act.

2. Nothing in this Code, however, shall be construed as authorizing or consenting to the imposition of any requirements which is in conflict with the Radio Act of 1927, as amended, or the rules and regulations promulgated thereunder.

Article IX—Monopolies, Etc.

No provision of this Code shall be so applied as to permit monopolies or monopolistic practices, or to eliminate, oppress, or discriminate against small enterprises.

Article X—Effective Date

This Code shall become effective on the second Monday after its approval by the President.

Randolph M. Boggs

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MINIATURE MOVIES—16 mm. trade journal, official organ 16 mm. Board of Trade, monthly, 1944 Coney Island Ave., Brooklyn, N. Y. Editor and Publisher: A. D. V. Storey.

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Year Book, Film Daily—Published about January 1, yearly, by the Film Daily, 1650 Broadway, New York City.
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INTERNATIONAL PROJECTIONIST

Edited by James J. Finn

1 West 47th St. New York
January 3—Educational-W. W. is set to use new contract; Production dates set on 25 Paramount films to May 22; Warner ask exhibitors help in picking future stars.
January 4—Reel standardization will save large sums; Studios' courage in 1932 lauded by Fred Meyer; Amusement stocks dropped 30% in 1932.
January 5—David Selznick set to make 24 to 30 this year; M-G-M, Fox formally announce new contract; New northwest exhibitor unit not to be affiliated.
January 6—Franklin takes charge of Radio City houses; Feld reported set to take charge of Old Roxy; U. S. and foreign electrics in new confab on rights.
January 7—Hertz out; Zukor back in Paramount saddle; Studios turning out better product, says Allied. Two Radio City houses become part of RKO Circuit.
January 9—685 features released in 1932—top 1930 and 1931; Representative of 13 banks will succeed Hertz; Broadway wide open for independent productions.
January 10—Cohen doing fine job and staying, says Zukor; Schaefer, Dembow and Cokell on Paramount board; 111,325,817 attend business film showings in year.
January 11—"Grand Hotel" leads ten best list; Allied Association mapping flight on theater overhead; Ten best selections by fans tally with those of critics.
January 12—112 films received votes in ten best poll; Paramount wins contract suit with film quality as issue; No more exclusives on M-G-M's current schedule.
January 13—Ralph Kohn made executive assistant to Zukor; Paramount to make contract available March 1; Best pictures endorsed by Civic organizations.
January 14—30 Midwesco theaters may revert to Tom Saxe; Exhibs combine screen bill with name on radio; RKO to make new contract available on March 1.
January 16—Films getting set for their best era—Hays; Allied members urged not to cut advertising; 60% of every Paramount feature to have music—Finson.
January 17—Two national appeal boards being established; Warner-F. N. studios to run throughout summer; United Artists increasing current schedule to 18.
January 18—B. & K. Circuit improved its status in 1932; Fixed charges make lower admissions dangerous; U. S. industries going in heavy for good will films.
January 19—Bankers taking steps to climax film turmoil; Dual-billing spurred by price cuts in "A" houses; Move for new exhibitor unit under way in Michigan.
January 20—Northwest Allied unit opposes the chain tax; Erpi to play important role in new industry deals; Lower productions costs possible, says C. B. deMille.
January 21—Less than 100 silent houses still hanging on; Warner-F. N. expected to reject new contract; Chase Bank reported favoring Fox-Educational tieup.
January 22—Division of theater territory being discussed; Jack Warner heading coast delegation to inaugural; Official world war film cycle gets under way.
January 24—Decision reached in Fox-Educational tieup; Cinema Patents wins lab patent suit vs. Columbia; Harry Arthur takes over Old Roxy operation Friday.
January 25—Fox-Educational tieup goes in effect Monday; Steffes expected to withdraw as Allied president; Erpi-Paramount L. I. studio deal may be signed today.
January 26—Ritter succeeds Steffes as Allied president; Affiliated theaters in the U. S. decline to 1,540; Harry Arthur to build up own New England circuit.
January 27—Paramount Publix in receivership; A. H. Blank named receiver for Publix in Nebraska's; Reorganization of Paramount Publix expected to follow.
January 28—Equity receivers appointed for RKO; 60 theaters involved in Publix Enterprises action; Musical shorts are most in demand by exhibitors.
January 30—Publix prepares to weed out losing houses; Half of RKO circuit houses figure in receivership; Revision in service charges expected from Erpi.
January 31—Government against mergers despite receivership; Katz, Zanft, Gordon, forming new film company; Adolph Zukor as co-receiver meets some opposition.
February 1—Radio Corp. likely to lose control of RKO; William Saal and Burt Kelly may withdraw from KBS; Deflation must include studio end, says Myers.
February 2—Independent producers slowing up activity; $200,000 in new equipment for western studios; More dramas, fewer westerns on Monogram lineup.
February 3—Zukor victorious at receivership hearing; New J. D. Williams firm plans to distribute only; Inter-circuit booking deals put on C. O. D. basis.
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Buffalo Courier-Express—Beaton always writes vigorously and convincingly.

Miami, Fla., Herald—One of the keenest-eyed critics in the city is Welford Beaton.

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WELFORD BEATON'S

HOLLYWOOD SPECTATOR

1254 North Harper Avenue
Hollywood, California

WELFORD BEATON, Editor and Publisher
DALTON TRUMBO, Managing Editor
ANEAS MacKENZIE, Associate Editor
February 4—Selznick to produce independently for RKO; Switch of Educational branches to Fox completed; Warner-First National releases set up to April 15.

February 6—Films grabbing up plays before Broadway; Movies lead announcements, Hoover committee finds; Cut home office fees on RKO houses receivship.

February 7—Hays sees industry readjusted without letup; Kent now unofficial film advisor to Chase Bank; Million profit on retired bonds cuts Warner Bros. loss.

February 8—Receiverships may discourage film legislation; Publix prefers to hold houses if rents are cut; Fox planning to use all-star casts for all specials.

February 9—RKO-Publix southwest circuit mergers looms; New contract not in general use until next fall; Warners and RKO agree to sell to 10-cent houses.

February 10—$24,000,000 refinancing for Gaumont-British; Myers asks federal council to delay its legislation; Publix creditors meet Feb. 20 to name trustee.

February 11—Brookhart "block" bill gets another setback; National censor confab will discuss uniform plan; Exposure of "Political Censorship" system threatened.

February 13—Major companies not cutting season's output; 18,533 houses in U. S.—14,405 wired—12,480 open; Receivers appointed for Fox New England Theaters.


February 15—Roach joins Hays office in dual bill survey; Robert E. Welsh to produce four for RKO release; Production schedules being cut in foreign countries.

February 16—Michigan attendance revives after 15% drop; Slash in swary departments seen under new system; Receiver named for Publix's Mountain States Corp.

February 17—Expect receivers to approve present RKO staff; Kansas City exhibitors ask producers to keep stars off air; Warner New Jersey houses are cutting double features.

February 18—Irving Trust made permanent receiver for RKO; Per capita movie attendance highest in England; Cooperation, not laws, will solve ills, says Hays.

February 20—Dark towns bring back traveling movie shows; Irving Trust to recommend disposition of houses; S. W. circuit non-union unless 50% cut accepted.

February 21—Publix creditors name Irving Trust as trustee; About 50 RKO features for 1933-34, says Depinet; U. A. sitting pretty with $3,000,000 surplus—Goldwyn.

February 23—Wurtzel's independent unit to make 20 for Fox; Jenkins leaves O'Donnell to run own Arizona circuit; Rosenzweig quits Columbia—Montague in sales post.

February 24—Fox distribution setup revised by J. D. Clark; Anti-trust law changes seen as blow to exhibitors; Ten promotions slated in Columbia sales re-arrangement.

February 25—Quittner loses conspiracy suit against Paramount; Mel Shauer, Sheldon, MacLean in new Paramount posts; Fixing damages in film case impossible, court holds.

February 27—Flood of animal and expedition films on way; Loew houses to hold morning ad-film showings; Double features return in Birmingham district.

February 28—Charles Skouras receiver for Fox West Coast; Blank may close 21 houses in drive on high rents; 50% rent reductions obtained for 20 Public theaters.

March 1—World Wide to have feature lineup in 1933-34; Unplayed product at record low this season; Return of Skouras to St. Louis field held likely.

March 2—Talent is films' only true asset, says Levee; Distributors discuss action on bank holidays; Selling of 1933-34 product started in small towns.

March 3—Balaban and Katz receivership denied by court; Dan Michalove resigns from Warner-First National; Grainger making "good will tour" of country.

March 4—Industry set for "New Deal" under Roosevelt; Film leaders welcome new administration; Paramount creditors unanimously support company.

March 6—Industry is not alarmed by bank holidays; Studios show stability says Standard Statistics; "Cash only" film rental policy flayed by Myers.

March 7—Theater business normal in most sections; Chase Bank adopts "Hands Off" policy with Fox; Distributor-exhibitor committee to map action.

March 8—Studios will try to keep open without letup; Dual bill doom seen in threatened film shortage; 28 Orpheum Theaters may be dropped by receivers.

March 9—Industry taking eight-week salary reduction; Few companies likely to hold up film releases; Exhibitor units ask emergency relief in film rentals.

March 10—218 Fox Midwestern houses go in receivership; Reclassification of operator scales may be national; Executives report 100% support for emergency plan.

March 11—Exhibitor committee to map relief action; Schine taking back 25 upstate New York houses; N. J. Allied proposes percentage plan for distributors.

March 13—Studio closings seen unless unions give in; Lightman favors extra play time over rental cuts; Motion picture colony escapes damage in earthquake.

March 14—Unions to get full pay pending arbitration; Vaudeville set for revival as film shortage looms; Name exhibitor committee to confer with sales heads.

March 15—Home offices join studios in modifying cuts; Production activity resumed at Hollywood studios; Paramount Publix Corp. files petition in bankruptcy.

March 16—All Cleveland houses dark starting today; Film copyright upheld by U. S. District Court; 19 houses turned back to RKO since receivership.
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WOODMONT, CONN., U. S. A.
March 17—Warner field men resume selling next week; Al Lichtman expresses confidence in outlook; Distributors won’t take joint action on film rentals.

March 18—More cities going dark if unions refuse terms; Stockholders fight Paramount’s voluntary bankruptcy; Cleveland theater holiday hurts merchant trade.

March 20—New Congress seen as friendly to exhibitors; Aylesworth to ask drastic changes in production; Another Fox West Coast bankruptcy petition filed.

March 21—Pass bill aiding independents in film buying; Unit system is abandoned by RKO Radio Pictures; All southwest houses turned back by RKO circuit.

March 22—British studios in drive for world trade; New Sol Lesser unit to make 12 dramas and a serial; 98 per cent of Chicago houses on one-operator policy.

March 23—Studios report 93.9 per cent acceptance of cuts; Cut accepted 100 per cent by vaudeville actors, says Schiller; Consolidated Film to play big part under new deal.

March 24—Radio Pictures studio setup to remain as is; Chicago union taking 25 per cent of pay in notes; Springer, Ochs plan summer gardens—beer, maybe.

March 25—RKO delivering 56 this season—52 next year; Studios grooming 50 new players for stardom; Outside interests may enter Cleveland theater field.

March 27—Cleveland houses may reopen with films only; Mannix, Selznick made M-G-M vice-presidents; Florida governor says state won’t back film ventures.

March 28—Hays submits rehabilitation program; Independent producer-distributor association planned; Overbuying forbidden under New Mexico’s film law.

March 29—Warners set to make 100 a year if demanded; RKO Ohio receiverships are dismissed by court.

March 30—Court upholds Zukor and Hilles as receivers; Redrafting Brookhart measure for current session; Vitaphone studio will resume activity next week.

March 31—May restore cuts before 8 weeks, says Mayer; Cleveland operators take 25 per cent cut—Musicians hold out; M-G-M studio launching spring production drive.

April 1—Recievership suit against Fox is withdrawn; Aylesworth sees co-op talent deals at all studios; Seek to halt proceedings under Paramount receivership.

April 3—Releases in first quarter exceed 1932 period; Writ may halt election of Paramount trustee; 15 new productions ready to go in work at RKO.

April 4—All salary cuts are restored by Columbia; Sam Katz’s new company is officially launched; Court reserves decision on Paramount receivership writ.

April 5—Industry heads going west to tackle problems; 80 Cleveland theaters reopen Friday—films only; Paramount launches international new talent search.

April 6—M-G-M gets injunction against film sale law; Sales conventions to be a month late this year; Robert T. Kane to produce for Fox Film Corp. abroad.

April 7—Actors on coast vote to resist salary cuts; Hal Roach studios revert to full-pay status; 125 short subjects on Paramount program for 1933-34.

April 8—House committee approves film industry probe; Increase seen in short subjects for next season; Hays’ four-year plan among topics for coast meet.

April 10—U. S. producers increasing activity abroad; Paramount studio to work full time until 61 finished; KBS plans 12 features in addition to two for RKO.

April 11—Film chiefs hold first joint session on coast; Sirovich bill reported to house—vote today likely; Publix houses in Colorado may revert to owners.

April 12—Five more companies revert to full salaries; Receivers find RKO Distributing Corp. “in fine shape”; Fox has 16 features scheduled for release to Aug. 1.

April 13—Full salaries restored by Paramount and Warners; Kansas City lets out howl as 40 movies close; 40 Publix houses returned to owners in last 40 days.

April 14—Sirovich bill blocked—exhibitors denounce it; Three trustees likely to be named for Paramount; Radical changes in production proposed at parley.

April 15—RKO to build all-industry television studio; Darryl F. Zanuck quits Warner-First National; 30 Kansas City houses reopen—indeed non-unions.

April 17—Story pool, interchange of talent, agreed upon; Hold little hope for compromise in Paramount fight; Federal Trade Commission may get Sirovich bill.

April 18—Three trustees named for Paramount Publix; More opposition develops against Artists Bureau; Court upholds voluntary Paramount receivership.

April 19—Darryl Zanuck expected to head own company; Grainger urges studios to follow exhibitors advice; Oliver Garrett and Ralph Block quit Academy posts.

April 20—Reorganizing Academy to satisfy opposition; Hal Wallis slated for Warner production manager; United Artists to release Schenck-Zanuck films.

April 21—Inflation is seen as boon to film industry; Action to oust Paramount trustees being filed today; Two classes of theaters urged by B. P. Schulberg.

April 22—Attendance spurs throughout the country! Academy has substitute plan for service bureau; New star names being signed for Educational lineup.

April 24—180 independent features in sight for 1933-34; Monogram meet starts today in Atlantic City; 150 to 200 expected to attend S. M. P. E. sessions.

April 25—Vast new fields open to films, S. M. P. E. told; Johnston promises 100% fulfillment by Monogram; More Amusement parks plan free movies this summer.

April 26—24 “bigger” productions on Mono-
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gram schedule; Roxy resumes charge of Radio City houses May 4; Hays sees economies resulting from coast agreements.

April 27—$100,000 negative cost is set by Monogram; Attempt to stop Paramount proceedings again blocked; Shanberg files action to regain 60 Fox Midland houses.

April 28—Vote to end subsidy of Academy by producers; Amusements excluded from New York state tax; Actors' Equity asks support of Sirovich resolution.

April 29—Entire new deal for Academy of M. P. Arts and Sciences; House committee votes to consider Sirovich bill; Current-events films being overdone, says Wanger.

May 1—Bitter fight looms over Sirovich resolution; Kelly-Bischoff-Saal dickering with Dan Frohman; Lee Ochs opening six airdomes in Bronx May 15.

May 2—Pantages on circuit survey hinting comeback; Rowland leaves Fox—announcing plans soon; Phil Meyer heads new producing-distributing units.

May 3—M-G-M out to overshadow all with name casts; 3 Involuntary Paramount receivership motions denied; Lou Brock launches new talent drive in Fox houses.

May 4—Centralized independent distribution proposed; Sirovich resolution delayed by other business; New bill requires Senate and House okay on probes.

May 5—Paramount launching record production drive; New Educational budget is set at $3,000,000; Erpi seeks to show economy in eastern production.

May 6—First Division entering production field; Dozen independents contributing to 1933-34 major lineup; Myers urges Allied members to back Roosevelt deal.

May 8—Franklin and Stuart get new RKO contracts; Sales managers doubling shorts quotas for 1933-34; Fineman quits M-G-M to produce as an independent.

May 9—German film industry free of Nazi control; First National caused theater acquisitions, says Kohn; Federal Trade Commission bans all fake expedition films.

May 10—Reorganization of Publix Enterprises planned; N. J. Allied may appeal to government on forcing shorts; Chesterfield-Invincible making 18 for next season.

May 11—Schenck urges change in selling small towns; 22 features scheduled for production in the east; Radio course in movie appreciation being studied.

May 12—Universal may expand feature production in the east; Warner methods disclosed at Camden hearing; New Hal Roach program goes in production June 15.

May 13—Sirovich resolution defeated by 227 to 115; 15 more houses are dropped by Fox West Coast; Paramount sets dates for four regional sales meets.

May 15—Skouras back in St. Louis despite Warner protest; Publix Enterprises assets may be sold by receivers; New film bills' chances dampened by Sirovich defeat.

May 16—168 features, 490 new houses for Ukraine in 1932; Ancillary receivers banned by the Supreme Court; Schnitzer sees independents dominating production.

May 17—Publix Nebraska circuit being auctioned today; Reorganization planned by Olympia Theaters; Warners and Skouras Bros. reported in truce move.

May 18—80 N. J. houses benefit in Sunday show victory; Warners, other firms may quit German market; United Artists to hold sales meet in Chicago July 17.

May 19—Levy urges standard contract clause revision; Producers ignore small town tastes, says Jay Means; Embassy Pictures to release 31 shorts in 1933-34.

May 20—C. E. Richardson elected Paramount trustee; Additional movie tax being opposed at hearing; Double features being dropped by Milwaukee houses.

May 22—Board of 15 governors to manage Academy; Sales tax favored over lower ticket exemption; 262 houses changed hands during the past month.

May 23—All-industry convention proposed by P. J. Wood; Unions reject 20% cut in wage scale; Four new theater units formed by Karl Hoblitzele.

May 24—Oldknow, Marcus bid for Publix-Salt Lake units; Schulberg predicts higher admissions by September; Indie exhibitors prepare to sue on service charges.

May 25—Samuelson to map federal regulation plan; RKO circuit's decentralization is now complete; Control code believed unnecessary for film industry.

May 26—Schaefer made general manager of Paramount; Chase writes off Fox and G. T. E. investments; Budd Rogers appointed First Division sales manager.

May 27—J. D. Clark appointed Fox distribution head; J. H. and Cornelius Whitney enter film industry; S. A. Lynch heads Paramount Publix theaters committee.

May 29—Academy to be self-sustaining under new plan; Reorganization benefits start to show, says Kent; Independent distributors delaying new season's plans.

May 31—Film stocks stage broad advance to new highs; Reisman adds RKO vaudeville duties as Beck resigns; Numerous film houses expected to add vaudeville in Fall.

June 1—Control of Famous Players Canadian Corp. back in Canada; Schaefer to have more voice in production plans; Saffron promoted to Columbia west coast sales head.

June 2—78 theaters dropped by Publix Enterprises; RKO Circuit bookings combined under Reisman; 20 features under way in season's windup at M-G-M.

June 3—Warner financial report shows improvement; Fox is discontinuing personal service contracts; More action would restore U. S. film abroad, says Canty.

June 5—Nathanson favors "open policy" for circuit; Hearst urges national unification of censorship; Studio activity in Germany drops to 40%.

June 6—Publix turning over all houses to sub-
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sidiary; Pathe may be reorganized to resume activity; United Artists and Paramount in production drives.

June 7—Kuykendall asks support of control program; New unaffiliated exhibitor unit being formed in K. C.; Warner production staff set—60 films for 1933-34.

June 8—Louis Marcus to run Publix-Salt Lake houses; 21 Pathe features, 21 comedies, being reissued; Zanuck gets Beery, Raft, Raoul Walsh for United Artists banner.

June 9—80 Detroit houses on part-time for summer; Paramount trustees sue banks over loan deal; Theater reopenings buck seasonal trend in many areas.

June 10—1,400 shorts in sight for 1933-34; Readjustment in high salaries seen under code; Neil Agnew appointed asst. general sales mgr. of Paramount.

June 12—Favor code drawn up by film industry itself; 14 theaters in Minneapolis territory reopened; Production hits all-time peak in British studios.

June 13—Allied doubts theaters come under control; Connecticut unit withdraws from M. P. T. O. A.; Four regional sales meetings to be held by Monogram.

June 14—New Mexico film law ruled unconstitutional; M. P. T. O. A. starts drafting of exhibition code; 13 United Artists features to be finished or in work by fall.

June 15—Hays members discuss industry control code; 24 percentage films on first J. D. Williams lineup; Draft of exhibition code similar to standard contract.

June 16—New trade code to be tried out in Milwaukee; Chatfield Theaters acquires 10 houses in Ohio; Allied not taking part in drafting exhibition code.

June 17—M. P. T. O. A. submitting its code to Allied units; Martin Beck enters independent theater field; Independent Association seeks reform through code.

June 19—General admission price boost in prospect; Hays office to maintain open door policy on code; Uniform copyright law is sought by screen writers.

June 20—Curb on overbuying is part of trade plan; Committee formed to fight higher city taxes; M. P. T. O. A. creates national public relations dept.

June 21—Readjust wage scales, Harry Warner urges; Col. M. A. Cole sees film recovery under control bill; Creditors favor continuance of Paramount subsidiaries.

June 22—M. P. Academy demands voice in drafting code; E. R. Tinker resigns as chairman of Fox board; End of legislative worries expected under trade code.

June 23—Lack of unison seen as hampering film code; Producer-houses, score charge, main irks in code; Fox Film and Wesco 1932 loss totals $16,964,498.

June 24—Survey committee reports needed changes; Publix cancels all theater leases in Colorado; Warners considering feature production in the east.

June 26—Paramount, M-G-M, RKO eastern meets under way; 46 features, 105 shorts on new M-G-M program; International Music Copyright Research Bureau formed.

June 27—List 51 titles on new Paramount program of 65; 52 two-reelers, 52 single reels in RKO lineup; Joseph Seidelman joins Columbia as foreign manager.

June 28—Fear proposed N. Y. building code may spread; Four musicals planned in RKO list of 52 films; Paramount to continue score changes, Schaefer says.

June 29—Standard contract available pending code O. K.; Television to aid, not hurt, theaters—Aylesworth; Name committee to draft laboratory code by July 15.

June 30—“Open Market” on equipment parts; Fox announces 45 of 54 titles for next season; Defer action on proposed N. Y. building code to fall.

July 1—Anti-dual feature clauses out of independent code; Educational offers 52 two-reelers, 66 singles; Allied leaders reported indirectly working on code.

July 3—No comeback for color features in 1933-34; Survey urges bigger programs for more B. O. hits; Laboratory association organized—election this week.

July 5—New booking demands planned by N. Y. industries; Outlines the industry code ratification procedure; Few Ohio houses affected by new admission tax law.

July 6—Organized groups’ code confab late in July; Kohn testified Paramount has wiped out big deficit; Stuart resigns as general manager of RKO Circuit.

July 7—Independent supply dealers call Chicago code meet; Stuart reported to join Famous Players Canadian; Important changes pending in Broadway theater setup.

July 8—Pact limits shows’ running time to 150 minutes; Ray Johnston sees scarcity of independent product; Kuykendall assails move to block industry code work.

July 10—Allied will urge exhibs to get Epri refunds; New checkup shows eight majors planning 386 features; Says too much attention paid to theater decorations.

July 11—T. O. C. C. wants arbitration setup in code; Urge Toledo first run admission price minimum; Ned Depinet lists 11 more RKO 1933-34 feature titles.

July 12—Anti-block booking provision for Patman bill; Name Frank Walker secretary of Recovery Council; George Weeks resigns from Mayfair—plans new concern.

July 13—Must increase admission prices, says receiver; Alan Freedman heads laboratory association; Proposed N. Y. tax on operators would raise $60,000.

July 14—Code expected to apply only to labor matters; Fox will produce at least 12 features abroad; M. P. T. O. A. to consider Epri service charges refund suit.

July 15—First Division to sell between 50-55 features; Frank Wilson gets industry recovery act post; 22 theaters reported in Ochs-Consolidated merger.

July 17—49 features set to revive eastern pro-
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Published Daily

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All foreign and domestic Year Books of the Film Industry can be obtained from the Lichtbildbühne

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Cable Address: Lichtbildbühne Berlin
duction; Twentieth Century lists 12 features for season; Thalberg views theaters specializing in programs.

July 18—Granger joins Universal as distribution head; U. A. to start move for higher admissions; Independent group incorporates under a new name.

July 19—Warners to hold three-round-table sales meets; Minimum of 30 announced by U. A. — may go to 40; Producers must adopt a universal policy, says Thalberg.

July 20—All groups to be heard on code, says Johnson; J. R. McDonough named general manager of RKO; Reorganization of Publix and Sparks units is completed.

July 21—Clarke fails in move against Fox refinancing; Fall in dollar boosts foreign income about 40%; Good fellowship is industry's greatest need, says Dubinsky.

July 22—Fox stockholders ratify new financial plan; Deadlock on decree abolishing service charges; Warner cuts third quarter loss 90% under last year.

July 24—Hays and Allied pledge support of work drive; First six months' feature releases exceed 1932; New stock issue is approved by Fox shareholders.

July 25—General studio strike called by I. A. T. S. E.; Schenck wires president supporting work code; Film intakes governing, RKO production needs, says Depinet.

July 26—NIRA now all set to handle amusement codes; Studios operate at 60% despite walkout; Harry M. Warner wires president pledging support.

July 27—Injunction against service charges refused; NIRA urges all factions to get together on code; Boost Warner salaries to conform with blanket code.

July 28—All industry groups invited to code meet at New York; Circuits to ask 48-hour week for white collar help; Warner puts whole force behind Roosevelt's NIRA.

July 29—M. P. Academy offers to mediate studio strike; Conferences on code get under way in Washington; Tri-Ergon patent complaint is dismissed by court.

July 31—Other firms may adopt Fox financial setup; Wide attendance promised at code meeting today; 95% of exhibs against duals, M. P. T. O. A. survey shows.

August 1—10 specials among Warner-First National's 60 for 1933-14; Trade plan is adopted by Milwaukee exhibitors; Circuits joining association to end music royalties.

August 2—Warners bar 10-cent scale and dual bills; Circuits to await action of smaller units on code; Unification of code proposals planned at Hays meet.

August 3—Industry factions ordered to units on code; Goldberg and Futter join Resolute Pictures; Eleven upstate N. Y. houses in Dember-Publix deal.

August 4—All major circuits sign NRA blanket code; Arbitration is upheld by Indiana Distri-cit Court; A. F. of L. intercedes in sound technicians' strike.

August 5—NRA mobilizes film industry to further its aims; Hochreith launching diversified movie venture; Circuits would raise union wages under present hours.

August 7—Enforcement board expected on industry code; Johnston in fight to restore duals in So. California; Independent producers starting 14 features this month.

August 8—NRA action seen hastening unity on code; Warners win against Harry Koplar in St. Louis; Allied States Ass'n outlines its position on code.

August 9—Kent-O'Reilly named code coordinators; Laboratory code separate, says Rosenblatt; 99% agreed on code, except for duals, says Kent.

August 10—Exhibitor code committee at odds on 6 points; Coast studio employment registers big increase; RKO to operate Radio City houses for another year.

August 11—Open buying and clearance issues almost set; Exhib group seeking 15% cancellation right; Academy fact-finding committee reports on strike.

August 12—Producer-Distributor code nearly finished; Propose zone boards to arbitrate duals, etc.; Code recommendations submitted by Conn. M. P. T. O.

August 14—All codes expected to be ready tomorrow; Meet Friday on producer-labor relations for code; Theater employment up 18,000 under blanket code.

August 15—Rosenblatt pleased with progress on code; Herschel Stuart to run Publix Detroit houses; United Artists to expand further, says Joseph M. Schenck.

August 16—Master code may be ready tomorrow night; Kohn made vice-president in charge of Publix houses; Studio unions agree to let A. F. of L settle dispute.

August 17—Must agree on labor points first, say NRA; Distributor-exhibitor code groups apart on knotty issues; Most of code may be worked out in Washington.

August 18—Exhibitors-distributors deadlock on code continues; Continuing committees are named on code work; Independents insist on no dual bill restrictions.

August 19—Expect tentative code draft ready today; No more independent units for RKO, says Kahane; Increase in admission prices extends to more houses.

August 21—Tentative code goes to Rosenblatt tomorrow; 20th Century making fast time on first lineup; More exploitation, ballyhoo needed now, says Nat Holt.

August 22—Laboratory code hearing is set for Aug. 31; Filing of code in Washington delayed another day; Allied trades urged to join against dual bill ban.

August 23—Last minute proposals presage code fight; Ten new directors are elected to Fox board; NRA may sidetrack fair practice questions in code.

August 24—Industry code hearing on Sept. 12; Bar arguments at code hearing, lab memo states; Court rules "Gold Diggers" not in 1932-33 contract.

August 25—Code not to be retroactive on film
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THE LEADING AND LARGEST FRENCH AND CONTINENTAL FILM TRADE JOURNAL

658
contracts; Academy to present status at Washington hearing; Frank J. Harris circuit is now up to 11 theaters.

August 26—Code expected to put buying power above 1929; Ohio houses boosting prices beyond new tax; All but two lab members approve minimum prices.

August 28—High salaries untouched by code, says Johnson; Philly M. P. T. O. expels two for paying 30% rental; East shows it can make good films at low cost.

August 29—Six advisors appointed on laboratory code; RKO Circuit raising admissions, says Franklin; Monarch Theaters, Inc., formed by Feld-Chatkin-Katz.

August 30—Consumer angle looming bigger in film code; Ticket manufacturers submit code to the NRA; Sixty releases set by First Division for eastern field.

August 31—Zukor to seek adjustments on coast properties; 50 outstanding features set for fall releases; Independent poster firms plan to present own code.

September 1—Wages, hours, issues at hearing on lab code; Erpi is disbanding its music rights dept.; NRA completes procedure for passing on the codes.

September 2—I. A. T. S. E. bars all its locals from striking; Indies and Hays office compete for code proxies; 102 Detroit houses sign antidual and price pact.

September 5—Actors to offer own clauses at code hearing; Northern Ohio exhibs get concessions from union; 1,500 protests received against dual ban on code.

September 6—Few requests received for hearing on code; Independent exhibs form code protective committee; Monarch announces 16 productions for 1933-34.

September 7—NRA is gathering film industry statistics; Major Thompson to handle circuit-union disputes; Theater activity takes spurt in Texas territory.

September 8—“Open Shop” provisions under fire at confab; Expect 3 days of confabs to follow code hearing; NRA expected to consider exhibs as consumers.

September 9—NRA orders return of two operators in booth; Fifty executives request voice at code hearing; 30% of M-G-M’s 1933-34 program is under way.

September 11—Independents appoint committees in Washington; RKO budget up $1,200,000—making “A” films only; New National exhibitor association is proposed.

September 12—Must revise exhibition code labor clauses; 20 code briefs are filed with Sol A. Rosenblatt; M-G-M plans over 600 roadshowings for “Dinner at 8.”

September 13—Labor is first issue disposed of at code meet; Rosenblatt expects to finish hearing tomorrow; Court orders sale of all Poli Circuit properties.

September 14—A. F. of L. backs indies on double features; Discussion of alleged violence by unions is barred; 30-hour week in film industry asked by William Green.

September 15—Hearing ends with most issues in deadlock; Kent delivers ultimatum against 30-hour week; Myers would put film morality up to national board.

September 16—General code committees meet tomorrow; Wage scale agreement reached by studio crafts; Warners and Philly M. P. T. O. settle differences.

September 18—Code hearing called off until Saturday; Music publishers going after royalty defaulters; 70% of Warner lineup to be finished by Dec. 1.

September 19—No code issues to be sidetracked, says Rosenblatt; 116 theaters added to active list last month; Technical advancements to mark new season, says Warner.

September 20—RKO may expand duals as competitive move; Exhib complaint board promised by Rosenblatt; Production set record at Columbia with 31 under way.

September 21—Film contracts being studied by NRA counsels; Screen and stage legion of NRA is organized; Referee halts probing into former Paramount salaries.

September 22—Loew and RKO adding to dual bill policies; Fox signs George White to make “Scandals” yearly; Westerns doomed if duals are banned, says Johnston.

September 23—30% of 1933-34 short subjects completed; Code conferences resume today in Washington; Newsreels contributing heavily to features, shorts.

September 25—Code deadlock continues over the week-end; Metropolitan houses boosting prices this week; Vaudeville being substituted for duals in Detroit.

September 26—Sol A. Rosenblatt to write film industry code; Indies prepared to carry dual bill fight to court; Broadway houses do boom business—new Music Hall record.

September 27—Redrafting of code started by Rosenblatt; 94 features, 25% of lineups, completed by Majors; Allied States Ann de clares against restriction of duals.

September 28—Two more exhib groups want freedom on duals; Code authority to be limited to 12 members; Making zone boards out of Film Boards held unlikely.

September 29—Producers plan fair practice board at studios; Fox shows first profit since 1930—Columbia up 33%; Allied joins in survey of labor violence since 1920.

September 30—Publix enterprises wins ruling on rent claims; Authorities deny movies are harmful to juveniles; Five Detroit Publix houses lead dropping of dual bills.

October 2—NRA may use “teeth” on factions not signing; Percentage film contracts block vaudeville revival; Rosenblatt draft expected to rule on 10 major issues.

October 3—M. P. T. O. A. files reply with NRA on dual bills; Reconvened hearing to run till code is finished; Eberson joins National Theater Supply as reconstruction advisor.

October 4—Code is unfinished as hearings are resumed; Independents file reply to M. P. T. O. A. on dual bills; Equipment code rejected—new draft being prepared.
A Challenge of £1000

The proprietors of "The CINEMA" repeat their challenge of the last eight 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 prepaid net sale to exhibitors than any other British Film Trade Paper!

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Here are their answers, certified by chartered accountants.

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October 5—Independents in revolt against code draft; Exhibition contracts to contain story synopses; Rosenblatt passes up right-to-buy and dual clauses.

October 6—Independent factions walk out on code confab; Majors can't ban duals in contracts, says Rosenblatt; Publix returns Bland, Hoblitzelle and Perry circuits.

October 7—Rosenblatt and independents get together again; Flat 10% elimination agreed upon by some majors; Paramount will finish its 1933-34 program in January.

October 9—Code draft finished except for two clauses; Dual ban in Detroit is put off by Allied's stand; Stronger product helping exhibitors boost admissions.

October 10—Labor and agent-talent clauses still in the air; Salary control efforts opposed by Joseph M. Schenck; Warners plan to keep studios open all next summer.

October 11—Second revision of code draft being studied; Code authority may add rules for all branches; Kuykendall code analysis sees gains for exhibitors.

October 12—Roosevelt orders probe of high film salaries; H. B. Franklin resigns from RKO—plans to produce; 31 houses reopen in Chicago and Milwaukee territories.

October 13—Code completion near—major executives go home; 58 houses in Minneapolis area reopened in month; Film heads question the legality of salary regulation.

October 14—NRA to exact penalty for excessive salaries; Third and final code revision expected this week; Publix retains Detroit houses—Trendle to manage.

October 16—Distributors to collect code financing funds; Code authority, boards attacked in independent analysis; Circuits join in protest against new building code.

October 17—Legality of salary control is undetermined; Indies will fight any efforts of boards to bar duals; Actors and writers appeal to the President on salaries.

October 18—Only one major change in code revision; Government can't control salaries, declares Zukor; Independents expected to reject third code revision.

October 19—Film code is approved by NRA labor advisor; 30 Kansas City houses may cut scale to 10 cents; Only 20% of films cut last year by New York censors.

October 20—Independent group confers with Rosenblatt; I. A. T. S. E. instructs locals to go ahead on contracts; National resistance to code seen as independent move.

October 21—NRA advisor puts trade problems up to boards; Monogram doubling budget to $100,000 minimum; Poli to control reorganized New England circuit.

October 23—Further code revisions are believed likely; Taxation may be employed to bring down salaries; Schenck-Zanuck may boost 20th Century lineup to 20.

October 24—Small-town exempt from labor rule; Indie suggestions necessitate further code parleys; Code is approved by Ark.-Miss.-Tenn. exhibitors.

October 25—500 independent exhibitors assail code at Chicago meet; Loew to operate 17 houses in Poli-New England circuit; Schenck, Goldwyn withdrawal only from coast association.

October 26—Revamped NRA sets up enforcement system; Name Allied committee to handle code protest plan; Earle W. Hammons sees code increasing costs of shorts.

October 27—No major changes as code goes to Roosevelt; Jack Warner hits Goldwyn, Schenck on salaries; Blames industry ills to market, over-capitalization.

October 28—Code, signed by Hays group, goes to Johnson; Zukor testifies about Paramount resignations; Thompson to run RKO houses—Reisman in foreign post.

October 30—Code authority is evenly divided on duals; Theaters reopening in U. S. last month totaled 217; New NRA recommendation would end block booking.

November 1—Allied group confers with Johnson on code; New independent exhibitor association formed in Ohio; Warner-Erpi court action to take in service charges.

November 2—Ask continuance of RKO receiver till next May; General ban on duals unlikely, checkup indicates; Gen. Johnson turns over code conferences to assistant.

November 3—Allied group concludes conferences on code; Loew's, Inc., reports $4,034,289 profit for year; 42 features of sociological value released last year.

November 4—Salary control clause to function morally; Code is expected to go to the White House today; T.O.C.C. and I.T.O.A. won't support allied campaign.

November 6—Gen. Johnson upholds Sol Rosenblatt on code; 12 theaters in up-state New York are reopened; Vita. lineup 50% ready; 4 months ahead of release.

November 8—Code is delayed going to the White House; Upward trend in theater reopenings continue; Texas court to rule on alleged withholding of films.

November 9—RKO receivership is continued indefinitely; A. H. Blank forms new firm to acquire theaters; Schulberg says Hollywood has talent enough for 10 years.

November 10—Revising six trade practises for all codes; 27 Kansas City houses on double feature policy; Ed Kuykendall expects no major changes in film code.

November 11—Trade Commission objects to some code points; Allied expels Iowa-Nebraska unit for obtaining code; John Hertz tells of Paramount rehabilitation moves.

November 13—Warner Bros. operating in the black again; Still in dark on when code goes to President; 44 more theater reopenings reported for last month.

November 14—5 and 10 cent scales loom in St. Louis price war; Kent arranging interchange of stars with England; $1,000,000 building plans by coast independent stations.
"GIVE THE LITTLE GIRL A GREAT BIG HAND"

RAY LEWIS
Editor and Publisher of THE CANADIAN MOVING PICTURE DIGEST, Toronto

WE TELL NEWS AND SELL PICTURES
OUR CIRCULATION—EVERY THEATRE IN CANADA
November 15—Reveal model code drafted two months ago; Ed Kuykendall hits back at Abram F. Myers; Half of Warner-F. N. lineup to be finished by Nov. 30.

November 16—Colonel Lea reports to Johnson on film code; Plan to end anxiety over code offered by Myers; Kuykendall is challenged to address Allied meeting.

November 17—Labor will not come under code authority; Rosenblatt says he's sticking to job until finished; Ohio exhib leaders to face grand jury in tax probe.

November 18—Code must be acted on in week, says Johnson; General Theatres Equipment settlement approved; Wm. Fox got $2,000,000 from Harley Clarke in 1929.

November 20—Flood of pictures on nudism is prospect; Total of 138 theaters in U. S. reopened last month; Zanuck to slow up after producing 8 in four months.

November 21—Dept. of Justice disagrees with NRA on code; Film industry capitalization cut by $250,000,000; RKO circuit week-end take 30 grand over average.

November 22—Roosevelt won't talk code with Schenck, Cantor; Code status discussed at Ws. M.P.T.O. meeting; Publix-Goldstein close 50-50 deal on 17 N. E. houses.

November 23—Film code superior to others, says Rosenblatt; Gov't code veto power replaces anti-trust law; Educational shorts are to be made flexible in length.

November 24—No official admission on code going south; Wm. Fox names Mayer and others in Loew deal flop; La.-Neb. Allied vote against Lester Martin quitting.

November 25—Believe only parts of code went to President; 15 million missing from Fox Theaters-Wm. Fox; Final Orpheum circuit report shows 6 million in claims.

November 27—New probe looms as result of Wm. Fox charges; M-G-M passes halfway mark on 1933-34 schedule; U. S. indie producers face loss of British market.

November 28—Film code is signed by President Roosevelt; Tri-Ergon win ruling in Fly-wheel patent case; RKO house managers to get pay boost or percentage.

November 29—Code announcement is delayed until tomorrow; Dr. Lowell expected to present new morality code; Cantor pledges fair play as code authority member.

December 1—No changes by Roosevelt in film code; Six important issues are omitted in final code; Ohio M.P.T.O. invites other state units to attend meet.

December 2—Rosenblatt may be permanent film code head; Kent expected to be made code authority chairman; Johnson to hold temporary post on code authority.

December 4—Factors called favorable for movie recovery; Seventh annual Film Daily Relief Fund drive starts; M-G-M accepts only 17 scripts out of 5,000 read.

December 5—First meeting of Code Authority may be delayed; Raid on Hollywood by English producer foreseen; John Hertz tells more about changes at Paramount.

December 6—Rosenblatt promises fair deal through code; 12 Texas theaters reopened for business in month; Independent group defers action on industry code.

December 7—Texas Allied disapproves of Code Authority; Martin Smith succeeds James as Ohio M.P.T.O. head; Hays group undecided on protest over executive order.

December 8—Executive order is defended by Rosenblatt; Warner, Franklin, Zanuck, Lichtman see bright '34; Film company heads in accord against executive order.

December 9—Hays, Rubin and Schaefer see the President; Grainger, Dembow, Kuykendall have faith in NRA; $1,800,000 offered for Publix Enterprises assets.

December 11—Johnson not to have appointive or veto power; Optimistic views on '34 voiced by more execs; Restoration of Publix circuit seen in temporary deals.

December 12—A. C. Blumenthal heads Poli-N. E. circuit; Warners to net $100,000 in November quarter; Col. Cooper, Arthur Lee, Freuler join optimists on '34.

December 13—Code Authority will meet in New York Dec. 20; Kahane, Cohen, DeMille give views on coming year. Allied leaders indicate resistance to industry code.

December 14—Allied Exhibs to decide individuality on code; 32 reopenings in South reflect improved conditions; Pandro Berman, H. A. Cole, Lester Martin Bullish on '34.

December 15—50 costume features for release this season; W. B. will drop duals if opposition does—Bernhard; RKO trend away from sex stories, says Merian Cooper.

December 16—Producing-Distributing-Exhibiting co-op planned; St. Louis M.P.T.O. approve code, make nominations; Phil Reisman heads new RKO foreign sales setup.

December 18—Four ways to enforce code cited by Johnson; Publix N. E. circuit receivers predict “in Black” soon; Britain’s own films now equal U. S. at B. O.-Fredman.

December 19—Small exhibs in Cleveland appealing to NRA; Feist, Wehrenberg, Sears, Saal foresee improvement; Public hearings on Potter Code are set for Jan. 3.

December 20—Film securities note holders buy Loew stock; cleaner stories, more indie productions seen for '34; National Film carriers ask NRA for separate code.

December 21—Code Authority apponts six committees; Single national exhib association urged by Brylawski; Rocky Mt. Exhib unit refuses to sign code as whole.

December 22—23 New Orleans houses on premiums in one day; Sarnoff, Laemmle, Jr., Otterson, Thomas see upturn; Trans-Lux to open eight more theaters next year.

December 23—Code “Best We Could Get,” Johnson tells Lowell; Distributor-Exhibitor truce urged by Allied head; Concentration on big specials advocated by Goldwyn.

December 26—U. S. Dists see big year in

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foreign market; Film industry set for 1934 upturn, leaders aver; Doom of mass production in 1934 predicted by Zanuck.

December 27—Industry happy as hectic 1933 ends; Grievance boards have no enforcement powers yet; Films a basic need—Harry Goetz; Don’t knock—LeBaron.

December 28—161 films nominated in 1933 “Ten Best” poll; Flinn made executive secretary of Code Authority; Sentiment grows for NRA anti-monopoly amendment.

December 29—Negative costs at highest level, says Giannini; 660,900 Loew shares divided; 130,000 to W. E.; Monogram boosting 1934-35 schedule to 36 features.

December 30—Existing film zones to stay under Code boards; Johnson raps critics of Code before it is tried; Music Society plans drive to increase receipts for 1934.

1933 ACTIVITIES OF THE
MOTION PICTURE PRODUCERS and DISTRIBUTORS of AMERICA

The Association, known popularly as the Hays Office, in addition to functioning as a trade association, supplies a liaison service between the public and the industry through its Department of Public Relations. The principal activities carried on within this department have to do with the Production and Advertising Codes, previewing service, organized support of pictures endorsed by public groups, information on various aspects of production, distribution and exhibition of motion pictures, including motion pictures of non-theatrical character, and serves as a clearing house for constructive criticism of pictures originating throughout the world.

PRODUCTION CODE

The Studio Relations Committee, whose function it is to interpret the provisions of the Production Code to the studios, is completing its seventh year of activities. The outstanding task of the Studio Relations Committee during the year 1933 has been to apply code treatment to a greater variety of subject matter than the American motion picture has ever offered the public. The demand for realism that developed during 1932 has carried over resulting in the presentation of current local and world politics, penal institutions, marriage and divorce, and even religion, with a frankness not hitherto approached. The revival of interest in the musical comedy motion picture and the demand from a depression steeped public for lighter types of entertainment—farce and burlesque—patently complicated the task of interpreting popular reaction to this widely differentiated product. The fact that the resulting pictures have met with a minimum of public criticism is a tribute to the vitality of the Code itself and the provisions incorporated in it for its uniform interpretation.

In each step of production, scenario, continuity, rushes of the picture, and finally the finished photoplay, the code is applied to determine whether the moral and ethical principles it embodies have been adhered to.

The object of the Studio Relations Committee is not to impose upon the industry an external judgment but to bring to each production the composite of industry opinion. The machinery for effecting this is included in the code, copies of which are available to anyone requesting them.

Those interested in the application of the code principles to story material should avail themselves also of data included in a pamphlet explaining the Memorandum between the Authors’ League of America, The Dramatists’ Guild of The Authors’ League, the Authors’ Guild of the Authors’ League and the Motion Picture Producers and Distributors of America, Inc.

ADVERTISING CODE

The Advertising Code, counterpart in its field of the Production Code, applies corresponding principles to the preparation of motion picture copy. To those in and out of the industry who had made the acquaintance of Frank Wilstach, whose tactful administering of the Advertising Code endeared him to everyone coming in contact with it, his passing was a matter of personal grief and official regret.

He is succeeded by one of the most talented and widely experienced executives in the motion picture industry. The appointment of Mr. J. J. McCarthy to head this service coincides with a further development of the procedure to make the Advertising Code effective.
Polish Film Almanac
Warsaw, Poland, Ul. Sliska 6/8 m. 21, tel. 510-18

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Import and Export of Films
All advertising copy now issued is submitted to this department for interpretation as regards conformance to the code prior to release.

The Film Daily wishes to call attention to the fact that many of the 15,000 motion picture advertisements published daily are prepared by local theaters. While the Hays Office welcomes criticisms indicating copy inconsistent with the Advertising Code, it is suggested that these criticisms be directed also to the management of theaters by whom the copy has been inserted, and to the periodical or newspaper carrying the copy. The Film Daily particularly welcomes an expression of opinion about its advertising copy, whether from within or without the industry.

RETENTION OF MORAL STANDARDS IN PRODUCTION AND ADVERTISING

Retention of the moral standards established by the motion picture industry to regulate production and advertising is provided in Article VII of General Trade Policy Provisions of the NRA Code as follows:

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 to 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 best standards of advertising and publicity practices. 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.

PREVIEWING SERVICE

The organizations cooperating in the previewing and endorsement of motion pictures include: American Library Association; Boy Scouts of America; The United Church Brotherhood (California and Los Angeles Federation); International Federation of Catholic Alumnae; Young Men's Christian Association; National Council of Jewish Women (Los Angeles Section); National Society Daughters of the American Revolution; National Society of New England Women; General Federation of Women's Clubs; California Congress of Parents and Teachers; Women's University Club (Los Angeles).

Addresses of these organizations appear in another part of this book. See "Preview Groups" in the index.

The six women's organizations, last mentioned in the preceding list, have been for some years sending 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 little 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, sent mimeographed copies broadcast to their membership; the Women's University Club prints a small bulletin with a yearly subscription rate, as does the International Federation of Catholic Alumnae.

It is 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 the 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 and in legislation beyond the proportion of their numbers. For the past year these six groups have been publishing joint lists containing their unanimous recommendations of feature pictures and short subjects. This represents one of the definite achievements of the year.

"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" incorporating with the preview judgments by public groups of short subjects as well as photoplays, news of the activities of public groups in supporting endorsed pictures. It is hoped that through this medium interested groups not yet locally organized may learn of the achievements in the more than three thousand communities now active in this program, and develop support of those local theaters willing to adapt their weekend programs to family patronage and meet local interest in special programs for children when 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 to clubs, patriotic, educational and literary groups of the endorsements themselves and includes so-called "chain" word of mouth advertising, broadcasting, public announcement in a variety of forms, which have
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proved their great merit to many pictures during the past year.

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 to 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 contracted 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 names 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 teachers' reports, is eager 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 observations 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.

A practical test of the validity of the program developed by the Photoplay Committee consisted of the preparation of study guides on three classic photoplays, "The Emperor Jones," "Little Women" and "Alice in Wonderland." Copies of these study guides as well as an abstract of the Committee's official report are available to school teachers through the Committee chairman, Dr. William Lewin, 125 Lincoln Avenue, Newark, New Jersey.

PUBLIC INFORMATION

Through the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York City, there is available a great variety of literature dealing with almost every phase of motion picture activities. The subjects covered include such matters as statistics, censorship, art, the technique of production, social implication of the films, relation of motion pictures to industry generally, historical facts about the industry, and so forth.

NON-THEATRICAL USES OF PICTURES

While the members of the Motion Picture Producers and Distributors are concerned primarily with the production and distribution of theatrical pictures, the Hays organization has always taken an active interest in the development of motion pictures for other purposes. Much public interest was shown during the hearings in Washington, in the proposals submitted to the NRA Code Authority relating to non-theatrical uses of motion pictures.
REVISTA DEL EXHIBIDOR
OF
BUENOS AIRES—ARGENTINE REPUBLIC

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REVISTA DEL EXHIBIDOR

Published by the Rosara Editorial

32 FLORIDA—BUENOS AIRES—ARGENTINE REPUBLIC

670
United States Government in Production

A Resume of the Theatrical and Non-Theatrical Motion Picture Work of the Various Government Departments

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 on standard 35 mm. slow-burning stock. A limited number are on narrow-width 16 mm. stock.

Sound pictures (all sound-on-film) are produced by the Department in its own studio. Thus far most of the sound prints circulated have been on 35 mm. stock but recently the Department began to issue copies on 16 mm. stock.

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: Office 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 and the Office of National Parks, Buildings and Reservations, all branches of this Department. Prints are loaned at no cost except transportation to and from Washington, D. C. 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 four 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 nearly 60 subjects pertaining to the mineral and allied industries, are widely used by educational institutions, engineering and scientific societies, civic and business associations, clubs, churches, miners' unions, and the various service schools of the Army and Navy. These pictures visualize the Nation's great mineral industries. They tell the stories of petroleum, 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 4800 Forbes St., Pittsburgh, Pa.

Films may also be obtained from the American Museum of Natural History, Dept. of Public Education, New York City.
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COURT DECISIONS
OF 1933

Compiled and Digested with Comment
By HERBERT T. SILVERBERG

JUDICIAL opinions of 1933 of general interest to the motion picture industry and allied fields, included decisions relating to the following:

Copyright Infringement
Exhibition Contracts
Distribution Contracts
Labor
Anti-Trust Cases
Transportation (props and films)
Theater Accessories and Equipment
Patents
Civil Rights
Leases (Theater)
Advertising Contracts
Bankruptcy (Theater)
Negligence (Theater)

As in previous years, the writer has sought to report the several decisions of the preceding year in non-legalistic language. However, the language of the respective courts has been used wherever possible.

COPYRIGHT INFRINGEMENT

Unauthorized Exhibitions


A distributor licensed pictures to an exhibitor under an exhibition contract. The exhibitor dated and played the same and then held each of them over beyond the respective playdates, for an additional day.

Action was brought for infringement of copyright. The first court granted the exhibitor's motion to dismiss the complaint on the ground that the unauthorized showing of films did not constitute infringement of copyright (See 1932 Yearbook of Motion Pictures, page 524).

The distributor appealed to the Circuit Court of Appeals. It held that a film founded upon a copyrighted drama or other dramatic composition was protected under the Copyright Act and its unlicensed exhibition was an infringement of such drama or dramatic composition, and that the distributor might amend its complaint in which event they could proceed to trial, (1933 Yearbook of Motion Pictures, page 528.)

The distributor then served an amended bill of complaint which set forth that it was the copyright proprietor of motion picture photoplay films instead of motion pictures as they were referred to in the previous complaint. The exhibitor moved to dismiss the complaint under the decision of the Circuit Court of Appeals hereinabove referred to.

The Court held in the distributor's favor. It clarified the holding of the Circuit Court by explaining that the complaint, as originally drawn, left the court in doubt whether copyright had been claimed in the motion picture photoplays as such, or in the copyrighted materials upon which they were based.

The court in the instant case, then held:

"the plaintiff is entitled to protection against an unauthorized exhibition, either because the moving picture photoplay film constituted a dramatic work, or because the unlicensed exhibition constituted a dramatization of a non-dramatic work."***

However this may be, the amended bill of complaint shows an infringement of the copyrights subsisting in the plaintiff's copyrighted films.

The defendant was given a license to exhibit the films on one day, and an exhibition on the next day, of course, gave rise to no action for an invasion of the plaintiff's copyright. When the defendants had exercised the license, it was exhausted, and the alleged exhibition on an additional day constituted both a breach of the contract and a trespass upon the monopoly conferred upon the plaintiff by the copyright."

COMMENT: The court in the instant case seemingly holds that motion picture photoplay film is entitled to copyright as such, without any reliance upon copyrighted literary materials in it.

In other words, it is not necessary for a motion picture photoplay film to be based upon a copyrighted subject. It, as an original work, is subject to protection and an exhibition thereof without license constitutes infringement.

It is now settled law that unauthorized exhibition of a copyrighted motion picture photoplay film constitutes infringement. In such event, the courts will grant a minimum statutory damage for each copyright so infringed in the minimum sum of $250 and will enjoin further infringements. In such event, the court may, in its discretion, award a fee to the plaintiff's attorney. This assessment of damages is expressly stated not to be a penalty, both in the Copyright Law itself and in the decisions which have construed the same.

There have been a number of cases during the past year in which the complaints for infringement of copyright arising out of holding over, bicycling or sub-renting of films, were also sustained. These include the following:

Metro vs. Churchwell et al., Universal vs. same, (D. C. N. D., Florida—February 16, 1933).
Fox Film vs. Phillips & Beck, (D. C., Oklahoma—September 7, 1933).
United Artists et al., vs. Lake, (D. C., Montana—September 28, 1933).
Fox vs. Steepleman; Metro vs. Same, (D. C. E. D., Texas—November 2, 1933).
Metro vs. Cooper; Universal vs. Same, Paramount et al., vs. Same; Fox vs. Same, (D. C. E. D., Texas—November 2, 1933).
RKO et al., vs. Lutz; Tiffany vs. Lutz; Universal et al., vs. Lutz; Metro vs. Lutz, (D. C. N. D., Texas—October, 1933).
Columbia Pictures et al., vs. Station W6XE, et al., (D. C. S. D., California—October 24, 1933) —(Injunction against a television broadcasting sta-
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A Weekly Motion Picture Trade Publication Dealing Realistically and Exclusively With the Business of Showmen and Showmanship

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original no matter how closely it resembled the story. If, however, they had read the story or knew of its contents, and if there was a subconscious memory of the story derived from such knowledge, and if the evidence was such that some unconscious and unmanifested ideas of the play were conveyed in the play when produced, there might be an infringement, notwithstanding the intentions of the parties to avoid infringement. There are inherent difficulties in the application of this proposition of subconscious memory to the facts in the case at bar. The production was in the main extemporaneous."

"We now turn to a comparison of the story and the play with a view to ascertaining what circumstantial evidence there is to overcome the direct evidence that there was no copying and the inferences and presumption in favor of great faith. *** This question really involved in such comparison is to ascertain the effect of the alleged infringing play upon the public, that is, upon the average reasonable man. If an ordinary person who has recently read the story sits through the presentation of the picture, if there had been literary piracy of the story, he should detect that fact without any aid of suggestions or critical analysis by others. The reaction of the public to the matter should be spontaneous and immediate."

"The dramatic and moving picture rights of a copyrighted story do not cover words *** voice, motions or postures of actors *** or a plot *** or an original novel treatment of a theme."

"In the case at bar, if it be assumed that there are similar similarities between the story and the play as to provoke to an unqualified observer the consciousness that there is such a similarity between them, and that copying may be inferred therefrom, we are still confronted with the further fact, that does not necessarily involve literary piracy or an infringement of a copyright. Such similarities then as exist would require further analysis to determine whether or not they are novel in the story and thus copyrightable. The copyright of a story only covers what is new and novel in it, so that the question of infringement involves a consideration of what is new and novel in the story to which the author has acquired a monopoly which has been misappropriated by the author."

"Each case must be determined on its own facts ***"

"*** given an interval of two or three weeks between a casual reading of the story and a similar uncritical view of (the play); it would not occur to such a spectator *** that he was seeing in moving picture form the story *** this because of differences in the appearance, name, and character of Rodney and Harold and in the football scene. If this is true, there is no copying and no infringement."

EXHIBITION CONTRACTS

Standard Exhibition Contracts

Metro-Goldwyn-Mayer Distributing Corporation vs. Cocke (56 S. W. 2d 489–Court of Civil Appeals, Amarillo, Texas, Jan. 18, 1933).

A distributor sued one Cocke for breach of five motion picture exhibition contracts and asked judgment for the full contract price of the picture left unplayed.

The exhibitor contended among other things:

1—"The contracts were null, void, and unenforceable *** being in violation of the (national and state) anti-trust laws *** and in restraint of trade *** ."

2—"The contracts were not voluntarily entered into by the defendant, because he

Plagiarism of Story by Film Production

Harold Lloyd Corporation et al. vs. Wittwer (65 F. 2d 1–C.C.A. Cal. April 10, 1933; certiorari petition dismissed. 54 S. Ct. 94, Sept. 1, 1933).

This was an action to enjoin exhibition of a silent photoplay or all parts derived from its exhibition, upon the ground that it infringed the copyright of a story which had been sold by the author to a magazine publisher a number of years previous for $75.

The Trial Court held that there was infringement, enjoined further production of the play and ordered an accounting to determine the profits from its exhibition which were admitted to be over $1,000,000.

The producer appealed to the Circuit Court of Appeals, which reversed the Trial Court and held that there was no infringement of the copyright of the story by the play. The Appellate Court said:

"That there are similarities between the play and the story is manifest and we proceed to consider the legal significance of such similarities. The primary question is whether these similarities resulted from copying the story; if not, the similarities are without legal significance. The secondary question is whether the similarities present the fact to be proved by such circumstantial evidence the fact of copying, in the teeth of a denial there of by those who produced the play."

The witnesses (star, producer and directors) testified:

"*** Never knew or read the story (and) without such knowledge there could be no copying and their production would have been
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3.—"Respondent contends that the contract before the court is unenforceable under the Constitution and statutes of Utah. *** This law is aimed solely to punish the individual conspirators in the manner and measure provided by the statutes. If the combination of producers and distributors had been made within the State of Utah, the members of the combination would be liable to prosecution under the Utah statutes. However, there is nothing in the statutes which would void the sale of contracts or other contracts made by members with third parties" (exhibitors).

4.—"We are of the opinion that the trial court erred in holding the contract void and unenforceable. The judgment of the trial court is set aside and this case is remanded for a new trial."

**Standard Exhibition Contract**

In R. K. O. Distributing Corporation vs. Shook (Superior Court of Pennsylvania, March 3, 1933, 108 Pa. S. 333, 164 Atl. 854), the parties entered into contract for exhibition of films. The defendant lifted some of the films and refused to take the balance. The distributor sued to recover the contract price for the films left unpaid.

The exhibitor alleged that "each of the contracts was made as the result of a conspiracy in restraint of interstate commerce and therefore illegal. He moved specifically pleaded that the contracts were in direct violation of the Sherman Anti-Trust Act, and, as a result thereof, were void." The parties (probably to save the time and expense of a trial) stipulated as follows:

1.—"The printed form of the contract in this case is identical with the Standard Exhibition Contract distributed in the United States, 282 U. S. 30, and Clause 18 thereof.

2.—"If the Court shall find that the plaintiff may recover legally upon said contract, notwithstanding Clause 18, then judgment shall be entered for the plaintiff for the amount claimed, otherwise for the defendant."

The lower court entered judgment for the exhibitor. The distributor appealed to the Superior Court. It reversed the lower court on the ground that "the right to treat the contract as divisible, eliminate (the arbitration clause), and enforce the balance depends upon the facts of the case, including the circumstances." It said "the written stipulation limits us to a consideration of the (pleadings) with the bare admission that the forms of contract, in this case and the Paramount case above, are identical."

"In the Paramount case, there was evidence independent of the so-called uniform agreement showing an illegal combination of producers and distributors and the Sherman Anti-Trust Act. *** It was the use made of the contract under the particular facts proved that was condemned by the United States Supreme Court, rather than any inherent vice in the form of the arbitration agreement. We, however, recognize the fact that the form of the arbitration paragraph contributed to the effecting of the purposes of the unlawful provisions.

**Standard Exhibition Contract**

United Artists Corporation vs. Odeon Building, Inc., et al. (248 N.W. 764—Supreme Court of Wisconsin, June 6, 1933). In this case, a distributor sued an exhibitor in Wisconsin to recover "rentals for certain motion picture films" for which it agreed to furnish under standard state rental contracts, but which defendant (the exhibitor) refused to accept.

The defendant contended, among other things, that the contract were void because they contained the arbitration provision which had theretofore been held void and unlawful by the Supreme Court of the United States. The distributor "replied to the answer on the ground that it does not state facts sufficient to constitute a defense." The lower court overruled the demurrer. The distributor appealed to the Supreme Court of Wisconsin. The latter affirmed the decision of the lower court and added:

"*** The arbitration clause is unquestionably illegal; and *** its inclusion so influenced the making of the contract as to render its separation from the legal portion of the contract improper ***. It seems clear that the arbitration plan embodied in the contract is so closely connected and tied into the remainder of the contract that it must be void for the illegality pervading the whole contract.***

"It seems clear to us that the 'Standard Exhibition Contract' containing paragraph 'Eighteenth' was declared illegal by Judge Thatcher's decree."

**Exhibition Contract**

(Not Standard Form)


A distributor and exhibitor entered into an exhibition contract which provided for arbitration. The distributor seemingly sold its production assets to R. K. O. and did not deliver the pictures to the exhibitor. The exhibitor demanded arbitration claiming the distributor had breached the contract.

The distributor applied to the Court for an injunction to restrain the arbitration, and for a declaratory judgment to decide whether arbitration should be allowed to proceed. The Appellate Division held that there was "an undeniable contrary and further that if 'pictures were released, there will be a contract capable of enforcement and a controversy which is arbitrable. We find the following arbitrable questions:

1.—Whether any pictures were released;
2.—Whether, if so, Pathe (the distributor) failed in respect to any of its obligations under *** the agreement; and
3.—If Pathe did thus fail, the damages suffered by LaHay (the exhibitor) on account thereof.

The exhibitor appealed to the New York Court of Appeals which affirmed, without opinion.

First National Pictures Distributing Corporation vs. Sewell (171 N.E. 354—Supreme Court of North Carolina, November 1, 1930).

In this case (for breach of an exhibition contract) the Court held that the burden to show that the distributor did not use ordinary care to minimize his damages rested upon the exhibitor.

**DISTRIBUTION CONTRACTS**

**Damages for Breach**


A producer agreed to make several pictures for a distributor, who was to distribute and exploit them as agent for the producer, who retained title to the negatives.

The contract provided:

"Each of said pictures shall be of the highest quality as regards acting, action, directing, photography, and consistency of story."

The first picture, entitled "Heirloom," was delivered to the distributor. It was exhibited by a committee selected by the distributor, who then declined to accept it. A second version was again delivered to the distributor, after certain changes had been agreed upon, and distributor again had it exhibited before a committee and upon its adverse report, distributor again rejected the picture.

The producer sued.

The Trial Judge heard the evidence and screened the picture and found it was not of the highest quality as regards acting, action, directing, photography and consistency of story" and granted damages for the producer's total expenditures, deduct-
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Editor of
LA CINEMATOGRAFIA EN ESPANA
Guide of The Moving Picture Industry and Distribution
in Spain and of the related industries.
Picketing of Theater Which Employed Rival Union

In J. H. & S. Theaters, Inc., vs. Fay (260 N. Y. 313, 183 N. E. 509, Court of Appeals—November 22, 1932), the exhibitor contracted for one year with a theatrical stage employees' union to employ only its members. The rival union, whose members had been engaged by the exhibitor, then picketed and in other ways attempted to induce the public not to patronize the theater.

The lower courts enjoined the union from picketing and it appealed. The Court of Appeals said:

"The defendant union is a lawful combination, and a combination formed for the purpose of obtaining employment for its members upon terms and conditions satisfactory to them may use lawful means to achieve its purpose. The courts have not been constituted arbiters of the fairness, justice or wisdom of the terms demanded. Combinations of workmen, like other combinations, be they strong or weak, should not, unless absolutely necessary, restrict the exercise of their powers of compulsion within the limits imposed by law."

In Stillwell Theater, Inc., vs. Kaplan, we held that the right of the defendant 'peacefully and truthfully' to declare to the world that the business practices of the rival union were unjust and that theaters which patronized the union were the same as 'Labor World' interviewed residents of the neighborhood and endeavored to persuade them not to patronize the plaintiff's theaters. So long as they confined themselves to honest, truthful persuasion, the plaintiff had no right to complaint, but the evidence shows that they misrepresented the situation and attempted by intimidation of prospective customers to destroy the plaintiff's business. That they certainly had no right to do, and even the defendant does not assert that the courts may not, by injunction, protect the plaintiff from interference with its business by the continuance or renewal of such acts; if the canvassers acted as agents of the defendant and if future injury is threatened,"

"A broad injunction against all picketing has been sustained where there was a finding that picketing had been conducted unlawfully because it was accompanied by misuse of representation. Here the picketing was orderly and peaceful and not accompanied by misrepresentation. The wrongful acts found by the trial judge were not committed by picketers or at the place where the picketing was being carried on. Nothing in the evidence could lead to an inference that if picketing is continued it will change its character and become unlawful. The injunction must be

Penalty for Breach of Distribution Contract

Wylly vs. Kent (56 S.W. (2d) 505—Court of Civil Appeals of Texas, Dallas, November 26, 1932; reheard January 7, 1933).

In 1929, a producer made a contract with two partners, for exclusive distribution of a motion picture in Texas, Oklahoma and Arkansas on a 50 per cent basis. The contract provided against assignment by the distributors without the producer's written consent. The distributors agreed that upon breach of any one of six conditions: (against duping prints; against exhibition thereof outside of the allotted territory; against parting with possession of the prints except under the contract; for prompt notification of theft or destruction of any of the prints; for information of print locations on 24 hours' notice; and for return of all prints at the expiration of the contract) in the contract, the producer could recover $5,000, as liquidated damages.

The two original partners then sold to the defendant a third interest in the distribution contract and they entered upon distribution of the picture. One of the two original partners died insolvent, and the other disappeared.

The producer sued for his percentage of bookings and for $5,000 damages under the contract for refusing to return the prints at the termination of the contract and $125, for which defendant has sold one of the prints.

The trial court awarded the producer everything he had sued for. The defendant appealed and contended:

1—He was not a party to the original contract with the producer and, therefore, not liable. This contention was not sustained.

2—The contract provided against assignment by the distributors without the producer's written consent and no such consent was given for assignment of the other interest to the defendant. The Court overruled this contention as well, holding the assignment clause was solely for the producer's benefit and could be waived by him.

3—The provision for $5,000 for liquidated damages, was a penalty. This contention was agreed with by the Appellate Court which said:

"It is manifest that the damages resulting from a breach of a condition would vary greatly in amount according to the condition breached. Yet, the stipulation fixes the amount as damages for the breach of a condition as is fixed for a breach of a condition that could result in much heavier damages. This clearly demonstrates that the sum of $5,000 was named purely as an arbitrary adjustment of the damages.

The Court therefore reversed the lower court."

COMMENT: Upon rehearing, the producer agreed to waive his claim for the $5,000 and to accept the sums due for the bookings and sale of the prints referred to.

The opinion of the Court in the instant case is very important. This because many distribution contracts have a clause similar to the one in the instant case. Furthermore, all subscription and exhibition contracts provide against assignment without the consent of the producer or distributor as the case may be.
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limited to prohibition of specific unlawful acts except insofar as a broader prohibition ban-
for its protection from unlawful acts.

The plaintiff has been greatly
wronged by the statements made by defen-
dant's enforcers, and by circulars distributed
in the neighborhood, the statements at which the speakers reiterated such state-
ments. All of this tended both to mislead
and to intimidate the public on whose patron-
izes the plaintiff, as its business relies on its business.***

We agree with the trial court that the evi-
dence sustains the court's conclusion that the evidence established that the defendant is
threatened with injury by false statements and
attempts at misrepresentation, made by the defendant's agents, though the picketing
activities did not amount to unlawful acts.

Against the injury threatened through a re-
newal of the unlawful acts the plaintiff is
entitled to protection by injunction. The in-
junction should prohibit the defendant from
 circulating orally or in writing, by personal
argument or by public meeting, any statement
which falsely represents the attitude of the
plaintiff towards union labor or that patrons
of the plaintiff's theaters will be subjected to
danger. The injunction should further prohibit
interference with the plaintiff's business
by anything or intimidating prospective
customers or others."

**Peaceful Persuasion**

Kirmse, et al. vs. Adler, et al. (311 Pa. 78, 166 A. 566—Supreme Court of Pennsylvania, Feb-
rury 1, 1933)

Plaintiff operated a theater in Philadelphia. Pa-
its employees, including stagehands, operators, mu-
sicians and bill posters, were members of a labor
union. The exhibitor requested them to accept
a reduction. They refused and the stagehands
were dismissed. The exhibitor refused thereafter
to employ the men at the union wage.

Some time thereafter an automobile equipped with
a radio appliance for music, circulated in the vi-
cinity of the theater, bearing placards with the
following inscription:

"Lest you forget!
To our Thousands of Friends and Members
of Organized Labor
This is to remind you that the Oxford Theater
does not employ members of Organized Labor and we respectfully urge you as our friend
not to patronize the above theater."

Cards were distributed by hand in the neighbor-
hood bearing the same notice, and three or four
members of union handed similar cards on several
occasions to patrons attending the theater.

The exhibitor sued to enjoin these acts claiming that:
1. The cards were false and misleading
because the exhibitor did employ union labor, and

2. The effect of the acts complained of was
not to intimidate or coerce patrons of the theater
so that many had ceased to attend.

The chancellor, after hearing, enjoined appel-
lants from operating any music-producing auto-
mobile, bearing a placard andærum from distributing any cards referring in any man-
er to the plaintiffs, and from placing pickets in
or about the theater.

The exhibitor appealed to the Supreme Court
of Pennsylvania which reversed the Chancellor and
dismissed the suit.

The upper court analyzed the evidence. It pointed
out that the card distributed by the aper revealed
that the union was not organized. The court said that the card did not have members of a union as its employees.

"Do the methods used (by the union mem-
bers) to present their case to the public) involve
intimidation of the public or their threats of any
form. If they are peaceable and orderly, equity will not
interfere.

"The movement of the automobile through
the streets with perfectly lawful, the circum-
cumstances here shown, and the music pro-
duced from it was not a nuisance.*** No in-

**Organized Labor, reduction of which was claimed, is not a nuisance.***

COMMENT:
The court distinguished the case of Bomes vs. Providence Local No. 223 (Film Daily Year
Book, 1932, page 527), saying: "the distribution of placards on the same principle
against such unlawful conduct in front of or adjoining the theater entrance continued over a period of time,
would create a situation calculated to engender anxiety and intimidation of possible patrons.

In that case (the Bomes case), the men spoke to patrons in a manner intended to create
an impression of danger. The judge in that case found coercion and intimidation from the manner
of approach to patrons. No such evidence appears in our case."

Union Scale Wages to Non-Union Member
Blumenauer, et al. vs. Portland Moving Picture
Machine Operators Protective Union, No. Local 159,
Supreme Court of Oregon, January 17, 1933, 141
Ore. 399, 17 P. (2d) 1115

A theater owner refused to pay the union scale of wages and hired non-union operators at a
reduced scale. The non-union operators were hired in front of the theater entrance. The theater
owner sued to enjoin the picketing. The union claimed that the object of the picketing was to
make the theater owner pay the union scale of wages regardless of whom they hired.

After a hearing, the court enjoined the defen-
dants from (1) picketing the theater by having
pickets parade up and down in front of the theater
or in the immediate vicinity, and (2) allowing them
to picket the theater east of the property line.
The theater owner appealed from the latter part
of the order. The Appellate Court said: "well, the
Court, in a particular case, considering the public policy
of the state, recognizes the right of employees to organize for the purpose of improving the
conditions of their employment in respect to hours of labor, sanitary and health con-
ditions under which the work is performed, or for any lawful purpose. This right would be of little value if they were deprived
of means of accomplishing the purpose of their
organization effective. Therefore, organized labor has a right to lawfully use all lawful means
to bring about reasonably desirable terms and conditions in the way of hours, pay,
or other conditions of employment. Organized labor has the right to present its side of a
controversy to the public by all lawful means
such means may be, and are, used in a lawful
manner without violence, or threats, or
intimidation of the employer, his employees.

"This right of presenting its side of a con-
troversy, organized labor may exercise by law-
ful means, in a lawful manner when its mem-
bers have reasonable grounds to apprehend
that the practices or pay of any employer will
produce an injurious effect on the working
conditions of employees generally, or of those
in a particular trade or calling, even though
there may be no direct controversy between
the employer and his immediate employees.

"It is not a lawful purpose for organized labor to
intimidation of the public or its threats of any
form, to impose unreasonable restrictions and condi-
tions on, or to compel the employer to breach
a lawful contract. Labor cannot be affected injuriously by the law, or the union scale of wages and maintaining the other
conditions of employment up to the standard demanded by the union."

1683
We agree with the conclusion reached by the learned trial judge, that by banishing the pickets from the entrance to the theater and confining them to a reasonable distance therefrom and to a place where they could not annoy or intimidate the patrons, he was doing all that was necessary to protect the rights of appellants.

Archey vs. State (Court of Criminal Appeals of Texas, March 1, 1933. Rehearing Denied April 26, 1933).

"Frank Archey was convicted of unlawfully opening a stinking, offensive substance in a theater with the malicious intent to wrongfully injure the business."

He appealed on several technical grounds but the judgment of conviction was affirmed.

ANTI-TRUST CASES

Quittner, et al., vs. Motion Picture Producers & Distributors of America, et al. (not yet reported—U. S. District Court, N. Y.—Feb. 24, 1933).

A theater operator and a theater owner brought suit for damages against the motion picture distributors under the Anti-trust Laws.

After the trial was ended, the distributors moved to dismiss the complaint. The Court granted the motion.

It said:

"If he (exhibitor) has established that there was a violation of the statute, and secondly, that he suffered injury from that violation, then, in order that there can be a recovery there must be a fixing of an amount which would compensate for the injury that has been established.

The court found that the question whether the statute was violated was one of fact for the jury to determine.

The court then said:

"If there was any injury to either plaintiff, it was due either to the opening and operation of the Paramount Theater at Middletown, or to the inability of the plaintiffs, after the opening of the Paramount Theater at Middletown, to get an adequate supply of suitable pictures at reasonable prices.

Upon review of all the proof there is no possible justification for finding from this proof that Paramount's putting its theater at Middletown was pursuant to conspiracy. This statute is designed to encourage competition and if by competition there can be a reduction of cost to the public, the purpose of the statute is thereby being accomplished and not frustrated. There is no proof (to) warrant the jury to find that in putting the theater at Middletown Paramount was a part of a conspiracy."

The Court further found that building of the Paramount Theater at Middletown was (not) other than the individual act of Paramount itself.

"Now the other thing of which complaint is made is that the exhibitor was deprived of a supply of suitable pictures at reasonable prices."

"The statute is not a law to prevent competition but to prevent unreasonable restraint of trade by the combination of the defendants in the matter of the supply of pictures at a reasonable price."

The court went on to say:

"The most active competition between the movie picture companies in selling their pictures. They were out to make money as all business men are out to make money and ought to be, and they sold in competition rather than in cooperation; and if they sold in competition, it is not in violation of the statute."

Now, if violation of the statute he assumed, and injury therein assumed, can we determine here the extent of that injury?

"The law does not permit a recovery of an amount which can be fixed only by speculation or conjecture. You might as well throw heads and tails; it is a gamble, as to..."

the extent of the injury; there is no way of measuring with reasonable approximation the amount of the suffering the man suffers from being deprived of a particular picture or particular types of pictures." It has been generally squared that it is a purely speculative matter to try to determine what is the damage that a man suffered by the breach of a contract, or failure to furnish him moving pictures. That grows, of course, from the nature of the business,

"...because the man cannot make proof of what his damages were. That is the law.

Conceding that he suffered, conceding that the law was violated, did he suffer? You could not tell, and there is no one who could tell, because it would be dependent upon your guess or speculation as to what would have happened to his business up there if he had been supplied with other pictures."

Fraxam Amusement Corp. vs. Skouras Theatre Corp. et al. (N. J. 1933. 167A 672—Court of Chancery of New Jersey, July 22, 1933.)

An exhibitor applied for a preliminary injunction against a rival theater circuit and certain distributors

"(1) restrain the defendant Skouras Theater Corporation from purchasing for the current year more motion picture films than it can normally use and display in the conduct of its business; (2) allow a mandatory injunction commanding such of the defendants as are distributors of motion picture films to apportion 'first-run' pictures between the Plaza Theater, of the defendant Skouras theater Corporation, and the Englewood Theater, of the complaint, or in the alternative, to permit the complainant to obtain from the defendants which the Skouras Theater Corporation can actually display in the conduct of its Plaza Theater; and (3) by injunction limit the protection of the complainant of the undertaking thereby: "

The preliminary injunction was denied.

Comment: The Court denied the motion because a preliminary injunction will not be granted unless the right to it is clearly shown and will be rarely granted before the parties have had a chance to evidence all the facts. In the instant case, the Court refused the injunction, as the right to it had not been clearly proved and the Court would be thereby "taking property out of the possession of one party and putting it into the possession of another."

TRANSPORTATION

Film

Amerson vs. Paramount Famous Lasky Corporation (59 S.W. 2d 875—Court of Civil Appeals of Texas, April 27, 1933). A distributor delivered two boxes of films, to the operator of a bus line for delivery at two points on his bus route. En route, one of the boxes exploded and the bus burned.

This action was then brought for the value of the bus. The claim was that the distributor was negligent in failing to properly pack the films for transportation and in failing to give a proper lock and fastener on the box which exploded. The distributor contended that the burning of the bus was the result of an unavoidable accident and of the bus man's contributory negligence.

The jury found:

a. the fire was not the result of an unavoidable accident;

b. the lock was defective when delivered and accepted, for shipment;

c. the films were properly packed;

d. the driver knew that the lock was in a defective condition when he loaded the box on the bus and he was guilty of contributory negligence in hauling the
films while the lock was in that condition, which negligence approximately contributed to cause the fire.

E—Damages $2500.

Judgment was for the distributor. The bus line operator appealed to the Court of Civil Appeals of Texas which affirmed the judgment of the trial court. It said:

"... the driver had actual knowledge of the conditions which caused the explosion and fire and with this knowledge accepted the shipment. It was his negligence to tender for shipment the small box with the defective lock, then, under the testimony of the other issues, the negligence was raised against him in accepting and transporting the box in its defective condition.

The court further held that contracts by common carriers in Texas "against the consequences of their negligence are void."

Show Company


In this case, a contract under which a railroad company sought to relieve itself from liability for negligence, while transporting a show company in interstate commerce as a common carrier, was held void.

"Floater" Insurance

National Union Fire Ins. Co. v. Frisco Frolics Musical Comedy Co. (65 F. 2d) 928—C.C.A. Wis., July 8, 1933

This was an action to recover under a "Theatrical Floater Policy" of insurance for loss of theatrical property by fire. At the time of the loss, the property was in transit between two cities, upon a truck owned by the insured and driven by his employee. The policy provided:

This Policy Insures against loss during the period that the interests here-under is in transit by and/or in custody of any railroad, express, transfer or other transportation company, licensed public truckman, or other common carrier for transportation. There was a verdict for the insured and the Insurance Company appealed.

The Appellate Court reversed the judgment and said:

"It is quite clear that the contract purports to insure theatrical property while it is in the custody of persons other than the owner, or in the possession of such persons for the purpose of transit." * * *

"Insurance companies may by contract limit their liability as they please * * * and the policy is the sole source of the parties' obligation. * * * The terms of the policy are certain and unambiguous, and appellee failed to bring itself within those terms."

Comment: Transportation by theater companies in cars driven by their own employees is seemingly not covered against loss under this type of "Theatrical Floater Policy."

THEATER ACCESSORIES AND EQUIPMENT

Stanley Co. of America, Inc. vs. American Telephone & Telegraph Co., et al. (4 F. Supp. 80—United States District Court, Delaware, June 28, 1933)

This case is one of the most important decisions of the year, and the opinion of the court therein has been fully set out on another page hereof.

The opinion contained in that general form of "license" used in "leasing" talking apparatus to exhibitors whereby the exhibitors agreed to purchase all repair and replacement parts was held to be the same as was held of the agreement requiring producers who recorded on Erpi, not to distribute talking motion pictures so recorded to theaters and exhibitions who did not use the Erpi "talkie" reproducing equipment.

The court expressly withhold a decision on the property of actions under the Clayton Act against Erpi for treble the difference between the price charged for parts under the agreement and what they could have been purchased for in the open market, as such a suit is now pending in Delaware.

Replevin of Chairs


One, Mishler, owned a theater property in Altoona, Pa. He sold it to the defendant and took back a mortgage. The defendant then began to operate the theater.

Several years later, a theater equipment company installed opera chairs in the theater under a conditional sales contract, which was filed. Later, the defendant defaulted under the mortgage. Mishler bought the property upon the foreclosure sale and sold it to an outsider.

Subsequently, the defendant defaulted in a payment under the conditional sales contract and the plaintiff sued in replevin to recover possession of the chairs. The defendant contended that the opera chairs being solely furnishings were an essential part of the theater and passed with the property when Mishler reconveyed it after the foreclosure sale.

The court held that recording of the conditional sales contract was notice to the one who bought the theater property from Mishler and affirmed the judgment in favor of the plaintiff under the Pennsylvania Law.

Replevin of Equipment

United Projector & Film Corporation vs. Brown et al. (145 Misc. 412, 216 N. Y. S. 149—Supreme Court, Erie Co. N. Y., Nov. 7, 1932)

In this case the Court held that an action to replevin theatre equipment under a conditional sales contract was not a local action and could be tried in the county in which either of the parties resided at the time the action was commenced and not necessarily in the county in which the equipment was located.

Comment: If this decision correctly states the law (as it seemingly does), equipment companies with their main offices in New York City, may bring such actions against N. Y. State exhibitors in New York County, instead of in the county where the exhibitor resides or in which the equipment is located.

Storage of Equipment by Landlord

Yeazey v. Electrical Research Products, Inc. (226 Ala. 60, 145, S. 319—Supreme Court of Alabama, December 22, 1932, rehearing denied January 19, 1933.)

Erpi installed a talking motion picture reproducing apparatus in a theater under a written lease or license contract with an exhibitor. The exhibitor gave up the theater operation. The owner of the theatre then dislodged the equipment from the power system and stored it away.

Erpi sued to recover the outfit. The theater owner claimed a lien on the equipment for the value of the use and occupation thereof.

The Court held in favor of Erpi against the theater owner.

Implied Warranty in Sound Equipment

General Talking Pictures Corporation vs. Shea (61 S. W. (2d) 430—Supreme Court of Arkansas, June 12, 1933, rehearing denied July 10, 1933.)

This was an action to recover possession of a talkie projection machine. A talking motion picture machine was leased to an exhibitor under a license agreement providing for certain payments thereunder. The contract provided that the equipment be installed in accordance with the laws of the state of New York. The exhibitor discontinued the payments and
abandoned the use of the machine. The equipment company sued to recover possession of the machine. The exhibitor cross claimed for damages against the company, alleging "that, while there was no written or express contract, of the fitness of the machine for the use for which it was intended, there was a warranty implied by law to that effect, and that there had been a breach of said warranty as will appear from the company's obligation to 'service the machine'"

The trial judge permitted the jury to assess damages for recovery of:

a. The consideration paid for leasing the machine;
   b. Money paid the company for spare parts and replacements;
   c. Expense for labor and material in the installation of the machine;
   d. "Expenses incurred in a reasonable effort to make the machine function properly; together with"
   e. "such additional amounts . . . that the defendant (exhibitor) lost in the operation of his motion picture business . . . due to failure of such machine to function properly, while defendant was . . . acting as a reasonable and prudent person, trying to use said machine for the purpose for which it had been leased;
   f. such net profits as the jury might find had been sh owed with reasonable certainty She a would have earned, but did not earn because of plaintiff's breach of contract relative to installation, or breach of implied warranty of the reasonable fitness of said machine for the purpose for which it was intended.'" The net profits, if any, were limited 'to the period from the time said machine was installed in defendant's theater in McGehee to the time said machine was discarded or discarded by plaintiff and defendant's theater, and is the reason why the plaintiff was justified in not installing an additional machine."

Comment: This is an extremely important decision. In the instant case under the measure of damages for an exhibitor's loss, it is conceded that he is entitled to recover more than double the contract price for the equipment installation.

As practically all equipment contracts provide for construction under N.Y. law, the opinion may be followed by courts in other states.

Poster Renting Held Sale


A State sued a poster renter under the tax laws. The question was whether the poster renter's business was that of a retail dealer and taxable under a designated section of the tax laws, or whether its business was unclassified and taxable otherwise.

The Court held that the business of "poster renting" (selling posters with the right to the exhibitor to return them for credit) was one of sales by retail.

Comment: The poster renter who was taxable on a gross business of almost $25,000 for the preceding year, thus cut down the tax.

PATENTS


This was a suit by a producer for an injunction and damages for the alleged infringement of certain of plaintiff's patents by the production of combined sound and picture films on the defendant's part. The defendant interposed the defenses of invalidity and no-infringement.

The Court dismissed the complaint on the merits and said:

"No commercial success is shown by the plaintiff, and the patents were no real contribution to the art. The success of the defendant, its licensor, and its licensees is due to the sales of the Western Electric Company, without which success would have been impossible. The claims in suit of the patent in suit are invalid by reason of anticipation and lack of invention over the prior art."

"The patent is invalid."

Cinema Patents Co. Inc. v. Warner Bros. Pictures, Inc. (66 F. (2d) 748—C.C.A. (2d), September 12, 1933.)

This was an action for alleged infringement of an apparatus for treating and drying photographic film. The Court held that none of the claims in suit was infringed.


This was a suit which charged infringements relating to machine processing of motion picture film, which involves the developing, fixing, washing, and drying thereof. The Circuit Court of Appeals agreed with the District Court and "held the patent invalid in view of the prior art and dismissed the bill.

CIVIL RIGHTS

Travelogue


A producer made a travelog of lower New York in the course of which there was a scene in which a street vendor appeared selling bread and rolls to passersby. The picture was shown in various motion picture theaters and also in the vicinity where the street vendor resided. The vendor sued for "an injunction to restrain the defendants from unlawfully exhibiting her picture for trade purposes in contravention of sections 50 and 51 of the Civil Rights Law and for damages in connection therewith.

The Appellate Division held:

"Sections 50 and 51 of the Civil Rights Law give to the plaintiff an absolute right to have the defendants enjoined from using her picture for trade purposes even though her trade brings her into public view. The picture of the plaintiff produced and exhibited by the defendants was used for trade purposes, and solely for the benefit of the said defendants."

The producer appealed and two questions were presented to the Court of Appeals which affirmed the decision of the Appellate Division on the facts presented in the particular case without discussing the question as for whether or not the use of the vendor's picture constituted it a use for advertising or purposes of trade under the Civil Rights Law.

Comment: Of course, such an injunction merely restrains the use of any of the clips depicting the street vendor and the producer could readily continue marketing the picture without that inclusion. The decision is important because of the difficulties it puts upon a producer in determining how far he can go in any specific travelog production.

Exclusion of Patrons

Delavla vs. Public Theaters Corporation (26 P. (2d) 818—Supreme Court of Utah, Nov. 9, 1933.)

A Filipino bought orchestra tickets for himself and friends in a theater in Salt Lake City, Utah,
The reforee (who was affirmed in the Appellate Courts) held that entry upon property by a landlord to comply with an order of a city department to make repairs therein, was not an eviction. He accordingly decreed in the landlord's favor.

Agreement to Discontinue Theater Operation

Robey, et al., vs. Plain City Theatre Co., (126 Ohio St. 473, 186 N.E. 1—Supreme Court of Ohio, April 18, 1933).

Plaintiff owned and operated a theater in Plain City, Ohio. Defendant owned a theater directly across the street.

The defendant agreed, for a certain consideration, to permit his theater as a show house, but later reopened it.

Plaintiff sued to enjoin the defendant from using his theater as a show house. The injunction was granted and the defendant appealed to the Supreme Court of Ohio which said:

"The contract is reasonable, based upon an adequate valuable consideration, not invalid as being in restraint of trade and the judgment ... must be affirmed.

"The restraint agreed on ... is partial only. The building may be used for any other purpose. The restraint is limited to this particular building. The Robeys can operate a theater in any building in Plain City other than the Plaintiff Theatre."

Prepayment Under Lease

Burns & Schaffer Amusement Co. vs. Conover. (168 A. 300, N.J. Superior and Appeals of New Jersey, Sept. 27, 1933.)

Defendant leased to plaintiff a theater property in Red Bank, New Jersey, at a yearly rental of $10,000. For two years the tenant paid $20,000 upon making of the lease in consideration of the good will of the landlord and as a guarantee for the prompt payment of rent; and plaintiff further agreed to use the premises * * * only for the motion picture or theatre business * * *

The landlord, by the lease, agreed not to engage in the show business at Red Bank for the ten year period.

After occupying the property for six years, the tenant defaulted in payment of rent and was dispossessed by the landlord. The tenant sued to recover the $20,000 with interest.

The Court decided the $20,000 was for both prompt guaranty of rent payments and payment for good will and held that the landlord was entitled to the amount of rental which was unpaid at the time of the dispossesson, and to the remainder of the $20,000 as compensation for good will.

The Court held further that the agreement to use the premises only for the motion picture business prohibited putting it to other uses but did not require operation for the authorized uses.

Comment: This case involved the construction of a specific lease and must necessarily be limited to its own facts. The Court apparently felt that the $20,000 was a consideration for the entire performance of the contract and upholding up his good will as well as for the guaranty. If the deposit had been deemed to be solely for the rent, what would have been paid for the good will?

Restriction Against Use of Theater

Stanley Fahsin Corporation vs. H. J. Theatrical Enterprise Company (113 N. J. Eq. 5—N. J. Chancery, Dec. 11, 1933.)

A deed to a certain theater property contained a restriction against using the premises for motion picture dramatic, theatrical, operatic and vaudeville performances, as long as plaintiff or certain others were "interested in any place of amusement" in that entire part of New Jersey which includes the area as north of Trenton. Defendant took title with knowledge of the restriction and threatened nevertheless to use the theater for motion picture exhibitions. The plaintiff filed a complaint for injunctive relief which defendants moved to strike.

LEASES (THEATER)

Removal of Seats by Landlord

Lockport Enterprises, Inc. vs. Lock City Thea	eds; Inc., et al., (237 A.D. 868.—1933.)

An exhibitor occupied a theater under a lease. The city engineer served the landlord and the exhibitor with a notice requiring the removal of a number of seats in the balcony or, in the alternative, the tearing down of a portion of the structure and putting in fire escapes. Defendant removed the seats. The exhibitor brought suit for a declaratory judgment whether or not removal of the seats constituted a partial eviction, shating the obligation to pay any rents, or apportionment thereof.

The exhibitor sued for damages plus the price paid for the tickets. The court dismissed his complaint on the ground that these facts did not constitute a case of action and he appealed to the Supreme Court.

That court reversed the lower court and held that the complaint stated a case of action for breach of contract, although the amount of legal damages was only the price paid for the tickets.

In its opinion, the court said:

"Many of the states have civil rights statutes. We have none. The law is derived from text-books and cases. We ... deduce these principles: That the carrying on of a theater ..., is a private business which is not subject to rules governing common carriers or other kind of business affected with a public duty, and, in the absence of a statute, the proprietors are not obligated to admit anyone who may apply and he willing to pay for a ticket, but may admit or exclude persons at their pleasure, and if any one applies at the ticket office of a theater and desires to purchase tickets of admission and is refused, he has no cause of action against the proprietor of a theater for such refusal; ... the proprietor may segregate or exclude persons of all classes or races and admit only whomsoever he desires; that a ticket of admission to a theater or other place of amusement in the absence of a statute is a mere license and revocable at the will of the proprietor, and where that right of revocation has been exercised, if a ticket holder attempts to enter or, after having entered, refuses to leave, he becomes a trespasser and may be prevented from entering or may be removed after having entered, with such force as is necessary to prevent the purpose or object makes no difference whether the ticket is one for general admission or for particular seats in a designated portion of the house. Where, however, a ticket is sold to a purchaser, whether white or colored, and who has paid the purchase price ..., and on the presentation of the ticket by him for admission and without fault or misconduct or misbehavior on his part, is ... denied and refused to occupy the seat or portion of the house called for by the ticket and the ticket revoked, and no more force used than is necessary to prevent the purchaser from entering or occupying the seat or the portion of the house called for by the ticket and is not subject to the offensive language or otherwise by improper treatment, his only remedy is for breach of contract, and the measure of his damages the amount paid for the ticket and other legal and pecuniary damages sustained by him as a direct and proximate result of the breach; but, in such case, no recovery may be had for compensatory damages, because the defendant suffered by reason of having been denied admission or for humiliation or mental suffering and the like.

The exhibitor or his employees, at the time of the incident in question, were all of the Negro race. He sued for $1,900 damages, $700 of which was paid, following which suit was dismissed.
The court dismissed the complaint and said: "What is a place of amusement is not clear. The definition is . . . varied . . . What was one to another in use to which he may lawfully put his property unless the right to such aid is clear. The covenant must be strictly construed. Every doubt and ambiguity in its language must be resolved in favor of the owner's right." 

Seemingly the court found definition of the words "place of amusement" to be vague and uncertain.

Public Auditorium May Not Be Leased in Competition with Exhibitor
Dickinson Theaters vs. Lambert, (136 Kan. 498, 16 P. (2d) 515—Supreme Court of Kansas, Dec. 10, 1932.)
A taxpayer sued to enjoin leasing of a Memorial Auditorium in Kansas, for use as a moving picture show, in competition with him. The lower court granted the injunction. An appeal was taken to the Supreme Court of Kansas which affirmed the judgment. The court held that there was no authority to "lease . . . the building or any part thereof, for the conduct of a purely commercial enterprise; and grant such authority would be void against the public policy of this state."

The court also enumerated the following:
"First, that a taxpayer of the city may maintain an action for an unauthorized use of property by the trustees; second, that the trustees have no authority to operate the building as a theater or moving picture show house; third, that in the absence of a provision in the statute specifically authorizing it, the trustees have no authority to lease the building to anyone; and, further, the statute authorizing counties and cities to erect and maintain these meeting houses and叭 public expense never contemplated that the cities or counties should go into the theater business . . . "

Bankruptcy (Theater)
Place of Proceedings

In re Statewide Theaters Corporation (4 F. Supp. 86—D. C. Delaware, July 7, 1933.)

In this case, bankruptcy proceedings were transferred from Wisconsin to Delaware. The bankruptcy was a Delaware corporation. It operated theaters in Wisconsin. A petition in bankruptcy was filed against it in Delaware. Thereafter a receivership was filed against it in Wisconsin. The corporation then filed a volunteer petition in bankruptcy in Delaware.

A petition was then filed asking that the bankruptcy proceedings in Delaware be transferred to Wisconsin in consolidation with the proceedings there. The Court held that the sole question in these cases is whether the transfer of the proceedings in Delaware to Wisconsin would be "for the greatest convenience of the parties in interest". The court held further that moving picture theaters in operation possessed a certain goodwill and it was "undesirable to discontinue operations of theaters properties before final liquidation. If these theaters are to be operated such operation can be carried on more economically and efficiently by the District Court in Wisconsin than by this Court one thousand miles away".

Comment: Many theater operations and circuits are incorporated under the laws of Delaware, but conduct their theater business elsewhere. For such cases as were cited in Court is the instant case is important. The advantage of operating a bankrupt's theaters through the Bankruptcy Court in the district of their location instead of in the State of incorporation (as this is) is obvious.

Exhibitor's Exemption

In re Wineand (3 F. Supp. 796—D. C. N. D. Oklahoma, June 17, 1933.)
An exhibitor leased land in Oklahoma and erected a building on it which was used both as a theater and as a residence for his family. The lease expired. The exhibitor continued to hold month to month tenancy with his landlord's consent. He was adjudged a bankrupt and claimed the property to be exempt.

There seems to have been proof before the Referee of an agreement giving the bankrupt the right to remove the building. The Court held that the building was exempt and "should be set aside to the use in a reason as his homestead under the laws of Oklahoma." The Court held further that: "The equipment used by the bankrupt to operate a moving picture show business in the building should also be set aside to him as exempt property, being 'tools' and 'apparatus' 'used in a trade or profession' within the purview of (Oklahoma Statute)."

Negligence (Theater)
Visitor to Projection Booth


A theater patron visited the projection booth of the theater where a friend was working as an operator of the picture machines. As he opened the door, one of the reels caught fire. The patron was burned and died. Action was started and the jury gave a verdict against the theater proprietors.

The Supreme Court of New Hampshire affirmed the judgment on the verdict and said:
"A theater proprietor's duty to keep his theater premises as safe for the benefit of his patrons . . . 1—extends to all parts of the premises which he knows or ought to know his patrons are likely to visit. The fact that patrons had previously entered the booth, coupled with the fact that 2—"the absence of any barrier or printed notice to keep out curious, well-bred patrons, especially those who knew the operator and desired to speak with him, to believe that their presence in the booth was not forbidden. The court held further that the sufficiency of the measures adopted to protect the theater patrons was one for the jury to pass on.

Fall Over Balcony Rail

Public Theaters Corporation vs. Carpenter (56 S. W. 248—Court of Civil Appeals of Texas, Dec. 17, 1932—rehearing denied Jan. 21, 1933.)

A theater patron fell from a front row balcony seat. As she was leaving, she fell over the railing and struck the plaintiff who sued the exhibitor and recovered judgment.

The Appellate Court held it was for the jury to decide whether the maintenance of the width of the aisle (between the front of seats and the railing) and the height of the railing was negligence.

Injury During Graduation Exercises in Theater

Gray vs. Fox West Coast Service Corporation, et al. (93 Mont. 397, 18 P. (2d) 797—Supreme Court of Montana, Feb. 1, 1933,—rehearing denied Feb. 17, 1933.)

An exhibitor leased the use of his theater and equipment to a school district for graduation exercises. No stage hands or house employees were
included. A lady attending the exercises stepped from one aisle to an intersecting aisle, fell, and was injured. There was a light at or near the spot where she fell but it was not turned on at that time. Judgment was reversed in favor of the exhibitor which appealed to the Supreme Court. The Appellate Court said

"It was not (by itself) faulty construction to maintain a step . . . where plaintiff fell."

"The stage hands were employed by the school district . . . The lease . . . while only for a day or a part of a day, was, according to the evidence, absolute . . . and did not reserve to the owner the building any rights or authority other than those of landlord. *** The theater company not only had nothing to do with the regulation of the lighting, but had nothing to do with the invitations extended to the public." The court accordingly held that the exhibitor was not liable and reversed the judgment.

**Injury to Child Patron by Another**

Hawkins vs. Maine & New Hampshire Theaters Co. (164 A. 628—Supreme Judicial Court of Maine, Feb. 15, 1933). A theater operator had a special matinee performance one afternoon. A lottery ticket was given to each child purchasing a ten cent balcony ticket. A boy of twelve bought such a ticket and took his seat in the balcony. There were two ushers and a house boy in the balcony. Another boy sitting on the balcony found that he had a sling shot and some BB shots in his pocket. While the ushers were not looking, the second boy fired with these at the balloons. One of the shots struck the first boy in the eye. An action was brought against the theater operator. Damages were awarded seemingly on the theory that the exhibitor, by giving out the balloons and appealing for the patronage of children, had foreseen that it was likely they would be shot and that the management should have foreseen and guarded against by more oversight. The exhibitor appealed. The Appellate Court reversed the lower court and said that a theater proprietor owes an obligation to guard his patrons "not only against damages of which he has actual knowledge, but also against those which he should reasonably anticipate. The failure to carry out such duty is negligence. A recovery may be had, even though the willful or negligent act of a third person intervenes and contributes to the injury, provided such act should have been foreseen."

"The management of this theater might well have been charged with notice that the filling of the balcony with children and the giving out of balloons would result in boisterous and unruly conduct. It was, accordingly, its duty to take reasonable precautions to restrain what all will concede are the ordinary inclinations of children under such circumstances. It was under no obligation to provide an attendant for every child, or to anticipate the isolated, willful, and sudden act of one boy but the natural tendency of which was to inflict serious harm upon another. There is no evidence that such an incident ever had happened before or that the defendant had any warning whatsoever that it was likely to take place. It was not a danger which it was bound to have foreseen or to have guarded against."

**Unlighted Aisle**

Emery vs. Midwest Amusement & Realty Co. (248 N.W. 804—Supreme Court of Nebraska, June 9, 1933). This was an action for personal injuries occasioned by a fall in an aisle of a theater. A theater patron fell into an unlighted aisle in the balcony of a theater and sued. The trial court directed a verdict against the plaintiff who appealed.

The Supreme Court of Nebraska reversed the judgment. It held that a theater proprietor was required to keep aisles in a reasonably safe condition and a patron injured in consequence of his failure to do so was entitled to recover for the injury sustained, and "the evidence ... is sufficient, if believed, to sustain the conclusion that the defendant was guilty of actionable negligence in failing to provide proper lighting which was the proximate cause of plaintiff's injuries; and the question of contributory negligence was a question of fact for the jury ... and not one of law to be determined by the court."

**ADVERTISING CONTRACTS**

Motion Picture Advertising Service Co. vs. Cannon (186, Ark. 1107, 57 S.W. (2d) 1043—Supreme Court of Arkansas, March 13, 1933). Plaintiff made a written contract with a business man for moving picture advertising service for fifty-two weeks. The contract provided:

"This contract subject to cancellation after thirteen weeks' actual service, at option of advertiser, written notice of such intentions having been given M. P. A. Service Co. on or before the 30th day of the week in which the subject should be extended."

The advertiser decided to cancel the contract and gave written notice on August 10, 1929, after ten weeks of service. The plaintiff refused to accept this as a timely notice. Plaintiff thereupon performed under the full year's service and sued to recover therefor.

The trial judge left it to the jury to determine when the notice of cancellation was required to be given. "If they found the contract required notice to be given on or before July 30, 1929, they were to render a verdict for the plaintiff. If, however, they found notice could be given up to August 31, 1929 (thirteen weeks' service) the verdict should be for the advertiser. The judgment was reversed and the plaintiff appealed to the Supreme Court of Arkansas, which reversed the Trial Court and said the cancellation clause was not ambiguous and—"

"Since the contract fixed the date on or before which notice should be given in order to have the right to cancel the remainder of the service, notice after that date was ineffectual."

**COMMENT**: Reading of the opinion implies the conclusion that the Court reasoned as follows: The parties made a year contract providing for cancellation only upon a notice on or before a certain date. They might have agreed on any other date. Having agreed on a certain date, notice thereafter was ineffectual and it made no difference whether the thirteen weeks' actual service was then completed or not.

Ligon vs. Alexander Film Co. (55 S.W. (2d) 1030—Commission of Appeals of Texas, Dec. 22, 1932; certiorari denied by U. S. Supreme Court, 289 U. S., 760, May 29, 1933). Plaintiff is a Colorado film advertising company. It arranged with the owner of two theaters in Lubbock, Texas, to exhibit advertising films for its customers. The film company then contracted with a business man in the same town to produce films advertising his business and to have them exhibited in the theaters. The advertiser had no contract with the exhibitor or any one else except the film company, respecting the films or their exhibition in the theaters.

The film company later sued the advertiser for breach of the contract and he contended that the company never had obtained a permit to transact business in Texas and, therefore, had no right to maintain the suit. The trial court thereupon entered judgment dismissing the suit. The film
company appealed to the Court of Civil Appeals, which reversed the trial court. The advertiser thereupon appealed to the Commission of Appeals, the opinion of which is herein digested.

The question before the Court was whether the transaction was one in interstate commerce or whether it was intrastate commerce. The Court held it to be the latter and, accordingly, decided in favor of the advertiser. It said:

"... had the transaction between the company and Ligon contemplated the doing of nothing by the company except to manufacture the films according to contract requirements and to ship them to the theaters at Lubbock, for the use and benefit of Ligon, the transaction would have been one of interstate commerce exclusively. It is perfectly plain, however, that the contract between the film company and Ligon contemplated, as the main object of the company’s entire undertaking, the public exhibition of the films in the theaters at Lubbock. The matter of publicly exhibiting the films was essentially intrastate business...."

"The matter of manufacturing and shipping the films was but incidental to the accomplishment of the essential purpose of the contract; namely, the advertising at Lubbock, by the use of the films. The circumstance that interstate commerce was involved in the manufacture and shipment of the films does not alter the intrastate character of the public exhibition of the advertising matter contained in the films."

### Miscellaneous


New Jersey has a statute against gambling and allows an “informer” $2,000 for every offense to be forfeited by the gambler. In September, 1933, the “Act to Prevent Gaming” was repealed.

An exhibitor conducted a lottery of a free automobile to the lucky holder of the winning ticket in one of its theaters. Plaintiff sued to recover the statutory penalties.

The court held that the complaint set forth a good cause of action because the statute which repealed the act to prevent gambling was unconstitutional under the New Jersey constitution, and the law against gambling was therefore still in effect.

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**LEGITIMATE STAGE STATISTICS**

Reprinted from the “Billboard Index,” Season 1932-33

**COMMERCIAL PREMIERES**—It is in this category that the weakness of the 1932-33 season can be most clearly seen. To arrive at the number of commercial premieres, the figures above are further reduced by the six shows that were left running when the new season started; three of them dramatic and three musical. One of the left-over dramatic shows, however, was cahsed as a stock revival, and has already been deducted. Therefore, there were 115 commercial dramatic premieres in 1932-33, compared with 150 the previous season, and 23 commercial musical premieres against 26 in 1931-32. As may be seen, the dramatic shows experienced the huge slash of 35 while the musicals went down three more from the low level established the year before. The previous low for commercial dramatic premieres—set in the season of 1930-31—had been 135.

**ESTIMATED PERCENTAGE OF FAILURES**—Figuring on the arbitrary basis of 100 performances for a hit, 82 per cent of the total number of new productions were failures, the actual figure being 116. Due to the lower number of new plays, this was, of course, a drop from the previous season, when the number of failures stood at 151; but more important, it was also a drop in the percentage of failures, even though slight. In 1931-32 the percentage of failure was 83. The change in percentage of failure brings it to the same level as that set in the season of 1929-30, just after the depression set in. In 1932-33, as usual, the musicals fared better as a class than the dramatic offerings, 17 of them, or 68 per cent, being cahsed as failures. Ninety-nine of the dramas, or 83 per cent, stopped short of 100 performances. It should be borne in mind, however, that there were probably a number of dramatic productions here listed in the failure class that broke even or made a slight profit, while several of the hit musicals failed to show black.

**NUMBER OF THEATERS USED**—57, six less than the preceding year. Toward the end of the season there was the spectacle of several Broadway theaters with the plaintive sign, “Theater For Rent,” displayed on their marquees.

**TOTAL SEATING CAPACITY**—9,930, a healthy drop of just over 4,000 from the previous season.

**TOTAL NUMBER OF PRODUCTIONS**—There were 212 productions shown in New York during the season, which was a drop of only 13 from the year before, an insignificant dip compared with the relative success of the season, but one which is explained by the increased number of repertory stock and other non-commercial productions. 180 of the 212 offerings were dramatic, which is a gain of one from the previous year, explained in the same way. No less than 63 of the plays were repertory or stock revivals, leaving the number of commercial dramatic productions at the low mark of 117, 40 less than in 1931-32, when there were only 22 repertory offerings to be deducted. There were but six musical repertory productions in 1932-33, as against 16 the season before, which leaves 26 commercial musical productions for the year, as against 30 the previous season. The total number of musical productions including repertory, dropped by 14, totaling only 32.
AVERAGE LENGTH OF RUN—In spite of the fact that the percentage of failures went down, the average length of run (computed ex-
clusively of the run which engagements went down by one performance) the figures are 59 to 60. The average run of dramatic shows dropped by seven, going from 57 to 50, a fact that is ex-
plained by the higher percentage of quick closings and the complete absence of middle-run plays. Either the dramatic offerings were dropped im-
mediately or they went on into the hit classifica-
tion. Only 12 dramatic shows closed with runs of between 40 and 100 performances, a remarkable record. The musicals, on the other hand, showed a sizable increase in aver-
age length of run over the low mark set in 1931-
32. They went from 79 to 107, and so reached precisely the same average that they achieved in 1930-31.

SUDDENNESS OF FAILURE—In the last few years there has been a growing tendency to
avoid obvious failures as quickly as possible, and during 1932-33 this trend was even more marked than before. In spite of the fact that there were 35 fewer commercial dramatic premiers, there were more plays closed with the fateful cut rate stock presentations than there were in 1931-32. Thirty-four plays closed with eight performances or less against 32 the year before. Between the end of the first and the end of the fourth week, 16 plays went on to their run. This is the 103rd consecutive num-
ber that has been withdrawn, but because of the smaller number of new plays the percentage of quick closings went up. Of the plays 76 per cent closed within five weeks, and 80 per cent closed in six, 85 per cent closed in the first five weeks, as against 68 per cent in 1931-32. The total number of shows closed with runs of 40 performances or less was 95 or 70 per cent of the commercial premiers.

NUMBER OF PEOPLE INVOLVED—The total number of people involved dropped by some-
thing over 1,000. The actual listing has been elimi-
nated, but the comparative figures this year do not show the actual relative strength. In the present index all chorus people in musical produ-
cutions are included, so that the figures are explain-
ing much if not all of the loss. The figure for 1932-33, according to the new system, was 4,110. Similarly, the number of layers decreased, partly for the same reason, from 4,226 to 4,462—
1,298 of the latter number being listed as prin-
cipals in musicals. The number of dramatic players offers a fair comparison, however. In 1932-
33 there were 2,164 in the season's plays, a drop of 362 from the 2,526 of the previous season. There were 204 authors, 28 librettists, 75 com-
posers, 49 lyric writers, 25 sketch writers, 139 directors, 58 dance directors, 58 scene designers and 47 scenic executives.

NUMBER OF PRODUCING OFFICES INVOLVED—147, a drop of six.

PLAYERS IN MOST PRODUCTIONS—This title went as a matter of course to two members of the Shakespeare Repertory, which played valiantly at the former Jolson Theater for the greater part of the season. The company, on 15 Shake-pearean plays, and Curtis Cooksey and Irving Morrow were in all of them. On their heels come various members of their own company and members of the Irish Repertory Players, with Eva La Gallienne and the harder-working mem-
bers of her Civic Repertory company trailing a bit further behind. Among the players in strictly commercial productions, the greatest distribution of recent years was shown, no less than 15 actors and actresses appearing in four productions each.

BUSIEST PRODUCERS—The Irish Repertory group took the lead in this classification with 18 a-

ges, some of which, however, were one-acts. The Shakespearian company had its 15, and Wee & Livanthal's 14. Among the repertory men, J. M. Syne of the They might have
presented five plays, and so did William A. Brady, one in association with Frederic Rath. Milton Aborn, as usual, led in the musical division with six revivals, though this season his total went down to six.

MOST PROLIFIC PLAYWRIGHT—Shakes-
peare could hardly be said to have been prolific, but as usual he had the most plays produced. His total went up to 15, thanks to the efforts of the Shakespeare Theater. Lennox Robinson had four repertory revivals and J. M. Syne three (including one-acts), both due to the repertory of Irish Players. Among the moderns, Elmer Rice led with two new plays and one second presentation.

MOST PROLIFIC LIBRETTIST—The late W. S. Gilbert, as usual when Milton Aborn is in town, had the most shows presented, five: includ-
ing the one-acters, The Gondoliers and The Yeomen of the Guard presented five plays, and so did The Yeomen of the Guard. The Gondoliers had been
presented five times, and so did W. S. Gilbert's, one in association with Frederic Rath. Milton Aborn, as usual, led in the musical division with six revivals, though this season his total went down to six.

MOST PROLIFIC COMPOSER—Harold
Arlen wrote music for five shows during the sea-
son, one of which was included in the dramatic cate-

gory. The late Sir Arthur Sullivan, of course, had his five revivals.

MOST PROLIFIC LYRIC WRITER—E. Y.
Harburg did lyrics for four shows, one of them in the dramatic section. Gilbert, of course, wrote the lyrics of the five revivals.

MOST PROLIFIC SKETCH WRITER—Jack
McGowan had sketches in two shows. No one else during the season had them in more than one.

BUSIEST STAGE DIRECTOR—Percival Viv-
ian, of the Shakespearean company, ran away with the honor, with the company's 15 shows all produced under his leadership. The pro-

testory men, Philip Moeller, of the Theater Guild, and Carl Hunt, of the Shuberts, each directed four new plays. George S. Kaufman also had charges of music for the one revival through from the previous season. Two of his four were musicals. Aborn, of course, had his six revivals, one of which was not G. & S. Nine directors had three shows apiece, and Eva La Gal-
lienne, of course, directed the seven Civic Repertory productions.

BUSIEST DANCE DIRECTOR — For the third successive year Albertina Rasch led in this category, this time with four. Bobby Connolly was again in the running with three.

BUSIEST SCENE DESIGNER—Cleon
Throckmorton again led with 12 shows designed during the season. Livingston Platt followed closely with 11, and Aline Bernstein had 10.

BUSIEST SCENIC EXECUTOR—Cleon
Throckmorton, Inc., took back the lead lost the year before to R. E.ואר, with 18. Throck-
morton had 19 shows and Bergman 18. Triangle Scenic Studios, Inc., were third with 13.

THEATER WITH MOST SHOWS—Limited engagements and repertory are not included. The little Bijou on 45th Street changed its paper-
front most attention with its four revivals; playing there. Next came the Waldorf, which housed seven Wee & Livanthal revivals. The Lyceum, the Moroso and the Provincetown in
Greenwich Village had six shows apiece.
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

Sixth and Armstrong Sts., Kansas City—Hazel Myers, Chairman; Jesse Hodges, Mrs. Zelma L. Redmond, Mrs. Helen Dodderidge, Mrs. Mabel Wilson, Mrs. Abbie Belt."p."

MASSACHUSETTS


LOCAL CENSOR BOARDS

ATLANTA—Mrs. Alonzo Richardson; Birmingham, Ala.—Mrs. Neill Wallace.

BOSTON—Stanton R. White, City Hall.

CHICAGO—Miss Effie D. Sigler, Chmn.; Mrs. Amy Louise Adams, Mrs. A. M. Costello, Miss Ethel E. Kerr, A. L. Oust, Miss Frankie James, Mrs. Cora Doolittle and Mrs. Sara Riley.

DALLAS—Dallas, Houston, San Antonio, Waco: City ordinances in all these Texas towns provide for a city censor but no appointments or appropriations during recent years have been made, although ordinances have not been repealed. No active censor boards.

DETROIT—Lieut. Royal S. Baker is in complete charge of censoring pictures—704 Film Ex. Bldg.

KANSAS CITY—Mr. Guy Holmes; Mrs. Eleanor Walton.

LOS ANGELES—Pasadena: W. L. Leishman, Aetg. Chmn., 820 Arden Grove; Mrs. W. H. Lishman, 714 S. Oakland; Mr. George Schuler, 1414 Casa Grande.

MEMPHIS—Lloyd T. Binford, Chmn., Columbian Mutual Tower Bldg.; Mrs. M. V. Smith, Randolph Bldg.; Mrs. Walter Stewart, 760 Adams Ave.

MILWAUKEE—Frank B. Metcalfe, Pres.; Mrs. J. C. Buckaldf, Vice-Pres.; Mrs. E. J. Kluckow, Treas.; Geo. Hamel, Sec'y.; L. K. Brin, Paul Langheinrich, Sr., Harley Tidmarsh, John Klabouch, George Lorio.

OKLAHOMA CITY—Mr. R. M. Eacock, Noel Houston.


SAN FRANCISCO—San Jose: Mr. Fred Shipp, Chmn., Mrs. L. T. Smith, Mrs. R. L. Bruch, Mrs. E. E. Stahl, Mrs. M. H. Bullock, Rev. Ed. J. Maher, C. S. Allen; Palo Alto: Mr. Oscar E. Green, Pres., Mr. Henry E. McFieley, Sec'y., Mrs. R. E. Beal, Mrs. W. O. Shreve, Mrs. Andrew Hansen, Mr. E. W. Martin, Mrs. N. W. Gheser, Mrs. Margaret Ford, Mrs. R. V. Corput, Mrs. James McIntosh, Mrs. H. C. Collins, Mr. F. W. Hackett; Sacramento: Mrs. Josephine Haug, Chairman; Mrs. Ralph Taylor, Vice Chmn., Mrs. W. H. Banta, Mrs. Chas. Gilmore.

SEATTLE—David Himmelhoch.
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

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<td>Washington</td>
<td>3.50</td>
</tr>
<tr>
<td>Canada:</td>
<td></td>
</tr>
<tr>
<td>Calgary</td>
<td>1.26</td>
</tr>
<tr>
<td>Montreal</td>
<td>0.97</td>
</tr>
<tr>
<td>St. John</td>
<td>0.38</td>
</tr>
<tr>
<td>Toronto</td>
<td>1.84</td>
</tr>
<tr>
<td>Vancouver</td>
<td>0.34</td>
</tr>
<tr>
<td>Winnipeg</td>
<td>0.44</td>
</tr>
</tbody>
</table>

Total Canada: 4.23

100%
(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, Mifflin, Huntington, 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>Louisianna, Mississipi, 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, Mifflin, Huntington 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%
AGREEMENT of license under copyright made in one or more counterparts between a corporation (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 and described in the Schedule hereof and under the copyright of any matter included in any sound recorded therein which shall be publicly said motion pictures and to reproduce for public performances such recorded sound in synchronization 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 time of the exhibition of each of such motion pictures a license from the copyright proprietor thereof or from any licensee 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 fixed or determined for the exhibition at the said theater of the first motion picture deliverable hereunder and shall continue for a period of one year thereafter until 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 such 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, except 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 or if the Distributor shall wilfully 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 (c) 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 or upon a percentage of such receipts at 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 signed by an officer of the Distributor. 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 statements 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 representative 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 he shall have access to the theater, including the box-office, and also the right to ex-
amine all relevant entries relating to such gross receipts in all the Exhibitor's books and records, and if hereunder it is provided that the Exhibitor make certain expenditures and/or deductions, to examine all entries relating to such expenditures and/or deductions. Such right of access and examination of the Exhibitor's books and records limited at all times to a period of four (4) months after the receipt by the Distributor of each such statement. The Distributor agrees, unless such representative is in the continuous employ of the Distributor or employed as a checker, not to employ as a representative for such purpose any person a resident of or employed in the place where such theater is located, other than a person engaged in business as an accountant. The Distributor agrees that any information obtained pursuant to the provisions of this clause will be treated as confidential, excepting in any arbitration proceeding or litigation in respect to this license.

Liquidated Damages—Percentage Bookings

(c) If the Exhibitor fails or refuses to exhibit any of said motion pictures as herein provided and the rental or any part thereof is to be computed in whole or in part upon a percentage of the admission receipts of said theater, the Exhibitor shall pay the Distributor as liquidated damages for each day the Exhibitor fails or refuses to exhibit motion pictures, in addition to any fixed sums payable hereunder in respect of such motion picture, a sum equal to such percentage of the average daily gross receipts of such theater on each date any feature motion picture distributed by the Distributor was exhibited thereat during the period of ninety (90) days prior to the date or dates when said motion picture should have been so exhibited hereunder, or if no feature motion picture distributed by the Distributor was exhibited 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 motion pictures; provided that if the Exhibitor 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, such percentage shall be 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 thereat of 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 the territory was so located as to serve 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 thereof 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, excepting the last deliverable hereunder, for exhibition out of the order of its general release subject to the condition that no other or/for protection granted other exhibitors, on the date or dates determined as provided in Article Sixth hereof or otherwise agreed upon, but only upon the following conditions: (a) that the Exhibitor is not in default hereunder and shall have fully complied with all the provisions, if any, set forth in the Schedule for the exhibition 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 all of the motion pictures generally released prior to the general release of such motion picture and available for exhibition hereunder shall be exhibited by the Exhibitor, which 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 hereunder, on the date or dates the motion picture was exhibited by the Exhibitor within thirty days from 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 respect thereof shall be deemed waived by the Exhibitor. Upon the failure or refusal of the Exhibitor to exhibit any motion pictures thereby 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 paragraph (c) shall not be deemed to limit or qualify the provisions of Article Sixth hereof excepting as in this paragraph (c) specifically provided.

(d) The Distributor shall make deliveries hereunder to the Exhibitor or to the Exhibitor's authorized agent or to Distributor's exchange, 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 exhibition licensed, each print received hereunder, 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 wear and tear excepted. Exhibitor agrees to pay all costs of transportation of said prints, reels, and containers from the Distributor's exchange or the last previous exhibitor having possession of the same, and return to the Distributor, to ship such positive prints elsewhere than to the Distributor's exchange transportation charges collect. It is agreed that the delivery of a positive print property in the exchange container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor obtained by the Exhibitor, constitutes 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 fails
to forward or delay sending (as directed by the Distributor, or any such print to any exhibitor, 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 other exhibitor. The Exhibitor shall have the right to participate in any 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 each linear foot of any print destroyed or damaged 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 "newsworthy" which need be paid for 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 hereinafore provided. The Exhibitor shall immediately notify the Distributor of damage by telegram of the loss, theft or destruction of or damage or injury to any print. If any print shall be received from the Exhibitor by the Distributor or any subsequently damaged or destroyed in the course of transportation to and from 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 amount 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 said motion pictures are received at the exchange of the Distributor out of which the exhibitor is served, and provided the Exhibitor is not in default hereunder shall mail to the Distributor 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 "Exhibitor's dates") such notice shall be mailed to the Distributor 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 given in 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 therefor 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 for any such theater to which the Distributor grants such protection against all theaters in the immediate vicinity of the Exhibitor's theaters then unless otherwise provided 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 of the prints for book or play and to substitute such different or other story, look or play. The Distributor also shall have and hereby reserves the right to change the director, the cast or any member thereof of any of 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:

(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 or negative or negatives thereof shall at any time or dates herein specified contain 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 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, excepting advertising inside the theater not intended for exhibition, the Distributor reserves the right to cause the Exhibitor to desist from any display of said poster or other advertising matter for which compensation is received by the Distributor, or any subsidiary or affiliate of the Distributor.
(b) The Exhibitor shall not advertise by any means of advertising any of said motion pictures which may be roadshown 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 other rights to exclude from this license any motion picture picture involved in violation of the provisions hereof by written notice to such effect mailed to the Exhibitor and upon the 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 to 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 license shall be deemed only an application for a license under Copyright, and may be withdrawn by the Distributor any time before such acceptance. Unless such notice of acceptance is sent by the Exhibitor by mail or telegraph 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 located west of said 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 print of any of said motion pictures shall not be 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 sent to the Exhibitor and only then a 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 the Exhibitor is supplied 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 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 hereof shall be delivered to the Distributor. Any 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 or motion pictures and/or upon the sums payable under this license by the Exhibitor to the Distributor. If under any statute or ordi- nance any such tax, fee or other like charge is or shall be payable or paid by the Distributor and the exact amount of such tax, fee or other like charge paid or payable by the Exhibitor is not therein definitely fixed, cannot be exactly determined, then the exhibitor shall pay such part of any such tax, fee or other like charge paid or payable by the Distributor as shall be fixed by the then President of the American Arbitration Association.

Prevention of Performance

FOURTEENTH: If the Exhibitor shall be prevented from exhibiting or the Distributor from delivering the prints or motion pictures, without the cause of such sales being 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, shall have been licensed by the Distributor for the rental of each thereof averages less than Four hundred ($400.00) Dollars, the Exhibitor shall have the right to exclude from this license, first not to exceed five (5%) 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 of feature pictures so excluded in no event to exceed fifteen (15%) per cent of the total number licensed hereunder; provided that the Exhibitor is still in default hereunder fully and completely supplied with all of the provisions, if any set forth in the Schedule for the exhibition of one or more of said feature motion pictures at specified intervals; 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 later than fourteen (14) days before the date of the first date to which the exhibition is to be given and the same time (1) as to each feature motion picture excluded in the first five per cent of the total number so excluded to pay to the Distributor the rental thereof specified in the Schedule; and (2) as to each feature motion picture included in the five per cent of the total number thereafter so excluded to pay to the Distributor 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 lastly so excluded there shall be added to the rental of the motion pictures then remaining to be delivered hereunder, for such number of days as the rental thereof specified in the Schedule plus the amount added as herein provided, permits; provided that 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 disregarded.

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 each feature motion picture, except such exhibitions as are excluded therefrom. Said Exhibitor shall exhibit as herein provided, all of the feature motion pictures licensed hereunder then generally released and available for exhibition hereunder by the Exhibitor, accepting those, if any, excluded as provided in this clause and shall pay to the Distributor 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 released prior to or at the same time as such motion picture, which is to be 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 on 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 exclude such feature motion picture, or if no feature motion picture distributed by the Distributor was exhibited at such theater during such three (3) months' period, then during the 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 any of the feature motion pictures licensed hereunder, or provided the parties hereto have agreed to arbitration as provided in Clause Twenty-ninth, 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, the Distributor may exclude any feature motion picture therefrom for such 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 the run and protection period, if any, granted the Exhibitor in respect thereto shall be deemed waived by the Exhibitor and the license therefor 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 excepting those described in Paragraph (d) of this Clause within the period beginning with the date scheduled and announced by the Distributor for the general release of each feature motion picture in the territory wherein it is to be released, that is, upon what ever date twenty (20) days after the date of such general release, whichever the case may be, and notwithstanding any provision of Clause Sixth hereof to the contrary. If the first exhibit date of any of the said motion pictures shall occur on a date later than ninety (90) days after its scheduled and announced general release date, then the period of protection of such feature motion pictures shall be extended automatically, without any notice, so as to expire one hundred and twenty (120) days after said scheduled date of its general release. If the Exhibitor is granted a first run of the said motion pictures and the Exhibitor fails to exhibit any feature motion picture within said period of one hundred and twenty (120) days, the grant of the said first run and the protection period in respect thereof shall be deemed waived by the Exhibitor and the license fee as to such feature motion picture shall thereupon forthwith become due and payable to the Distributor, with the right to the Exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Clause provided.

Second Run Exhibitions

(b) If the Exhibitor is granted a second run of the said motion pictures and any other exhibitor having been granted the first-run thereof immediately preceding such second run shall be granted the right to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Clause within the period of one hundred and twenty (120) days after the scheduled and announced general release of such feature motion picture. The Exhibitor shall exhibit each such feature motion picture within the period beginning with the date of the expiration of the said one hundred and twenty (120) days period and ending fourteen (14) days thereafter, notwithstanding any provision of Clause Sixth hereof to the contrary. If the Exhibitor is granted a second run of the said motion pictures and the Exhibitor fails to exhibit any feature motion picture within said fourteen (14) days' period of such second run and the protection period if any in respect thereof shall be deemed waived by the Exhibitor and the license fee as to such feature motion picture shall thereupon forthwith become due and payable to the Distributor with the right to the Exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Clause provided.

Subsequent Runs Exhibitions

(c) If the Exhibitor is granted a run subsequent to a second run of the said motion pictures and any other exhibitor having been granted the second run thereof immediately preceding such subsequent run fails to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Clause within the period of fourteen (14) days as defined in Paragraph (c) of this Clause the Exhibitor may exhibit each feature motion picture within the period beginning with the date of the expiration of the said fourteen (14) days period and ending seven (7) days thereafter, notwithstanding any provision of Clause Sixth hereof to the contrary. If the Exhibitor is granted a run subsequent to a second run of the said motion pictures and the Exhibitor fails to exhibit any feature motion picture within the period of fourteen (14) days from the date of such general release, whichever the case may be, without any notice, the grant of such subsequent run and the protection period if any in respect thereof shall be deemed waived by the Exhibitor and the license fee as to such feature motion picture shall thereupon forthwith become due and payable to the Distributor with the right to the Exhibitor to exhibit such feature motion 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 rental period hereof, 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 Cause, the Exhibitor, upon payment 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, each such sixty (60) days prior to 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 shall give the Exhibitor the option to exhibit such feature motion picture granted hereunder shall terminate and revert to the Distributor.

If the provisions of this Clause shall in anywise 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 therein, 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 the last date of 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 excepting that any thereof which are not so generally released within the said following year shall also be excepted and excluded from this license. In such case the Distributor may exhibit and license for exhibition each of such motion pictures so excluded when and where desired by the Distributor and all claims of the Exhibitor in respect thereof are hereby expressly waived and the Distributor is hereby given power to lease and/or lend and exhibit and charge out to others, to sell and assign, to do and act in such behalf as the Distributor may desire and to release and discharge therefrom the Exhibitor.

EIGHTEENTH: If the Exhibitor shall fail or refuse to pay the rental of any of such motion pictures as provided in 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 is adjudicated a bankrupt, or executes an assign-ment 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 the said 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 in addition 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 or otherwise make or permit to be made any print. The Exhibitor shall not cut or alter any print, excepting to make necessary repairs thereto, or when required by any duly constituted public official or duly constituted court of the United States for the protection of the Distributor. The Exhibitor, however, may cut the print of a news reel, and in such case shall completely restore all parts cut therefore prior to the return 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 Twenty-fifth 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 representatives 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.

If it is agreed by and between the parties that Clause Twenty-fifth, 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 Twenty-fifth.

Arbitration

TWENTIETH: The Exhibitor and the Distributor, respectively, freely and 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 to 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 name therein two arbitrators 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 there is a speedy determination of such controversy 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 two arbitrators 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 fails or refuses to name 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 or another arbitrator qualified and then available to act 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 business, or the controversy, the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be held before the umpire alone, the arbitrators not to be permitted to attend the hearing. If 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 such dispute or controversy as shall be submitted, to make findings of fact in respect thereof and to direct specific performance of a contract, and/or that the same ha[s] been breached in whole or in part, and/or that damage in such account shall be paid. The Board of Arbitration shall have the power only to give force and effect to the provisions of this license agreement and the rights or obligations of the parties thereunder, provided that if after a full hearing of any controversy submitted for arbitration hereunder, excepting any submission to an umpire designated as hereinafore provided, the arbitrators or a majority of them are of the opinion that because of unusual circumstances arising after the execution of this license agreement and beyond the direct control of the parties hereto disclosed to such hearing, a proper enforcement of the provisions of this license agreement would impose undue hardship upon one of the parties, the arbitrators or a majority of them may recommend in writing to the parties a settlement of such controversy upon such terms and conditions deemed by the arbitrators fair and just. If such settlement is not agreed to by the parties within five (5) days after the receipt of a copy of such recommendation, the controversy shall be deemed withdrawn from the arbitrators and shall be submitted with a written statement of all of the facts added to the hearing before the arbitrators together with all documentary evidence, to the National Appeal Board in New York. The disposition by the National Appeal Board of any such recommendation shall be final and binding upon the parties hereto.

The hearing of any such controversy shall be had before the Arbitration Board in the manner herein is situated the exchange of the Distributor 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 submit to arbitration any claim or 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 forthwith comply with 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 termination the aggregate of the license fees of 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 award of the arbitrators 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 Clause 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 (City and State) has on (Date) executed this 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

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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) specified in the Schedule of 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; or (b) provided the Exhibitor is 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 shall be entitled to exhibit 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 include the right of exhibition at any time during said exhibition period prior to six A.M. on 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 roadshown.

(b) If and when any such roadshow exhibition shall be in the City of New York and/or the City of Los Angeles, and if the Exhibitor's theaters are 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 except 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 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 and licensing the exhibition of such motion picture in such territory. 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 serving the Exhibitor's theater, 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 any of such other exhibitions, the notices 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, in the respective territories, as above defined, in the United States, Any motion picture so roadshown in any place in the United States, and/ or in any foreign country, by the Distributor, in this license as aforesaid, shall not 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 when generally released by the Distributor and as and when 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 (in addition to those which 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 without notice to the Exhibitor, as aforesaid, when and where desired by the Distributor, free from all claims of the Exhibitor in respect thereof and the license of each thereof shall forthwith upon execution of such provision 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 change that change of change of the Distributor may find it necessary or advisable in certain cases to substitute different motion pictures for those designated or described in the Schedule, the Distributor agrees that 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. The Exhibitor desires to question the relative box-office possibilities of the original motion picture and the substituted motion picture, the Exhibitor may do so within five (5) days of notification of substitution and within four (4) days of written notice of substitution which shall be sent by the Distributor to the Exhibitor prior to or concurrently with the mailing of the notice of availability thereof. At the time of mailing of such notice of substitution 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. 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 appraisal to determine the relative box-office possibilities of the said two motion pictures shall proceed within five (5) days after the date of notification of substitution and the appraisal 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 exhibit in place of the motion picture proposed to be substituted the original motion picture, if thereafter generally released by the Distributor, such motion picture, the Exhibitor shall exhibit hereunder such original motion picture provided it is generally released by the Distributor within two (2) years from the date of said notice of substitution.

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 of the contract for the definite 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 so fundamentally sound that it 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 standard contract and the arbitrators cannot agree unanimously 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 out of the contract was arbitration of the Board, the 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 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 which will have full power to pass upon the whole controversy involved in the arbitration and to determine what settlement of the controversy is to be made between the contract parties, and the National Board of Appeals in this respect is to be free to make 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 between exhibitor and distributor which ought to be susceptible of fair and friendly settlement, and to this end it is proposed that local committees of conciliation be set up, to which exhibitors and distributors may carry their differences in an effort to adjust them. If such differences cannot be conciliated and adjusted after such conciliation local committees be 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 practices and 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.

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 free option of choosing which form of contract the exhibitor desires to accept.

1. The standard form to contain an arbitration clause for the arbitration of all controversies and disputes arising under this contract, this arbitration clause to be included at the option of the exhibitor.

2. A national board representative of the distributors and exhibitors to act as a National Board of Appeals under the arbitration clause of the Optional Standard License Agreement in the specific cases hereinafter mentioned or otherwise to act as a national conciliation board.

The above proposal is submitted to the motion picture industry for their approval, discuss and adoption.
they present the questions to the National Board for conciliation. The findings and recommendations of this National Board will 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 to any local or to the national conciliation boards, not 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 Appeals 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 any complaints submitted to it upon appeal from any of the local committees. If this rule is followed, a majority of the National Board could decide to hear and attempt to conciliate any extraordinary or unforeseen controversy not possible of conciliation locally.

It must always be borne in mind that it is not intended that the National Board shall be concerned with the rentals of pictures which have been fixed in the negotiations which preceded the execution of any exhibition contract, nor attempt to raise lower film rentals agreed upon by the parties.

In contract disputes, the procedure to be followed 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 conciliating complaints not involving a circuit of theaters affiliated with a producer or distributor, the National Board of Appeals shall consist of three unaffiliated exhibitors and three distributor representatives.

For the purpose of hearing appeals or conciliating complaints involving a circuit of theaters affiliated with a producer or distributor, the National Board of Appeals shall consist of either (a) four unaffiliated exhibitors, two distributor representatives and two affiliated circuit representatives; or (b) two unaffiliated exhibitors, one distributor 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 associations or by lot from a panel of unaffiliated exhibitors conveniently located.

Procedure for Referring Complaints for Conciliation to National Board

Before referring any matter to the National Board of Appeals, the proper local arbitration board, protection committee or conciliation committee must hear the complaint or controversy and shall first exhaust their efforts to determine, conciliate or dispose of the controversy. After this is done the local board or committee may then refer the complaint or controversy to the National Appeal Board for a hearing. The local board or committee 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, arguments and recommendations.

In regard to protection and run controversies, it is contemplated that a local committee representative 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 these negotiations become deadlocked 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 therewith a continuing zoning committee is established to hear and conciliate complaints in connection with the established 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 unreasonable overbuying by a circuit or any other exhibitor, it is contemplated that a local Conciliation Committee on which there is a fair and equal representation 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 Conciliation Committee is unable to agree 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 considered as the industry's supreme court of self-regulation. Because of its standing in the industry, if properly conducted, its findings and recommendations will carry great influence.

The success of this program will depend obviously 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 detail for 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 successful outcome.
EXPLOITATION

A SHOWMAN’S Guide of tried and proven exploitation and publicity ideas. A calendar, also, of important dates and other material to assist exhibitors in selling their programs to the public . . .
THE SHOWMAN'S CALENDAR
FOR 1934

— JANUARY —
4—UTAH ADMITTED—1896. NEW MEXICO ADMITTED—1912.
6—THEODORE ROOSEVELT'S DEATH—1919.
8—ANNIVERSARY OF THE BATTLE OF NEW ORLEANS. In Louisiana—1815.
17—BENJAMIN FRANKLIN BORN—1706.
18—DANIEL WEBSTER BORN—1782.
19—LEE'S BIRTHDAY. In Alabama, Arkansas, Florida, Georgia, Mississippi, North Carolina, South Carolina, Tennessee and Virginia.
21—STONEWALL JACKSON BORN—1824.
29—McKINLEY BORN—1843.

— FEBRUARY —
3—HORACE GREELEY BORN—1811. WOODROW WILSON'S DEATH—1924.
4—LINDBERGH BORN—1904.
7—CHARLES DICKENS BORN—1812.
9-14—NATIONAL BOY SCOUT WEEK.
9—NEBRASKA ADMITTED—1867.
11—EDISON'S BIRTHDAY. DANIEL BOONE BORN—1734.
14—ASH WEDNESDAY; First Day of Lent.
15—DESTRUCTION OF THE MAINE—1898.
22—WASHINGTON'S BIRTHDAY. In all the States, Territories, District of Columbia and Colonial Possessions.
27—HENRY WADSWORTH LONGFELLOW'S BIRTHDAY. FIRST RAILROAD CHARTER—1827.

— MARCH —
1—PURIM (Hebrew Holiday).
2—SAM HOUSTON DAY. In Texas.
3—MAINE ADMITTED—1820. FLORIDA ADMITTED—1845. FIRST POSTAGE STAMP USED IN U. S.—1847.
4—PENN DAY. INAUGURATION DAY.
5—BOSTON MASSACRE—1770.
7—LUTHER BURBANK'S BIRTHDAY. In California.
17—ST. PATRICK'S DAY.
25—PALM SUNDAY.
21—FIRST DAY OF SPRING.
22—EMANCIPATION DAY. In Porto Rico.
MARYLAND DAY. In Maryland.
30—SEWARD DAY. In Alaska.
GOOD FRIDAY.
31—PASSOVER—EASTER SATURDAY.

— APRIL —

1—EASTER SUNDAY.
ALL FOOLS' DAY.
6—WAR DECLARED WITH GERMANY—1917.
7—PEARY DISCOVERED NORTH POLE—1909.
8—BATTLE OF APPOMATTOX—1865. LOUISIANA ADMITTED—1812.
9—SURRENDER OF GEN. LEE—1865.
12—HALIFAX INDEPENDENCE RESOLUTIONS. In North Carolina.
13—JEFFERSON’S BIRTHDAY. In Alabama.
14—ASSASSINATION OF PRES. LINCOLN.
19—PATRIOT’S DAY. In Maine and Massachusetts.
21—ANNIVERSARY OF THE BATTLE OF SAN JACINTO. In Texas.
22—MORTON’S BIRTHDAY. In Nebraska.
ARBOR DAY. In Nebraska (Public Holiday).
23—SHAKESPEARE BORN—1564.
24—FIRST NEWSPAPER ISSUED IN AMERICA—1704.
WAR BETWEEN U. S. AND MEXICO—1846.
25—WAR DECLARED WITH SPAIN—1898.
26—MEMORIAL DAY. In Alabama, Florida, Georgia and Mississippi.
27—GENERAL GRANT BORN—1822.
28—PRESIDENT MONROE BORN—1758.
30—LOUISIANA PURCHASED. WASHINGTON BECAME FIRST PRESIDENT IN 1789.
RHODE ISLAND SETTLED—1636.

— MAY —

1—MAY DAY.
CHILD HEALTH DAY.
LABOR DAY. In Philippine Islands.
DEWEY’S VICTORY IN MANILA—1898.
2—STONEWALL JACKSON SHOT—1863.
5—NAPOLEON’S DEATH—1821.
6—12—NATIONAL MUSIC WEEK.
7—ARBOR DAY. In Rhode Island (Public Holiday).
LUSITANIA TORPEDOED BY GERMANY—1915.
11—MINNESOTA ADMITTED—1858.
12—FLORENCE NIGHTINGALE BORN—1820.
13—MOTHER’S DAY (2nd Sunday.) By Proclamation of the President.
CONFEDERATE MEMORIAL DAY. In Kentucky, North and South Carolina.
PENTECOST (Jewish Holy Day).
21—LINDBERGH’S FLIGHT TO PARIS—1927.
23—SOUTH CAROLINA ADMITTED—1788.
24—FIRST TELEGRAPH MESSAGE SENT—1844.
EMPIRE DAY. In Canada.
29—WISCONSIN ADMITTED—1848.
30—CONFEDERATE MEMORIAL DAY. In Virginia.
MEMORIAL DAY. In all the States, Territories, District of Columbia and Colonial Possessions, except Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, New Mexico, North and South Carolina, Texas, Virginia and Tennessee.
— JUNE —

1—KENTUCKY ADMITTED—1792. TENNESSEE ADMITTED—1796.

3—CONFEDERATE MEMORIAL DAY (Tenn.) KING’S BIRTHDAY. In Canada. JEFFERSON DAVIS’ BIRTHDAY—1808. In Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, South Carolina, Texas, Virginia and Tennessee.

6—NATHAN HALE’S BIRTHDAY—1756.

8—BATTLE OF NEW ORLEANS—1815.

10—FRANKLIN DREW LIGHTNING FROM SKY—1752.

14—HARRIET BEECHER STOWE’S BIRTHDAY. FLAG DAY. Proclaimed by the President.

15—ST. SWINTON’S DAY. PIONEER DAY (Idaho) ARKANSAS ADMITTED—1836.

17—BUNKER HILL DAY. In Boston (Not a legal holiday but banks close by mutual agreement). FATHER’S DAY

18—BATTLE OF WATERLOO—1815.

19—WAR BEGUN WITH GREAT BRITAIN—1812.

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. In Canada. BATTLE OF GETTYSBURG—1863.

2—GARFIELD’S ASSASSINATION—1881.

3—IDAHO ADMITTED—1890.

4—INDEPENDENCE DAY. In all the States, Territories, and District of Columbia.

5—LEWIS & CLARK EXPEDITION SET OUT.

10—WYOMING ADMITTED—1890.

11—JOHN QUINCY ADAMS BORN—1767.

13—FORREST’S DAY. In Tennessee.

17—SHERMAN’S MARCH TO SEA—1864.

21—BATTLE OF BULL RUN—1861.

24—PIioneer DAY. In Utah.

25—OCCUPATION DAY. In Porto Rico.

31—LAFAYETTE ARRIVES FROM FRANCE—1777.

— AUGUST —

1—COLORADO DAY. In Colorado. BEGINNING OF WORLD WAR—1914.

2—PRESIDENT HARDING’S DEATH—1923.

3—CIVIC HOLIDAY. In Canada.

10—PRESIDENT HOOVER BORN—1874. MISSOURI ADMITTED—1821.

15—PANAMA CANAL OPENED—1914.

16—BENNINGTON BATTLE DAY. In Vermont.

18—VIRGINIA DARE BORN—1587.

20—BENJAMIN HARRISON BORN—1833.

— SEPTEMBER —


4—HENDRICK HUDSON SAILED UP THE HUDSON, 1609.

6—LAFAYETTE DAY. PRESIDENT McKinley ASSASSINATED, 1901. ANNIVERSARY OF THE FIRST BATTLE OF THE MARNE.

9—ADMISSION DAY. In California and Colorado.

10-11—JEWISH NEW YEAR.

12—DEFENDER’S DAY. In Maryland.

15—WILLIAM HOWARD TAFT BORN, 1857.
16—REGATTA DAY (3rd Saturday). In Hawaii.
17—CONSTITUTION DAY.
19—JEISH DAY OF ATONEMENT.
22—NATHAN HALE EXECUTED—1776.
23—FIRST DAY OF AUTUMN.
29—AMERICAN INDIAN DAY.

— OCTOBER —
1—MISSOURI DAY.
5—WRIGHT BROS. TAKE FIRST LONG DISTANCE FLIGHT IN AIRPLANE—1905.
8—CHICAGO’S GREAT FIRE—1871.
9—FRATERNAL DAY (Alabama).
12—COLUMBUS DAY. In Arizona, Arkansas, California, Kentucky, Louisiana, Missouri, Maryland, Massachusetts, Michigan, Montana, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Dakota, Ohio, Oregon, Pennsylvania, Porto Rico, Rhode Island, Texas, Utah, Vermont, Washington and West Virginia (School holiday in Maine).
13—FARMER’S DAY (2nd Friday). In Florida.
18—EDISON’S DEATH—1931.
19—SURRENDER OF CORNWALLIS—1781.
27—THEODORE ROOSEVELT’S BIRTHDAY. NAVY DAY.
28 to Nov. 3—GIRL SCOUT WEEK.
31—HALLOWE’EN. ADMISSION DAY. In Nevada.

— NOVEMBER —
1—ALL SAINT’S DAY. In Louisiana.
2—NO. & SO. DAKOTA ADMITTED—1889.
4—JOHN PHILIP SOUSA BORN—1854.
6—ABRAHAM LINCOLN ELECTED PRESIDENT IN 1860. ELECTION DAY.
7—MONTANA ADMITTED—1889.
WASHINGTON ADMITTED—1889.
16—OKLAHOMA ADMITTED—1907.
17—SUEZ CANAL OPENED—1869.
29—THANKSGIVING DAY. In all States, Territories, District of Columbia and Colonial Possessions except Utah, where it is not a legal holiday but is always so observed.

— DECEMBER —
3—ILLINOIS ADMITTED—1818.
8—ELI WHITNEY BORN—1765.
10—TREATY OF PEACE WITH SPAIN.
11—ALFRED NOBEL BORN—1833. Founder of Nobel Prize.
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. In all the States, Territories, District of Columbia and Colonial Possessions.
WASHINGTON CROSSED DELAWARE—1776
28—WOODROW WILSON’S BIRTHDAY. In South Carolina.
29—IOWA ADMITTED—1848.
30—RIZAL DAY (Philippines).
31—WEST VIRGINIA ADMITTED—1862.
31—NEW YEAR’S EVE.

ARBOR DAY is observed in States on different days, usually in the spring. The dates in the same States often vary from year to year by proclamation.
THE REVIVAL OF

Ballyhoo Exploitation

By DON HANCOCK
Film Daily Staff

Despite the fact that some circuits still hold their managers to the cut-and-dried "mail order" form of exploitation, the trend among the progressives is to permit managers to advertise, and locally exploit pictures, according to their own inclinations and in accordance with the likes and dislikes of their patrons. Every manager is a showman, or should be. They purposefully, or sub-consciously study the best methods of local exploitation. No longer does striking theater architecture stand out as "bait". Theater fronts must colorfully and forcefully advertise the current and coming attractions.

Gradually the pendulum is swinging back to real old-fashioned showmanship. Bigger and better displays for theater fronts, is the tendency of the day. Picture titles and star names do not suffice. Selling angles that will intrigue the buying public, novel gadgets and moving signs have proven their box office values. Managers that are up to date, study picture themes so that a football picture is exploited for women patronage as well for the men. Football displays play an important part but the wise manager also prominently displays catch lines that are designed to "catch" the feminine element. In this manner every manager becomes a picture diagnostician, discovering the elements that will give it a healthy run in his particular theater.

Ballyhoo is again coming into its own. Moving displays are "eye catchers". Cutouts from 24-sheets, mounted and placed on a "roaming truck" are becoming more numerous because of their tried value. "Sandwich men", "window workers" and animated figures, are playing an important part in modern exploitation. Ballyhoo fronts and marquee displays, revived through big-city exploitation of adventure pictures, have caught on so that even the smallest neighborhood theaters construct miniature displays in imitation of the originals as an important part of the local campaign.

Years ago commercial advertisers ignored suggestions for co-operative tie-ups. Today many of the strongest national advertisers realizing the mutual advantage, solicit these tie-ups knowing that in a constructive manner, attention will be focused on their product through the attractiveness of star photographs and carefully selected scene stills. Unlike conditions of a decade ago, national advertisers are unafraid to mention motion picture titles, star names and even the location of the theater where the picture or pictures in question are playing. Few towns can be found today that are devoid of some local merchant display in connection with a motion picture.

Fashions in film plays have become unusually popular due to the attention paid to advance styles by the stars. Department stores, once indifferent toward any form of outside tie-ups, today gladly give over window displays to film fashions, and a few of the larger stores have even inaugurated film-fashion departments. Concrete examples of the value of this type of exploitation may be seen daily in the department store display advertising which consumes many hundreds of columns each week.

Each year brings a new crop of showmen to the front. Modern ideas supplant the frayed and worn-out stunts. Managers have been taught to be their own exploitation men, to do much more than manage the inside of the house. They have been taught to tie-in with radio stations when the opportunity permits. They now know the value of working up a community spirit, of offering co-operation with all civic departments, private organizations and clubs. The showman-manager has a chance to show his "stuff". Gags have to be better. Stunts must be new and bright. Exploitation ideas must be really clever, and every manager must understand the method of "following through" to the end of each picture's run, the exploitation that started weeks before.

Home office exploitation heads are today the best in any industry. Their genius is enclosed in every press book. Every press book is available to the up-and-coming manager who doesn't know it all, and who wants to progress with the times. There is still much to be done in the field of individual exploitation, but if the year 1934 sees similar progress in this field as did the past twelve months, exploitation will be considered, and rightfully so, one of the most important duties and one of the essential capabilities of every manager, whether he operates an independent theater or is part of a coast-to-coast circuit.
BECAUSE of conditions in the NRA CODE which pertain to exploitation stunts in which prizes are offered or contests are involved, we advise that all exhibitors be guided by the following interpretation of the NRA CODE, which has been signed by approximately 90 per cent of those in the motion picture industry.

Exploitation Under the NRA Code

By JOHN C. FLINN
President of the A.M.P.A., Secretary of the Motion Picture Code Authority

It is imperative that every exhibitor should first consult the actual contents of the NRA code, before entering into any form of exploitation or ballyhoo that tends to reduce in any manner, the general admission price of his theater. The matter covering this subject may be found in its entirety in Article V, clause E, Part 3, Sections 1, 2, 3, which say in part:

"No exhibitor shall lower the admission prices publicly announced or advertised for his theater by giving rebates for his theater in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets, or by two-for-one-admissions or by other methods or devices of similar nature . . . the giving of rebates . . . or things of value . . . shall be included in those areas as shall be defined by each local Clearance and Grievance Board."

If in your territory, it is provided that you must first receive the approval of 75 per cent of your local exhibitors, for distribution of any form of exploitation, do so through your local Board. The gentlemen of your board understand your problems and will prove of valuable assistance. Consult them at every opportunity. Be safe.

For this comprehensive summary of ideas for exploiting every type photoplay, we hereby acknowledge the willing co-operation and inestimable assistance derived from Epes Sargent's exploitation department in "Variety", to Joe Weil of the Universal publicity department, and to other experts who have given their valuable support.
THEATER FRONTS

Make use of every available piece of space in your theater front, to properly sell your program to the passer-by. Never use trash. Do not over-do it. Your theater front represents an important investment. Stills are a proven asset. Cut-outs, enlargements and other accessories are also of inestimable value.

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 "dog" on a motor wheel, but it takes a little figuring to get the band spaced so that it will be exact.

XMAS TREE OPENING

For the Christmas holidays, a tree on the marquee with an official opening is surefire. The tree should be screened from view until at a proper point in the exercises it is unveiled and then lighted. Hold dedication exercises about 45 minutes before show time. A local glee club can sing several carols, with a phonograph loudspeaker contributing not only the musical accompaniment, but some of the singing. Get the Mayor or some local celeb to make a brief address, a pretty girl pulls the ripcord which unveils the tree, while someone pulls the switch that turns on the lights. If you have a kid club, you can use them to advantage in this stunt.

MARQUEE WHIRLIGIG

This will help on a picture that does not lend itself readily to exploitation. On the marquee use a disc anywhere from 5 to 10 feet in diameter, with a spiral running from the hub to the circumference. Make a pair to work on the same axle with a belt and pulley on the other center-clockwise. Rapidly revolved, the spiral seems constantly to be running off the disc or into the center, according to which way the board is revolved. It might be well to reverse the outfit after the first day to vary the effect. Done in flitter against a light tint and spotted at night, it will get attention up and down the street in proportion to its diameter. Simple to make, and you can save and revive it in six months.

NOVELTY SIGN

Where you have a big picture booked in, you can give it a long advance plug with this one. A large sign on the marquee reads: "Thirty days to New Year's, but only 22 days to ---" Add the title of picture. Numbers are of course changed daily, and the sign kept going till the day before the feature opens. You can plug specials with this one before all the main holidays, such as Fourth of July, Thanksgiving, Christmas, etc.

CHANGING THE FRONT

To vary the usual program cards on either side of your entrance, carry a blowup for the main feature. This can carry enlargements from the film, news stills, or anything that can be appropriately used for illustrative matter. It will stop people who have become used to your usual lettered signs, with the new appeal of the gaudy poster. Your appeal must be constantly varied if attention is to be held. Even the valance will grow stale if it is always the same old type. A slight change in style makes all the difference in the world to the sidewalk crowds.

OUTBOARD MOTOR BOAT

Use on a pix with a speedboat sequence or racing theme. You can secure the speedboat and the motor in a tie-up with some local marine company. It is placed on sidewalk in front of your house. Mount the boat on two high horses. The propeller of the motor rests in a large barrel filled with water. This one will stop 'em in their tracks. It costs nothing but the effort to make the tie-up.

WIGWAGS

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 moment the chatter is stuff to suggest that the boys are merely practicing their scout duties. When a crowd is gathered, the message runs into a plug for the current or coming show. The boy on the marquee is provided with suitable copy, which he should actually transmit. The waving flags help things along.

ANNOUNCING BOARD

Good for daily change houses. Use a three-sheet size board to announce attractions. These are listed with the current attraction at the top and the others in regular order. All cards are moved up one place at the end of the day and a new one added. Other cards are used on the left with the day of the week lettered in. Current bill has a “Today” and the underline “Tomorrow” instead. All strips are cutout letters, backed by colored tissue, but only the top or “today” section carries a back-flasher lamp which shines through the tissue, getting special attention for the film it is most desired to put over. Cutting out the letters is little more trouble than painting, and it gives a much greater emphasis value. Until backed by a light, the effect is that of a straight color, all of the tissues being fairly dark, to provide contrast.

CRASHED PLANE

Here is a smash stunt to pull 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.

SIDEWALK ARTIST

Secure a local artist for certain hours in the evening, when he sits at 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. Here is an inexpensive stunt that is good for a lot of word-of-mouth advertising. The artist, if he has the showman’s instinct and knows how to sell the show in his chats, can make this stunt outstanding.

MARQUEE CUTOUTS

Take the lithographs on a coming attraction, and have cutouts made of the featured players. These are mounted on beaverboard and placed on top of the marquee. From other portions of the lithos cut out the title of the picture, which is run clear across the cutouts. To further attract attention, place a baby spot in the center of the display and have it sweep from one side to the other. With the figures and title in colors, the display at night can be seen for blocks away. Here is a marquee flash that can be used on any future attraction.

SHADOW EFFECTS

For any feature that has a star whose work emphasizes the dance angle. From a second story window adjacent to the theater have a girl dancer go through her regular dance routine at certain hours of the evening. She can be dressed in costume to resemble the star. A white muslin sheet is stretched across the window with a baby spot in back of the dancer. When the girl appears between the light and the sheet, the observers in the street get the effect of a shadow or silhouette. After the dance, a shade giving the complete billing is dropped over the window.

TALKING DISPLAY

From a sidewalk attraction, this one never fails when it is properly handled. At front of lobby place a life-size cutout of the star mounted on beaverboard. 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 splendid work of the star in question. The announcer in this manner has a great opportunity to put over some clever selling talk.

ANIMATED AUTO

This is one of the marquee stunts that never fails to click. It can be seen for several blocks. From the producers’ array of lithos you will be able to secure a figure of the star at the wheel of an auto. Have this cut out and mounted on beaverboard and placed on top of your marquee. The wheels of the car are built to revolve, operated by a small electric motor. Decorate the wheels with colored bulbs and you have an animated marquee display that will attract the eye of every passerby within range of your theater.

MERRY CHRISTMAS

That’s all there is to it. No picture advertising, no advance plug, merely a large, highly colored sign reading “The ——— Theater Wishes You All a Merry Christmas and a Happy New Year.” You’ll be surprised the amount of goodwill this simple stunt will accumulate. Leave the sign out 24 hours of every day before and after Christmas that you consider advisable. Try it and see.

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LOBBIES

Your lobby is your own show-window in which to display as much of your wares as is advisable. Your showmanship will find a constructive outlet here. Many a poor lobby display has turned ready cash away from the box office. Many a clever and attractive display has increased receipts, surprisingly.

WEIGHING MACHINE

Here is a good variation on the coin-operated device for a lobby attractor 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-commital fortune which 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.

BIKE RIDER

With the bicycle hobby still growing, this one should click. Run a seven-day endurance bike race in the lobby. An attractive femme in racing togs rides a treadmill daily during certain hours. Patrons submit their estimates of the distance she will have traveled by the end of the grind. A month’s pass goes to the closest guesser, and 25 comps are distributed to the next best estimators.

CRAZY WEEK

This method can be used on occasions to jazz up house fronts and gather a little extra business. Some exhibits work it with a stage show by booking in films that are out of the ordinary and then going lunatic in the lobby. One theater had as lobby exhibits the old “invisible goldfish”, the goose that laid the golden eggs and similar fooleries. Another had all the posters upside down or on a slant, with the back of the box-office to the street and a clown to officiously conduct the purchaser from the ticket window to the doorman, with a little patter with the doorman if the crowd was coming slowly. It is just another case of suggesting novelty by a different sort of lobby.

SUMMER COLORS

A lot can be done with the proper combination of colors for that cool-looking lobby in the hot months. Try a bright green on a glossy white ground for your signs. Almost as good as yellow on red and not as torrid, but green should be bright and light, though not too light. 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 more quiet 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 pavement 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.

COOL LOBBIES

For the summer months, avoid cluttering up the 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 whatever you can avail yourself of 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. The big idea until after Labor Day is to create the suggestion of airiness.

EMBOSSED SIGNS

For a house too small to be able to afford much in the way of equipment, some swanky signs can be made with a cake decorator tube. You can get one at any kitchen utensils department for 50 cents and up. The outfit includes a syringe with a set of nozzles for streams of icing of different styles and proportions. The paste is forced through the gun and tube to come out in a continuous stream from the other end. With a little practice you can turn out some stuff that will do credit to a de luxe house, and at very small cost. Use thin plaster of Paris mixture, working up enough for only one charge of the gun at a time. Get cement colors from the hardware store to tint the plaster. The stuff sticks well to the boards, and cost is small, apart from the labor. Gold and silver letters are painted after drying, but
other colors are mixed into the mass. Effective combinations are blue and silver, purple and green, green and black, red and black, red and yellow, and black and orange. In each case the card color is that first named. The cards used are really boards painted with quick enamel and matted with a handful of fine steel wool—either O or OO.

MOVING StillS

Here is a new lobby device that appeals to the desire of the average person to work a novelty oneself. It is an endless belt on two rollers carrying eight stills. Motive power is supplied by the observer, a sign inviting him to "Pull the string and see another picture." A cord operates a pawl, which moves a ratchet on the top roller, not unlike the typewriter roller. The cord is just long enough to permit one full space to be travelled, with the square opening in the front of the box just large enough to show one still and its accompanying copy. Probably it will not be good for more than two or three weeks at a time, but it works well while it is current. And it is always well to remember that a stunt that goes stale in the lobby might be new if you can find some other location.

CEMENT AUTOGRAPH

A small town theater has adapted Sid Grauman's idea of the cement autograph for his theater lobby. He had to have the inner passage replastered because of breaks, so 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, and can be used in any number of smaller locations, for it is ideal where everyone knows everybody else.

PROGRAM STUNT

This plan is good for fattening up the mailing list, especially in a section of the town where removals are frequent. Run a coupon in your program, which states that it is good for one guest ticket when presented at the box-office with the name and address filled in. A 10 cent service charge for your Employee's Benefit Fund will check the indiscriminate use of the coupons. Of course the idea is worked on the assumption that few holders of the guest ticket come alone. A simpler variant of this is to have patrons write their names on the back of a program and deposit it in a box in the lobby, with the management inviting a certain number to be its guests the following week.

PROGRAM TIMER

This one makes a good program announcer for the front of your lobby. A large illuminated clock face without hands has a movable disc around the rim, on which is painted the various items of the show—feature, shorts and vaude. 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. This is better than the detailed time-table, which is apt to be too involved with four or more shows on the day.

AIRPLANE FLASH

This stunt is only possible where you have a very large lobby. But it is a honey to work in your lobby for an airplane feature. This exhibitor 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 flocked in, gave the three cane-backed leather-cushioned chairs a workout, snapped the lights on and off, turned the radio dials, slid the windows open and shut. Outside the windows, hitched 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.

GLASS SIGNS

One manager whose glass signs for lobby display are much admired gets credit for spending more money than they actually cost. The sign consists of glass strips, on which the titles are lettered in bright colors against a ground of frosted glass. Most persons imagine that he has these strips sandblasted in some city shop. In reality the signs are merely strips of clear glass of the sort known to glaziers as "double". They are cut to fit the recesses in the sign. Titles are lettered on with colored varnish, and the back is flooded with a saturated solution of epsom salts or some similar large crystal salt. Solution is tinted with aniline dyes to match the varnishes. Kept in a warm place, the liquid quickly evaporates, leaving the glass evenly coated. It is lighted from behind with indirectly-placed bulbs. It takes a little practice to get just the right quantity of fluid on the glass, but it is not difficult, with the results showy and attractive.

PASTING MIRRORS

If you have any trouble pasting signs to your mirrors, try painting the back of the material
with yellow beeswax and ironing it down with a warm flatiron. Instead of sliding off when the paste dries, it will stick until you want it to come off. Then it is merely a matter of using a putty knife if the sign has no further value, or the warm iron again if it is to be removed intact. Any surplus remaining on the glass can be removed with a cloth wet with kerosene. If the liquid is not permitted to drip down to the frame the odor will not linger.

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**LOBBY DRESSING**

There are all sorts of little tricks to make the lobby dressing different. Lobby display should not degenerate into the same arrangement week in, week out, of corner three-sheets and lobby easels. There should be something different each week. If the three-sheet, for instance, gives a standing figure, raise the backing, build a flight or three or four steps up to the feet of the figure and mask in the top and sides with drapes. Paint sales copy on the stairs. For a one-time, the effect will be remarkable. It will be stale the following week, but something else can be done then.

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**DISC-SPINNING**

This one will get attention in the lobby, and it costs nothing but a little effort. Cut a circle out of the three-sheet and paste the rest on a board. Paste the circle on another sheet and pivot to the cut poster. It is a good plan to use a grommet or a small piece of brass tubing on the disc to prevent abrasion. Mount is placed in the lobby with the challenge: “Can you spin the disc so that it will come to a stop in its proper place?” No prize is offered for the accomplishment of the stunt, but it is only human nature for everyone to try, and the result will be that the lobby is kept in action with all interest centered on the poster. The latter of course advertises the current attraction.

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**ATTRACTIVE POINTS**

Every theater manager knows that the most effective billing for coming attractions is to place it on the lobby mirrors, for this is the spot that invariably attracts the women. In like manner, the men can be interested. Place cigar lighters at either side of the lobby, placed right in the center of announcements for the next attraction. While the men pause to light up on the way out, they are sure to learn all about the new feature. A trial for a few weeks will easily prove its worth.

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**FREE HAIR CUTS**

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 tie-up 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.

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**EYE-TEST CHARTS**

This gives a poster display with a novelty slant. Have cards printed up, similar to the testing charts used by oculists, with large “Test Your Eyes” at the top. 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.

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**VOICE TEST**

With the co-operation of a radio store, you can arrange a “Hollywood Voice Test.” A microphone is set up on one side of the lobby, 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. This will prove a great treat for the women, and lots of men will be eager also to try out their voices. In any event it will keep your lobby crowded.

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**BULLETIN SERVICE**

The bulletin board is always a goodwill builder. In a prominent corner tacked on a frame containing your billing for the new feature, is placed a bulletin board where women may place messages for their friends. A few dummy messages will aid in getting the idea started. Before long you will have women coming to your lobby to place messages on the board for their friends. Mothers will use the board to inform children where to meet them after school. You can work out a lot of angles and adapt them to the needs of your neighborhood.

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**REVERSED SIGNS**

Have a sign, large enough to be easily read, printed in attractive colors and placed upside down on an easel. You will be surprised at the number of people who will search you out to inform you of the “error” and at the same time know the title of the feature you are advertising. Of course you inform the patron that it is an error, but when the informant departs the sign is again placed upside down. Start this stunt early, even before the house is opened. The idea of having it out front before opening will lead people to talk and laugh about it, and at the same time aid in putting over the billing on your new attraction.
NEUWSPAPERS

When considering a newspaper tie-up be sure to contact both the managing editor and circulation manager. Your province will be to show the mutual advantage of your proposed idea. The newspaper has innumerable benefits for you and your theater, and you may have them all, provided you know how to diplomatically sell your tie-up plans.

STAFF CONTACTS
Granting that the ad manager is an excellent man to contact, it is advisable to also make friends with the cartoonist, or cartoonists, the sports editor, woman's page editor, circulation manager, and all other department heads of the local newspapers. Ofttimes 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 who will appear on your screen are to display advance fashions, be sure to notify the woman's page editor. Work this system out with every newspaper department head.

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JUMBLE ADS
Here's a new one with rich possibilities. The idea is for contestents to clip four complete lines from any number of classified ads in one local newspaper. The lines, when placed in reading order must at least, make reasonable nonsense. Four lines is the minimum number and they must be clipped, not copied, from one newspaper. Neatness and originality are to be counted in judging the "Jumbles" submitted. This gag assures the reading of all the classified ads and is a swell hook-up with the classified ad department of any newspaper.

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TYPIST RACE
You'll get the attention of the girls, and men, in every office with this one. Run a coupon in a newspaper, each day for a week, which when properly filled out will register typists in the "Fast Typing Contest". Those filling out the coupon are admitted free on the night of the contest, which is carried on in the lobby of the theater. A suitable prize is given to the girl typing a 200-word letter the fastest. This stunt affords a tie-up with a local office-furniture dealer who should supply the typewriters and desks. Don't be backward in giving the furniture dealer a break with display signs telling the spectators by whom the desks and machines were loaned.

GUSS WHO?
Every exhibitor can handle this one, and the local paper will be sure to co-operate because of the daily "come-on". 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. They can be a pair of tickets to the theater. A variation of this stunt is to publish a photograph, the back of the head, or the head slightly turned, of some well-known native son, or daughter.

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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 in the outline, of the picture in the half-tone. You'll 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.

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PICTURE TITLES
This one can be used one or two weeks in advance of your particular picture. The idea is to select ten stills from the connig attraction and have the newspaper run one a day. For the best titles for each still, a prize of one ticket is offered. Of course, each winner will bring one or two friends to hear his, or her name read from the stage as a winner. This is particularly fine advance advertising. It will interest all who enter the contest and everyone who sees the stills. It will plant situations and stars in their memory, and also the name of the feature.

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MYSTERY STORIES
Well in advance of the playing of a thrilling mystery film, offer a season pass to the person sending in the best story under the heading "My Most Horrible Experience." Advertise that all articles will be published by the newspaper, and if you desire, have the winning article read from the stage when the presentation to the winner is made. This makes for a series of
comic and thrilling articles in the newspaper. Of course, all articles submitted should first be read by you and any undesirable propaganda or unusable matter eliminated.

"IS YOUR NAME HERE?"

Circulation managers should go for this one. 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, and there is where you please the circulation manager. The greatest help to your theater is the word-of-mouth advertising that follows the first insertion of the gag.

AMATEUR REVIEWS

This stunt has been tried out with astounding results. Everyone in your community expresses his or her opinion of the pictures, and believes the opinion to be a correct analysis. Give these folks a chance to try out as amateur critics. Offer a prize to the best review, not exceeding 200 words, of your weekly program. The answers are to be judged for their journalistic style, neatness and common sense. Arrange with the newspaper to mention the stunt in the movie column and have the movie critic as one of the judges. With each write-up, the theater and the pictures will get a mention.

WRITERS, ATTENTION!

Arrange with the newspaper to run a synopsis of the picture to be played at your house the following week. With the synopsis have a set of stills run. Copy tells the reader to supply dialogue for each of the stills. Free tickets to the winners. Even those who don't win will surely enter the theater to see how close they were to the actual dialogue in the scenes. This builds up interest from many angles.

RURAL BAIT

This can be worked by managers running houses that are supplied from rural communities. Papers to be delivered R.F.D. should include a free guest ticket for any boy or girl under twelve years of age. As the kiddies will have to go a considerable distance to the theater they are sure to be accompanied by another child or one or two grown-ups. This is a dandy for houses that run juvenile films and can even be worked in connection with any short-subject that especially appeals to the children. Handle it on "off nights." It will swell the box-office receipts.

SLOGAN FIENDS

Put this one in your daily newspaper ads. Announce that you will offer 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. It's a good newspaper tie-up and a fine business getter.

CLASSIFIED AD TIE-UP

If you can focus the attention of readers to the classified ad section of any paper, you have made friends with the advertising manager and should be able to arrange this stunt without any trouble. Have the readers select the three best classified ads of the day. Run the stunt for a week. One ticket for each winner. In submitting selections, contestants should state in 25 words, why they consider their selections the best ads. Sometimes the merchants whose ads are selected offer prizes, but in every case one ticket to your theater can be one of the prizes. Newspapers will co-operate with theater managers on this one. Go to it.

ASLY ONE

This was put over in a town where the ad rates were not very expensive. The manager merely ran this notice in the "Personal" column: "I desire to positively state that all rumors that the Acme Theater has been sold, will be sold, or will entertain an offer of purchase, are utterly false and without foundation." Then followed the signature of the manager. The last three words were in Italic. People whom the manager had not seen for months started visiting the theater and, being eager for gossip, asked what it was all about. The manager merely stated that the notice spoke for itself. The display cost him $10 a day and the box-office receipts increased almost ten times that figure. It's just a gag, but it's a humdinger.

"FIND YOURSELF" STUNT

You can't go wrong with this one. It's old, but healthy. Have a "roaming photographer" from the newspaper take still pictures of various groups at certain hours on the streets of your city or town. The paper should announce that pictures taken one day will be reproduced in all editions the following day. Persons "finding themselves" in the reproductions will receive a ticket to your theater. It's sure-fire for the circulation department of the paper, a business getter for you and also a tieup proposition for merchants whose stores show in the photographs.

SIZE 'EM UP

How tall is Clark Gable, Richard Dix, Robert Montgomery, or whatever star is to be on your
screen in the near future? What size hat? Shoes? Gloves? Collar? Socks? Those are the questions to be printed in a coupon to be run in your local paper. Readers are to guess the star's exact measurements. Give an enlarged still of the star, or a pair of tickets as the prize. On the day you announce the winner, have an enlarged telegram, supposed to have come from Hollywood, giving the star's exact measurements. This telegram will make a fine display if surrounded by a score of coupons received from contestants.

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NAME HUNT
This was worked in a small town where the newspaper was recently published. In return for a whole back page space, ushers made local deliveries. The paper received 25 passes weekly to scatter through the sheets. Then in addition to all that the paper announced that names of local citizens would appear somewhere in the paper each day for a week. Different names each day. Those who found their names were winners of a pass. The editor did a good job fitting in the names in hide-away places.

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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.

— • —
AD PLACING
Don't worry a lot about whether your ad is to be on the right or left side of the newspaper when it is opened. There has been plenty of discussion on the subject and it has even been made the subject of a survey by Columbia University. The answer was that the right side was best, but a small space, cleverly handled, with possibly only the name of the theater set in 10-point leaded, will catch the eye no matter where it is placed.

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HOT NEWS
Here's a wow. There is very little actual "heel and toe" reporting done by a small town newspaper, and yet there are a thousand items of news and scandal that the editor would be glad to have—and pay for. Invite the editor to attend the next meeting of your children's Saturday morning club. Have him offer one free ticket to the theater for every news item handed in by the lads and used in the paper. No items are to be duplicated. First come, first served. In this manner the editor will get plenty of local goings on and some red hot scandal that can be handled with impunity. Arrange with the manager to pay half price of every ticket he gives to the kids. It's cheap news for him and a fine boost for you. Add color to the stunt, stamp each pass "PRESS" in red ink.

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OLD ACQUAINTANCES
Tell the editor of your paper that the theater is interested in finding the oldest married couple in the community. Tell him that you want to invite them, and their children and grandchildren to your theater. After the story has broken, you'll be surprised at the number of letters that will come in. That all means, that attraction has already been centered on your theater. Leave out the couple's children and grandchildren if you want and just make it for the old couple. At the pay-off you can invite the oldest five or ten couples. You're sure they'll have all their relatives, who will pay admission, in the house.

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STUDENT ESSAYS
It's old, but good. Grab a bushel of free publicity by tieing-up with your local grammar or high school, by 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 professors.

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STOP! LOOK! AND LISTEN!
Each day a newspaper representative notes down the license number of automobiles that are unusually well handled. Careful driving at railroad crossings and street intersections are the high spots. Several license numbers are run in the section of the newspaper which the editor desires to build up. Owners of the cars bearing the printed numbers are required to call at the newspaper office, show their registration license and receive a pair of tickets for your theater. Of course your theater is mentioned in all publicity given the stunt by the newspaper.

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COMMUNITY SINGING
Through the daily newspaper arrange 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 patrons regarding each piece. A song leader may be useful.

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WINDOW DISPLAYS

The majority of these tie-ups are co-operative measures, giving the merchants the opportunity of helping themselves, while aiding you. Window displays, if attractive and interesting, can carry your message to every important corner of your city or town. They are also an important medium in building friendship with the business men of your locality.

“TICK TOCK” CONTEST

Not much chance of anyone figuring this one out until after it has done its job for your theater. Place a large electric clock in a front window. Surround it with stills of the picture you are plugging. Above the clock place a sign that can be easily read, with this lettered on it: “Two seats for Saturday night’s performance if you can guess WHEN THIS CLOCK WILL STOP. Contest ends Saturday noon. Answer coupons may be obtained, etc.” You’ll have all sorts of answers but the right one, which once upon a time was guessed by a lad of ten. It is, “When you pull the plug out.” It’s a gag, but firstly it’s a swell way to attract attention to the front of your house.

THE MAGIC SIGN

This one will catch the eye of every passerby. 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 single 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. It isn’t complicated and it is effective.

FOR MARRIAGE BELLES

This is a swell merchant tie-up in addition to being an excellent business getter. Display in your lobby a handsome hope chest with a card telling the patrons that eight merchants are to place some wedding present in the chest before the Saturday night performance. No one knows, not even the manager, what the gifts will be. The merchants do not know what each other will supply. To the person making the correct guess, free tickets should be given. Cards are given out for guesses at the theater and at each merchant’s establishment. This not only brings the people to your theater but sends them to the stores to look over the most likely articles that will be selected for the hope chest.

BOOKWORM BAIT

Best books of the week come in for a lot of publicity in this one which is run in the lobby of your theater. Local book store supplies a list of the new books in stock with clippings from advance announcements and a copy of the jacket blurb. Post this material in the foyer. The best letter to the theater telling why they desire a certain book is good for a prize which may be a pass to the house and a 10 per cent discount on the purchase of the book. Post the best letters in the bookstore window, not forgetting to include your own theater plug. Winner may receive a book free and the runners-up the discount.

DIAMONDS AND PEARLS

Women are always interested in jewelry. Whether it is genuine or just plain “costume” stuff. Have a near-by jeweler display in his window a few beautiful necklaces, bracelets and rings and at the same time have him display a sign which states that the articles are the counterpart of the jewelry worn by (star’s name) in a coming attraction. In the center of the window he should place a glass jar filled with loose pearls. To the window gazer guessing the nearest to the correct number of pearls in the jar, free tickets are given. Names of the winner and runners-up should be read from your stage on Saturday night.

FISH AND FOLKS

You can offer anything from ten tickets to a house and lot as the prize for this one. They’ll never catch on and at the same time you’ll cash in with a barrel of good publicity. Many merchants would be glad to have a window attraction like this. 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 the prize. Surround the tank with your theater display or stills. The fish CAN’T swim through the hoop because a circular piece of glass, possibly taken from
the face of an alarm clock, prevents them. The glass is securely fastened in the hoop which should be of wood. Wait till you see the crowds this one gathers.

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**EYE-CATCHER**

Here's a variation of the old photograph gag. Secure a prominent store window and in it place a well-formed and good looking girl in a white bathing suit. The girl takes photographs of those looking in the window. State in your card that five pictures out of every hundred taken will be displayed in the theater lobby. Those finding themselves in the photographs will enter the theater free. In reality she only takes about 24 pictures during the day. The other snaps are with an empty camera.

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**START THIS ONE EARLY**

This is for Christmas but should be started right after the Thanksgiving holiday. Merchants in your locality are promoted to donate a gift to be drawn for at some performance around Christmas. Try to get about eight donations. Above each gift have a card telling by whom it was donated and whether it will be given to the man, woman or child holding the winning ticket. At the same time have the merchants display their individual donations (the counterpart) in their own stores with cards telling about the theater tie-up. This will help business just before Christmas and earn a lot of good will both with merchants and the patrons.

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**FLASHY ANIMALS**

You're sure to play a number of adventure and wild animal pictures during the season. For one stunt try this out. Cut a piece of compos 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 prepared 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 will no doubt ask where these shiny little animal toys may be secured, but don't let on. Say that you received the display from New York. This frame may be used in a local store window or in a hotel lobby.

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**PEEPHOLE STUNT**

Whitewash the entire window of a vacant store, leaving a small peep hole in the center at about eye level. Place your best display on a coming attraction, immediately behind the hole. Have it well lighted. Under the peep hole have this copy: "Could this happen in this town?" They'll stand in line to find out what it's all about. Anything along this line, that arouses the curiosity of the passer-by is of great exploitation value.

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**THE MAGICIAN**

This will cost very little to put over and should well pay for itself. Everybody is more or less interested in magic. The children love to be mystified. Secure the window of an empty store. Dress a man, (he does not have to be a magician) to look like one of the old time magicians. Black satin breeches, tail coat, moustache and goatee. He works in front of a false wall of cloth. His performance consists of displaying a card upon which is written your theater copy. He places the card against the wall and it stays there until he wishes it to drop. Have him continually make mysterious passes at the card as though he is mesmerizing it. When his arm is outstretched the card stays against the wall, when he drops his arm the card falls. Here's the gag. The wall is of scrim with a vacuum cleaner on the off side. The man makes contact by stepping on a certain board which makes or breaks the electrical connection. Have him hold each card against the wall long enough for the gazers to read the copy.

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**LOCAL BEAUTIES**

Call upon the students of a local school to select the six prettiest girls in the school. Photos of each winner are displayed in a local 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. Their photos may be secured from the publicity departments of the company home office. The local newspaper will 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.

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**MAKE-UP ARTIST**

Window of a beauty parlor or department store should be used for this one. Arrange to have a make-up artist beautify girls who sit in the chair in the window. At the end of each treatment the artist points to a card which tells the name of the beauty preparations used and which also states that the stars in your coming attraction use the same preparations in their make-up. It's good for the theater as well as the individual picture.

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**PORTRAIT PAINTER**

Enlist your house artist for this one. He'll like the experience. Place him in the window of a paint, art or department store. Twice a day have him appear and make sketches of one of the stars that are appearing in your pictures. Fill the side space in the window with stills and other theater ballyhoo. Play this stunt up in your program and advertising. It will attract a bushel of attention.
AIRPLANE ACES

Cash in on the popularity of airplane travel and the interest in airplane model building. 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.

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FASHION STUNT

A neat window display in either men’s haberdasheries or women’s gown shops can be worked this way. Have the merchant select from stock a suitable tie, collar, cape or garment, similar to the one worn in the picture by a 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).” This is effective and valuable to both yourself and the merchant.

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SEALED BIDDING

This is also known as the “Silent Auction.” Arrange with the local radio dealer to make an attractive display of the latest radios in his window. The bidding is open to everyone. Bidders are requested to place their bids, in sealed envelopes, in a box in your theater lobby. On the final night, all bids are read from the stage. The highest bidders get the radio. Other articles of value may be used in this stunt which gives the merchant a fine window display and a deal of advertising and gives you the ad in his window, which sends the folks to your theater and is bound to fill your theater on the final night.

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SPORTS EQUIPMENT

Many store owners should be glad to cooperate with you on this one. It is to be used in advance and during the showing of any outdoor pictures. The store window is dressed to represent an outdoor camping ground, a fish stream or the side-lines of any popular sports contest. He should use plenty of equipment. It is all for sale in his store. In the center of the display place about ten stills from the film and a few star stills. It’s a swell tie-up and means extra business for all.

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MILLINERY CONTEST

Every millinery shop in town will be in on this tie-up which provides for each store to make up, or select from stock, their “ace” creation. The women who wear the hats most becomingly, receive the bonnets as prizes. Only one hat to a person. Hold the contest on the stage and allow your audience, through applause, to select the winners. Before the contest display prominently in your lobby a large frame listing the stores that are in the tie-up. They in turn display the usual theater credit in their windows. Newspaper tie-ups on this one can come in at the pay-off when the winners are chosen.

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REFRESHMENTS

The serving of coffee, cigarettes or both in your lobby or foyer can be done without cost and with the gaining of plenty of good will. Tie-ups can be made with manufacturers or local stores selling the product. Display prominently cards reading “This coffee (name of brand) is donated through the courtesy of the (name) store.” Women will like this. It gives them a chance to meet and talk. Have an usher or usherette do the pouring or handing around of the smokes.

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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. Give prizes.

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YOUR VACANT STORES

If you are one of the unfortunates who have vacant stores in your building, it is possible that you can earn much good-will and a bit of business by dressing the vacant store windows 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 the Missus, or the cashier, or any woman to supply that feminine touch to the display. It is also advisable to at times include some of the moving displays mentioned in this department, in these windows.

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SHEETWRITERS TIE-UP

Adapt sheetwriters for use in publicizing your theater. A sheetwriter, to refresh your memory, sells his goods by throwing in a premium. In this instance he could peddle four of your theater tickets and a fountain pen for a dollar. Or some similar plan. The pen is theoretically the premium offered by the management. Naturally the sheetwriter is primed to do a great deal of ballyhooing for your theater and its class of shows.
This section contains many schemes for exploiting your theater and your pictures at little expense. It is an important part in every showman's local campaign for both the current and coming attractions, and also for building good-will. Ofttimes a tie-up with your printer will bring the cost of the printed matter down to below cost.

**TWO-FOR-ONES**

If permitted in your zone, there are any number of give-away stunts that will help the weekly statement. Here's one that gets patronage and also gets you a valuable mailing list. Use the two-for-one ticket over the rural mailing route. On the free ticket leave a dotted line for the name and address of the person entering on the ticket. It must be filled in order to secure free admission. This will assure you of a good direct mailing list. Be sure to print in large bold letters on the ticket "Please remember that one paid adult admission must accompany every free ticket."

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**LUCKY SALES SLIPS**

Three or four merchants in town can tie-in with this stunt. Have pads of sales slips with order number on each--and the name of your theater, made up and supplied the merchants. With each dollar purchase the storekeeper is to give out one of these sales slips. Each night the stores report to the manager of the theater the high and low numbers for the day. At the end of the week display two numbers from each store as the winning numbers. Prizes are a pair of tickets for the show. The merchants pay for the tickets while you pay for the slips. It's a great way to get the name of your theater on the desk or on the kitchen file in many community houses.

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**REPEATERS**

This has been worked to great advantage by any number of houses that have programs or newsettes as give-aways. The idea is to print a coupon on the back page of the program or newsette. Patrons are supposed to fill in the coupon with their names and addresses and each week 100 are selected as the winners of a pair of tickets. You won't have to let 200 people in free because many times the winning numbers or names posted on a board in your lobby will not be noticed by the winners who will go directly to the box-office to purchase seats. This is another gag in working up a mailing list.

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**NO PARKING**

Across the top of a few hundred colored cards, have printed in large bold letters "NEW PARKING LAW." Under this have the following "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 (name of picture.)." Have these cards 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 wide-spread attention.

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**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 will line up a host 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 and be numbers above the highest number you have printed.

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**FUTURE PASSES**

Build up your summer business with this one. At the end of June issue 500 passes good anytime between Monday and Friday the third week in September. The pass must be stamped each week from the time it is issued until it is good. Use any rubber stamp of a cartoon character which may be bought at the stationers. Change the stamps weekly. It is not required that a ticket be purchased at the time the pass is stamped but the folks come to your lobby and that's more than half way into the theater. The pass will be shown to others and have plenty advertising value. About 400 of the passes will be used.

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WEEKLY NEWSPAPER

It won't cost a cent if you tie-up right with local merchants. Issue a weekly tabloid, distributed free, containing fan news, production notes and personals gleaned from press books. On the front and inside pages carry your display ads for coming attractions, etc. The back page for the merchant tie-up ads. It's sure fire stuff.

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CO-OP. SCHEDULES

Have printed schedules showing the running time of your program and 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 cards run the regular house ad, the current and coming attractions.

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GIANT TELEGRAM

It's a throwaway and one that will cause much comment. Think up the wording of a telegram announcing the opening of your new film. Have it printed on an 11 x 14 paper representing a telegram. On the reverse side carry half a dozen commercial ads of local stores. This will pay for the whole job. Use it as a throwaway in stores, offices and homes. It will pay you to first consult the local telegraph agency as their co-operation may extend the value of the stunt and possibly cut down the cost.

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STUDENT GAG

Cash in on graduating day by using one or all of these stunts. Secure from the school clerk, or from some other source, a list of all graduates. Then send to each a letter or card of congratulation, enclosing a pass for two for any one night in two or three weeks. In the letter wish the graduate good luck and a happy future, etc. Then have a photograph made of the class from which a slide can be made and thrown on your screen. Work up a graduating class theater party and secure the feature that receives the most votes from the graduates. This stunt works up good-will and much business of the better kind.

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A TEASER

This is one of those "come-ons" that plays on the curiosity of everyone. Prepare a four page booklet. On the front page in heavy type print the name of your attraction, provided it has a name similar to "The Secret of ———", "What Men Should Know," etc. Under the title in small type have "See inside." On the inside page have printed "We're not telling on a lady. Come to the (name of theater) and maybe she'll tell on herself!" Pass these on the street and on the road. Throw them in automobiles and distribute freely in stores and apartment houses. Each book will get two or three readers and that means excellent advertising.

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BABY BIRTHDAYS

Clip the "birth columns" from every local paper. Later on secure the child's name then follow-up with a pass made out to the child but dated for the child's birthday in 1944. Enclose a note to the parents saying that the child will enjoy the pictures more ten years from now than today. At the same time enclose a pass for two for the parents, good anytime within three months. This stunt isn't a knock-out but it builds a lot of good-will and causes much favorable comment.

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VOTER GAG

This is swell for registration day. Your political leaders can be of great help in supplying to you voters' lists. To every name send a card stating "Register at (address of registration office) and THEN see (title of picture) at (name of theater)." Be careful not to suggest any political affiliation on any part of the card. Assist both political parties. Be sure to leave plenty of space to plug your theater and picture. It's a fine direct-by-mail stunt.

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PROGRAM PRIZES

The question of whether your programs are being read or not will be answered if you put over this stunt each week. In your next issue, include a panel on page one announcing that some person's name will be mentioned in that space next week, and that the person will receive a pair of free passes. 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. Do it each week for a month or so. If you wish you can carry this further by scattering several names through the program. 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.

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CARD STUNTS

Make up, in attractive colors, some "bicycle cards." They should be finned in the irregular triangle of the bicycle frame. Do not have any small type used in the printing as it will be hard to read. This is swell for a strong coming attraction. Give a special matinee for all bicycle delivery boys in town, then watch how they co-operate. Tack-cards should also be a large part of several exploitation campaigns throughout the year. Make them up in bright colors and be sure to have the name of your picture, and theater, so that the print may be read from quite a distance.
ARROWS
Make up several "directional markers" in the shape of arrows. They should be painted yellow, or on yellow stock, and measure about 16 x 4 inches. On the arrow have printed in large letters "This way to the — Theater." Have these tacked up in every available spot with the arrow ALWAYS pointing in the direction of your theater. Be sure you instruct the lads who go out on the job to be sure of the direction the arrows should point. Use them for a radius of two or three miles, posting them on every available telegraph pole, light post and roadside tree.

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DISTRIBUTION BOYS
You can have your programs delivered throughout the town, absolutely free if you will tie-in with the local Boy Scouts. Offer them a season pass if they will do it regularly, or if it is only for one week, permit them to bring one other fellow to the Saturday matinee, free. Route the boys in all directions. They should place the programs in homes, garages, stores and all spots where they will be possibly read. This stunt may become so valuable that merchants might be tempted to take advertising space in the programs.

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MOTHER'S DAY FLOWERS
Do not announce this stunt in advance or you will spoil the effect. On Mother's Day present each woman entering the theater with a white carnation, to which is attached a nicely worded card. No advertising, just a smile from the manager or from whoever hands out the flowers. Buy the flowers wholesale and arrange for them well in advance of the day. Also secure from the newspaper the names of mothers with the largest families in town. To them send a letter inviting them and their whole families, provided they come in one party, to free admission on that day.

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SAFETY VAULTS
This is a good one when you play bank robbery pictures. Arrange with a local bank to display in their window a safe which has been broken open with papers and securities scattered over the floor of the window. Near the safe display a sign reading "Your valuables are always safe in our safe deposit vaults. Don't take chances. See what happened in (title of picture) now playing at the (theater name)." Make the display neat. Nothing trashy will appeal to bank directors nor to depositors.

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BLOTTERS
The check book blower stunt is possibly of more value than the standard size blower because in the first place, banks will distribute the give-aways and secondly, the blower slips into the checkbook and is carried around by the depositors. Every time they write a check, they see the blower with your ad. Bank managers will co-operate with you on this one to the extent of enclosing a blower with each new check book handed out. Make your own deal with the bank regarding passes. Usually one season pass to the manager is enough.

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REDCUTING DIET
Whenever you run a picture which stars a fat comedian or comedienne, hand out, in the town, cards upon which is printed a reducing diet, with the words, "Do you want to be as fat as (star's name) who is playing in (picture) at the — Theater?" Do not make up any old diet. Have your personal physician make it up and if he wants, his name may be included as the author. This will go strong at women's clubs and other organizations having a large female membership.

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BRIDGE PADS
If you play any short subjects that pertain to bridge, contact the publicity department of the production company's home office for cooperation in getting out a contract bridge score card. On the reverse side have your theater ad. Hand these out at the door and also send them out on your mailing list. Make them colorful and attractive and be sure to have them up-to-date. Look up your local professional and amateur bridge clubs and also tie-in with local bridge instructors.

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GREETINGS
Every newcomer to town should be contacted by you or your publicity man. Get up a letter of greeting and enclose a pass for two to your theater. Invite criticism, solicit requests for pictures, and generally make the newcomers welcome. It is sometimes advisable to send the tickets out by messenger as soon as you receive the names and addresses. Don't "slop over" to the patrons but write a courteous note in a friendly, businesslike tone. Be sure the manager actually signs the letters. No rubber stamps will do.

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OLD-TIMER NIGHT
This will get you a weekly publicity break and will also satisfy many patrons by granting their requests for "old-timer" pictures. It can be given a slogan as "The Picture You Missed" night. Have the newspaper conduct the contest each week to select what old picture you will recall and run. Coupons should be printed with space for name and address. It gives both you and the paper a fresh mailing list and also gives you a chance to send a nice letter to those whose picture request is being complied with.
BALLYHOOS

This is the age of ballyhoo-revival. No longer is it pertinent to only hand-me-down clothing shops and Coney Island side shows. The better class of ballyhoo is not objectionable. To the contrary, it is interesting and amusing. Do not put on a “cheap looking” bally. Be proud of what you do. The following paragraphs will prove a guidance in broadcasting your features.

PEN PUBLICITY

If there is not already a fountain pen demonstration in one of your stationery or drug store windows, arrange for one. It sells plenty of pens and gives you the opportunity to have the demonstrator write messages on the pad which pertain to your theater and the picture you are playing. A few passes to your house will usually be sufficient payment to the demonstrator. In return for the store owner’s courtesy you should place a frame in your lobby reading “Don’t forget to see the fountain pen distribution in (store name) window all this week.”

FESTIVAL TIE-UP

Spring festivals are looked upon by most managers as “poison” to their business but here’s a way to make the festival help you and at the same time you can earn a lot of good-will by helping the society running the carnival. Mount a three-sheet of a coming picture on a board. Be sure the sheet has a large head of a movie star in the center. Purchase about two dozen darts. Give a free ticket to your theater to anyone who can plant two out of three darts in the star’s lips. Donate the services of an usher. Sell the darts three for a dime. Make the first money received reimburse you for your expenditures and donate the remainder or most of it to the festival.

LOCAL JAZZ BAND

Through your local school secure the assistance of five or six boys who can play musical instruments. Tie-up with your local Ford agency, or other auto agency, for the use of one of their newest trucks. Put a banner on each side of the truck advertising your picture and at the same time give the auto company plenty of credit. Have the boys seated in the truck and have it parade through town at the best hours. The boys play the popular tunes as best they can, of course stopping in front of the theater for a “concert.” Billing on the screen for the auto company and free passes to the boys, pay for this stunt.

AIRPLANE BALLY

The next time you play an airplane thriller, secure one of the smaller planes from the nearest airport. Mount it on a truck and plaster it with flying banners announcing your attraction and theater. The truck is driven all over town and at the busiest intersection at the height of the rush, the truck should develop “engine trouble” and block traffic for as long as the corner policeman will permit. Try not to get a ticket from the cop, but if you have to, it’s worth it.

TABLEAU

This is an easy one and can only pertain to certain pictures. Those with adventure themes will serve best. Have a man and a girl dressed in the costume pertinent to the picture theme and pose them on a motor truck. Scenery should be made from 24-sheet cut-outs and erected by your carpenter. Decorate the truck attractively and plaster it with advertising cards and banners for your picture and theater. It will get your message across. At certain pauses, have the players snap out of the pose and wave to the spectators.

STREET CAR FLOAT

It may be possible for you to put over this stunt, if you can sell the local street car company the idea of having a special night for all street car employees, at your theater. In return, ask for a flat car upon which you can build up from 24-sheet cut-outs a scene depicting some situation in your feature. This can be made by pasting the cut-outs on heavy compo board and nailing them to the flat car. Have the car driven for several hours each day, all over the line. The stunt is okay on a truck but not half as effective.

BUS AD

When the local bus company receives the delivery of its newest equipment, arrange for this tie-up. Have the bus parked outside the theater every night. Have it brightly illuminated but with a card in each window advertising your picture. Permit people to enter the bus for inspection. A bus company employee can explain its features and comfort. During the day the bus should drive slowly through the town prominently displaying a sign telling the folks that it is the newest in modern
and that it may be inspected nightly in front of

THEATER.

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PLUGGING THEME SONGS
A variation of the song-plugging idea can be worked out through a touring song contest. With a pianist and a singer to act as master of ceremonies, send a truck around your town on a schedule which calls for stops at various busy corners. Have the m. c. invite the populace to sing the theme song of your current picture and let the audience determine by applause as to who is the winner. Prizes may be given in the form of tickets.

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CURBS THAT PUBLICIZE
If you have good local political connections, this one may be okay. Make a deal whereby you can paint the title of your current picture on the elevated safety aisles at important trolley car stops. Perhaps you can arrange with the local authorities to contribute part of the proceeds of some special show in exchange for this privilege.

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GIRL COME-ON
If your house uses 24-sheet boards, try this one. Engage six or seven girls and have them dressed in shirtwaist, shorts and snappy beret. Assign them the job of putting up the 24-sheet stand. They'll have plenty of trouble but that's where the attraction comes in. You'll have crowds watching all the time that work. Plenty of laughs and a wealth of advertising that will be noticed at the box-office. Work it on a good attraction where snappy 24-sheets are provided.

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HEADLINE GIRL
This is a cinch to put over. It's great for mystery, newspaper or society drama films. A girl dressed in a costume composed entirely of newspaper headlines, walk around town as a ballyhoo. The costume can be made by pasting the headlines over any old dress or apron. You can also include some house advertising with the headlines. Have the girl wear a mask, which will emphasize the novelty. As the girl parades the town, she should distribute heralds. There are plenty of pictures in release at all times that will fit in with this stunt.

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A TEASER
Have a girl dress in a costume appropriate to the theme of your picture. She should wear a mask as she strolls through town handing out small envelopes on which is printed “For Men Only.” Inside is a card on which is printed “Why not take HER to (picture, playdate and theater)? It's the kind of a picture she'll adore—and you'll like it, too.” In addition to attracting the attention of the men, the girl will arouse the curiosity of the women. It's a winner.

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THE RED BALL
As a rule, the Red Ball announces to the townsfolk that there is skating at the lake or park, but you can utilize the same system by securing a red ball about three feet in diameter and hanging it atop your theater, on a long pole, every time you play an outstanding feature. Augment this by having a truck or auto drive all over town and suburbs with a sign displaying the red ball with the necessary advertising matter. Folks will look for it and respond.

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FOOLISH BUT GOOD
Make them laugh, and you have made friends. Parade a jackass through town. On the animal have a banner which reads, “I am not going to see ——, but then, you know what I am.” Get a jackass or mule that will neigh and kick, if possible. Have a typical farmer lad lead the animal or if you have the costume, a clown can be the one.

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A DUMB ONE
This is a sequel to the blind man stunt. The blind man would give big money if he could see the picture at your theater. Now it’s the dumb man who hands out cards reading “If I could talk, I’d tell you what a fine picture ‘——’ is at the ——— Theatcr.” Work this one up this way. The dummy carries no signs but has a pocked filled with the cards. He stops pedestrians on a busy street and apparently asks a question in sign language. If the victim tries to pass on, the dummy gently tries to detain the person. Plenty of gestures draw a crowd, then everyone in the group is handed a card.

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SLOGAN-EMBLEM
If you haven't already made up a slogan or emblem for your theater, do so at once. It will take the place of large signs, especially along the auto roads and in fact side roads. Plant the emblem all over, so that those seeing it, without being close enough to read the slogan will know that it is the emblem of the Theater. Use these on all stationery, on special service trailers and in fact on every thing you can. It will add prestige to your theater and serve many other valuable purposes.

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A COOL ONE
This is fine for warm weather. Have the local ice company freeze a one-sheet in a 400-pound cake of ice. Have the ice taken to the busiest corner of town and unloaded onto the sidewalk. Leave it there, and let it melt. It will draw plenty of attention and will keep those closest to it very cool. If you like, have six or ten cakes made up and place them in various places. Some restaurants might be glad to get a 400-pound cake of ice free, just for having it in their window cooling the display foods.
SPECIAL STUNTS

A glance through the pages of this section will acquaint you with some manner of exploitation that will fit your current needs. There is a diversification of ideas and stunts that can fit in almost every campaign. All are aimed at increasing box-office receipts, and we recommend that exhibitors consider each one carefully and select the ones that fit in with the theme of your picture.

KIDDE POLO

If you have a stage, here's a knockout that will make them laugh and create business on off nights. It's a kiddie kar polo tournament. Played the usual way but with undersized mallets. It's great with the kids but a riot when the grown-ups try it out. It is possible that after the stunt has become popular, to form several teams and play off a tournament. Have the girls enter into the fun, too, they'll enjoy it and bring additional patronage to your theater. You could also include it in your kid club meetings.

PRIZE DEBATE

This is a good tie-up for the Rotary, Kiwanis or Lions clubs. Select a subject like Technocracy, or permit the clubs to select the subject. Stage a debate on your stage. Each speaker to be allowed 12 minutes and one minute rebuttal. Let the audience be the judge. Offer a prize of $5 to the club's relief fund or to any branch they suggest. The Lions can first debate with the Rotary. Then one take on the Kiwanis and so until each club has met with the others. This may be carried on for weeks with a special night given over as "debate night."

SINGING USHERS

Your ushers don't have to be songbirds to help you put this one over. Often patrons do not enter into community singing because they feel that if they start the singing they will be the center of attraction. For that reason, rehearse your ushers in the songs and have them stand in the aisles, or slowly walk up and down, singing the songs being played by your organist or being played in the film. Don't let them shout, just sing in a moderate tone. This will give confidence to many who would not sing otherwise.

SOCIETY BRIDGE

Probably your daughter, or some young girl well known in local society can work this stunt up. The idea is to get tie-ups with merchants who are to donate a gift for a bridge party to be held at your theater. Drinks and refreshments may also be arranged for. A ticket for your theater is a card of admission to the tournament. The girl should gather foursomes of bridge players all over town. Hold the tournament before, or during your performance and have the gifts handed out from the stage. If you have a foyer, this is a cinch.

BACK TO NATURE

They'll flock to your theater to see this demonstration. It's a bareback contest and requires several girls to act as contestants. They don low backed bathing suits and stand on the stage facing the back wall or curtains. A drop is lowered hiding their heads and a drape is stretched across the stage hiding their bodies below the waist. The effect should leave only their backs exposed. New bathing suit is given the one winning the contest which is decided by audience applause. Only lead out the winner. This can be worked up when summer business is being hurt by bathing beaches.

APPAREL STUNT

Each night put a sealed envelope in the box-office window where it may be seen by everyone passing the window. Inside is a card stating that seats for any party up to six will be given the first woman to arrive with a blue dress and red hat or the first man to arrive with a grey hat and black tie. If no one qualifies, the envelope is opened at 9:30 and posted where everyone may see. Change the dress combinations often. This will give the folk a laugh and cause many people to come in groups of six in hopes that they are dressed according to the secret in the envelope.

RARE STAMP CLUB

Announce on your screen, program or through the newspapers that you are starting a stamp collectors' club. Stage a special matinee at which you give to all boys attending, a small envelope containing canceled foreign stamps. These may be secured from dealers for about $1 per 1,000. Have the kids meet each week at your theater and swap stamps. It is good policy to give additional stamps at each club meeting. Dig up some information regarding stamp collecting, something that isn't too heavy and will interest the lads. Make it short. A
bulletin board mentioning trades offered by members of the club can be posted in your lobby.

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MYSTERY CAMERA
Send someone with a camera out through the streets, snapping pictures of townspeople. The gag is to keep the camera hidden. As soon as you can have them developed and printed, post the prints in your lobby and announce on the board that anyone identifying themselves as being in any of the pictures will receive one free ticket to your theater. Leave each group there two days. In this way folks who don’t see themselves the first night will be told about it by their friends who recognize them in the prints. This may be carried on without any publicity.

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FOR EASTER
Soon after the end of January, plan your Easter exploitation. Whether to have an egg run, a bunny hunt or a chick chase. If eggs are cheap you can buy hundreds without paying out much coin. For the run or the hunt secure permission to have it at the city park and invite any civic societies to co-operate with you. Page the schools and children’s organizations. Don’t let Easter slip by without some good stunt.

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CLUB NIGHT
It’s like the old amateur nights except that all performers are members of a certain club, or a group of clubs. The best plan is to have several clubs compete for a trophy or some prize. Try-outs for club members can be held one a week. Register the would-be performers the same as you do amateur nights. On the night of the final award, have some prominent townsman act as master of ceremonies. The winners should be selected by applause. Newspapers will go strong on the publicity for this one and the customers will not only like it but look forward to it. It’s a great stunt for weak-picture rights.

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SCOUTS VS. MARINES
Through the leaders of the Boy Scouts and the Naval Marines arrange to run a membership drive. Both units are to meet with their bands at a given point and march to the theater. If they do not have bands, fife and drum corps will well serve the purposes. When they get to the theater banners announce that the two bands or fife corps will stage a contest to determine which is the best. The contest is held in front of the theater. Make sure that both units receive some kind of gifts. Notify the newspaper of your stunt.

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PLAYBACK RECORDS
In houses that feature community singing, secure a phonograph recording device. They can be picked up for little money. Be sure to get one that is capable of immediate playback. After a few song numbers, announce that the next song will be recorded and that later they will hear themselves sing. Connect amplifiers with the playback. Your electrician or handyman will be a help in fixing it up. This will please your audience more than you figure.

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VACATION PICTURES EXHIBIT
Well in advance of the actual vacation season, this stunt should be given adequate publicity. Offer a series of prizes for the best sets of vacation pictures, certified to have been made during the current year. These exhibits can be mounted and displayed in the theater lobby or elsewhere in the house. Very likely a newspaper tie-up can be effected in connection with this stunt.

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DEVELOPING OWN ACTS
Managers with a flair toward theatricals perhaps can use this plan to get free acts. They can take hold of likely local amateur talent and put them into some semblance of a professional turn. Not only can they plan these acts one night a week in their house, plugging the local boy or girl makes good angle, but also afterwards book them for socials, concerts and other affairs on a commission basis.

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STAGE RADIO AUDITION
This plan ought to build up Saturday matinee trade. Obtain a microphone and amplifying outfit from a local broadcasting station and install it on your stage. Give the youngsters a tryout in songs and recitations. Perhaps you can arrange to have the winners broadcast over the local station from which you obtain the equipment.

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A CHRISTMAS PARTY
A Christmas party is always sure-fire as a good-will builder. Tie-ups can be arranged with local newspaper or your local chamber of Commerce or Business Men’s Association. In this plan, too, give a gratis show for local poor kiddies. Merchants can be induced to produce various gifts, which are to be distributed from a large Christmas tree on your stage. Additional financing can be secured through appealing to the public.

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THE “REPEAT CLUB” IDEA
Use the “Encore Club” idea in an effort to build up business on the deadest night in the week. Sell your patrons the thought that a really worthwhile picture merits seeing twice. On the night you select, bring back a picture selected by the club’s membership. Monthly dues are four times the price of a single admission, and give the members a free show every fifth week.

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TIE-UPS

Never undervalue the advantages of tie-ups with local merchants, newspapers, schools and institutions. Almost every picture booked into your house will offer tie-up possibilities. The wise exhibitor anticipates this form of exploitation and does not wait until the last minute to figure out what to do.

SODA PASSES

Tie-up with the most popular soda fountain service in town. They should have made a combination ticket for ten sodas without reduction in price, but with the center printed to say "After this ticket is used and punched for ten sodas, it will serve as a free pass to the — Theater." Have your theater ad on the back of the card. Arrange to have the shop pay half for the ticket, or give it free for advertising in the store's windows.

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NEWS SCOOPS

Arrange with your newspaper to permit you to do this stunt. Run on your screen a slide announcing your tie-up with the paper and add that persons desiring to contribute personal items will leave the information at the box-office. Births, marriages, engagements, social affairs all come under the head of "personal" items. The newspaper should send a man each night for the turn-ins. This means added circulation to the paper and creates a lot of good-will for you, both with the paper and the patrons of your community.

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DOLL DRESSING

Tie up with a store selling thread, needles and material so that you can stage a doll dressing contest for girls. Have a woman from the store attend the contest and aid the girls in planning the costumes. Suitable gifts can be given the winners. This can be staged for personal wear, and if you do, contact sewing circles and teachers. Parents will like this stunt and will co-operate. The stunt should be staged on a Saturday morning and you can invite all contestants to stay for the show.

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OCEAN FAUNA

All local schools should tie up with this stunt immediately upon learning what it's about. It should be used with a picture that deals with seafaring men or an undersea drama. The stunt is for the longest list of all forms of animal life in the sea. Secure teachers' co-operation and have the newspaper play up the name of the winner, and his or her list. Prizes are tickets for a Saturday matinee for the winner, and his or her immediate teacher or principal.

— — —

TOY PASSES

This should be staged shortly before Christmas. Admit free all children bringing a toy to a certain matinee. The toys to be distributed to the poor, or to children in hospitals. Business should show a gain, as an adult will accompany every child to your theater. This stunt builds good-will over a heavy territory and should result in a wealth of newspaper advertising. Do not admit adults with toys. The stunt is only for children.

— — —

HOT WEATHER STUNTS

Don't try to fight summer outdoor activities. Rather co-operate or try to go them one better. For golfers, give "putting" lessons in your lobby. For fishermen, give a prize for the biggest fish caught in a certain lake. Display the fish in a refrigerated case in your lobby. Try the stunt of having a cameraman at picnics and show the film at your theater as soon as possible. You can often reimburse your pocketbook for the stunt by selling prints of the film to lodges and other organizations whose members were at the outing.

— — —

SPORTS CONTESTS

Watch the athletic schedule of the Y.M.C.A. and other organizations in your town. Make arrangements with the supervisors, and donate a cup to the winning team of some outstanding meet. The trophy will of course be presented from the stage of your theater on a given night. Newspapers should give you plenty of breaks on the stunt. Place your display cards regarding the contest and theater prize, at the association headquarters and at all hotels. This is good for swimming, basketball, baseball, football, ping-pong, handball and many other sports.
FRIENDLINESS

Be friendly with every club or organization in your town. Keep posted on their activities and don’t fail to invite them to hold meetings at your theater or on your stage. Arrange to serve a luncheon for them now and then, and invite them to stay for the matinee. This stunt will pay in the long run. You cannot do too much for local clubs and other associations.

— • —

RADIO NAMES

Learn from your local radio station the name of some advertiser who supports a daily program. Then tie-up with the merchant so that mention of your picture is made at each broadcast and the names of six townspeople, selected at random, are read over the radio. These people are to receive one pass each for your theater. The gag should interest the merchant as it assures him of more listeners, and of folks who will listen to his advertising talk because they know that the theater announcement will be somewhere in the program.

— • —

WORK WITH DANCING ACADEMY

Here’s a dancing academy tie-up which costs virtually nothing to put over and yet has yielded definitely beneficial results in a number of situations. Theater gives six free dancing lessons to youngsters who attend 10 matinees. When the course is completed the kids are introduced from the stage as an attraction. Stressing advantages of attendance and free publicity, a reasonable deal ought to be made with the dancing academy for the lessons.

— • —

licking Beach opposition

One way of reducing competition from bathing beach and other summer resort attractions is to work out an arrangement with the street car company under which the theater pays the patron’s fare back to town. Where the one-way fare is 10 cents the conductor on returning cars either accepts the regular cash fare or sells the customer a ticket for 25 cents which admits the buyers to the show that evening. Under the plan many people who would ordinarily feel too tired to go to a picture show after a day’s outing will go anyway because they’re getting a bargain for their money.

— • —

Good-Will Gesture

During the lean days, especially those tough summer months when biz is unhealthy in condition, arrange a free “good-will” show for youngsters, tieing up with a local newspaper. Bring in the local merchants or business men’s association, too, and under their sponsorship run a full-page advertisement plugging the idea. Stores participating in plan give tickets away with purchases, thereby stimulating their take.

— • —

Egg Container Gag

A good gag, incorporating a humorous slant which ought to click with the customers, can be put over through printing cardboard egg containers. The legend used is as follows: “If these eggs are not purchased during the run of ______ at the ______ Theater, they are not fresh.” Titles of the current attractions can be imprinted from time to time with rubber stamps. Stunt is certain to cause plenty of word-of-mouth advertising.

— • —

Aero Picture Plug

When you’ve booked a picture with an airplane angle, use local aero atmosphere for plugging purposes. Every town nowadays, regardless of its size, has an airport and several aviators. Either get a cameraman to make a few shots of them as a preliminary reel or make stills for your lobby display and other exploitation.

— • —

Lucky Chair Tickets

Try a Lucky Chair Gag with a local restaurant. Under the plan, the patron, who first sits in a designated chair, gets two free tickets to your theater. On his end the restaurant proprietor devotes the back of his menu to your current program as well as uses appropriate publicity in the front window of his place.

— • —

Cooking School Publicity

Here’s a cooking school stunt with a new angle or two. Arrange with the local gas company to furnish the necessary equipment and a demonstrator. In exchange for the resultant free advertising, also secure donations from food companies, groceries, etc. Supplementary publicity can be obtained through a local newspaper, perhaps in association with the editor of its Woman’s page. In addition to the regular demonstrator, play up the “guest star” idea, with each woman featuring their own particular specialty.

— • —

Local Broadcast

Tie up with a local automobile sales company, or some other local company which uses the ether for publicity purposes, so they stage a broadcast in your theater. In exchange for this stunt persuade the local concern to pay you a substantial sum for this privilege. The company can do its part toward publicizing the event through displaying banners throughout the town.

— • —

15 Minute Radio Script

This idea is applicable to virtually all pictures, write or secure from a distributing company, a fifteen-minute radio script, and ar-
range for its broadcast over a local station. Making a deal with the high school dramatic society or a Little Theater group, to obtain their services in acting the playlet.

— • —

**TANGO CONTEST**

Arrange a tie-up with a local ballroom, which features a tango contest. A week's engagement at your theater is guaranteed the winners. The stunt should collect publicity from two angles. One via dance enthusiasts, and the other through local radio publicity. Practically the only cost in connection with the plan is a week's salary for the winners.

— • —

**PONY PRIZE**

Plenty of advertising can be had if you'll pull this one. To the child turning in the greatest number of coupons, a pony is given. No date for the termination of the contest is given until you are satisfied the stunt has done its job. This can be made possible through a tie-up with a local stable, racetrack or veterinarian. There are no profits in the kid admissions but it will help the adult trade. Parade the pony in front of the theater and have it lead through town often, of course with a banner announcing the contest at your theater.

— • —

**PENNY SALE**

Two tickets for the price of one, and add one penny, can be worked to great advantage if you give a local dry goods store the exclusive hand-out privilege. Tickets should be good only before noon the opening day of your picture. In return for the tie-up the store places cards announcing the stunt in prominent places in the store windows. Tickets should be on sale at the rear of the store so that buyers will have to walk through the store, past bargain counters to get to the ticket booth. Ticket sale should open early and stop not later than 11 A.M.

— • —

**COOKING SCHOOL**

Every morning for a week hold a cooking school at your theater. For the instructress have a teacher from a local school. Tie-up with local merchants for use of nationally advertised brands of foodstuffs and ingredients. Free admission to the school and a display if the results as the pay-off. Make the stunt for unmarried girls only if you want to add comedy to the gag, have the cakes, etc., judged by unmarried men.

— • —

**BASEBALL FLASH**

Through the co-operation of the local sports store, equip the town baseball team with suits with the theater name stenciled on the back of the sweaters. When you want to plug a special attraction, have special banner-announcements pinned to the sweaters. Give each player one free pass to the theater for the duration of the baseball season and stage a theater party at the pay-off. Don't forget to plaster the ball park with advertising and 24-sheets.

— • —

**LOCAL EXHIBITS**

Good for larger towns and cities, where there is considerable manufacturing. An exhibit is arranged in the lobby and local manufacturers allowed to enter their display. The exhibits can be arranged through the chamber of commerce. Each company is required to do some advertising of the exhibit, and is expected to mention the picture that is being shown. Many of them will be glad to get out heralds, cards, etc. In this way the film gets some good plugging. The exhibit is given a flash on the screen. It can be kept going advantageously for many weeks, the Spring being the most appropriate time to stage the exhibit.

— • —

**SAILBOAT ADVERTISING**

This can only be handled by exhibitors in towns near the sea coast or near a lake. Hire a good sized sailing craft and have your billing painted in bright colors on the sail. Have a radio with amplifier on the boat and have the music loud enough to be heard along the beach. Have the boat sail both day and evening close to shore. At night have it well illuminated. At times the boat can stop and anchor to permit folks on the beach to dance to the music. It is very possible that you can do this without expense, depending on what merchants you can tie-up with on the advertising.

— • —

**AUTO SHOW**

Almost any auto agency will tie-in with this bally. Display their newest auto in your lobby. If fire regulations do not permit taking the space, look around for a spot where it will go. Possibly a platform with steps will put it over. Sell the company the idea of including an announcement of the exhibit in all its newspaper advertising. Be sure to dress up the display with streamers and lights. Co-operate to the utmost with the auto men and they will march in step with you on this and many other stunts.

— • —

**RADIO AUDITION CONTEST**

Work out a radio audition contest with a local broadcasting station. Applications for a test are made at the theater's box-office, where all details are also furnished. The radio station announces the contest several times daily. Its winners are eventually presented from the stage of your theater.
A COMPLETE listing of theaters in the U. S., Alaska and Canada, designating closed houses and major circuit theaters as of Jan. 1, 1934. Also a list of circuits with four or more houses.
# Theater Statistics for the United States and Canada

## United States

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<tr>
<th>State</th>
<th>Total Theaters</th>
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<td><strong>Total, United States</strong></td>
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## Canada

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THEATERS
A LIST OF ALL MOTION PICTURE THEATERS
IN THE UNITED STATES, ALASKA AND CANADA

In the following pages are contained lists of the motion picture theaters in the United States, Alaska and Canada. These lists are based on the annual reports of the Film Boards of Trade.

Those using this compilation should bear in mind that theaters are constantly changing hands and that a list of this type can only be strictly accurate for a short time. Anyone wishing to keep the list up to date can easily do so by checking the theater changes, openings and closings, reported each month by the Film Boards and printed in the Film Daily.

Explanation of Symbols

An Asterisk (*) indicates that the theater was not wired for sound pictures on January 1, 1933.
(C) shows that the house was closed on that date.
(L) indicates Loew's, Inc. theaters.
(F) indicates houses operated by: Fox Midland Theaters, Fox Midwest Theater Corp., Fox Rocky Mountain Theater Co., Fox West Coast Theaters, Fox Wisconsin Theaters, Skouras Theaters Corp. (All among companies operating former Fox Theater Corp. houses).
(P) indicates Publix Theaters.
(R) indicates Radio-Keith-Orpheum theaters.
(W) indicates Warner Bros. Theaters.

Another important theater section headed "Theater Circuits" (of four or more houses) follows this compilation.

ALABAMA

TOTAL THEATERS, 187

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<th>Wired</th>
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<tr>
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<td>140</td>
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Wired Open .......... 140
Unwired .......... 27

ABBEVILLE—2,047
Van Sam .......... 200*CI
Liberty .......... 250*CI

ACMAR—600

ALABAMA CITY—
Ritz .......... 300

ALABERTVILLE—2,716
Princess .......... 400

ALEXANDER CITY—
Strand .......... 300

ANDALUSIA—5,154
Fox .......... 350CI
Royal .......... 500

ANNISTON—22,345
Noble .......... 1100
Rialto .......... 330
Ritz .......... 1000
Roxy .......... CI

ATHENS—4,238
Ritz .......... 612

ATMORE—3,034
New .......... 400

ATTALLA—4,585
Liberty .......... 450

AUBURN—2,713
Tiger .......... 450

BAY MINETTE—1,545
Dixie .......... 230

BAYOU LABATRE—
Playhouse .......... 200CI

BESSEMER—20,721
 customary .......... 600
Liberty .......... 150CI

BIRMINGHAM—
259,678
Alabama .......... 3000 (P)
Avon .......... 520*CI
Cameo .......... 350CI
Capitol .......... 330
Central Park .......... 300
Champion .......... 600
College .......... 210
Dixie .......... 500*CI
East Lake .......... 250
Empire .......... 1000
Famous .......... 900
Five Points .......... 500
Frolic .......... 600
Galax .......... 800
### ARIZONA

**TOTAL THEATERS, 75**

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*ST. JOHNS—1,656*  
Columbia 200*Cl

*SUPERIOR—3,281*  
Alhambra 500*Cl
Mauk 250

*TEMPE—2,495*  
State 460

*THATCHER—895*  
Thatcher *Cl

*TOMBSTONE—849*  
Tombstone 250

*TUCSON—32,506*  
Fox 1300*Cl  
Lyric 913*Cl  
Orpheum 450*Cl  
Plaza 500*Cl  
Rialto 958*Cl

*WICKENBURG—734*  
Antlers 125*Cl

*WILLCOX—806*  
Mystic 200

*WILLIAMS—2,166*  
Sultana 400

*WINSLOW—3,917*  
Rialto 800*Cl  
Wino 250*Cl

*YUMA—4,892*  
Arizona 600*Cl  
Casino 400*Cl  
Lyric 400  
Orpheum 475
Yuma 800
Yuma Airdrome 300*Cl

### ARKANSAS

**TOTAL THEATERS, 145**

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<td>BRINKLEY</td>
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*ARKADELPHIA—3,380*  
Co-ed 400*Cl  
Royal 400*Cl

*ATKINS—1,364*  
Royal 300

*BATESVILLE—4,848*  
Landers 500

*BENTON†—3,445*  
Imp 600

*BOONVILLE—2,099*  
Joyland 250

*BRINKLEY—3,046*  
Imperial 400

*ARKANSAS—3,380*  
Co-ed 400*Cl  
Royal 350*Cl

*ATKINS—1,364*  
Royal 300

*BATESVILLE—4,848*  
Landers 500

*BEEBE†—3,445*  
Imp 600

*BOONVILLE—2,099*  
Joyland 250

*BRINKLEY—3,046*  
Imperial 400

*ARKANSAS—3,380*  
Co-ed 400*Cl  
Royal 350*Cl

*ATKINS—1,364*  
Royal 300
CALICO ROCK—659
Gem ...........................................200CI
CAMDEN—7,273
Malco ...........................................500CI
Rialto ...........................................250
CARLISLE—907
Uptown ...........................................250
CLARENDON—2,149
Paramount ..................................250CI
Little Rockefeller .........................200
CLARKSVILLE—3,041
Dunlap .........................................400
Little ...........................................200
CONWAY—5,534
Conway ........................................500
Grand ...........................................600
CORNING—1,550
State .............................................400
COTTER—1,064
Paradise ......................................186
COTTON PLANT—1,689
Fox ..............................................400
CROSSETT—2,811
Crossett ......................................500CI
DANVILLE—761
Pastime .........................................250
DARDANELLE—1,832
New .............................................300Cl
DERMOTT—2,942
Allied ..........................................300
DE WITT—1,853
New .............................................400
DeQUEEN—2,893
Grand ..........................................500
DES ARC—1,126
Dixie .............................................200Cl
DIERKS—1,544
Dixie .............................................300
DUMAS—1,669
Gem .............................................250Cl
EARLE
Princess ........................................350Cl
EL DORADO—16,421
Majestic .......................................700
Rialto ...........................................110U
STAR ..............................................500
ENGLAND—2,130
Best .............................................40U
EUDORA—2,020
Crystal .........................................400
EUREKA SPRINGS—2,276
Commodore ..................................200
FAYETTEVILLE—7,394
Ozark ...........................................300
FORDYCE—3,206
Amus ...........................................450
FORREST CITY—4,594
Imperial .......................................600
FORT SMITH—31,429
Hoyt's .........................................300
Joie ..............................................650
Mystic .........................................350
New .............................................110U
Rialto ..........................................400
Temple .........................................898
GLENWOOD SPRGS.
Glenwood ....................................350
GURDON—2,172
Wright's .......................................200
HAMBURG—1,517
Pastime ........................................300CI
HARRISON—3,626
Lyric ...........................................498
HARTFORD—1,210
Emerson .......................................300
HAZEN—788
Cozy .............................................20C
HEBER SPRGS. ................................1,000
New .............................................150
HELENA—8,316
Paramount ....................................750
Plaza ............................................600
HOPE—6,008
Rialto ..........................................500CI
Saenger .......................................700
HOT SPRINGS—20,238
Best .............................................642
Central ........................................600
Princess .......................................938
Royal ...........................................700
Spa ..............................................250
HOXIE—1,448
Triangle ........................................285CI
HUGHES—815
Star ..............................................300
HUNTINGTON—813
Majestic .......................................300
HUNTSVILLE—1,000
Dixie ............................................150
JONESBORO—10,326
Liberty .........................................400
Strand ........................................1000
Palace ........................................300CI
JUNCTION CITY—814
Palace ..........................................250CI
LEACHVILLE—1,157
New ............................................250CI
LINCOLN—687
Cozy ..........................................534
LITTLE ROCK—81,679
Arkansas ......................................1200CI
Capitol ........................................1200(P)
Crescent .......................................300
Highland .......................................624
Little Roxy ....................................300
New .............................................375
Polaski ........................................1000(P)
Prospect .....................................900(P)
MAGNOLIA—2,989
Macco ...........................................500
MALVERN—5,115
Liberty .........................................327
MANILLA—1,226
New .............................................275
MARIANNA—4,314
Imperial .......................................400
MARKED TREE—2,276
Star ..............................................500
McEHEE—3,488
Palace ..........................................300CI
Ritz ..............................................700
MENA—3,118
Lyric ...........................................500
MONETTE—1,111
New .............................................225
MONTICELLO—3,076
Amus ...........................................400
MORRILLTON—4,043
Palace ...........................................450
Rialto ...........................................450CI
NEWARK—897
Royal ...........................................275
NEWPORT—4,547
Capitol ........................................500
NORFOLK—247
New Lyric ....................................200CI
NORPHLET—1,063
Strand ..........................................380
NORTH LITTLE ROCK—19,418
Princess .......................................1000CI
Rialto ........................................1000(P)
NASHVILLE—2,469
Liberty .........................................380
OSCEOLA—2,573
Gem .............................................350
OZARK—1,564
Ozark ..........................................300CI
PARAGOULD—5,966
Capitol ........................................700
Majestic .......................................300CI
PARIS—3,234
Strand ..........................................400
PARKIN—1,676
Princess .......................................250CI
PIGGOTT—1,885
Franklin .......................................300
PINE BLUFF—20,760
Alamo ..........................................582
Community ..................................600
Saenger .......................................1580
POCAHONTAS—1,896
Arcade .........................................240CI
PRAIRIE GROVE—743
Cozy ...........................................300CI
PREScott—3,033
Gem ...........................................150
RECTOR
Palace ..........................................250
ROGERS—3,554
Victory ........................................400
RUSSVILLE—5,628
Community ..................................750
New .............................................500
SEARCY—3,387
Rialto ..........................................500
SILOAM SPRGS.—2,378
Rialto ..........................................250
SMACKOVER—2,544
Joy ..............................................450
SPRINGDALE—2,763
Concord .......................................500
STAMPS—2,705
Brown's ......................................300
STAR CITY—932
Central .......................................150CI
STUTTGART—4,927
Majestic .......................................750
Riceland ......................................400CI
TEXARKANA—10,764
Little Princess ................................300CI
Paramount ..................................1900
Strand .........................................700
TRUMAN—995
Grand .........................................250CI
VAN BUREN—5,182
New Royal ....................................500
WALDRON—1,077
Pines ..........................................350
WALNUT RIDGE—2,007
Sharum .......................................250
WARREN—2,523
Pastime .......................................500
WEST HELENA—4,489
Gem ...........................................200CI
Palace ..........................................387
WILMOT—777
Strand ..........................................200
WYNNE—3,505
Imperial .......................................300

738
## CALIFORNIA

### TOTAL THEATERS, 857

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### ALAMEDA—35,033
- Lincoln ........................................ 300
- Neptune Palace . . . . . . . . . . . . . . . . 900
- New Alameda ................................ 2300
- Strand ........................................... 1500Cl

### ALHAMBRA—29,472
- Alhambra ....................................... 600
- Garfield ......................................... 1100
- Granada .......................................... 600
- El Rey .......................................... 1000

### ALTURAS—2,338
- Alhambra ...................................... 492

### ALVARADO—1,052
- Alvarado ........................................ 150

### ANAHEIM—10,555
- Anaheim .......................................... 735(F)
- Fox .............................................. 900

### ANGELES—915
- Mark Twain .................................... 433

### ANTIOCH—3,563
- El Campanil .................................... 1000

### ARBUCKLE—900
- Arbuckle ......................................... 390Cl

### ARCADIO—5,216
- Arcadia .......................................... 450

### ARCATA—1,709
- Minor ........................................... 490Cl

### ARROYO GRANDE—892
- Mission ........................................... 300

### ARVIN
- Arvin ............................................. 200Cl

### ATASCADERO—2,000
- Playhouse ....................................... 450

### AUBURN—2,661
- Auburn ........................................... 320
- State ............................................. 1260

### AVALON—1,897
- Avalon ............................................ 1100
- Riviera .......................................... 535Cl

### AZUSA—4,808
- State ............................................. 641

### BAKERSFIELD—26,015
- California ...................................... 1014(F)
- Fox ............................................... 1127(F)
- Granada .......................................... 715
- Hippodrome ..................................... 860Cl
- Nile .............................................. 1096
- Rex ............................................... 500
- Virginia ........................................ 300

### BALBOA—2,500
- Ritz .............................................. 450

### BALDWIN PARK—300
- Baldwin .......................................... 500

### BANNING—2,752
- Banning .......................................... 650

### BARNSTOW—2,548
- Barnstow ........................................ 300

### BEAUMONT—1,332
- Beaumont ........................................ 500Cl

### BELL—7,884
- Bell .............................................. 1346(F)

### BELLFLOWER—6,710
- Bellflower ....................................... 900

### BELVEDERE GARDENS—32,842
- Garden ............................................ 512
- Boulevard ....................................... 886
- Golden Gate ..................................... 1450
- Strand .......................................... 1100

### BENECIA—2,913
- Majestic ......................................... 300

### BERKELEY—82,109
- Berkeley .......................................... 1000(F)
- California ....................................... 1500(F)
- Lorin ............................................. 1014
- Oaks .............................................. 1400
- Strand ............................................. 700
- U. C. ............................................ 1000(F)

### BEVERLY HILLS—17,429
- Beverly .......................................... 1270
- Wilshire ......................................... 2500(F)
- Warner's Beverly1620(W)

### BIG BEAR
- Grissley ......................................... 350Cl

### BISHOP—1,159
- Bishop ............................................ 400

### BLTHE—1,020
- Liberty ........................................... 600

### BRAWLEY—10,439
- Airdome .......................................... 850Cl
- Brawley .......................................... 806
- Eureka ............................................ 806
- Mexico ........................................... 350Cl

### BREA—2,435
- Brea .............................................. 854

### BRENTWOOD—100
- Brentwood ........................................ 300

### BUENA PARK—2,090
- Buena Park ...................................... 475Cl

### BURBANK—16,662
- Burbank .......................................... 900

### BURLINGAME—12,270
- Broadway ........................................ 1200

### CALEXICO—6,299
- Fox Capitol ....................................... 1070(F)
- iris .............................................. 400

### CALIPATRIA—1,554
- Poppy ............................................. 380

### CALISTOGA—1,000
- Playhouse ....................................... 240

### CAMBRIA—372
- Cambria .......................................... 390

### CARLSBAD—1,660
- Carlsbad .......................................... *Cl

### CARMEL—2,260
- Carmel ............................................ 650

### CARPENTERIA—1,840
- Alcazar .......................................... 337

### CEDARVILLE—620
- Surprise .......................................... 250Cl

### CHICO—7,961
- National .......................................... 500
- Senator .......................................... 1400

### CHINO—3,118
- Iris .............................................. 220Cl

### CHULA VISTA—3,865
- Seville ............................................ 500

### CLOVERDALE—759
- Cloverdale ...................................... 200Cl

### COLOMA—2,063
- New Colma ........................................ 430Cl

### COLON—8,014
- Colton ............................................ 450
- Hidalgo .......................................... 300Cl

### COLUSA—2,016
- Colusa ............................................ 600

### CONCORD—1,125
- Concord .......................................... 315

### CORCORAN—1,768
- Harvester ........................................ 425

### CORNING—1,377
- Corning .......................................... 400

### CORONA—7,018
- Chappelpee ...................................... 350Cl

### CROW—5,425
- Coronado .......................................... 500

### CROCKETT—3,000
- Columbia .......................................... 640
- Loring ............................................. 550

### CUCAMONGA—4812
- Harris ............................................. 250Cl

### CULVER CITY—5,669
- Meralta ........................................... 900

### DAVIS—1,243
- Varsity .......................................... 400

### DEL MONTE
- Hotel .............................................. 200

### DINOBA—2,968
- Williams .......................................... 1200

### DIXON—1,000
- Dixon ............................................. 366

### DOS PALOS—560
- Dos Palos ........................................ 250

### DOWNY—5,476
- Downey .......................................... 400

### DOWNIEVILLE—433
- Downieville ...................................... 200

### DUNSMUIR—2,610
- California ....................................... 1200

### EAGLE ROCK—5,000
- Eagle Rock ....................................... 500
- Yosemite .......................................... 700

### EAST BAKERSFIELD—10,000
- Rialto ............................................. 425

### EL CAJON—1,050
- El Cajon .......................................... 450

### EL CENTRO—8,434
- Airbase ........................................... 600Cl(F)
- El Centro .......................................... 400
- Imperial .......................................... 1200Cl(F)
- Norris Airbase .................................. 700Cl
- Palace ............................................ 600Cl

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UNION ARTISTS—1179
Valley—500(F)

EL MONTE—3,479
Rialto—400

EL SEGUNDO—3,503
State—370(C1)

EL SERENO
Camco—750

ELSINORE—1,350
Elsinore—344
Open Air—300(C1)

ENCINAS—1,463
La Paloma—600

ESCONDIDO—3,421
Pala—700

EUROKA—15,732
New Liberty—700
Rialto—850
State—1199

EXETER—2,686
Exeter—440

FAIRFIELD—1,131
Soledan—450

FELLOWS
Star—360(C1)

FERNDALE—889
State—492(C1)

FILLMORE—2,893
Fillmore—380

FIREbaugh—506
Los Delta—200(C1)
Rex—250(C1)

FOLSOM—1,525
Folsom—224(C1)

FORT BRAGG—3,022
State—570

FORT McDOwELL
Fort Exchange—1000

FORTUNA—1,239
Fortuna—492

FOWLER—1,171
Strand—350(C1)

FRESNO—52,513
Fox State—1245(C1(F)
Fox Wilson—1928(F)
Hardy’s—1900
Kinema—1245(F)
Lyceum—340
Magenta—400
Ryan—400
Warner—1000(C1
White—1000(C1(F)

FULLERTON—10,860
Fox Fullerton—1095(F)

GARBerville—284
Garberville—300

GARTEN GROVE
Garden—250(C1

GARDENA—2,090
Alamo—725(C1

GILROY—3,502
Strand—900

GLENDALE—62,736
Alexander—280(F)
Banc’s—844(F)
California—772(F)

Capitol—808(F)
Cosmo—700
Gateway—912(F)
Glendale—1024(F)
Show Shop—750

GLENdora—2,761
Beacon—600

GRAEGLE
Graegle—*C1

GRAHAM
Graham—500(C1

GRAHAM STATION
Kinema—600

GRASS VALLEY—3,817
Legion—410
Strand—800

GREENVILLE
Forest Lodge—195(C1

GUADALUPE
Crescent—240

GUerneville—619
Guerneville—253

GUSTINE—1,016
Victoria—150

HALF MOON BAY—1,125
Half Moon Bay—310

HANford—7,028
Fox—1900
Royal—350

HAWTHORNE—8,596
Plaza—691

HAYWARD—5,530
Hayward—600

HEALDSBURG—2,296
Plaza—600

HEMET—2,235
Hemet—634

HERMOSA BEACH—4,796
Hermosa—800(C1(F)

HILTO—216
Hilt—21(C1

HOLLISTER—3,757
State—900

HOLLYWOOD—See: LOS ANGELES

HOLTville—1,758
Holtville—350

HUNTINGTON BEACH—3,590
Scott’s—669

HUNTINGTON PARK—24,591
California—1500(F)
Huntington—600(W)
Lyric—930(F)
Park—700
Warner Bros.—1468

IMPERIAL—1,943
Imperial—400(C1

INDEPENDENCE
Legion Hall—150(C1

INDIO—1,875
Airdome—350
Egyptian—600

INGLEWOOD—19,480
Granada—1166(F)
Inglewood—863(C1(F)
Seville—766
United Artists—942

IONE—806
Royal—250(C1

IRVINGTON—819
Irvington—300

ISLETON—2,090
Isleton—250

JACKSON—2,005
Jackson—425

KING CITY—1,483
Reel Joy—500

KINGsBURG—1,321
Kingsburg—480(C1

KNIGHTS LANDING
Welcome—250(C1

LAKE ArrowHEAD—1500
Arrowhead—600(C1

LAKEPORT—1,318
Orpheum—290

LAGUNA BEACH—1,981
Lynn—304

LA HABRA—2,273
La Habra—350

LA Jolla
Granda—780

LAMANDA—8,044
Warner’s Egyptian—900

LA MESA—2,513
La Mesa—300

Lancaster—1,550
Valley—473

LEIMERT PARK
Leimert—755

LEMOORE—1,399
Lemore—400

Lincoln—2,094
Strand—375

LINDSAY—3,874
Lindsey—750

LIVINGSTON—803
Court—635

LIVERMORE—3,119
State—647

LODI—6,787
Lodi—951

LOMita
Lomita—500

Lompoc—2,845
Lompoc—800

LONG BEACH—142,032
Belmont Shore—865
Brayton—385(C1
California—500(C1
Capitol—118(C1
Sale—400
Egyptian—1080(F)
Family—410(C1
Home—500(C1
Imperial—821(C1(F)
Lion’s Bear—573
Laughlin—960
Lee—636
Metropolitan—1000
Palace—830
Pike—376
Rialto—470
Rita—372
Stanley—802
State—1800
Strand—1450
United Artists—1242
West Coast—2038(F)

LOS ANGELES—1,238,048
Adams (W. Adams)—500
Alhambra (S. Hill)—487
Aline (Alpine & Figueroa)—470(C1
Alvarado (Alvarado)—750
Ambassador (California)—900
American (S. Broadway)—500
Apollo (Hollywood Blvd.)—600
Arcade (S. Broadway)—900
Arlington (Arlington)—860
Arroyo (Dayton & Cypress)—900
Arroyo (S. Main)—530
Art (S. Main)—407
Astor (S. Vermont)—500
Avalon (Avalon Blvd.)—400
Balboa (Manchester & Greenville)—1168
Banner (S. Main St.)—630
Bard’s Hillstreet (S. Hill Street)—430
Belmont (So. Ver- mont Street)—1850(F)
Biltmore (Sth & Olive)—1667
Bonita (Ford)—900
Bonita (Warren & Vermont)2300(F)
Brentwood (Wil- shire)—414
Broadway (S. Broadway)—400
Broadway-Meca (S. Broadway)—480(C1
Brooklyn (Brooklyn)—900
Burbank (S. Main St.)—1000
Café (S. Main St.)—600
California (S. Main St.)—1900
Cameo (S. Broadway)—602
Carlton (S. West ern)—1290
Carmel (Santa Monica Blvd.)—1098
Carthay Circle (Carth- thy Center)—1500(F)
Castle (Manchester & San Pedro)—800
Central (S. Broadway)—548
Choteau (Parishian (S. Vermont)—750

740
AGUILAR—1,383
Colorado .......................... 290

AKRON—1,135
Variety ................................ 252

ALAMOSA—5,175
Palm ................................... 590

ALMA—127
Alma .................................... 250

ANTONITO—858
Opera House ........................ 250(CI)

ARRIBA—337
Empress ................................ 200(CI)

ARVADA—1,270
Arvada .................................. 350

ASPEN—705
Isis ...................................... 200(CI)

AULT—732
Princess ................................. 400

BERTHOU—809
Moon .................................... 300

BOULDER—11,208
Isis ...................................... 1,799(F)
State ................................... 350
Curran .................................. 712(F)
Chautauqua .............................. 750(CI)

BRECKENRIDGE—436
Eclipse .................................. 150

BRIGHTON—3,390
Rialto .................................. 635

BRUSH—2,306
Emerson ................................ 400

BUENA VISTA—749
Orpheum ................................. 300(CI)

BURLINGTON—1,273
Midway ................................. 300

WEAVERVILLE—960
Victory ................................ 200

WEED—4,500
Weed .................................... 350

WESOTT
West ..................................... 150(CI)

WESTMORELAND
Casino .................................. 450(CI)

WESTWOOD—4,600
Westwood ............................... 600(F)

WESTWOOD VILLAGE—1,825
Fox Village ............................. 1,489

WILLIAMS—851
Williams ............................... 300(CI)

WHITTIER—14,822
Scene ................................... 1,200(F)
Strand .................................. 900
Curtis St. ................................ 1016(W)

WILLITS—1,424
Majestic ................................. 400

WILLWOOD—4,167
Willow Glen ............................ 400

WILLOW BROOK—3,000
Willowbrook ............................ 450(CI)

WILLOWS—2,024
Rialto ................................. 575

WILMINGTON—14,907
Avalon .................................. 450
Granada .................................. 994(F)

WINTERS—896
Legion ................................. 200(CI)

WOOLAND—5,342
Bill's .................................... 300
National ................................ 800

YOSEMITE—150
Yosemite Camp & Curry Co. .......... 400

YREKA—2,126
Broadway ............................... 500
Peters .................................. 400(CI)

YUBA CITY—3,605
Smith's .................................. 601

COLORADO

TOTAL THEATERS, 197

Wired .................................. 167
Wired Open ............................ 144
Unwired ................................ 23

CAMPO
Campello ............................... 300(CI)

CANNON CITY—5,924
Jones .................................... 748

CENTER—1,091
Fawn ..................................... 300(CI)

CENTRAL CITY—572
B. P. O. E. ......................... 595

CHEYENNE WELLS
Rialto .................................. 300

COLORADO SPRINGS—33,223
America ................................ 1,000
Broadmoor Hotel ........................ 315(CI)
Chief .................................... 1,136
High School ................................ 300
Liberty .................................. 450
Rialto .................................. 964
Stratton Home .......................... 200
Tomkins .................................. 850

CORTEZ—910
Muse-U .................................. 200

CRAIG—1,400
Victory .................................. 450

CRAWFORD—149
Crawford ............................... 200(CI)

CRESTED BUTTE—1,251
Princess ................................. 250(CI)

DEL NORTE—1,408
Princess .................................. 420

DELTA—2,938
Egyptian ............................... 684(F)
Strand .................................. 300(CI)(F)

DENVER—287,644
Aladdin ................................. 1,400
(E. Colfax Ave.) ........................ 645

Williams (Williams St.) ........................ 1,489

Grand .................................. 500(CI)
(Larimer St.) ............................ 420
Bide-A-Wee ............................. (W. Colfax Ave.)
Bluebird .................................. 561
(C. Colfax Ave.) ........................ 800(CI)
Cameron .................................. 416
Colorado ................................. 1,392
(Curtis St.) ............................. 450
Comet .................................... (Knox Court)
Denham ................................. 2,525
(Sixteenth St.) .......................... 669
Egyptian ................................. (West 32nd Ave.)
Empress ................................ 1,600(CI)
(Curtis St.) ............................. 804
Federal .................................. (Federal Blvd.)
Fitzsimmons Hospital ........................ (Aurora, Colo.)
Gem ..................................... 900
(Curtis St.) ............................. 516
Grande .................................. (W. 25th St.)
Hiawatha ................................. 785
(Downing St.) .......................... 824
Isis ...................................... 1,811(F)
(Curtis St.) ............................. 500
Jewell .................................... (S. Broadway)
Majoritic ............................... 350
(S. Pearl St.) ............................ 966(F)
(Mission) ................................. (Broadway)
Navajo .................................. 591
(S. Pearl St.) ............................ (Navajo St.)
Ogden .................................... 375
(N. Pearl St.) ............................ 1,221
Park ..................................... 1,051
(6th Ave.) ............................... (W. 44th St.)
Orpheum ................................. 2,600
(Wilton St.) ............................. 300(CI)

Palace .................................. 417
(Elitch St.) ............................. 2096
(16th St.) .............................. 900
Rialto .................................. 878
(Curtis St.) ............................. 1700
Rivoli .................................. (S. Broadway)
Santa Fe ................................. 1,000
(Santa Fe Drive) ........................ 820
State .................................. 424
(Curtis St.) ............................. 920
Webber .................................. (S. Broadway)
Zaza ..................................... 462
(Larimer St.) ............................ 2269
(Tabor) ................................. (16th St.)
Victoria .................................. 1139
(Curtis St.) ............................. 424
Washington Park ........................ (S. Gaylord St.)
Webber .................................. 920
(S. Broadway) .......................... 462
DOLORES—553
Pythian .................................. 200

DURANGO—5,398
Gem .................................... 515(CI)(F)
Kiva .................................... 550(F)

EADS—519
Eads ..................................... 200

EAGLE—358
Eagle .................................... 164

EATON—1,218
Eaton .................................... 300

ENGLEWOOD—4,336
Englewood ............................. 650(CI)
Gothic .................................. 600

ESTES PARK—475
Park ..................................... 300(CI)
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<td>Bonifay</td>
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HAINES CITY—3,017
Florida..................3,200

HASTINGS—722
Casino.................200C1

HOLLYWOOD—2,869
Hollywood.............650

HOMESTEAD—2,319
Seminole...............650

INVERNESS—1,271
Avalon..................325

JACKSONVILLE—129,549
Capitol..................625(P)
Casino..................550
Empress..................600(P)
Florida..................320(P)
Imperial...............750
New Florie...............600
Palace..................1000(P)
Republic..............1059C1
Rialto.................1059(P)
Ritz...................684
Riverside............1200C1
Strand....................900

JACKSONVILLE BEACH—409
Lyric....................200C1

JASPER—1,724
Fay.....................300C1
KEY WEST—12,832
Monroe...................700
Strand..................794
San Carlos...........500

KISSIMMEE—3,163
Arcade....................680

LA BELLE—397
LaBelle....................300C1

LACOCHEE—153
Vivian......................427C1

LAKE CITY—4,416
Grande..................463C1
De Sota......................465

LAKE ELAND—18,554
Palace..................1191
Polk........................300
Ritz......................640

LAKE WALES—3,401
Scenic....................380

LAKE WORTH—5,940
Oakley.....................575

LEESBURG—4,113
Palace....................440

LIVE OAK—2,734
Alimar.....................600

MADISON—2,234
Ritz....................300

MANATEE—3,219
Manatee...............400C1

MARIANNA—3,372
Dixie...................2450

MELBOURNE—2,677
Van Croix................747

MIAMI—110,637
Biltmore................1400
Biscayne Plaza.........1400
Capitol...................1400
Community...............700C1
Harlem..................200C1
Lyric.....................490
Mayfair...................700
Olympia....................250
Paragon..................1509(P)
Regent...................780
Rex........................100
Ritz....................500

Rosetta................1084
Roxy.....................725
Seventh Ave...........700
Skydome..................350
State.....................893
Tivoli..................947
Tower....................750

MILLVILLE—1,958
Millville................200C1

MILTON—1,466
Imogene.................400C1

MONTICELLO—1,901
Katherine...............250

MOORE HAVEN—705
Carlos......................200

MT. DORA—1,613
Princess...............275C1

NASSAU
Caribou Club...........200C1
Fotoshow..................200
Nassau...................400
Peoples....................200

NEW PORT RICHEY—762
Meighan....................424

NEW SMYRNA—4,340
Palace..................300C1
Victoria...................553

NICEVILLE
Frywald....................400

OCALA—7,281
Dixie......................500
Eta.........................833

OKEECHOBEE—1,795
Park.......................275

ORLANDO—27,830
Clemson..................1068
Rex......................500
Rialto....................450
Ritz......................800
Strand....................600

PANAKOE—2,256
Prince.....................2250

PALATKA—6,500
Howell....................631

PALM BEACH—1,707
Reaux Arts...............428
Paramount...............1000

PALMETTO—3,043
New........................300C1
Palmetto..................300

PANAMA CITY—5,402
Peoples...................300

PENSACOLA—31,579
Belmont.................400C1
Isis......................500
Saenger....................700

PERRY—2,746
Temple....................400

PLANT CITY—6,800
Capitol....................785

POMPANO—2,614
Pompano....................200

PORT ST. JOE—851
Bayview................175C1

PUNTA GORDA—1,833
Lyric......................412

QUINCY—3,788
Shaw......................400

ST. AUGUSTINE—12,111
Jefferson...............799
Orphie.....................500

ST. PETERSBURG—40,425
Alcazar....................715
Cameo......................472
Capitol..................1614
Euclid....................300C1
Florida..................2400
LaPlaza.....................375
Ninth St....................390
Palace.....................480
Pheil......................500
Reno......................800

SANFORD—10,100
Milane.....................780
Princess....................762

SARASOTA—8,398
Edwards.................1500
Sarasota...................500

SEBRING—2,912
Circle......................400

STARK—1,339
Ritz......................310C1

STUART—1,924
Lyric....................225

TALLAHASSEE—10,700
Ritz......................400
State.....................800

Tampa—101,161
Campobello............200C1
Central.....................630
Franklin..................853(P)
Garden.....................580
Italian.....................400
Nebraska..................498
Park.......................2980
Plaza.....................3650
Prince.....................310
Rialto.....................655
Seminole................752(P)
Strand.....................800
Tampa....................2000(P)
Victory....................1550

TARPON SPRINGS—3,414
Royal......................400

TITUSVILLE—2,081
Alamo......................600
Magnolia...................350C1

VERO BEACH—2,268
Vero......................180

WAUCHULA—2,574
Royal.....................300

WEST PALM BEACH—26,610
Arcade.....................834
Dixie......................400
Grand.....................511
Kettler..................700C1(P)
Park......................500
Rialto......................800
Stanley..................650C1(P)
Tampa....................3845
WINTER GARDEN—2,023
Winter Garden...........500

WINTER HAVEN—7,130
Grand..................600C1(P)
Ritz......................968

WINTER PARK—3,689
Baby Grand.............500

YBOR CITY
Casino.....................700
Italian Club...........400
Ritz......................400
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<td>Dixie</td>
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<td>Elberton</td>
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TOTAL THEATERS, 153

Wired Open 107 90
Wired Closed 17 46
Unwired

ABERDEEN—646
Duncan 250

ALBION—262
Ward 130

AMERICAN FALLS—1,280
Iris 500

ARCO—572
Walker 250

ASHLAND—1,003
Star 300

BANCROFT—403
Harris 350C1

BELLEVUE—250
Park 250C1

BLACKFOOT—3,199
New Mission 350C1

BOISE—21,544
Duo 1200

BOYCE—1,544
Fox 1200

BROKEN BOW—963
Idletime 250C1

BUHL—1,883
Cozy 500

BURLINGTON—876
Miners Hall 200

BURLEY—3,826
Burley 680

CAMS—5,106
Bijou 1211

CAMERON—404
Central 100C1

CAREY—767
Carey 200

CASCADE—726
Cascade 150C1

CHALLIS—418
Challis 300
Dodge Hall 284C1

CLARK FORK—432
Jewell 100C1

CLEVELAND—412
Cleveland 150C1

CLIFTON—217
Ward Hall 200C1

COEUR D'ALENE—8,297
Dream 900

COTTONWOOD—519
Orpheum 150C1

COUNCIL—388
Council 200C1

CRAIGMONT—496
Roxy 100C1

DOWNIE—553
Downey 200

DRIGGS—719
Orpheum 250

DUBOIS—312
Theo 200C1
Bliss 100C1

ELK RIVER—862
Rex 170

EDEN—409
Eden 300C1

EMMETT—2,763
Ideal 500
Liberty 450C1

FAIRFIELD—306
Liberty 200C1

FELT—396
School 150

FILER—1,011
Gem 200C1

FIRTH—236
Melba 300C1

FRANKLIN—531
Ward Hall 225C1

GENESEE—555
Cozy 225C1

GILMORE—400
Peirce 125C1

GLEN'S 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

HARRISON—674
Liberty 200C1

HOMEDALE—225
Homemade 250C1

IDAHO CITY—187
Weigel 250C1

IDAHO FALLS—9,429
Gayety 590

PARAMOUNT 1,500

REO 700

Rex 600

IONA—386
Iona 300C1

JEROME—1,976
Rialto 500

KAMIAH—653
Cozy 150C1

KELLOGG—4,124
Liberty 500

KENDRICK—522
Audian 240C1

KIMBERLY—648
Star 350C1

KUNA—398
Kuna Circuit 250C1

LAVA HOT SPRINGS—544

LE FILES—200C1

LEWISTON—9,403

GRANDVIEW—1,349
Nelson Bros. 300C1

PLAYHOUSE—1,439
Lyric 275C1

WINDSOR町—1,349
Ritz 250

SAXTON—3,158
Strand 200

WAYNE—15,510
Lyric 886

ORPHEUM 700C1

WAYNESBORO—3,922
Grand 250

WEST POINT—2,146
Al Don 700

WINDER—3,283
Strand 375

750
ILLINOIS

TOTAL THEATERS, 965

Wired..........................827
Wired Open.........................729
Unwired..........................138

ABINGDON—2,762
Bijou..........................450

ALBANY—550
Community........................125*Cl

ALBION—1,666
Majestic........................350

ALEDO—2,203
Aledo O. H. ......................400

ALEXIS—787
Melba..........................310

ALLERTON—450
Community........................125*Cl

ALSEY—229
Alsey..........................200*Cl

ALTAJONT—1,225
Alta..........................200*Cl

ALTON—3,151
Gem..........................300
Grand..........................800
Hippodrome.......................700*Cl
Princess..........................600
Ritz..........................500
Temple........................1100

NEW PLYMOUTH—510
Ideal..........................275*Cl
NEZ PERCE—677
Tempe..........................150
Wigwam..........................150

OAKLEY—882
Playhouse.........................225

OROFINO—1,078
Rex..............................200

PARIS—825
Novetly..........................330

PARMA—750
Liberty..........................300

PAUL—363
Paul..............................225*Cl

PAYETTE—2,616
Ritz..............................500
Peck..............................164

PIERCE—545
Arc..............................200

POCATELLO—16,471
Auditorium......................500*Cl
Capitol..........................480
Rialto............................590
Orpheum..........................400
Strand..........................500*Cl

POTLATCH—2,522
Peoples..........................300

PRESTON—3,381
Oak..............................225*Cl

Priest River—545
Rex..............................200

Rexburg—3,048
Eik..............................700*Cl

RICHFIELD—193
American.........................200*Cl

RIGBY—1,531
Gem..............................500
Royal............................525

RIRIE
Jorgensen.......................200*Cl

ROCKLAND—374
Iris..............................260*Cl

ROSE LAKE—363
Y. M. C. A. .....................100

RUPERT
Wilson............................450

ST. ANTHONY—2,778
Rialto............................500

ST. MARYS—1,996
Bungalow.........................300*Cl

SALMON—1,371
State............................200

SANDPOINT—3,290
Panida...........................575*Cl

SHELLEY—1,447
Virginia..........................450

SHOSHONE—1,211
Rex..............................450

SODA SPRINGS—831
Idan-ha.........................400

SPIRIT LAKE—1,241
Cozy............................200*Cl

STITES—278
Stites............................200*Cl

SUGAR CITY—621
Ricks............................375*Cl

TENSED—545
Pastime.........................150*Cl

TETON—481
Opera House.....................375*Cl

TETONIA—331
Ward Hall.......................250*Cl

TROY—619
Liberty..........................150*Cl

TWIN FALLS—6,787
Idaho.............................540

Weippe..........................382

WILD—500
Liberty..........................150*Cl

WINCHESTER—665
Winchester.......................200

WINCHESTER—5,031
Vanity............................500

BEARDSTOWN—7,311
Princess.........................600

BECKMEYER—850
Princess.........................267

BELLE...—28,425
Lincoln..........................1500

BELLEWOOD—1,881
Bell..............................350

BELVIDERE—8,114
Apollo.........................936

BEMENT—1,517
Avalon..........................250*Cl

BENLD—3,316
Grand............................450

BENSONVILLE—1,676
Center.........................318*Cl
GREENVILLE—750
O. H. ........................................ 200 *C1

GREENVILLE—3,091
Lyric ........................................... 370

GRIGGSVILLE—1,343
Fike ........................................... 350

HAMILTON—1,657
Picture Play ................................... 150

HAMMOND—439
Lion ............................................ 217 *C1

HAMPShIRE—656
Opera House ................................. 200 *C1

HANOVER—806
Dreamland ..................................... 200 *C1

HARDIN—924
Apple Blossom ................................ 175

HARRISBURG—7,125
Grand .......................................... 400

HARRISBURG—400
Orpheum ....................................... 400

HARVEL—351
Gem ............................................. 250 *C1

HARVARD—2,988
Harvard ......................................... 600

HARVARD—300 *C1
Metro ........................................... 300

SAUNDERS ..................................... 500

HARVEY—16,388
Harvey .......................................... 911

HAVANNA—3,445
Lawford ......................................... 700

HEGESWICH
Hegewisch ................................. 400

HENRY—1,658
Henry .......................................... 500

HENRY—3,091
Annex ........................................... 400

HIPPodrome .................................. 1775

HEYWORTH—958
Community Hall .............................. 300 *C1

HIGHLAND—2,902
Opera House .................................. 450

HIGHLAND PARK—11,814
Alcyon .......................................... 861

HIGHLAND PARK—400
Bartlett ........................................ 300

HILLSBORO—5,075
Grand ........................................... 300

Orpheum ....................................... 500

HINSDALE—6,841
Hinsdale ....................................... 820

HOMER—917
Pastime ......................................... 300 *C1

HOMESTOOD—3,221
Homewood ..................................... 300 *C1

HOOPESPtoN—5,957
Lorraine ...................................... 500

HUME—585
Stark ........................................... 250

HUNTLEY—670
Tivoli ........................................... *C1

HURST—1,222
Hurst ............................................ 1000

IPAva—633
Garden ....................................... 150 *C1

IROQUois
Farmers ........................................ 150 *C1

JACKSONVILLE—17,722
Illinois ....................................... 1155

Majestic .................................... 520

JERSEYVILLE—3,839
Orpheum ....................................... 500

JOHNSTON CITY—7,137
American ...................................... 500 *C1

Palace .......................................... 650

JOJET—42,993
Crystal ........................................ 600 *C1

Orpheum ....................................... 1000 *C1

Princess .................................... 900 *(P)

Rialto ......................................... 2500 *(P)

Majestic .................................... 250

JOY
Jewel ........................................... 250 *C1

KAMPSVILLE—428
Kampsville .................................... 200 *C1

KANKAKEE—21,524
Luna ............................................ 880

Lyric ........................................... 300

Majestic ..................................... 928 *C1

Paramount .................................. 1287

KEITHSBURG—1,079
Blackhawk ................................... 250 *(P)

KEMINGTON—266
Majestic ..................................... 250 *C1

KEWANEE—17,091
Majestic ..................................... 1300

Peerless ...................................... 890

Rialto ......................................... 300

KINCAID—1,453
Kincad .......................................... 350

KNOXVILLE—1,862
Tivoli ........................................... 400

LACON—1,546
Lyric ........................................... 230

LADD—1,318
Ladd ............................................ 160

LA FAYETTE—258
Grim ........................................... 400 *C1

LA GRANGE—1,100
La Grange ..................................... 1300

LAHARPE—1,373
Amus ........................................... 200

LAKE FORREST—6,137
Deerpark ...................................... 935

LANARK—1,202
Opera House .................................. 185 *C1

LA SALLE—13,084
La Salle ...................................... 800

Majestic ..................................... 942

Rexy ........................................... 440

Latham ....................................... 444

Lyric ........................................... 350 *C1

LAWRENCEVILLE—5,080
Avalon ......................................... 500

Palace ......................................... 300 *C1

LEBANON—1,883
Alamo ......................................... 300

LEMONT—2,583
Lamont ......................................... 350

LENA—1,143
Opera House ................................ 300 *C1

LE ROY—1,592
Princess ...................................... 300

LEWISTOWN—2,249
Jim ............................................. 200 *C1

Princess ...................................... 250

LEXINGTON—1,292
Scenie ......................................... 1,500 *C1

LIBERTYVILLE—3,787
La Villa ....................................... 400

LINCOLN—2,443
Grand O. H. .................................. 800

Lincoln ....................................... 900

LITCHFIELD—5,215
Capitol ......................................... 700

LIVINGston—1,447
Eagle .......................................... 240

Pearl .......................................... 300 *C1

LOMAX
Idle Hour ..................................... 300 *C1

LOMBARD—6,189
DuPage ......................................... 800

Parkside ..................................... *C1

LORRAINE—527
Lorraine ...................................... 300 *C1

Opera House ................................ 400 *C1

LOVINGTON—1,120
Iris ............................................ 250 *C1

LYONS—2,564
Lyons .......................................... 445

MACOMER—8,280
Illinois ....................................... 800

Royal .......................................... 250

MADISON—7,661
Madison ....................................... 550

MANHATTAN—627
Manhattan .................................... 356 *C1

MANlius
Thomas ....................................... *C1

MANSFIELD—679
Lyric ........................................... 300

MAREngo—1,952
Reo ............................................. 300

MARION—10,478
Orpheum ...................................... 1000

MARISSA—1,900
Gem ............................................ 295

MAROA—1,154
Opera House ................................ 250 *C1

MARESILLES—4,293
Oleium ........................................ 700

MARTIN—2,600
Marion ......................................... 400

MASON CITY—442
Liberty ........................................ 300

MATHERVILLE
Russell ........................................ 200 *C1

MATTOON—15,260
Grand ........................................... 633 *(C)

"K" ............................................. 400

Mattoon ..................................... 1150

MAYWOOD—25,675
Lido ............................................ 1250

MELROSE PARK—10,772
Melrose Park ................................ 1000

MELVIN—541
Star ........................................... 240 *C1

MENDOTA—4,006
State ........................................... 450

MEREDOSIA—810
Princess ....................................... 200

METAMORA—707
Community .................................. 300 *C1

METROPOLIS—5,055
Elite ............................................. 300

Illinois ......................................... 400

Pictorial ..................................... 500

MIDDLETOWN—507
Gaiety ........................................ 150 *C1

MILFORD—1,437
Majestic ....................................... 240 *C1

MILLEDGEVILLE—507
Milledgeville ................................ 350 *C1

MINERAL—340
Mineral ........................................ 200 *C1

MINONK—1,910
Royal .......................................... 385

MOLINE—32,236
American ...................................... 390

Avon .......................................... 375

Bio ............................................. 700

LeClare ........................................ 1000

Orpheum ...................................... 1000 *C1

Paradise ...................................... 700

MOMENCE—2,210
Momence ...................................... 400

MONMOUTH—8,782
Bijou .......................................... 300

Rivoli .......................................... 400

MONTICELLO—2,381
Lyric ........................................... 450

MORRIS—5,563
Morrison ...................................... 725

Empire ........................................ 1600 *C1

MORRISON—3,063
Capitol ......................................... 500

MORRISONVILLE—1,178
Empress ....................................... 300 *C1

MORTON GROVE—1,980
Morton Grove ................................ 196 *C1

MOUND CITY—2,756
Palace .......................................... 400 *C1

MOUNDS—2,661
Rox Yi .......................................... 500

MUNroe—7,456
American ...................................... 600

Palace .......................................... 400

MURCHISON—1,800
Majestic ....................................... 300

MT. MORRIS—1,894
Granada ....................................... 300
INDIANA

TOTAL THEATERS, 573

Wired ........................................ 433
Wired Closed ................................. 60
Unwired ....................................... 140

AKRON—930
Madrid ........................................ 250

ALBANY—1,413
Hoosier ........................................ 190*C1

ALBION—1,142
Albiot .......................................... 190

ALEXANDRIA—4,172
Family ......................................... 360*C1
Liberty ......................................... 436

ANDERSON—39,804
Crystal ......................................... 417
Granada ......................................... 900*C1
Indiana .......................................... 272*C1
Kay-Bee ........................................ 485
Lyric ............................................ 260*C1
Orpheum ........................................ 155
Palace ............................................ *Cl
Paramount ..................................... 1500
Regent .......................................... 230
Ritz .............................................. 206
Riveria .......................................... 862
State ............................................. 1518

ANGOLA—2,685
Brokaw .......................................... 240
Strand ........................................... 400

ARCADIA—900
Bee-Pint ........................................ 200*C1

ARGOS—1,111
Princess ........................................ 200

VERSAILLES—515
Rex .............................................. 225*C1

VICTORIA—415
Playhouse ...................................... 350*C1

VIENA—907
Cozy ............................................ 250

VILLA GROVE—2,006
Star ............................................. 300

VILLA PARK—6,215
Park ............................................. 450*C1
Villard .......................................... 800

VIOLA—564
Viola ............................................ 500*C1

VIRDEN—3,011
Gaity ........................................... 500

VIRGINIA—1,494
Virginia ......................................... 300

WALNUT—832
Electric ........................................ 200

WARREN—1,176
Warren .......................................... 200*C1

WARSAW—2,031
Vivo ............................................. 385

WASHBURN—830
Opera House ................................... 400*C1

WATERLOO—1930
Capitol ......................................... 400

WATSEKA—3,280
Star ............................................. 350
Watseka ........................................ 670

WAUCONDA—554
Waconda ....................................... 490*C1

WAUKEGAN—33,434
Academy ........................................ 1037
Genesee ......................................... 1871
Rialto ........................................... 1622*C1
Majestic ......................................... 1000*C1
Uptown .......................................... 250

WAVELRY—1,388
Bijou ........................................... 400*C1

WELDON
Palace ........................................... 168*C1

WENONA—1,065
Scope ........................................... 250*C1

WESTCHICAGO—3,471
West Chicago ................................... 500*C1

WEST FRANKFORT
Family ........................................... 400
Playhouse ...................................... 7*C1
State ............................................. 270
Strand ........................................... 700

WESTMOUNT—2,730
Westmount ..................................... 500

WESTVILLE—3,000
Eagle ........................................... 300
Orpheum ........................................ 300

WHEATON
Paramount .................................... 982

WHITE HALL—2,954
Princess ........................................ 550

WILMETTE—15,171
Teatro Del Lago ................................ 300
Wilmette ....................................... 590

WILMINGTON—1,740
Opera House ................................... 500*C1

WINCHESTER—1,540
Lyric ............................................ 250

WINNEBAGO—586
Town Hall ..................................... 1*C1

WINNETKA—12,084
Community Hall .............................. 600

WINSLOW—359
Opera House ................................... 250*C1

WOOD RIVER—8,500
Wood River ..................................... 1072

WOODSTOCK—5,466
Miller ............................................ 800

WYOMING—1,408
Paramount ...................................... 200

XENIA—640
Palace .......................................... 200

YORKVILLE—441
Yorkville ........................................ 200*C1

ZIEGLER—2,338
Empire .......................................... 863

ATTICA
Messner ......................................... 450
Wabasg ......................................... 200*C1

AUBURN—4,650
Court ............................................ 375
Empire ........................................... 200*C1

AURORA—4,299
Palace ........................................... 760

BAINBRIDGE—475
Amuzu .......................................... 200*C1

BARGERSVILLE—290
Airdome ........................................ 150*C1

BATESVILLE—2361
Gibson .......................................... 490

BEDFORD—13,140
Indiana .......................................... 1000
Lawrence ......................................... 900*C1
Von Ritz ......................................... 750

BEECH GROVE—1459
Palace ........................................... 246

BERNE—1,537
Princess ......................................... 192*C1

BICKNELL—5,210
Colonial .......................................... 580
Indiana .......................................... 600
Lyric ............................................. 200*C1

BLANFORD—233
Star ............................................. 150*C1

BLOOMFIELD—1872
Cited ........................................... 600

BLOOMINGTON—18, 214
Indiana-Grand ................................ 1200
Harris-Grand .................................. 1100*C1
Princess ......................................... 918
Roxy ............................................. 450

BLUFFTON—5,391
Grand ........................................... 750

BOONSVILLE—4451
Forrest ........................................... 535
Opera House ................................... 175*C1

BORDEN—434
Pihols ........................................... 150*C1

BOSWELL—880
Roxy ............................................. 258

BRAZIL—9293
Lark ............................................. 800
Sourwine ........................................ 850

BREMEN—2084
Playhouse ...................................... 297*C1

BROOK—975
Majestic ......................................... 250

BROOKSTON—815
Paramount ..................................... 100*C1

BROOKVILLE—2,148
American ........................................ 290

BROWNSTOWN—1534
Royal ............................................. 230

BUTLER—1745
Butler ............................................ 300

CAMBRIDGE CITY—2113
Grand ............................................. 275

CAMPBELLSBURG—659
Campbellsburg ................................ 150*C1

CANNELTON—2008
Irvin ............................................. 300

CARBON—572
Crescent ....................................... 175*C1

CARLISLE—973
Lyric ............................................ 297*C1
Star ............................................. 200*C1

CARTHAGE—931
Auditorium .................................... 350

CAYUGA—933
Princess ........................................ 300

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KANSAS

TOTAL THEATERS, 379

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ABILENE—5,060
Lyric .................. 400
Seelye .................. 690

AGRA—400
Electric ................. 250Cl

ALEXANDER—200
Cozy .................... 150*Cl

ALLEN—334
Allen .................... 350*Cl

ALMA—800
Colonial ................ 200

ALMENA—674
Raboune .................. 350

ALTON—383
Pastime .................. 1,160*Cl

ALTOONA—832
Star ......................... 265*Cl

ANTHONY—3,000
Palace ..................... 250*Cl
Novelty .................... 300

ARCADIA—925
Rex ......................... 250Cl

ARGONIA
Commercial .................. 300Cl

ARKANSAS CITY—14,000
Burkford ................... 1,200(F)
5th Ave. ................... 1,000*Cl
Isis ......................... 300*Cl
Strand ....................... 675(F)
Star ......................... 400

ARMA—2,004
Empress .................... 480

ASHLAND—1,247
Ritz ......................... 1250

ATCHISON—13,024
Madrid ....................... 350
Orpheum ...................... 800(F)
Royal ........................ 692(F)

ATLANTA—356
Strand ....................... 400*Cl

ATTICA—744
Attica ....................... 200

ATWOOD—1,166
Electric ..................... 400

AUGUSTA—4,033
Ibis ........................ 400

AXTELL—600
New Royal .................... 250

BALDWIN—110
Ritz ......................... 325

BARNARD—416
Mainstreet .................. 200*Cl

BARNES—386
Dorie ......................... 250*Cl

BAXTER SPRINGS—4,541
Elite ......................... 557Cl

New Baxter .................. 808Cl
Ritz ......................... 465

BEATTIE—450
Community .................. 400*Cl

BELLEVILLE—2,383
Blair ......................... 750

BELOIT—3,501
Dickinson .................... 714
Mainstreet ................... 700Cl

BENTLEY—175
Gluehr ....................... 175*Cl

BIRD CITY—740
Bird City ..................... 400

BLUE RAPIDS—1,465
Regent ....................... 390

BONNER SPRINGS—1,800
Bonner ......................... 250Cl
Iris ........................ 350

BREWER—487
Liberty ....................... 432

BUCKLIN—917
Deluxe ....................... 244

 BURLINGAME—1,127
A-Muse-U ..................... 250Cl
Panama ........................ 300

BURLINGTON—2,273
Newks ......................... 350

Caldwell—2,046
Ritz ........................ 380

CANEY—2,794
Liberty ....................... 400

CANTON—728
Canton ......................... 200

CEDARVILE—1,044
Mystic ........................ 250

CENTRALIA—682
McIntyre ...................... 300Cl

CHANUTE—10,277
Peoples ....................... 992(F)
Plaza ........................ 545Cl(F)

CHAPMAN—811
Shamrock .................... 300Cl

CHENEY—669
Cheney ........................ 280

CHEROKEE—1,158
Crescent ...................... 350

CHERRYVALE—4,251
Lee .......................... 500

CHETOPA—1,344
Topa .......................... 300Cl

CIMARRON—1,035
Morr .......................... 350

CLAY CENTER—4,386
Clay .......................... 760
Rex .......................... 850(F)

CLIFTON—713
Clifton ......................... 200

CLYDE—1,174
Plaza .......................... 300

COFFEVILLE—16,198
Columbia ..................... 500
Midland ....................... 1,000(F)
Tackett ....................... 795(F)

COLBY—2,153
Lyric ......................... 550

COLDWATER—1,296
Gossett ....................... 350
Pleasant Hour ................ 300Cl

COLONY
Community .................. 300

COLLYER—250
Zeman ........................ 300Cl

COLUMBUS—3,235
Liberty ....................... 500

CONCORDIA—5,800
Delmarco ...................... 200
Grand Brown .................. 765(F)
Whiteway ..................... 450Cl(F)

CONWAY SPRINGS—981
Opera House ................... 200

COTTONWOOD FALLS—963
Odeon ........................ 180

COUNCIL GROVE—2,898
Stella ........................ 450

COURTLAND—424
Community .................. 350

CUBA—403
Rose Playhouse .............. 250*Cl

DELPHOS—678
Auditorium ................... 750

Dighton—803
Neeley ......................... 250

DOCK CITY—10,060
Cozy .......................... 400(F)

DOUGLAS—804
Dungan ......................... 400Cl

DOWN—1,250
Downus ........................ 260

EDGERTON—275
Electric ....................... 4*Cl

ELDORADO—10,311
Eldorado ...................... 963(F)
Eris .......................... 425
Palace ......................... 791(F)

ELKHART—1,435
Doric .......................... 400

ELLINWOOD—1,115
Ellinwood ..................... 200

ELLIS—2,000
New Crystal ................... 400

ELLSWORTH—2,058
Golden Bell ................... 2,500
Uptown ......................... 280

ELSMORE—203
City .......................... 300

EMPORIA—14,005
Electric .................... 400*Cl
Granada ....................... 1,340(F)
Lyric .......................... 400
Strand ......................... 974(F)

ERIE—1,167
Dorie .......................... 325

ESKRIDGE—759
Strand ......................... 150Cl

EUREKA—3,698
Princess ...................... 450
Regent ......................... 390Cl

FLORENCE—1,517
Mayflower ..................... 475

FORT LEAVENWORTH—5,025
Army Y. M. C. A. ........... 400

FORT RILEY—7,321
U. S. A. M. P. S. .......... 400

FORT SCOTT—10,763
Empress ....................... 408(F)
Liberty ........................ 790(F)

FOWLER—724
Artesian ....................... 250Cl

FRANKFORT—1,346
Royal ........................ 300

FREDONIA—3,446
Orpheum ...................... 300*Cl(F)
Whiteway ..................... 400(F)

FRONTENAC—2,085
New Lyric ...................... 250Cl

GALENA—4,736
Maywood ....................... 780

GARDEN CITY—6,118
Kim .......................... 600Cl
State ........................ 990

GARNETT—2,729
Peoples ....................... 450

GAYLORD—356
Palace ......................... 230Cl

GESESO—500
Cozy .......................... 200Cl

GIRARD—2,442
Rivoli ......................... 550
Ritz .......................... 400*Cl

GLASCO—700
Avalon ......................... 250
CENTERTOWN—343
Opera House 100*CI

CENTRAL CITY—4,321
Selba 859

CHINNIVILLE—316
Pastime 100*CI

CLAY—1,551
Palace 200*CI

CLEATON—218
Electric 100*CI

CLINTON—1,204
Star 200*CI

CLOVERPORT—1,324
Arcade 300*CI

COLUMBIA—1,195
Paramount 200*CI
Kialo 290

COLUMBUS—513
Jolly 100*CI

COMBS—275
Combs 300*CI

CORBIN—8,936
Hipodrome 800*CI
Kentucky 500

COVINGTON—65,247
Broadway 700
Family 400
Liberty 1200
Shirley 500
Strand 700
Wilson 1021

Coxton 100*CI

CRITTENDEN—263
Welfare House 100*CI

CUMBERLAND—2,639
Cumberland 242

CUNNINGHAM—263
Cunningham 500*CI

CYTHIANA—4,386
Rol’s Opera Hse. 450

DANVILLE—6,725
Colonial 500*CI
Kentucky 793(W)

DAWSON SPRINGS—1,762
Strand 405*CI

DAYHOIT—616
White Star 200*CI

DAYTON—9,071
Liberty 310

DEKOVEN—466
Derby 100*CI
Royal 80*CI

DIXON—716
Rex 200*CI

DRAKESBORO—1,242
Moody 300*CI

DRIFT—133
Drift 100*CI

DUNHAM—105
Dunham 194*CI

EARLINGTON—3,309
Roxy 400

EDDYVILLE—1,990
Strand 100*CI

ELIAS
Big Barn 100*CI

ELIZABETHTOWN—2,590
Masonic 643
Star 400*CI

ELKHORN—996
Breaks 200*CI

ELKTON—1,009
Damon 200*CI

EMINENCE—1,317
Eminence 250

ERLANGER—1,853
Gayety 300

EVARTS—1,438
Palace 500*CI

FALMOUTH—1,876
Falmouth 250
Pastime 250

FARMERSBURG
Colonial 100*CI

FLEMING—1,389
Fleming 200*CI

FLEMINGSBURG—1,265
Princess 250

FLORENCE—450
Florence 225*CI

FRANKFORT—11,626
Capitol 1200
Grand 225
State 360
Reformity 700

FRANKLIN—3,056
Liberty 400

FRANKLINTON—75
Franklinton 100*CI

FORT KNOX—War Dept.

FT. THOMAS—10,009
Fort Thos. 300
Highland 1700

FULERTON—1,237
Garrett 300*CI

FULTON—3,502
Grand 250
Orphans 460(W)
State 250*CI

GARRETT—200
Garrett 190*CI

GATLFF—136
Gatlin 100*CI

GEORGETOWN—4,229
Opera House 500

GILBERTVILLE—329
Miles 100*CI

GLASGOW—5,042
Aspley 360

GLENDALE—163
High School 100*CI

GLOMAWR—347
Reliance 190*CI

GOLDEN POND—74
Pastime 100*CI

GRAHAM—360
Duncan 100*CI

GREASE CREEK—47
Community 40*CI

GREENSBORO—770
Brown 250*CI
Bowen 400

GREENUP—1,125
Theatorium 225*CI

GREENVILLE—2,451
Palace 200*CI

GUTHRIE—1,272
Lyric 100*CI

HALDEMAN—218
Haldeman Opera Hse. 100*CI

HARBURLY—100*CI

HARDINGSBURG—810
Lyric 300

HARDY—809
Hardy 200*CI

HARLAN—4,327
Cumberland 250*CI
Margie Grand 600
New Harlan 600

HARRORDSBURG—4,029

HAWESVILLE—790
Select 180

HAYMOND—91
Haymond 200*CI

HAZARD—7,021
Family 225*CI
Virginia 700

HEBON—132
Hebron 100*CI

HENDERSON—11,668
Acme 100*CI
Aubudon 297*CI
Grand 550
Kentucky 980(W)
Princess 523

HENRY CLAY—20
Henry Clay 200*CI

HICKMAN—3,231
Joes Movie Show.100*CI
Rex 300

HIGH SPLINT—164
High Splint 200*CI

HIMA—210
Hima 100*CI

HINDMAN—467
Hindman 100*CI

HITCHINS—303
Y M C A 100*CI

HODGENVILLE—1,100
Masonic 400

HOPKINSVILLE—10,746
Alhambra 500
Capitol 250*CI
Hazel Green 100*CI
Princess 500
Rex 200*CI

HORSE CAVE—1,259
Strand 395

INSULL—91
Insull 100*CI

IRVINE—3,640
Strand 400

IRVINGTON—764
Community 100*CI
### MAINE

**TOTAL THEATERS, 241**

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<td>164</td>
<td>52</td>
<td>77</td>
</tr>
</tbody>
</table>

#### AUBURN
- I.O.O.F. Hall 260*C1

#### AUGUSTA
- Capital 1160
- Colonial 1240
- State Hospital 250

#### BANGOR
- Bijou 1056*P

#### BAR HARBOR
- Criterion 500
- Star 1100

#### BATH
- Columbia 500*C
- Opera House 750

#### BEACHWOOD
- Beachwood 200*C

#### BELFAST
- Colonial 700

#### BELGRADE LAKES
- Acme 450*C

#### BETHEL
- Odeon 350

#### BIDDEFORD
- Central 1137
- City O. H. 1000

#### BINGHAM
- Hennewill 500*C
- Kennebec 300*C

#### BLUE HILL
- Community 200

#### BOOTHBAY HARBOR
- Pythian 650*C
- Strand 1024

#### BRIDGTON
- Riverside 1600*C
- State 900

#### BRIDGWOOD
- 2,228

#### BRISTOL
- Surf Casino 300*C

#### BROWNFIELD
- Motor Hall 250*C

#### BROWNVILLE JCT.
- Majestic 300*C

#### BRUNSWICK
- Cumberland 656
- Pastime 700*C

#### BRYANTS POND
- Dudley Hall 200*C

#### BUCKSPORT
- Alamo 400

#### CALAIS
- Opera House 600
- State 500

#### CAMDEN
- Comique 450

#### CANTON
- I. O. O. F. Hall 200*C

#### CARIBOU
- Powers 400

#### CARMEIL
- Town Hall 150*C

#### CASCO
- Grange 250*C

#### CASTINE
- Folly 300

#### CHERRYFIELD
- Union Hall 250*C

#### CHISHOLM
- St. Rose Hall 400*C

#### CLINTON
- Town Hall 200*C

#### COLUMBIA FALLS
- Town Hall 250*C

#### CORINNA
- Shaws 300*C

#### CORNISH
- Cornish 500

#### Damariscotta
- Lincoln 450

#### Dafford
- Paramount 1040

#### Dark Harbour
- New 500

#### DENMARK
- 1. O. O. F. Hall 200*C

#### DEERING
- Deering 392

#### DERBY
- Office Hall 125*C
- Park 500

#### Dixfield
- Tuscan O. H. 500

#### DOVER FOXCROFT
- 1,979

#### EAGLE LAKE
- Pastime 300*C

#### EASTPORT
- Acme 500

#### E. BROWNFIELD
- Motor Hall 200*C

#### EASTON
- Grange Hall 300*C

#### E. CORINTH
- Strand 350*C

#### E. HIRAM
- Town Hall 700*C

#### ELLSWORTH
- Dirigo 400

#### E. MACHIA
- Arcade 780

#### E. MILLINOCKET
- Municipal 350

#### FAIRFIELD
- Gem 500

#### FARMINGTON
- Broadway 300

#### FRANKFORT
- Rose 200*C

#### FREEDOM
- Grange Hall 360*C

#### FREEPORT
- Nordica 300*C

#### FRIENDSHIP
- Playhouse 300*C

#### FRYEBURG
- Freycburg 300*C

#### FT. FAIRFIELD
- Park 400*C
- Paramount 986

#### F. T. KENT
- 2,245

#### GARDINER
- Coliseum 700*C
- Johnson O. H. 502
- Strand 400

#### GRANGE
- Memorial 300*C

#### GREENVILLE
- Greenville 345

#### GUILFORD
- Community 350

#### GUARDIAN
- Guilford 400*C

#### HALLEWELL
- 2,675

#### HARRINGTON
- Union Hall 250*C

#### HARRISON
- Bungalow 300*C

#### HARRISON
- Opera House 300*C

#### HICKLEY
- Goodwill 200*C

#### HOLLIS CENTER
- K. of P. Hall 300*C

#### Houlton
- Temple 1200

#### HOWLAND
- Town Hall 350*C

#### ISLAND FALLS
- Opera House 300

#### ISLEBORO
- Town Hall 200*C

#### JACKMAN STATION
- Strand 400

#### JONESBORO
- Town Hall 400*C

#### JONESPORT
- Opera House 400*C

#### KEEGAN
- Wonderland 300*C

#### KEZAR FALLS
- Stanley 200

#### KENNEBUNKPORT
- Acme 300

#### KENNEBUNKPORT
- 3,132

#### KINGFIELD
- Eldridge 275*C

#### KINGMAN
- Grange 250*C

#### LAKESIDE
- Long Pond 200*C

#### LEE
- Elmwood Hall 200*C

#### LEWISTON
- Empire 1320
- Music Hall 1000*C
- Priscilla 700
- Strand 1800

#### LIBERTY
- Community 275*C

#### LIMESTONE
- Star 660*C

#### LINCOLN
- Auditorium 350*C
- Lincoln 480

#### LISBON
- 4,091

#### LISBON FALLS
- Bijou 300

#### LIVERMORE FALLS
- Dreamland 478

#### LOVELL
- Wyle's 250*C

#### LUBEC
- 3,371

#### MACHIAS
- Colonial 450

#### MADAWASKA
- 1,933

771
MARYLAND

TOTAL THEATERS, 213

<table>
<thead>
<tr>
<th>Wired</th>
<th>Wired Closed</th>
<th>Unwired</th>
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<tr>
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ABERDEEN—1,240
New ... 250

ANNAPOLIS—12,531
Circle ... 1,800
Republic ... 1,675

Oldtown—7,266
Strand ... 800

Orono—3,133
Strand ... 516

Orrs Island
Red Men's ... 250

Oxford
Robinson ... 350

Passadumkeag
Grange ... 250

Patten—1,498
New ... 400

Peaks Island
(Portland P. O.) ... 600

Plymouth
Royal ... 300

Poland Sprgs
Poland Springs ... 400

Portage
Pastime ... 250

Portland—70,810
Camel ... 400

Casco ... 500

Colonial ... 500

Eml ... 800

Empire ... 1,000

Keith's ... 1,600

Maine ... 900

Portland ... 800

State ... 2,055

Strand ... 2,030

Princeton—1,091
Opera House ... 4,662

Presque Isle
Opera House ... 900

Rangeley—866
Lakeside ... 800

Richmond
Opera House ... 1,000

Robinson
New Howard ... 2,000

Rockland—9,075
Empire ... 600

Park ... 830

Strand ... 600

Sabattus
Town Hall ... 3,300

Sac—7,233
Mutual ... 750

Sanford—10,691
Capitol ... 1,200

Loew's State ... 1,000

Arcadia ... 551

Sangerville—1,225
Strand ... 600

Sedgewick—2,953
Eureka ... 400

Sherman Mills
Opera House ... 280

Smyrna Mills
I. O. O. F. Hall ... 500

So. Berwick—1,164
Commercial ... 200

So. Harpswell
Seaside ... 450

So. Lincoln
Community ... 200

So. Paris—1,961
Strand ... 315

So. Pemberton
Pastime ... 200

So. Poland
Pavilion ... 500

So. Portland—13,846
Strand ... 400

So. Orrington
Union ... 150

So. W. Harbor
Park ... 396

So. Windham
Oriental ... 350

Sorrento
Bijou ... 325

Springvale—2,300
Colonial ... 800

Stockholm—1,333
Eureka ... 250

Stratton
Opera House ... 500

Varna
Auditorium ... 1,580

Vantine
Arlora ... 390

Avalon ... 1073

Avenue ... 300

Heldor ... 1,750

Hooker ... 1,047

Palace ... 800

Carey ... 800

Vestover
Armstrong ... 200

Van Buren—4,594
Gayton ... 500

Vinal Haven—1,965
Gem ... 1,250

Waldoboro—2,426
Mandokam ... 400

Washburn—1,870
Lyric ... 500

Waterboro
I. O. O. F. ... 300

Waverly—15,454
Empire ... 500

Wells Beach ... 1,943
Wells Beach ... 300

Webbannet ... 500

Westbrook—10,807
Star ... 800

W. Enfield
Union ... 300

West Pembroke—704
Star ... 300

Westfield
Gem ... 798

Wells Sullivan
Albambra ... 260

Wilton—2,505
Bijou ... 316

Winter
Star ... 200

Winter Harbor
Hammon ... 250

Winterport—1,433
Union ... 400

Winthrop
Gem ... 350

Wiscasset—1,192
Pastime ... 200

Woodland
Opera House ... 450

Yarmouth—2,216
Pastime ... 200

York Beach—425
Firemen’s ... 250

York Harbor—246
Lancaster ... 600

York Village
Community ... 250

772
### Massachusetts

**Total Theaters, 499**

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- **Adams—13,525**
  - Atlas .................................. 609
  - Photoplay ................................ 650
  - Summer St. ............................... 500 CI

- **Allerton**
  - Bayside ................................ 550

- **Allston**
  - Allston ................................ 1138
  - Capitol ................................ 1749

- **Amesbury—11,229**
  - Strand .................................. 753 (W)

- **Amherst—5,550**
  - Community ................................ 795 CI
  - Amherst .................................. 1500

- **Andover—10,291**
  - Colonial ................................ 494

- **Arlington—36,089**
  - Capital .................................. 1618
  - Regent .................................... 982

- **Ashfield—1,800**
  - Community ................................ 450

- **Athol—9,461**
  - Capital .................................. 1219
  - Lyric ...................................... 759
  - York ....................................... 1159

- **Attleboro—21,769**
  - Bates .................................... 1000
  - Columbia .................................. 850
  - Union ..................................... 1400

- **Avon**
  - Enterprise ................................ 200 CI

- **Ayer—3,052**
  - Camp Devens ................................ 1500
  - Strand .................................... 475 CI

- **Baldwinsville**
  - Fraternity ................................ 350

- **Barre—3,357**
  - Town Hall ................................ 500

- **Beverly—25,086**
  - Larcom .................................... 750
  - Ware ....................................... 1200

- **Bonnville—1,750**
  - St. Mary's ................................ 270 CI

- **Boston—781,188**
  - Apollo ..................................... 700
  - (Washington St.)                     787
  - Bescon .................................... 700
  - (Tremont St.)                        787
  - Bijou-Dream ............................... 1021 (R)
  - (Washington St.)                     1400
  - Bowdoin Sq. ................................. 1400
  - (Bowdoin St.)                        1400
  - Cobb ........................................ 700
  - (Washington St.)                     200 CI
  - Columbia .................................. 2200 (L)
  - (Washington St.)                     1000
  - (Exeter St.)                         1000

- **Fenway—1,361 (P)**
  - (Massachusetts Ave.)                 1300

- **Brookline—63,797**
  - Brockton .................................. 1866 (P)
  - City ....................................... 1000 CI
  - Colonial .................................. 900
  - Modern ..................................... 800
  - Rialto ..................................... 1128 (P)
  - Strand ..................................... 1460 (P)

- **Brookfield—2,216**
  - Town Hall .................................. 400 CI

- **Bryantville**
  - Mayflower Grove ........................... 500 CI

- **Buckland—1,800**
  - Buckland .................................. 300

- **Cambridge—113,650**
  - Central .................................... 2121
  - Durrell ..................................... 600
  - Harvard .................................... 1200 (P)
  - Inman Sq. .................................. 1100
  - Olympia ..................................... 900
  - Porter Sq. .................................. 1100
  - University ................................ 1980

- **Charlemont**
  - Town Hall .................................. 300 CI

- **Charlestown (Boston P. O.)**
  - Hollywood .................................. 1100
  - Thompson Sq. ................................ 990

- **Chatham—1,737**
  - Chatham .................................... 600

- **Chelsea—45,816**
  - Broadway .................................. 1200
  - Chelsea ...................................... 600
  - Olympia ...................................... 1531
  - Strand ...................................... 900

- **Chester—1,302**
  - Town Hall .................................. 300 CI

- **Chicopee—43,981**
  - Playhouse .................................. 792 CI
  - Rivoli ...................................... 1500

- **Chicopee Falls—8,500**
  - Wernick .................................... 1044

- **Clinton—12,979**
  - Globe ....................................... 800 CI
  - St. John's .................................. 500 CI
  - Strand ...................................... 1167 (W)

- **Cohasset—3,077**
  - Town Hall .................................. 450

- **Colrain**
  - Memorial .................................... 250 CI

- **Concord—1,507**
  - Veteran's Hall ................................ 550

- **Concord Jct—1,850**
  - Association Hall ........................... 450

- **Cotuit**
  - Globe ....................................... 300 CI

- **Dalton—3,752**
  - Opera House ................................ 600 CI

- **Danvers—12,957**
  - Orpheum ..................................... 750

- **Dedham—15,138**
  - Community .................................. 1200

- **Dennis**
  - Playhouse .................................. 317

- **Dorchester—175,927**
  - Codman Sq. ................................ 1200
  - Dorchester .................................. 800
  - Fields Corner ................................ 1598
  - Franklin Park ................................ 1100
  - Hamilton ..................................... 700
  - Liberty ....................................... 830 CI
  - Magnet ....................................... 740
  - Morton ....................................... 1960
  - Strand ....................................... 1819

- **East Boston**
  - Central Sq. ................................ 1100
  - Day Sq. ..................................... 800 CI
  - Gem ......................................... 500
  - Orient Palace ................................ 800
  - Seville ...................................... 1500

- **E. Bridgewater—1,500**
  - Town Hall .................................. 350 CI

- **E. Brockfield—2,216**
  - Swan ......................................... 300 CI

- **E. Cambridge**
  - Institute ................................... 694

- **E. Douglas—1,500**
  - G. A. R. Hall ................................ 487 CI

- **Eastham—11,261**
  - Majestic .................................... 843

- **E. Milford—2,000**
  - Cunningham Park ................................ 450
  - State ....................................... 600

- **E. Pepperell—2,400**
  - Opera House ................................ 500 CI

- **E. Walpole—900**
  - Birds Hall .................................. 200 CI

- **E. Weymouth—4,000**
  - Roosevelt ................................... 400

- **Edgartown**
  - Playhouse .................................. 475

- **Essex—1,478**
  - Richardson Hall ................................ 250 CI

- **Everett—48,424**
  - Capital ..................................... 1955 (W)
  - Park .......................................... 820
  - Rialto ....................................... 1550
HAVERHILL—48,687
Colonial 1400
Lafayette 600
Paramount 1731
Strand 1346

HINSDALE—1044
Opera House 1500C1

HOPKINTON—2,289
Town Hall 350C1

HOLLISTON
Town Hall 500C1

HOLYOKE—56,555
Bijou 1300
Globe 480
Lafayette 1680C1
Majestic 1050
Royal 385C1
Strand 1175
Suffolk 900
Three Star 350C1
Victory 2067

HOUSATONIC
Central 300C1

HUDSON—7,607
Hudson 880
State 900C1

HUNTINGTON
Town Hall 150C1

HYANNIS—2,000
Hyannis 1020
Idle Hour 350

HYDE PARK
(Boston P. O.)
Everett Sq. 800
Hyde Park 700C1

INDIAN ORCHARD
5,700
Grand 690

IPSWICH—6,201
Strand 700

JAMAICA PLAIN
(Boston P. O.)
Egleston Sq. 1000
Jamaica 1958
Madison 450

KENBERMA
Nantasket Beach
Strand 400C1

LAWRENCE—85,068
Broadway 1300(W)
Capital 900
Colonial 1600C1
Modern 1000
Palace 1777(W)
Premier 2750
Star 824
Victoria 800
Warner 2029C1(W)

LEE
Park 700

LENOX—2,691
Town Hall 436C1

LEOMINSTER—51,810
Capital 1000C1
Metropolitan 1350
Plymouth 1000
Rialto 1116

LEXINGTON—9,429
Lexington 500

LOWELL—100,234
Capital 1000

Crown 900C1
Jewell 900
Merrimac Sq. 1635
Rialto 1000C1(P)
RKO Keiths 1697(K)
Strand 1568(F)
Victory 977

LUDLOW—7,470
Burr 700
Lyric 500C1

LYNN—102,320
Auditorium 700
Capital 1300
Comique 500C1
Empire 2762C1
Paramount 2329
Waldorf 1440(W)
Warner 1800(W)

MALDEN—58,036
Auditorium 1600C1
Capital 400
Granada 2200
Mystic 1200
Orpheum 800
Royal 1800

MANSFIELD—600

MARBLEHEAD
Warwick 659

MARLBORO—15,587
Marlboro 1837
Marlboro 1081C1
Pastime 850

MARSFIELD—1,379
Town Hall 350

MATTAPAN
(Boston P. O.)
Oriental 2167
Mattapan 600

MATTAPAISSETT
Town Hall 300

MAYNARD—7,086
Maynard 462
Peoples 700
Strand 500C1

MEDFIELD—3,595
Town Hall 400C1

MEDFORD—59,700
Fellsway 750
Medford 1300
Riverside 1300C1

MEDWAY
Sanford Hall 600C1

MELROSE—23,124
Melrose 800

MENDON
Ninacuck Park 500C1

MERRIMAC—2,173
Grange Hall 250C1

METHuen—15,189
Methuen 850

MIDDLEBORO—8,453
Middleboro 1200

MILBURY—5,653
Town Hall 350

MILFORD—13,471
Opera House 1000C1
State 1400

MILLERS FALLS
Red Mens Hall 500C1

MILLIS
Snows Hall 400C1

MILLVILLE—2,224
Millville 300C1

MONPONSETT—4,826
Summer Theatre 150C1

MONSON—4,826
Capital 325

MONTICELLO
(Brockton P. O.)
National 703C1

NANTASKET BEACH—510
Apollo 500C1
Bayside 550
Strand 500C1

NANTUCKET—2,787
Jekyll Island 300C1
Yacht Club 500C1

NATICK—1,907
Colonial 1502
Natick 800C1

NEEDHAM—10,833
Paramount 1116

NEW BEDFORD—112,597
Allen's 700
Baylies Sq. 1200
Capital 700
Casino 1000C1
Empire 1700C1
N. Bedford 1400
Olympia 2472
Orpheum 1200
Rialto 885
Royal 1000
State 1700
Strand 800

NEWBURYPORT—15,084
Premier 900(W)
Strand 800C1

NEWTON—65,295
Paramount 1268

NEWTON UPPER FALLS
Auditorium 350C1

NO. ABINGTON—2,800
Capital 300

NO. ADAMS—21,621
Paramount 1250
Richmond 740

NO. ATTLEBORO
Community 950
Elm 850C1

NO. EASTON
(Brockton P. O.)
Miracle 230C1

NORTHBORO
Town Hall 300C1

NORTHBRIDGE—10,174
Walker 300
MICHIGAN

TOTAL THEATERS, 570

Wired ........................................ 548
Wired Open .................................. 493
Unwired ...................................... 55

Addison—550
Maryland ...................... 190

Adrian—13,000
Croswell ...................... 1074
Family ......................... 423

Albion—9,000
Bohm ......................... 800

Algonac—1,500
Algonac ...................... 400

Allegan—4,500
Regent ...................... 588

Alma—7,500
Alma ......................... 336
Strand ....................... 919

Alpena—18,000
Lyric ....................... 264*Cl
Maltz ......................... 1200

Amasa—819
Pioneer .................... 200Cl

Ann Arbor—26,872
Michigan .................. 1500
Majestic .................. 1463
Orpheum .................... 660
Wuerth ....................... 1027
Whitney .................... 1600

Anvil—34
Opera House ............... *Cl

Bad Axe—2,800
Bad Axe .................... 500

Baldwin—475
Baldwin ..................... 280

Bangor—1,300
Regent ..................... 27*

Baraga—1,045
Baraga ..................... 180Cl

Battle Creek—43,573
Bijou ....................... 1053Cl
Elte ......................... 250
Post ......................... 902
Regent ..................... 965
Rex ......................... 240
Strand ....................... 354

Bay City—47,355
Bay ................................ 587
Lafayette .................. 250
Regent ..................... 1300
State ....................... 900
Temple ..................... 900Cl
Tivoli ....................... 600
Victory ..................... 250
Washington ................ 917
Woodside ................... 430

Belleville—400
Empress ..................... 276

Belleville—800
Belleville .................. 298

Bellevue—1,250
Community .................. 240Cl

Benton Harbor—15,434
Bijou ....................... 799
Liberty ..................... 1398

Berrien Springs—1,407
Berrien ...................... 250

Bessemer—5,482
Bessemer ................... 475

Big Bay—315
Bay ......................... 200*Cl

Big Rapids—5,000
Colonial .................... 670

Birmingham—2,000
Birmingham .................. 1500

Blissfield—2,000
Elvona ....................... 230

Boyne City—5,000
Boyne ....................... 559

Bridgeman—848
Bridgeman ................... 438

Brighton—1,400
Washington .................. 400

Bronson—1,500
Coliseum ................... 350

Brooklyn—180
Brooklyn ................... 180

Buchanan—3,600
Hollywood .................. 400

Cadillac—11,500
Lyric ....................... 817
Cadillac .................... 290Cl
McGin ....................... 400

Calumet—16,251
Calumet ..................... 930
Royal ....................... 295Cl

Capac—900
Palace ...................... 190*Cl

Caro—2,850
Strand ....................... 400
Temple ....................... 320

Carson City—975
Dreamland .................. 243

Caspian—1912
State ....................... 250Cl

Cass City—1,275
Pastime ...................... 300

Cassopolis—1,400
Colonial ................... 476Cl

Cedar Springs—239
Kent ......................... 239

Champion—2,500
Champion ................... 250Cl

Channing—515
Liberty ...................... 300*Cl

Charlevoix—2,800
Chamber ..................... 558

Charlotte—5,800
Eaton ....................... 473

Cheboygan—6,500
Kingston .................... 1063

Chelsea—3,000
Princess .................... 245

Chesaning—1,600
Crystal ..................... 250

Clare—1,600
Ideal ....................... 400

Clion—1,300

Coldwater—7,500
Tibbits ..................... 7722

Coloma—823
Coloma ..................... 275

Colon—850
Dawn ....................... 400

Constantine—1,450
Royal ....................... 165

Crawford—1,700
Maxine ..................... 586

Crystal Falls—3,394
Ejay ....................... 600

Daggett—321
Palace ....................... 200Cl

Dearborn—50,000
Calvin ...................... 1200
Fordson ..................... 450
Ford Grand .................. 400

Decatur—1,480
Decatur ..................... 215

Deckerville—800
Regent ...................... 200

Detroit—1,573,985
Adams (W. Adams St.) .. 1770
Alden (Chicago Ave.) .. 250
Alhambra (Woodward Ave.) 1472
Aloma (Charlevoix) ..... 1073
Ambassador (John R. St.) .. 810
Annex (Grand River) .. 1824/P
Amo (Grand River) .. 350
Amsterdam (Grand River) .. 400
Arcade (Hastings St.) .. 430
Arcadia (Gratiot Ave.) .. 417
Astor (Twelfth St.) .. 732
Avenue (Woodward) .. 1465
Avalon (Linwood Ave.) .. 1972

Beechwood (W. Warren) .. 399
Belmont (Livernois) .. 350
Bijou (Monroe Ave.) .. 314
Blackstone (Michigan Ave.) .. 288
Blackstone No. 2 (Woodward) .. 250
Boulevard (Gratiot Ave.) .. 400
Broadway Strand (Broadway) .. 1600Cl
Brooklyn (Michigan Ave.) .. 300
Buchanan (Buchannan Ave.) .. 796
Cameo (Mile Rd. & Russell) .. 500
Casino (Mile Rd. & Davison) .. 250
Capitol (Verner Hy.) .. 995
Carlton (Fenkell Ave.) .. 1000
Campeau (Joseph Campeau Ave.) .. 348
Castro (Hastings St.) .. 1000
Catherine (Chen St.) .. 380
Century (14th St.) .. 1990
Chandler (Harper Ave.) .. 400
Charles (Charles & Conant) .. 40Cl
Chipin (Michigan Ave.) .. 400
Cindrella (E. Jefferson) .. 1897
Clay (Clay Ave.) .. 400
Coliseum (Hamilton Blvd.) .. 480
Colonial (Woodward Ave.) .. 1566
Colony (Mack Ave.) .. 800
Columbia (Monroe Ave.) .. 1006
Conant (Conant Rd.) .. 937
Colesely (Fenkell Ave.) .. 487
Courtsey (W. Vernon Hy.) .. 816
Cozy (Michigan Ave.) .. 389
Cranie (Harper Ave.) .. 394
Colonial (Tireman Ave.) .. 340
Crystal (Michigan Ave.) .. 589
Dawn (Gratiot Ave.) .. 900
Davison (Davison Ave.) .. 329
Delran (W. Jefferson) .. 600
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<td>WILMINGTON</td>
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**Note:** This table represents a selection of locations and capacities. The full list includes many more locations and capacities.
### MINNESOTA

#### TOTAL THEATERS, 421

<table>
<thead>
<tr>
<th>Wired</th>
<th>Wired Closed</th>
<th>Unwired</th>
</tr>
</thead>
</table>

#### Wired | 411 | Wired Closed | 49 | Unwired | 10 |

| ADA-1,285 | Orpheum | 316 |
| ADAMS—609 | Adams | 250Cl |
| ADRIAN—1,000 | New | 200 |
| AITKEN—1,490 | Moveum | 300 |
| ALEXANDRIA—3,876 | State | 650 |
| AMBOY—527 | Amboy | 300 |
| ANNANDALE—644 | Grand | 250 |
| ANOKA—4,851 | Green | 464 |
| APPLETON—1,579 | Scenic | 400 |
| ARGYLE—700 | Roxy | 200 |
| SAWYER—300 | Flynn | 300 |
| SCHOOCRAFT—900 | Comfort | 190 |
| SCOTTVILLE—1,050 | Star | 254 |
| SEBEWAING—1,600 | Lincoln | 220 |
| SHELBY—1,500 | Gem | 249 |
| SHEPARD—800 | Shepard | 240Cl |
| SHERIDAN—500 | Gould | 280 |
| SIDNAW—128 | Opera House | 2Cl |
| SOUTH HAVEN—5,100 | Casino | 450Cl |
| SOUTH RANGE—1,435 | Star | 240Cl |
| STAMBAUGH—2,263 | Perfect | 350 |
| STANDISH—1,000 | Temple | 245 |
| STANTON—900 | Garden | 350 |
| ST. CLAIRE—3,600 | St. Claire | 324 |
| ST. CLAIRE SHORES—Lakeview | 395 |
| STEPHENSON—550 | Tivoli | 250Cl |
| ST. JOHN—4,200 | Iris | 450 |
| ST. JOSEPH—10,700 | Caldwell | 823 |
| ST. LOUIS—3,100 | Gem | 430 |
| STURGIS—8,000 | Strand | 540 |
| TAWAS CITY—1,200 | Rivoli | 350 |
| TEUMSEH—2,500 | Temple | 400 |
| TEKONSHA—650 | Riviera | 190 |
| THREE OAKS—1,300 | Lee’s | 300 |
| THREE RIVERS—7,000 | Riviera | 702 |
| TRAVERSE CITY—13,110 | Lyric | 1033 |
| TROUT CREEK—500 | Trout Creek | 250Cl |
| ULY—500 | Temple | 249Cl |
| BROWNSVILLE—681 | Lyric | 250 |
| BROWNS VALLEY—1,073 | Bijou | 300 |
| BROWNTON—632 | Gem | 190Cl |
| BUFFALO—1,438 | Strand | 200 |
| BUFFALO LAKE—545 | Auditorium | 150Cl |
| CALEDONIA—1,570 | State | 250 |
| CALMET—805 | Calmet | 245 |
| CAMBRIDGE—1,183 | Cosy | 1,250 |
| CANTON—1,754 | Broadway | 350 |
| CANNON FALLS—1,315 | Grand | 275 |
| CASA LAKES—1,400 | Lyric | 400 |
| CEYLON—543 | Crystal | 300Cl |
Gopher .......... 400Cl
(Fourth Ave, S.)
Granda ............ 732
Hennepin Grand .... 1155
(Hennepin Ave.)
Hennepin Orpheum . 2600
(7th Ave, S.)
Homewood .......... 900
(Plymouth Ave.)
Lake ................ 500
(E. Lake Ave.)
LaSalle ............ 500
(Nicollet Ave.)
Leola ............... 597
(13th St.)
Lyndale ............ 500
(Lyndale Ave.)
Loring ............ 1160
(Nicollet Ave.)
Lyceum .......... 2200C1
(S. 11th St.)
Lyra ............... 400
(Washington Ave.)
Lyric ............. 1126P
(Hennepin Ave.)
Minnesota .......... 4024P
(Ninth & LaSalle)
Metro .......... 400
(27th Ave.)
Nicolor ............ 350
(23rd Ave.)
New Lake ........... 500
(W. Lake St.)
New Southern ..... 650
(Washington Ave.)
Nortitown ......... 483
(Emerson Ave, N.)
Nokomis .......... 553
(Chicago Ave.)
Parkway ........... 500
(Chicago Ave.)
Palace ........... 1856
(Hennepin Ave.)
Pantages .......... 1600
(Hennepin Ave.)
Paradise .......... 500
(W. Broadway)
Park .............. 400
(S. 10th St.)
Princess .......... 700
(N. E. 4th St.)
New Glenwood ....... 350
(Glenwood Ave.)
Richfield .......... 779
(E. Lake St.)
Ritz .............. 400
(13th Ave.)
Savoy ............ 350
(Hennepin Ave.)
Seventh Street .... 2000
(S. 7th St.)
State ........... 2290P
(Hennepin Ave.)
Stockholm ........ 320
(Washington Ave.)
University .......... 800Cl
(Hennepin Ave.)
Uptown ........ 1160
(Hennepin Ave.)
University .......... 400
(S. E. 4th St.)
Wonderland .......... 400
(Washington Ave.)
World .......... 250
(N. Seventh St.)
MINNETONKA—894
Joy ................ 320

MINNETONKA BEACH
Lafayette ........ 150Cl
MONTICELLO—924
Lincoln ........ 252
MOORHEAD—7,651
Moorhead ....... 789
MOOSE LAKE—742
Strand ........ 250
MORA—1,006
New Mora ....... 333
MORRIS—670
Capitol .......... 300
MORGAN PARK
Club House ....... 300
MORRIS—2,474
Strand ........ 450
MOUND—668
School ........ 500Cl
MOUNTAIN LAKE—
1,388
State ........ 300
MURDOCK—391
Rialto ........ 295C1
NASHWAUK—2,555
Grand .......... 380
NEW DULUTH—825
Grand .......... 300Cl
NEW PRAGUE—1,540
New Prague ....... 300
NEW RICHLAND—
754
Faust ........ 375
NEW ULM—7,308
Lyric ........ 500
Nile ........ 400
NEW YORK MILLS—
Liberty .......... 350
NORTH BRANCH—742
Family .......... 250
NORTHBEL—4,153
Grand .......... 622
NORTHOME—258
Moon........ 200Cl
NORTHWOOD—563
New ........ 342
Ogilvie ........ 394
New State .......... 300Cl
OKLEE—364
Movie ........ 150
OLIVIA—1,473
New Street .......... 446
ONAMIA—514
Arrowhead .......... 225
ORTONVILLE—2,017
Orpheum .......... 500
OSAKIS—1,155
Empress .......... 250
OSLO—363
Lyric ........... 150Cl
OSSEO—551
New Electric ....... 350
OWATONNA—7,654
Metropolitan ....... 650
Tonna ........ 500
PARK RAPIDS—2,081
Royal . .......... 250
PAYNESVILLE—1,121
Rialto .......... 350
PELICAN RAPIDS—
1,365
Pelican........ 250
Lux ................ 350
PINE CITY—1,303
Family .......... 400
PINE ISLAND—961
Sylvan ........ 200Cl
PINE RIVER—442
Memorial Hall ....... 300Cl
PIPESTONE—3,489
Alo .......... 750Cl
Orpheum .......... 600
PLAINVIEW—1,233
Gem ........ 194
PRESTON—1,227
Strand .......... 400
PRINCEVILLE—
1,388
Strand .......... 400
PROCTOR—2,521
Orpheum .......... 400
RAYMOND—416
Opera House .......... 250
REDDY—208
Lyceum .......... 1,150Cl
RED LAKE FALLS—
1,386
Roxy ........ 250
RED WING—9,629
Sheflin Mem.,
Audit. ........... 688
Metro ........ 550
REDWOOD FALLS—
2,152
Dream ........ 325Cl
Redwood .......... 800
RENEWVILLE—1,054
New Garden .......... 275
ROBBINSDALE—
4,414
CrystaL .......... 250
ROCHESTER—15,840
Chateau Dodge ...... 1507
Empress .......... 819Cl
Lawlor .......... 735
State Hospital . ........ 500
ROSEAU—1,012
Roxy ........ 350
ROYALTON—518
Palace .......... 350
RUSH CITY—908
Shadowland .......... 375
RUSHFORD—663
Opera House .......... 350
SACRED HEART—685
Gould .......... 200Cl
ST. CLOUD—20,997
Grand .......... 760
For Robert .......... 1570
State Reformatory ...... 500
Vet. Hospital ...... 500
ST. CHARLES—1,301
Empress .......... 350
ST. JAMES—2,860
James .......... 550
Princess .......... 550
ST. PAUL—271,606
Camel .......... 200Cl
ST. PETER—4,811
Ludeke .......... 500
SANBORNS—487
Pleasure .......... 250Cl
SANDSTONE—1,083
Opera House .......... 250
SAUK CENTER—2,716
Oxford .......... 400
SAUK RAPIDS—2,656
State .......... 350
SHAKOPEE—2,023
Gem ........ 235
SLAYTON—1,102
Museum .......... 250
SLEEPY EYE—2,576
Princess .......... 400
SPRINGFIELD—2,049
State .......... 450
SPRING GROVE—867
Auditorium .......... 300Cl
State .......... 200
Princess .......... 475
SPRING VALLEY—
1,712
State .......... 450
STAPLES—2,067
New Staples .......... 250
STEPHEN—474
Idle Hour .......... 200
STILLWATER—7,173
Auditorium .......... 600
Majestic .......... 400
State Prison .......... 400
TAYLORS FALLS—
570
Cozy ........ 150
THIEF RIVER FALLS—
380
Avalon ........ 500
Lyceum .......... 426Cl
TOWER—801
Rex ........ 250Cl
TRACEY—2,570
Colonial .......... 400
### MISSISSIPPI

#### TOTAL THEATERS, 161

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<th>Unwired</th>
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| ABERDEEN—3,925 | Temple ......... | 500 |
| ABERDEEN—3,925 | A. & M. ...... | 400 |
| A. & G. .... | 600 |
| BELMON—4,455 | Auditorium .... | 100*Cl |
| BELZONI—2,735 | Crescent .... | 400 |
| BILOXI—14,850 | Gaiety ....... | 750Cl |
| SAenger .... | 1,300 |
| BLUE MOUNTAIN— 564 | Nu .... | 250*Cl |
| BOOJVILLE—1,703 | Princess .... | 250 |
| BROOKHAVEN—5,288 | Arcade .... | 499 |
| SARphii .... | 1 Cl |
| BRUCE—3,082 | Gem ....... | 204*Cl |
| BUDE—1,378 | Amusu ...... | 300Cl |
| CALHOUN CITY— 1,012 | Bluebird ... | 375*Cl |
| CANTON—4,725 | Canton ...... | 450 |
| CARTHAGE—998 | Carthage ... | 175Cl |
| CENTERVILLE— 1,14 | Picto ...... | 195 |
| CHARLESTON— 2,014 | Superba .... | 600 |
| CLARKSDALE—10,037 | Alamo ..... | 400*Cl |
| PARAMOUNT—900 | CELERLeND—3,240 | 550 |
| REGENT ... | 1,084 |
| COFFEEVILLE— 4,11 | Strand ..... | 200*Cl |
| COMAY—1,092 | Y. M. C. A. .... | 400*Cl |
| COLUMBIA—4,833 | Columbia .... | 500 |
| COLUMBUS—10,743 | Princess .... | 1,000 |
| STATE .... | 300Cl |
| COMO—3,21 | Como .... | 818 |
| CORINTH—6,168 | Coliseum .... | 1,000 |
| CRYSTAL SPRINGS— 1,395 | Crystal ... | 300 |
| STATE .... | 426Cl |
| DEKALB—888 | Alexander .... | 275*Cl |
| DERMA—317 | Strand ...... | 200 |
| DREW—1,373 | Queen ...... | 200 |
| DURANT—2,510 | Dixie ...... | 400 |
| DUCKHILL—528*Cl | Duckhill .... | 400 |
| ELECTRIC MILLS— 1,084 | Alexander .... | 400 |
| ELLISVILLE—2,127 | American Legion .... | 200*Cl |
| EUROPA—1,043 | Europa .... | 533 |
| FAYETTE—195 | Jefferson .... | 600 |
| FOREST—2,176 | Palace ...... | 500 |
| GLOSTER—1,139 | Gloster .... | 1,500 |
| GREENVILLE— 14,807 | Opera House .... | 800*Cl |
| GREENWOOD— 11,095 | Lyric .... | 500 |
| HATTIESBURG— 18,601 | Lomo .... | 600 |
| HAZELHURST— 2,446 | Queen ...... | 250 |
| HOLLY SPRINGS— 2,271 | Gem .... | *Cl |
| HORSE—350*Cl | Rex .... | 250 |
| IUKA—1,487 | Majestic .... | 200*Cl |
| JACKSON—48,282 | Alamo .... | 600 |
| CENTURY .... | 280 |
| ISTRione .... | 600 |
| MAJESTIC .... | 980 |
| KOCSIUKO—3,207 | Amusu .... | 400 |
| LAMBERT—800 | Eureka .... | 250*Cl |
| LAUREL—18,016 | Arabian .... | 1200*Cl |
| LEE—900 |
| LEAKESVILLE—662 | Star .... | 500*Cl |
| LELAND—2,419 | Temple .... | 485 |
| LEXINGTON—2,538 | Lexington .... | 310 |
| LOUISVILLE—350 | Louisville .... | 350 |
| LUCEDALE—834 | Palace .... | 350*Cl |
| MACON—2,195 | Dreamland .... | 400 |
| MAGEE—964 | Magee .... | 265 |
| WILLOW RIVER— 253 | Willow River ... | 250 |
| WINDOM—2,123 | Wonderland .... | 600 |
| WINNABO—1,641 | Princess .... | 300 |
| WINONA—20,850 | Broadway .... | 500 |
| WORTHINGTON— 3,878 | New Grand .... | 485 |
| ZUMBROTA—1,350 | State .... | 300 |
MISSOURI

TOTAL THEATERS, 523

Wired

448

Wired Closed

78

Wired Open

370

Unwired

75

ADRIAN—1,000
Adrian ..................................300

ALBANY—1,900
Rignet ..................................500

ANDERSON—945
Anderson ..................................250CI

APPLETON CITY—1,113
Norris ..................................300

ARCHIE

400

ARMSTRONG—616
Gem ..................................*Cl

ASHGROVE—1,000
Gatley ..................................250

AURORA—3,500
Princess ..................................600

AVA—845
Wilson ..................................250

BARNARD—238
Barnard ..................................250CI

BELTON—899
City Hall ..................................275

BERNIE—1,571
Elite ..................................200CI

BETHANY—2,200
Cozy ..................................300

BEVIER—1,868
Rex ..................................350CI

BILLINGS—650
Billings ..................................325CI

BISMARK—949
Monarch ..................................200CI

BLACKBURN—333
Blackburn ..................................*Cl

BLACKWATER—478
Princess ..................................200CI

BLAIRSTOWN—280
American ..................................*Cl

BLOOMFIELD—1,094
Joyland ..................................*Cl

BLUE SPRINGS—750
Rex ..................................200CI

BLYTHEDALE—294
State ..................................235CI

BOGARD—381
Memorial Hall ..................................300CI

BOLIVAR—2,256
Ritz ..................................467

BOONE TERE—3,815
Odion ..................................500

BOONVILLE—6,200
Lyric ..................................664(F)

BOWLING GREEN—1,965
Huckstep ..................................600

BRANSON—700
Owen ..................................200CI

BROOKFIELD—2,000
DeGraw ..................................800(F)

BURLINGTON JUNCTION—805
Geisha ..................................300CI

CABOOL—905
Lyric ..................................273CI

CAINESVILLE—857
Cainsville ..................................250CI

CARROLLTON—1,664
Illings ..................................300

COKELONG—2,235
State ..................................300

OXFORD—2,890
Lyric ..................................500

PELHAMHACHEE—1,599
Pelahatchie ..................................200Cl

PASCAGOULE—4,339
Nelson ..................................450

PASS CHRISTIAN—3,000
Colored ..................................150

Kozy ..................................240

PHILADELPHIA—2,559
City ..................................300

PIAVE—175
Piave ..................................100CI

PICAUNY—4,700
Fornea ..................................581

PONTOTOC—2,018
Gem ..................................500CI

POPLARVILLE—1,290
Poplarville ..................................500

PORT GIBSON—1,861
Happyland ..................................500

PURVIS—881
Lamar ..................................500CI

QUITMAN—1,827
Majestic ..................................400

RANDOLPH—195
Randolph ..................................*Cl

RICHTON—950
Richton ..................................250CI

RIPLEY—1,468
New Dixie ..................................400

ROLLING FORK—902
Royal ..................................250

ROSEDALE—2,117
Talisman ..................................300

RULEVILLE—1,022
Ruleville ..................................250

SALTILLO—450
Saltillo ..................................260CI

SARDIS—1,352
Pastime ..................................300CI

SCHLATER—300
Calloway ..................................*Cl

SENATOBIA

Gloria ..................................375

SHAW—1,612
Ritz ..................................175

SHELBY—1,811
Shelby ..................................594

STARKVILLE—3,612
Rex ..................................594

STONEWALL—1,000
Stonewall ..................................450

STURGIS—550
Sturgis ..................................*Cl

SUMNER—613
Strand ..................................500CI

TCHULA—907
Tehula ..................................300

TISHOMINGO—402
Tishomingo ..................................*Cl

TUNICA—1,034
Capitol ..................................250

TUPELO—6,361
Lyric ..................................750

STRAND—250
Strand ..................................250

TUTWILER—873
Tutrovanum ..................................288

TYLER—1,116
Avenue ..................................275

UTICA—652
Utica ..................................*Cl

VAIDEN—647
Vaiden ..................................200CI

VARDEN—599
Princess ..................................200CI

VICKSBURG—22,927
Alamo ..................................400

WATER VALLEY—3,738
Grand ..................................900

WAYNEBORO—1,120
Princess ..................................300

WEST POINT—4,677
Elite ..................................250CI

WHITE SULPHUR SPRINGS—650
Star ..................................300

WIGGINS—1,037
Palace ..................................300

WINONA—2,607
Dixie ..................................400

WOODVILLE—1,113
Pastime ..................................190CI

WOODSTOCK—750
Masonic ..................................553

YAZOO CITY—5,553
Yazoo ..................................1,200

YAZOO CITY—1,018
Geisha ..................................809

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**MONTANA**

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**THEATERS, 145**

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NEW JERSEY

TOTAL THEATERS, 427

Wired ........................................ 410
Wired Open ................................... 354

Wired Closed .................................. 56
Unwired ....................................... 17

ALLENTOWN—634
Allentown .................. 325Cl

ARLINGTON—13,200
Lincoln .................. 1200

ATLANTIC CITY—66,198
Aldine .................. 850
Astor .................. 800
Capitol .................. 1200
Colonial .................. 1450(W)
Earle .................. 1985Cl

HARRISVILLE—1,200
Winn H .................. 250Cl
HILLSBORO—2,229
Opera House .................. 250Cl
Strand .................. 300
HINSDALE—1,773
Town Hall .................. 450Cl
HILL
Woodward .................. 450Cl
INTERVALE—1,40
Playhouse .................. 500Cl
KEENE—13,794
Colonial .................. 1036
Latchis .................. 1000
Scenic .................. 800
LACONIA—12,471
Colonial .................. 1230
Laconia Gardens .................. 500
Moulton O H .................. 800Cl
LANCASTER—2,815
Rialto .................. 500Cl
LEBANON—6,162
Opera House .................. 1000
Park ............ 600Cl
LINCOLN—1,473
Clarkachon .................. 360
LISBON—2,288
Playhouse .................. 500
LITTLETON—2,308
Premier .................. 1250
MANCHESTER—76,834
Empire .................. 294
Globe .................. 300
Granite Sq .................. 300
Lyric .................. 300
Netre Dame .................. 900
Palace ............ 1000
Star .................. 1400Cl
State .................. 1400Cl
Strand .................. 1400Cl
Vitaphone .................. 700Cl
MARLBORO—1,380
Town Hall .................. 400Cl
MEREDITH—1,660
Premier .................. 300
MILFORD—3,783
Strand ............ 400
MILTON MILLS
Central .................. 250Cl
MOULTENBORO
K. of P. Hall .................. 300Cl
MOUNTAINVIEW
Pinlands .................. 250Cl
NASHUA—31,463
Colonial .................. 850Cl
Park .................. 750
State ............ 1200
Tremont .................. 1000
NEW DURHAM
Town Hall .................. 350Cl
NEWFIELDS
Community .................. 350Cl
NEW LONDON
Memorial .................. 400
NEWMARKET—3,181
Star ............ 600
NEWPORT—4,109
Conniston .................. 950
Empire .................. 600Cl
NO. STRATFORD
Pythian .................. 500Cl
NO. HAMPTON
Centennial .................. 300Cl
NO. UMBERLAND
Dodge Hall .................. 200Cl
NO. WOODSTOCK—
2,567
Corllis Hall .................. 450
PENACOOK—3,100
Palace .................. 600
PETERBORO—3,615
Gem .................. 400
PIKE
Pike Mfg. Co. .................. *Cl
PITTSBURGH—671
Town Hall .................. 300Cl
PITTSFIELD—1,914
Strand .................. 300
Town Hall .................. 300Cl
PLYMOUTH—2,353
Music Hall .................. 600Cl
New Plymouth .................. 750
PORTSMOUTH—14,495
Arcadia .................. 852
Colonial .................. 1256
Olympia .................. 1000
Portsmouth .................. 1160Cl
RAYMOND—1,050
Ledy's Hall .................. 250
ROCHESTER—10,209
Scenic .................. 600
RUMNEY
Town Hall .................. *Cl
RYE
Rye Beach .................. 200Cl
SANBORNVILLE
Opera House .................. 375
SEABROOK—1,537
Ware Hall .................. 300Cl
SILVER LAKE
Silver Lake .................. 200Cl
SOMERSWORTH—
5,680
Somersworth .................. 700
SPOFFORD
Town Hall .................. 200Cl
SUNAPEE
Pike's .................. 250Cl
SUNCOOK—2,900
Opera House .................. 500
TAMWORTH
Town Hall .................. 200Cl
TILTON—2,114
Tilton .................. 500
TROY—1,444
Town Hall .................. 300Cl
WALPOLE—2,553
Unitarian Church ............ *Cl
WARREN
Town Hall .................. 300Cl
WEIRS—1,173
Music Hall .................. 300Cl
W. RUMNEY
Grange .................. 300Cl
W. STEWARTSTOWN
Star .................. 345Cl
WHITEFIELD—1,935
Star .................. 345Cl
WILTON—1,546
Town Hall .................. 400Cl
WINCHESTER
Strand .................. 300Cl
WOLFEBORO
Brewster Hall .................. 500
WOODSVILLE—1,900
Orpheum .................. 600
Opera House .................. 500

ALLENTOWN—325Cl
Allentown .................. 325Cl

Arlington—13,200
Lincoln .................. 1200

ATLANTIC CITY—66,198
Aldine .................. 850
Astor .................. 800
Capitol .................. 1200
Colonial .................. 1450(W)
Earle .................. 1985Cl

Embassy .................. 1000Cl
Globe .................. 1761Cl
Lyric .................. 700
Million Dollar Pier .................. 2500
Palace .................. 500
Royal .................. 750
Stanley .................. 1999(W)
Steel Pier .................. 2000
Steel Pier Ocean .................. 1400Cl
Steel Pier Music Hall .................. 2235Cl
Strand .................. 1088
Ventnor ............ 500
Virginia .................. 1225(W)
Warner .................. 4185

ASBURY PARK—14,981
Lyric .................. 825
Mayfair .................. 1800
Ocean .................. 600
Paramount .................. 1995
Palmer .................. 1767
St. James .................. 1789
Savoy .................. 1033

ATLANTIC HIGHLANDS—2,000
Atlantic .................. 670

AUDUBON—8,904
Highland .................. 500Cl
New Century .................. 1400

AVALON—343
Avalon .................. 700Cl

BARNEGAT—144
Park .................. 350
NEW MEXICO

TOTAL THEATERS, 63

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ALAMOGORDO—3,096
Albuquerque—26,573

Kino 1,130 Mission 378 Pastime 330 Rio 382 Sunshine 1,200 U. S. Indian School 100 Veteran's Hospital 100

ARTESIA—2,427
Majestic 200

AZTEC—740

BELEN—2,116
Central 300 Carlsbad—3,689 Cavern 490

CARRIZO PAVILION—1,171
Lyric 319

CLAYTON—2,157
Mission 375 CLOVIS PAVILION—300*CI

CLOVIS 8,019
Lyceum 825 Main Street 650*CI Mesa 980

DAWSON—3,000 Opera House 450

DEMING—3,212
Indian Agency 225 FARMINGTON—1,363
Allen's 450 FT. BAYNARD-500 American Red Cross 100

FT. STANTON—200
US. Marine Hospital, No. 9 100

FT. SUMNER—839
Granada 250

FT. WINGATE
Burke School 150

GALLUP—5,992
El Morro 900 Rex 500*CI Cairo 650

GREENVILLE—225
Arcade 150*CI

HOBB—4,000
Derrick 800*CI Fawn 500*CI Rex 460

HOT SPRINGS—1,333
Rialto 225

HURLEY—100
Chino 350*CI

LAS CRUCES—5,811
Del Rio 360*CI(F) Rio Grande 776*FI

LAS VEGAS—4,363
Coronado 733 Mutual 408*CI(F)

LORDSBURG—2,056
Studio 458

LOVINGTON—981
Palace 400

MELROSE—655
Gem 150*CI

MOUNTAINAIR—1,027
Quibira 300

PORTALES—2,314
Portola 400

RATON—6,078
El Raton 700 Shuler Auditorium 339*CI

ROSWEL—11,173
Capitan 450 New Mexico Military Institute 750

ROY—650
Yucca 1140

ROY—705
Pendick 270

SANTA FE—11,176
Lenic 1105 Paris 800

STATE PENITENTIARY
Sanmount Theatre

SANTA RITA—800
Upheum 300

SANTA ROSA—1,127
Kiva 300

SILVER CITY—815
Silver 800

SOCORRO—2,057
Gem 450

SPRING—915
Pastime 240

TAOS—2,010
Mountaner 350

TUCUMCARI—4,143
Princess 600

TULAROSA—1,127
Kiva 300

VAUGHAN—8,880
Yale 200*CI

NEW YORK

TOTAL THEATERS, 1,539

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ADAMS—1,613
Opera House 207

ADDISON—1,736
Star 350

AFTON—836
Afton 160*CI

AKRON—2,123
Park 450*CI

ALBANY—120,400
Albany 651*W Arbor 700 Capitol 1,200 Colonial 800 Eagle 700

HARLENS HALL—2,000
Hudson 565*CI

HARLEM—1,000
Leland 1,200 Madison 1,400*W Paramount 900

HICKORY—800
Pine Hills 600*CI

HOBOKEN—750
Ritz 1,134*W Royal 750

ALBANY—5,206
Rialto 790

ALDEN—889
Alden 230*CI

ALEXANDRIA BAY—2,130
Weller 500

ALFRED—639
Fireman's Hall 350*CI

ALLEGHENY—1,411
Town Hall 250

ALTAMONT—915
Masonic Hall 200

ALTOONA—50
Town Hall 200*CI

AMENIA—1,560
Play House 300

AMSTERDAM—36,200
Orpheum 350 Regent 1150*CI Rialto 1460 Strand 1263

ANDOVER—1,241
Auditorium 300*CI

ANGELICA—962
Grand 160*CI

ANGOLA—1,475
New Angola 500

795
3—BROOKLYN

Academy of Music. 3600
30 Lafayette Ave.
Acme. 560
Adelphi. 520
Alba. 1681
750 Flushing Ave.
Albee. 3246 (K)
Albany & 52nd St.
Albermarle. 2700
(973 Flatbush Ave.)
Albama. 1611
783 Knickerbocker Ave.
Albama. 297
(214 Flatbush Ave.)
Alpine. 2163 (L)
(6815 Fifth Ave.)
Ambassador, Third Ave. 2046
(776 Saratoga Ave.)
American. 592C1
(1168 E. 92nd St.)
American. 1570
(910 Manhattan Ave.)
Amphion. 1420 (L)
(437 Bedford Ave.)
Apollo. 1327
(133 Fulton St.)
Armory. 428
(419-7th Ave.)
Art. 550
(938 Myrtle Ave.)
Atlantic. 474 (L)
(70 Atlantic Ave.)
Avalon. 219
(1720 Kings Highway Ave.
U. 1000
(1602 Ave. U.)
Avon. 600
(2227 Park Ave.)
Bay. 492
(20th & Bath Ave.)
Bay Ridge. 1756 (L)
(7122 Avenue T.)
Belvedere. 850
(64-28 Myrtle Ave.)
Bedford. 2208 (L)
(5028 Myrtle Ave.)
Benson. 1317
(2003-86th St.)
Berksire. 90
(5083 Atlantic Ave.)
Beverly. 1310
(111 Church Ave.)
Biltmore. 1717
(New Lots 1 Wyoyna St.)
Big Blue. 560
(781 Saratoga Ave.)
Bobbito. 500
(1100 B'way)
Borough Hall. 593
(102 Court St.)
Boro Park. 2395 (L)
(5102 N. Utrecht Ave.)
Breevoort. 2059 (L)
(1274 Bedford Ave.)
Broadway. 2088 (L)
(912 B'way)
Brooklyn. 1800
(Flatbush Extension)
Bussy. 450 (Cl
(314 Flatbush Ave.)
Bushwick. 2236 (R)
(B'way & Howard Ave.)
Carmine. 1421
(Ave. L & 93rd St.)
Capital. 1781
(286 Saratoga Ave.)
Carlton. 183
(292 Flatbush Ave.)
Carroll. 1864
(5438 Utica Av. & Century Av.)
Carriage. 1477 (L)
(1260 Nostrand Ave.)
Century. 1766
(850 Monroe St.)
City Line. 700
(1161 Liberty Ave.)
Claridge. 925
(434 Avenue P.)
Classic. 600
(599 Tompkins Av.)
Coiseum. 1100
(3205 4th Ave.)
Colonial. 2222
(366 Broadway)
Commodore. 1436
(329 B'way)
Coney Island. 2500 (L)
& Surf Ave. (L)
Congress. 2223
(1201 St. John's Pl)
Crystal. 349
(346 West 23rd St.)
Crystal Palace. 400 (Cl
(148 Greenpoint Ave.)
Culver. 1445
(905 Gravesend & 18th Av.)
Cumberland. 540
(327 Cumberland St.)
Decatur. 578
(1074 B'way)
DeKalb. 2242 (Cl
1155 De Kalb Ave.
Dewey. 375
(2384 Conner Island Av)
Duffy. 904
(249 Duffy St.)
Dyk. 213 (R)
(1303-30th St.)
Echo. 300
(368 Bushwick Ave.)
Eden. 420
(4099 Fifth Ave.)
Electra. 700
7418 Third Ave.)
Elton. 2000
(4217 N. Utrecht Ave.)
Embassy. 1448
(328 Empire Blvd.)
Empire. 1810
(Ralph Ave. & B'way)
Endicott. 1426
(13th Ave. & 70th St.)
Etude. 453
(5406 Third Ave.)
Farragut. 1913
(1001 Flatbush Ave.)
Flatbush. 1695
(2207 Church Ave.)
Flora. 350
(1601 Atlantic Ave.)
Folly. 101
(21 Graham Ave.)
Fortway. 2328
(200 Ft. Myrtle Pkwy.)
46th St. 2675 (L)
(46 St. & 9th Av.)
Fox-Brooklyn. 4088
1120 Broadway.
Garden. 555
(4601 New Utrecht Ave.)
Garden. 963 CL
(504 Manhattan Av.)
Garfield. 593
(269 Fifth Ave.)
Gates. 286 (L)
(286 Ave.)
Glenwood. 565
(1475 Flatbush Ave.)
Glenwood. 1200
(4600 Myrtle Ave.)
Globe. 950
(226-15th St.)
Gloria. 599
(395 Court St.)
Glory. 430 (Cl
(71 Park Ave.)
Gold. 544
(1672 B'way)
Grace. 421
(2 Whipple St.)
Graham. 500
(279 Graham Ave.)
Grant. 1100
(3147 Ocean Ave.)
Grande. 1548
(2819 Church St.)
Grand. 600
(700 Washington Ave.)
Grandview. 550
(659 Grandview Ave.)
Greenpoint. 1822 (R)
(290 Flushing Ave.)
Halsey. 2100
(928 Halsey St.)
Happy Hour. 599
(1111 W. 33rd St.)
Heights. 885
(159 Washington St.)
Highway. 940
(1489 W. 34th St.)
Hollywood. 960
(7725 N. Utrecht Av.)
Howard. 1300
(700 Nostrand Av.)
Imperial. 500
(869 Halsey St.)
Imperial. 560
(253 i Amsterdam Ave.)
Irving. 595
(1525 Myrtle Ave.)
Jefferson. 450
(1180 Bowery St.)
Kameo. 1458 (L)
(540 Eastern Pkwy.)
Kenmore. 3000 (R)
(Church & Kenmore St.)
Kings Highway. 1180
(2505 Fitkin Ave.)
Kings. 387 (L)
(Flatbush Tifin Ave.)
Kings Highway. 2222
(946 Kings Highway)
Kismet. 1083
(785 DeKalb Ave.)
Lafayette. 392
(273 Brigs Beach Av.)
Leader. 1640
(947 Cony Island Av.)
Lee. 550
(131 Lee Ave.)
Lido. 530
(265 Court St.)
Lincoln. 600
(1519 Bedford Ave.)
Lindy. 600
(118 Graham Ave.)
Lion. 500
(382 Litonia Av.)
Luna. 550
(211 Columbia St.)
Luther. 550
(431 Central Ave.)
Madison. 2771 (R)
(1562 Myrtle Ave.)
Majestic. 600
(424 Seneca Ave.)
Manhattan. 548
(1039 Manhattan Ave.)
Major. 1700
(1453 Coney Is. Ave.)
Mapleton. 410
(6508 18th Ave.)
Mapleton. 2207
(70th St. & Bay Pkwy.)
Marcy (Ocean Pkwy.)
Mardi Gras. 1000
(1221 Surf Ave.)
Marine. 2129
(1956 Flatbush Ave.)
Marin. 453
(1216 Broadway)
Mayfair. 1802
(191 Ave U)
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**NO. CAROLINA**

**TOTAL THEATERS, 267**

**WYOMING—376**

**Village Hall**

- 300 Cl

- 720

**YONKERS**

- American
- Broadway
- 280
- Cameo
- 600
- Model
- 280
- Park Hill
- 1000
- RKO Proctor's 2030 (R)
- 1344 (R)

**WINDHAM—250 C1**

- Strand
- 650
- Warburton
- 420
- Yonkers (Loew's)
- 2621 (L)

**ABERDEEN—1,382**

- Dixie
- 500 C1

- Ahoskie—1,940

- Richards
- 500

- Albemarle—3,493

- Alameda
- 350
- Columbia
- 260

- Andrews—1,748

- Carolina
- 225 C1

- Asheboro—5,021

- Sunset
- 500

- Asheville—50,193

- Auditorium
- 200

- B. T. Washington—487 C1

- Carolina
- 350 C1

- Eagle
- 400

- Imperial
- 1100

- Palace
- 260

- Paramount
- 1000

- Plaza
- 1320

- Strand
- 350

**ATLANTIC—685**

- Movie
- 150 C1

- Hamilton
- 150 C1

- May
- 250

- New
- 300

- Badin—3,000

- Baden
- 150 C1

- Bailey—631

- Royal
- 200 C1

- Beaumont—2,957

- Sea Breeze
- 325

- Beverly
- 600

- Belhaven—2,458

- Cameo
- 200

- Belmont—4,121

- Irving
- 250

- New
- 250

- Bessemer City—3,739

- Roxie
- 250

- Rex
- 250

- Black Mountain—737

- Hiltz
- 200

- Bladenboro—587

- Lyric
- 200

- Blowing Rock—450

- Carolina
- 250

- Boone—1,250

- Pastime
- 200

- Brevard—2,339

- Clemson
- 300

**BRYSON CITY—1,806**

- Bryson City
- 500 C1

- Swann
- 250

- Paramount
- 250

- Tabor
- 200 C1

- Carolina
- 850

- Imperial
- 250

- Strand
- 300 C1

- Chapel Hill—369

- Carolina
- 800

- Charlotte
- 400

- Broadway—1400 (W)

- Carolina
- 1500 (P)

- Charlotte
- 400

- Criterion
- 750

- Lincoln
- 600

- Royal
- 750

- State
- 1400 (P)

- Cherryville—725

- New
- 250

- China Grove—1,258

- Western High

- Clifton—2,712

- Gem
- 300

- Cliffsedge
- 400

- Columbia—864

- Conrad
- 112 C1

- Paramount
- 112

- Pastime
- 450

- State
- 700

- Westmore—30 C1

- Cooleemee—2,050

- Peerless
- 400

- Crater Mound
- 300

- Midway
- 450

- Creedmore—338

- Paragon
- 150 C1

- Davidson—1,445

- Davidson
- 350

- Draper—1,430

- Y. M. C. A.
- 300

- Peoples
- 300

- Dunn—4,550

- Paramount
- 400

- Durham—52,037

- Carolina
- 1800

- Erwin
- 600

- Criterion
- 800

- Windsor
- 677

- Family
- 350 C1

- Witherbee—200

- Rialto
- 200 C1

- Walcott—1,260

- Bijou
- 500 C1

- Palace
- 539

- Woodridge—979

- Lyceum
- 225

- Woodward
- 367

- Fireman's Hall
- 250 C1

- Worcester—1,220

- Smalley's
- 350 C1

- National
- 1800

- Palace
- 350

- Greenville—9,194

- College
- 1500

- Plaza
- 1400

- State
- 1344 (R)

- Hatteras
- 200

- Henderson—6,345

- Carolina
- 900

- Princess
- 250 C1

- Stevenson’s
- 650

- Hendersville—5,070

- Carolina
- 1000

- Queen
- 450

- Hartford—1,914

- Rex
- 250

- Hickory—7,658

- Grand
- 400

- Pastime
- 300

- Rivoli
- 300

- Paramount
- 16,745

- Broadhurst
- 800

- Broadway
- 350

- Orpheum
- 1700 (C)

- RKO
- 250 C1

- Rialto
- 350

- Ritz
- 500 C1

- Hillsboro—1,232

- Osburn
- 200

- Kannapolis—1,500

- Y. M. C. A.
- 1400

- Kings Mountain—5,632

- Imperial
- 350

- Kinston—11,262

- Oasis
- 1200 (C)

- Paramount
- 700

- People’s
- 300 C1

- Laurinburg—3,312

- Scotland
- 500

- Leavittville—1,814

- Boulevard
- 300

- Colonial
- 350

- Lenoir—6,532

- Dunbar
- 200 C1

- State
- 400
Wired Open

878
677

783
106

Unwired

202

ADA—2,499
Odeon
ADDYSTON—1,448
Pastime
ADDELPHI—329
Family
ADENA—1,286
Pastime
AKRON—25,040
Allen
S. Main St. 550
Cameo
S. Arlington St. 300Cl
Colonial
Mill St. 1710
Civic
N. Main St. 900Cl
Dayton
Coy, Falls 500
Gem
Brown St. 360
Ideal
Wooster St. 430
Liberty
C. W. Market 800
Loew's
S. Main 2982(L)
Majestic
S. Main 900
Miles-Royal
S. Case 1500Cl
National
S. Main 300
New Park
Astor 420Cl
New Savoy
Thornston St. 285Cl
Nixon
E. Cuy Falls 400
Norka
C. W. Market 712
Orpheum
S. Main St. 980
Palace
S. Main St. 300
Paramount
Manchester 300
Peoples
E. South 400
Regent
S. Arlington St. 300
Rialto
Goodyear St. 1004
RKO Palace
S. Main St. 2080(R)
Roy's
W. Exchange 300
Royal
Johnston St. 375
Southern
Coles & Grant 600
Spicer
E. Exchange St. 350
State
Main St. 600
Strand
S. Main St.. 1180(W)
Thornton
Main St. 999
Tivoli
S. Main St... 650
ALGAR—857
Huston 126*C1
ALLENSVILLE—256
High School 100*C1
ALEXANDRIA—415
Alexandria 100*C1
ALLIANCE—23,047
Columbia 799*C1
Ideal 300*C1
Morrison 812(W)
State 250*C1
Strand (Main St.) 656
AMELIA—658
Amelia 200*C1
AMHERST—2,844
Mary Jane 1226
AMSTERDAM—1,171
Star 300
Andover 300
ANTIOCH—133
High School 100*C1
ANSONIA
Wayne
ANTWERP—1,024
Star 187
ARCANUM—1,311
Ritz 149
ASHLAND—11,141
Ohio 750
Palace 650
ASHLEY—734
Exhibit 160*C1
ASHTABULA—23,301
Casto 473*C1
Palace 1050
ASHTABULA—7,000
Harbor 650
Rome 350*C1
ASHVILLE—1,032
Dreamland 200*C1
ATHENS—6,418
Columbia 248
Majestic 320
Ohio 240
ATHENA—183
Opera House 258
BAINBRIDGE—862
Opera House 500*C1
BALTIMORE—566
Victoria 200
BARBERTON—23,934
Lyric (2nd St.) 510Cl
Park (Tuscar. St.) 530
Pastime (Tuscar. St.) 250
RANDOLPH—906
State 912
BARTON
Barton 178*C1
BASIL—606
Aurora 200*C1
BATAVIA—288
New Capitol 250*C1
BATESVILLE—220
High School 300*C1
BEALLSVILLE—555
School 100*C1
BEAVER—278
High School 300*C1
BEDFORD—6814
Bedford 600
BELLAIRE—3,132
Capitol 700
Olympic 400Cl
Roma 250
Temple 900
BELLEFONTAINE—9,806
Court 450
Schine's Holland 1400
Strand 480*C1
BELLEVALLY
High School 100*C1
BELVILLE—987
Opera House 200Cl
BELLEVUE—6,256
Lion 294
Ohio 264
BELPRE—3,137
High School 800*C1
BEREA—5697
Pastime 450
BERGHOFF—918
Bergholz 383*C1
BETHEL—1,340
Opera House 400
BEVERLY—466
Opera House 200*C1
BLACK FORK
Black Fork 100*C1
BLANCHESTER—1,671
Dreamland 200
BLUFFTON—2,050
Star 177
BLOWERSTON—440
Alamo 250*C1
BOWLING GREEN—6,688
Cla-Zel 758
Lyric 240*C1
BRAFORD—2,356
Strand 250*C1
BRODLEY—500
New Home 165*C1
BREWSTER—1,464
Brewster 375
BRIDGEPORT—3,977
New Home 150
Family 185
BRILLIANT—1,682
Garden 212*C1
BROOKSVILLE—1,336
Pastime 250Cl
BRYANT—4,689
Temple 479
BUCHTEL—1,171
Star 150*C1
BUCYRUS—1,027
Opera House 600*C1
State 450
Southern 531
BUFFALO—415
High School 300*C1
BURTON—597
Opera House 500*C1
BUTLER—634
Opera House 200*C1
BYESVILLE—2,775
Luna 640
CABLE—210
Cable 300*C1
CADIZ—2,597
Community 600
Ohio House 500Cl
COLDWELL—1,706
Lyric 300Cl
CAMBRIDGE—1,429
Colonial 1100
Cort 200
Ohio 360
Strand 700
CAMPBELL—14,673
Palace 250
Victoria 250Cl
CANALWINCHESTER—791
Auditorium 300*C1
CANTON—104,906
Alhambra
N. Market St. 912(W)
Broadway
Garfield St. 375Cl
Grand O. H.
Third St. 1200Cl
Lyceum
E. Tuscr. 1500Cl
Log's
N. Market St., 2126Cl
McKinley
W. Tuscr. St. 550
Mozart
Tuscr. St. 790
Palace
6th & N. Mkt. St. 1892
Strand
S. Market 620
Valentine
S. Market St. 740
Windsor
Mahoning Rd. 498
CARBON HILL—556
Gem 100*C1
CARDINGTON—1,192
Dreamland 142Cl
CAREY—2,722
Strand 250
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**Total Number of Establishments:** 809
LOCKLAND—4,007
Avenue
Pondora...297

LODI—1,273
Idol
LOGAN—5,493
Opera House...340Cl
Python...700

LONDON—4,083
Majestic...200
Princess...210

LOMAI—4,512
Dreamland
1930 Broadway...350
Elvira
1312 B'way...700
Ohio—B'way...700
Park—Vine Ave...300 Cl
Palace—Pine Rd...360

Standard
Grove St...300 Cl
Tivoli—Broadway...675
LORE CITY—235 Cl
Loudonville—2,068
Ohio...
LOUISVILLE—3,130
Owen
LOVELAND—325 Cl
Strand
LOVELL—516
High School
LOWELLYVILE—2,550
Columbus—248 Cl

LYNCHBURG—988
Lyric
LYONS—390
Pastime...150 Cl
McARTHUR—1,307
McArthur...
Cl
McCLURE—135
Gem
Merom—272
Royal
McConnellesville
1,754
Opera House
MAGNOLIA—685
Magnolia
MALVERN—1,100
Odessa
MANCHESTER—1,824
Lyric
MANSFIELD—33,525
Madison
Marian...1,520
Majestic
840Cl(W)
Ohio
1620(W)
Ritz
MANTUA
Mantua...
240 Cl
MAYFIELD—15,261
Maple Heights
5,950
Maple Heights
350
MARBLEHEAD—1,027
Auditorium
250 Cl

MARIE STEIN—212
Catholic
MARITTA
Auditorium...
400
Hiippodrome
1160
Putnam...
400
Strand...
280

MARION—31,089
Marion
Ohio
800
Orpheum...
350
Princess...
1540

MARR—22
High School
MARTINS FERRY—14,524
Elzane
1600Cl
Pen ray...
701
MARYSVILLE—3635
Rex
240 Cl
Strand...
217

MASON—816
Dream-O-Rama
215
MILLERSBURG—26,400
Grand
Lincoln...979(W)
MAUMEE—4,588
Strand...
250
MAYNARD
New...
210 Cl
MECHANICSBURG—1410
Rainbow...
250 Cl
MEDINA—4,701
Princess...
304
MENDON—4,383
Opera House...
Cl
MIAMISBURG—5,518
Grand...
300 Cl
Plaza...
400
MIDDLETOWN—1,566
Opera House...
400 Cl
MIDDLETOWN—4,272
Family...
343 Cl
Liberty...
250 Cl
Strand...
200 Cl
MIDDLETOWN—30,823
Family...
335
Gordon
Panorama
Sorg's O. H.
State
Strand...
1800
MILFORD—1,525
Family...
275
MILLERSBURG—2,203
Opera House...
295
MILLERSBURG—370
Python...
200 Cl
MILLFIELD—1,568
Sanders...
200 Cl
MINERAL CITY—1,408
Opera House...
300 Cl
MINEVA—2,675
Roxy
MINGO—183
Mingo...
300 Cl
MINGO JUNCTION—
5,030
Ideal...
240
MINSTER—1,538
Crescent...
250
MONROEVILLE—1080
Opera House...
400 Cl
MONTPELIER—1,677
Kaufman
MORROW—203
Miami
MOSCOW—274

Sater...
Cl
MOUNT GILEAD—1,871
Rex...
296
MT. HEALTHY—2,255
Main...
250
MT. ORAB—545
Opera House...
400
MT. STERLING—115
Passwater...
150
MOUNT VERNON—9290
Lyric...
229
Memorial...
600

MT WASHINGTON—1,600
Tripoli...
300 Cl
MURRAY CITY—1,493
Exhibit...
150 Cl

NAPOLEON—4,585
New State...
686
Nelsonville...
268 Cl
MASSILLON—6,449
Majestic...
450
Orpheum...
120
NEWARK—3,471
Auditorium...
1200
Gem...
300 Cl
Grand...
400
Middle...
1200
NEW BOSTON—4,872
Lyric...
400 Cl
NEW BREMEN—1,502
Crown...
190 Cl
NEWCOMERTOWN—4,265
Ritz...
584
NEW CONCORD—889
Auditorium...
900 Cl
NEW HAMPSHIRE—318

Gross...
Cl
NEW HOLLAND—810
New Holland...
140

NEW LEXINGTON—226
Lexington...
287
Perry...
350 Cl
NEW LONDON—1,527
Karolyn...
300
NEW MEXICO—200 Cl
PALACE...
200 Cl
NEW PARIS—907
Franklin...
Cl
NEW PHILA-
DELPHIA—1,265
Bijou...
290 Cl
Union...
950
Strand...
450 Cl
NEW PORT—316
High School...
400 Cl
NEW RICHMOND—1,711
Auditorium
400
NEW STRAITSVILLE—2208
New...
350 Cl
NEWTON FALLS—3,458

Carroll...
375
NEW VIENNA—704
Auditorium...150 Cl
NILES—16,314
Burt...
1120
Warner...
800
NORTH BALTIMORE—2,439
Virginia...
350
NORTH LEWISBURG—1,948
High School...
400 Cl
NO. OLMSTED—2,000
Auditorium...
700
NORTH STAR—180
North Star...
Cl
NORWOOD—33,367
Norwood...
1900
Plaza...
450
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TOTAL THEATERS, 170

Unwired

Wired Open 149

Wired Closed 16

ALBANY—5,325
Granada 500
Rialto 300
Venetian 560
ASHLAND—4,528
Lithia 400

ASTORIA—10,349
Rivera 600
Viking 600Cl
Liberty 700

BAKER—7,858
Clarick 650
Empire 350Cl
Orpheum 450

BANDON—1,506
Hartman 497

BEAVERTON—1,134
Roseway 225Cl

BEND—8,821
Capitol 600
Grand 450Cl
Liberty 450Cl

BURNS—2,591
Ideal 394
Liberty 300Cl

CHILOQUIN—491
Gem 289

CLATSKANIE—737
Peoples 250

CONDON—940
Liberty 250

COQUILLE—2,732
Liberty 500

CORVALLIS—7,581
Majestic 658
Oregon State 582
Whitewide 1100

COTTAGE GROVE—1,472
Arcade 600

DALLAS—2,970
Majestic 300

ELGIN—724
Elgin 150

ENTERPRISE—1,379
Vista 150

ESTACADA—522
Liberty 250

EUGENE—18,893
Colonial 654
Heilig 950
McDonald 1200

FLORENCE
Princess 150Cl
FOREST GROVE—1,856

GARBALDI—200
Rose 150

GOLD BEACH—234
Chinkook 300

GRANTS PASS—4,659
Rivoli 690
State 400Cl

GRESHAM—1,633
Gresham 300

HEPPNER—1,188

Santiam 345

HERMISTON—608
Oasis 350

HILLSBORO—3,039
Venetian 3650

HOOD RIVER—2,757
Rialto 650

HUNTINGTON—797

Lake 150Cl

INDEPENDENCE—1,248
Isis 400

JACKSON—432
John Day 200

JOSEPH—200

JUNCTION CITY—923

KLAMATH FALLS—16,053
New Vox 450
Pine Tower 750
Pelican 1800
Rainbow 750

LA GRANDE—8,043
Liberty 600
Granada 350

LAKE VIEW—1,799
Marius 500

LEBANON—1,846
Kahn 350

MALIN—213
Broadway 390

MASHFIELD—5,286
Marshfield 1,100

McMINVILLE—2,864
Gaiety 200
Lark 600

WAYNOKA—1,840
Majestic 250

WEATHERFORD—2,417
Bungalow 300

WEBB CITY—493
Liberty 250Cl

WELLETTA—2,042
Blaine 350
W. TULSA—380
Cameo 410

WETUMKA—2,153
Blaine 390

WESTOKE—1,401
Key 150
Paramount 600
Rex 450

WILBURTON—1,524
American 550

WILSON—2,517
Empress 300
Thompson 400

WOODWARD—5,056
Terry 360
Woodward 650

WRIGHT CITY—1,030
Choctaw 250

WYNNEWOOD—1,820
Deal 1,300

YALE—1,734
Rex 385

YUKON—1,455

TOTAL-Theaters, 170

Wired 165
Wired Closed 16

Unwired 5

814
Cathedral 1,000
Holly 1,200
Rialto 750
Studio 350
Roxy 350

MERRILL—300
Broadway 150CI

MILTON—1,577
Vox 200
MT. ANGEL—979
Auditorium 400

MOLALA—700
Lyric 200CI
MULTRA MAH
Capitol 250

MYRTLE CREEK—401
Myrtle 200

MYRTLE POINT—1,362
Hiland 250

NEWBERG—2,947
Francis 200

NEW PINE CREEK—318
New Pine Creek 200CI

NEWPORT—1,486
Midway 100
NORTH BEND—4,001
Liberty 800

NYSSA—820
Liberty 200CI

ONTARIO—1,941
Dreamland 300
Roxy 420

OREGON CITY—5,761
Liberty 800
Star 400CI

OWYHEE—150
Community 225

PAISLEY—257
Green Tree 100CI

PENDLETON—6,624
Alta 400
Rivoli 800

PORTLAND—301,815
Alamada 700
Albina 750
Alder 1,000
Aladdin 714
Ames 250
Bagdad 1,000
Blue Bird 300
Blue Mouse 700
Bob White 800
Broadway 1,800
Capitol 750
Circle 650
Clinton 500
Columbia 828
Egyptian 1,000
Granada 725
Hawthorne Star 350
Highway 750
Hollywood 1,491
Hudsons Colonial 850
Irvington 450
Jefferson 585
Kenton 385
Laurelhurst 1,837
Lincoln 400
Moreland 650
Music Box 1,000
Nob Hill 488CI
Novelty 185
Oriental 2,040
Oregon 700
Paramount 3,400
Pantages 1,750CI

Playhouse 1,200CI
Portsmouth 300
Republic 300
Rivoli 1,200
Roxy 500
Rivoli 800
Sellwood 600
State 750
Taylor 450
Third Ave 300
Union 300
United Artists 962
Venetian 800
Walnut Park 50
Yeager 800

PRAIRIE CITY—400
Electric 100

PRINEVILLE—1,026
Lyric 350

RAINIER—1,350
Roseway 250

REDWOOD—1,004
Hiway 275

REEDSPORT—1,161
Edward 200

ROSEBURG—4,332
Indian 750
Rose 550

ROCKAWAY
Rockaway 160

ST. HELENS—3,955
Columbia 400
Grand 300CI

SALEM—26,266
Capitol 1,000W
Elsmore 1,100(W)
Hollywood 600
Grand 500
State 350

SEASIDE—1,561
Strand 420

SENECA—100
Olivia 216

SILVERTON—2,456
Palace 650

SHERIDAN—1,008
Grand 150

STAYTON—797
Star 200

TILLAMOOK—2,502
Dude’s Coliseum 600

TOLEDO—2,132
Ross 385

UNION—1,107
Oasis 300

VALE—922
Rex 250

VERNONIA—1,625
Joy 300

WALDPORT—367
Waldport 150

WALLOWA—748
Me Cal 150CI

WESTFIR
Westfir 200

WESTPORT—1,666
Westport 200

WHEELEA
Little 150

WOODBURN—1,675
Bungalow 300

PENNSYLVANIA
TOTAL THEATERS, 1,121

Wired .................................................. 1,072
Wired Closed ........................................ 87
Wired Open ........................................... 985
Unwired ............................................... 49

ALBION—1,670
Gibbs 300

ALLENTOWN—92,052
Astor 700
Colonial 1968
Dorney Park 500CI
Earle 887CI
Embassy 1,050
Franklin 750
Hamilton 325
Lyric 1,148
New Allen 500
19th St. 900
Park 450
Rialto 1910
State 1,419
Strand 936
Towne 625
Transit 650
Victor 185

ALIQUIPA—22,122
Queen 900
Rialto 425
Strand 500CI

ALTOONA—81,503
Capitol 1,400
Lyric 250
Mischler 1,150
Penn 1,150
State 1,800
Strand 1,200

AMBLER—3,940
Ambler 1,127(W)

AMBRIDGE—20,201
Ambridge 1,136(W)
Prince 1,120C
Penn 500

ANNVILLE—2,500
Astor 250

APACHE—1,403
Strand 383
Wooden 350

ARCHBALD—9,583
Grand 350

ARDMORE—10,075
Arndale 1,483(W)

ARIEL—433
Wayne 200

ASHLAND—7,164
River 1,200
Temple 1,000

ASHLEY—7,094
Park 240

ATHENS—370
Monroe 400

AUSTIN—1,116
Austin 200CI

Avella 500
Brozer 320

AVoca—3,491
Palace 400

AVONDALE—46
Delmore 350

BALA CYNWYD
Egyptian 1,145

BANGER—5,825
Music Hall 600
Strand 580

BARNESBORO—3,506
Smith 579

BEAVER—6,000
New Beaver 400

BEAVERDALE—2,534
Globe 300
Palace 248

BEAVER FALLS—7,140
Granada 1,600
Regent 1,161
Rialto 1,000

BEAVER MEADOW—8,189
Howells 239

BEDFORD—2,330
Bedford 290

BELLEFONTE—4,084
Richelieu 700

BELLE VERNON—2,489
Ritz 350
Verdi 300

815
ETNA—7,492
Harris .................. 1,456(W)
EVANS—1,687
Rialto .................. 230
EVERETT—1,874
Stuckey ................. 450
EYON—2,540
Dreamland .............. 400(C)
Eynon .................. 450
EXPEDITE—1,500
State .................. 300(C)
EXPORT—2,184
Ritz .................. 239
FARRELL—14,359
Capitol ................. 400
Colonial .............. 400
Strand ................ 250(C)
FAYETTE CITY—1,584
Bell .................. 300
FINLEYVILLE—595
Olympic .............. 250
FLEETWOOD—2,150
Auditorium .......... 328
FORD CITY—26,127
Palace ................ 2,000(C)
Savoy ................ 485
FOREST CITY—5,210
Freeman ............. 650
FRACKVILLE—8,034
Garden ................ 500
Victoria ............ 500
FRANKLIN—10,210
Orpheum .......... 500
Park .................. 400(C)
Ritz ................ 600(C)
FREDERICKTOWN—1,050
Grand .................. 250(C)
Frederickstown ....... 300
FREELAND—1,093
Refoch .................. 700
Strand ................ 500
FREEPORT—225
Ritz .................. 225
GALETON—2,200
Main .................. 5,581
GALLITZIN—3,458
Victoria ................ 600
GEORGETOWN
(Wilkes-Barre P. O.)
Diamond .................. 250
GETTYSBURG—1140(W)
Majestic ........... 400
GILBERTON—4,766
Kerrigan .......... 418
GIRARD—1,553
Denman ............ 350
GIRARDVILLE—4,891
Girard .................. 550
GLASSMERE—300
Liberty ............ 192(Cl)
GLENN CAMPBELL—250
Glen Campbell .......... 250(Cl)
GLENN LYON—2,300
Family .................. 537
Newport ............ 540
GLENN ROSS—1,599
Glew ................ 325
GLENSIDE—1,801
Glessid ........... 968
Keswick .......... 1,680
GORDON—1,078
Hare .................. 200(Cl)
GRASSPLAT—1,000
Photoplay............... 240
GREENCASTLE—2,557
Gem ....... 390
GREENSBURG—590
Davis .................. 250(Cl)
GREENSBURG—1,226(W)
Manos ............. 1856(W)
Strand ................ 1000(C)
GREENVILLE—8,529
Main .................. 300
Mercer ............ 500
GROVE CITY—6,146
Guthrie .................. 700
Majestic ........ 2150(C)
GRINDSTONE—528
Grindstone .......... 250(Cl)
HALLSTEAD—1,254
Capitol ............ 300
HAMBURG—3,637
Strand .................. 300
HANOVER—11,803
Park ................. 736
State .................. 970(Cl)
Strand ................ 490(W)
HARRISBURG—80,284
Broad St. .......... 600
Colonial ........... 500
Commercial .......... 1176
Grand .................. 900
National ............ 900
Regent ............. 150
Ritzy .............. 900
Roxy .................. 400
Star ................. 363(Cl)
State ............. 2071(L)
Victoria ........... 1798
HASTINGS—2,011
Rivoli ............. 352
HAWLEY—1939
Dreamland .......... 115
HAZLETON—1,078
Capitol .................. 200(P)
Diamond ........... 400(C)
Family .................. 450
Feely .................. 540
Grand .................. 919(P)
Hersker ............ 450
Mayfair ............. 500
HEILWOOD—2,045
Star .................. 260
HELENTOWN—1,124
American Legion ....... 700
HENDERSONVILLE—319
Hendersonville ....... 200(Cl)
HELENA—1,900
Cove .................. 400
HERSHEY
Community ........... 1904
HILL STATION—500
Grove .................. 400
HOLLAYDAYSBURG—5,993
Grand .............. 684
HOLLOPPEL—500
Auditorium .......... 300(Cl)
HOMESTEAD—20,156
Leona ............. 1600
State ............. 350
HONDESDALE—540
Lyric .................. 500
HONEY BROOK—655
Auditorium .......... 200(Cl)
HOOVERVILLE—300
Sawyer ............. 300
HOPFIELD—300
Casino .................. 300
HOUTZDALE—1,350
Sherkel ............ 600
HUEY
Huey .................. 200(Cl)
HUGHESVILLE—868
Tally-Ho ............. 300(C)
HUMMELSTOWN—3,046
Royal .................. 306
HUNTINGTON—7,532
Clydon ............ 500
Grand ............ 500
HYNDMAN—1,190
Palace ............. 300(Cl)
IMMAN
City .................. 1100
INDIANA—9,565
Indiana ............. 550
Ritz .................. 1100
IRONVALE—500
Liberty ............ 210(Cl)
IRWIN—3,433
Aladdin ............. 650
Ritz ................ 400(Cl)
JENNETTE—15,167
Harris .................. 300
Princess ............ 600
JENKINTOWN—4,792
Embassy ............ 660
JERNYN—3,521
Peoples ............. 300
JEROME
Jerome ............. 200
JERSEY SHORE—5,791
Victoria ............. 660
JESSUP—4,600
Favini ............. 500
JOHNSBURG—4,783
Palace ............. 550
JOHNSTOWN—66,893
Cambria ............. 1200(W)
Dale .................. 600
Harris—Majestic ....... 1368
Ideal .................. 350
National ............ 900
New Park .......... 888
Penn .................. 1000
Rialto .............. 350
Rivoli ............. 500
State ............. 1775
State ............. 1775
JUNIATA—415
Juniata ............. 415
KANE—6,230
Temple ............. 984
KEISER—1,812
St. Mary's Church ....... 300
KENNETT SQUARE—3,093
Auditorium ............. 650
KITTANNING—7,153
Columbia ............. 1000
La Crosse ........... 300
### MIDLAND—5,453
- Liberty: 400
- MIFLIN—913
- Mifflin: 300
- MIFFLINBURG—1,959
- Fox: 300
- MILDRED—728
- Mildred: 300
- MILFORD—883
- Milford: 350
- MILLHILL
- Municipal: 420
- MILLERSBURG—2,907
- Colonnade: 484
- MILLVALE
- Grant: 400
- MINTON—1,550
- Bijou: 700
- LEGIONNAIRE
- Lyric: 550
- MINERS MILLS—4,365
- Crystal: 290
- MINERSVILLE—9,393
- Lyric: 600
- Opera House: 550
- MINOOKA—3,047
- Penn: 350
- MONACA—4,641
- New Manos: 550
- Star: 670
- MONONGAHELA—8,666
- 305
- Anton: 550
- Bentley: 450
- MONTROSE—1,896
- Ideal: 350
- MORRISDALE—699
- Morris: 225
- MT. CARMEL—7,963
- Rialto: 750
- State: 650
- Victoria: 1600
- MT. JEWETT—1,377
- Palace: 250
- MT. MORRIS—318
- Alameda: 300
- MT. PLEASANT—5,681
- Grand: 667
- MT. POMOCO—328
- Casino: 500
- MT. UNION—4,893
- Shapiro: 700
- MOUTHAINHOME—286
- Casino: 200
- MUNCY—2,410
- Strand: 350
- MUSE
- Community: 250
- MYERSTOWN—2,633
- Carlton: 432
- NANTICOKE—26,034
- Family: 450
- Globe: 225
- Rex: 600
- State: 900
- NANTY GLO—5,598
- Capital: 500
- Grand: 325
- NAZARETH—1,704
- Narberth: 830
- NATRONA—5,500
- Keystone: 250
- ROYAL
- Broad Street: 600

### NEMACOLIN—500
- Nemacolin: 210
- NESQUEHONING—2,057
- Newton: 350
- Roxy: 600
- NEW BETHLEHEM—1,062
- Andrews: 400
- NEW BLOOMFIELD—729
- Motionette: 350
- NEW BRIGHTON—9,361
- Newell: 225
- NEWFOUNDLAND—918
- Haubert: 390
- NEW FREEDOM—1,124
- Sylvania: 225
- NEW HOLLAND—1,742
- Dalton: 300
- Liberty: 985
- Paramount: 650
- Ritz: 900
- NEW PHILADELPHIA—2,537
- EARL—400
- Sacred Heart Hall: 400
- NEWPORT—1,875
- Newport: 260
- NEW SALEM—721
- Liberty: 250
- NEW TOWN—1,818
- Town Hall: 650
- NICHOLSON—932
- Palace: 240
- NORRISTOWN—35,837
- Garrick: 850
- Towers: 375
- Grand: 900
- Norris: 2500
- Westmar: 800
- NORTHAMPTON—9,324
- Roxy: 666
- NORTH EAST—3,659
- Kellers: 450
- NORTHERNBERND—4,061
- Savoy: 500
- NORWOOD—3,874
- Manor: 1,248
- NuMINE—1,500
- NuMine: 250
- NUREMBERG—760
- Liberty: 200
- OAKWOOD—250
- Lehigh: 850
- OIL CITY—22,042
- Drake: 1875
- Latonia: 1600
- Lyric: 755
- OLD FOLK—959
- Holland: 450
- Home: 450
- OLYPHANT—10,736
- Grenada: 1437
- Roxy: 308
- ORBISONIA—741
- Strand: 350
- ORWIGSBUR—2,031
- Orpheum: 350
- OSCEOLA MILLS—2,550
- State: 600
- OXFORD—2,606
- Globe: 690
- Met: 700
- PALMERTON—7,678
- Colonial: 500
- Palm: 630
- PALMYRA—4,377
- Soltzer: 928
- PARSONS—5,628
- Parsons: 742
- PCATION—550
- Grand: 550
- PECKVILLE—8,260
- Faviini: 600
- PEN ARGYL—4,311
- Liberty: 600
- PARK—1,400
- Penns: 400
- PENNSBURG—1,400
- Aurora: 455
- PERKASIE—3,466
- Plaza: 638
- PERRY POLIS—825
- Perry: 400
- PRANT—1,375
- Rex: 450
- PHILADELPHIA—1,964,430
- Adams: 1350
- Someset St: 1300
- Aldine: 1416
- Alhambra: 1400
- Allegheny: 1699
- Almger: 2858
- Allen: 2535
- Ambler: 400
- Apol: 330
- Astoria: 890
- Franklin & Girard: 1350
- Auditorium: 8
- N. 8th St: .416
- Aurora: 600
- Germantown Av: 600
- Avenue: 500
- Avon: 500
- South St: 600
- Baltimore: 500
- Bandbox: 200
- Bantam: 500
- Band: 200
- Bingham: 500
- Binghamton: 1000
- Benwood: 500
- Woodland Av: 1345
- Benson: 500
- Bluebird: 500
- Broad St: 500
# RHODE ISLAND

<table>
<thead>
<tr>
<th>Total Theaters, 88</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wired ..................</td>
</tr>
<tr>
<td>Wired Open ............</td>
</tr>
<tr>
<td>Wired Closed ..........</td>
</tr>
<tr>
<td>Unwired ...............</td>
</tr>
</tbody>
</table>

| APPONAUGH—1,300 | Luna Hall .......... | 350 |
| ARMIT—4,000 | Gem ........................... | 792 |
| .................. | Majestic .............. | 950 |
| .................. | Palace ................ | 1000 |
| AUBURN—970 | Park .......................... | 1200 |
| BARRINGTON | Star .......................... | 400*Cl |
| .................. | Empire .......................... | 300Cl |
| .................. | BRADFORD .......................... | 300Cl |
| .................. | BRISTOL—3,897 .................. | 3,897 |
| .................. | Pastime .......................... | 300*Cl |
| CENTERDALE—300 | Community ................ | 800 |
| CENTRAL FALLS—25,928 | Believe ................ | 600 |
| .................. | Lafayette .................. | 650 |
| CHEPATCHET—Town Hall—300*Cl | Newhands ................ | 500*Cl |
| .................. | Hoff .......................... | 1,382 |
| CONIMICUT—Gem—500Cl | Highlight ................ | 500Cl |
| CRANSTON—43,914 | Palace ................ | 916 |
| .................. | V. C. ........................ | 200 |
| .................. | E. GREENWICH—3,290 .......... | 3,290 |
| .................. | Greenwic ........................ | 726 |
| .................. | E. PROVIDENCE—Hollywood—900 .......... | 900 |
| .................. | Town Hall .......................... | 600Cl |
| GRANITEVILLE—Firemen—250*Cl | Granit .......................... | 782 |
| GEORGETOWN—Town Hall—200*Cl | Gored .......................... | 950 |
| GREENVILLE—Diamond—200*Cl | Green .......................... | 200*Cl |
| HARRISVILLE—Mem. Hall—500Cl | Harris .......................... | 500Cl |
| .................. | Hope Valley—Strand—225 .......... | 225 |
| JAMESTOWN—Palace—500Cl | Jame .......................... | 500Cl |
| LAKEWOOD—Lakewood—1,389 .......... | Lakew .......................... | 1,389 |
| LITTLE COMPTON—Sakonot—1,382 .......... | Compto .......................... | 1,382 |
| MANVILLE—Maple Hall—600Cl | Main .......................... | 600Cl |
| .................. | Mt. Pleasant—Castle—900 .......... | 900 |
| .................. | Narraganett Pier—1,250 .......... | 1,250 |
| .................. | Casino .......................... | 500Cl |
| NATUSK—2,490 Star—2,400*Cl | Natusk .......................... | 2,400*Cl |
| NEWPORT—27,612 Bijou—600Cl | Newport .......................... | 27,612 |
| .................. | Colonial ........................ | 1,200 |
| .................. | Opera House ........................ | 975 |
| .................. | Paramount ........................ | 1,500 |
| .................. | Strand .......................... | 800 |
| OAKLAND BEACH—Scenic—550Cl | Okebad .......................... | 550Cl |
| OLNEYVILLE—1,314 \((Providence P. O.)\) | Olney .......................... | 1,314 |
| .................. | Conn's Olympia ........................ | 1,000 |
| .................. | Royal .......................... | 1,000 |
| PASCOAG—3,000 | Music Hall .......................... | 3,000 |
| PAVETUCKETT—77,203 Broadway—600 |
| .................. | Capitol .......................... | 1,400 |
| .................. | Imperial .......................... | 1,100 |
| .................. | Leroy .......................... | 2,500 |
| .................. | Strand .......................... | 1,900 |
| PEACEADE—1,550 Peacedole—350 |
| PROVIDENCE—252,981 Albee .......................... | 252,981 |
| .................. | Bijou .......................... | 2314(R) |
| .................. | Capitol .......................... | 1,126 |
| .................. | Carlton .......................... | 1533Cl |
| .................. | Columbia .......................... | 300 |
| .................. | Fay's .......................... | 1938 |
| .................. | Hope .......................... | 934 |
| .................. | Sirena .......................... | 600Cl |
| .................. | Liberty .......................... | 800 |
| .................. | Loew's State—2500(L) ........ | 2500(L) |
| .................. | Majestic ........................ | 2262 |
| .................. | Modern .......................... | 1400Cl |
| .................. | Paramount ........................ | 1,300 |
| .................. | Rialto .......................... | 1,500 |
| .................. | Uptown .......................... | 1,492 |
| .................. | RKO Victory—1619(R) .......... | 1619(R) |
| ROCKY POINT—Lyric .......................... | 200 |
| .................. | Casino .......................... | 400*Cl |
| RIVERPOINT—3,500 Thornton's—900 |
| .................. | Olympic ........................ | 800 |
| .................. | Myrtle .......................... | 250 |
| .................. | Seacoonnet—500Cl .......... | 500Cl |
| .................. | Valley Falls—5,000 .......... | 5,000 |
| .................. | Mayfair .......................... | 620 |
| .................. | WAKEFIELD—2,750 .......... | 2,750 |
| .................. | Community ........................ | 500 |
| WARREN—7,841 Lyric .......................... | 7,841 |
| .................. | Lyric .......................... | 583 |
| WATCH HILL—Ninigret—200Cl | Watch .......................... | 200Cl |
| WESTERLY—25,082 Central .......................... | 25,082 |
| .................. | Lyric .......................... | 300Cl |
| .................. | United .......................... | 800 |
| WEST WARWICK—14,461 Thornton's—900Cl |
| WICKFORD—1,050 Music Hall—200Cl |
| ............... | WOONSOCKET—49,376 Bijou .......................... | 49,376 |
| .................. | Laurier .......................... | 1,500 |
| .................. | Olympia ........................ | 1,000Cl |
| .................. | Stadium ........................ | 800 |
| .................. | Strand .......................... | 1,273 |
| .................. | Park .......................... | 600Cl |
| .................. | Rialto .......................... | 1,200Cl |

# SO. CAROLINA

<table>
<thead>
<tr>
<th>Total Theaters, 117</th>
</tr>
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<tbody>
<tr>
<td>Wired ..................</td>
</tr>
<tr>
<td>Wired Open ............</td>
</tr>
<tr>
<td>Wired Closed ..........</td>
</tr>
<tr>
<td>Unwired ...............</td>
</tr>
</tbody>
</table>

<p>| ABBEVILLE—4,414 | Opera House .......... | 800 |
| ALLENIVILLE—6,032 | State ................ | 550 |
| ALLENDALE—2,066 | Carolina ............. | 300 |
| ANDERSON—14,383 | Carolina ............. | 600 |
| .................. | Criterion ................ | 800 |
| .................. | Lyric .......................... | 250 |
| .................. | Strand ........................ | 600 |
| BAMBERG—2,450 | Town .......................... | 300 |
| BARNWELL—1,834 | Barnwell ........................ | 350 |
| BATESBURG—2,839 | Carolina ........................ | 300 |
| .................. | Lyric .......................... | 250 |
| .................. | BEAUFORT—660 .......... | 660 |
| .................. | Arcadia ........................ | 300 |
| .................. | Belton ........................ | 1,765 |
| .................. | BENNETTSVILLE—3,667 .......... | 3,667 |
| .................. | Carolina ........................ | 1,018 |
| .................. | Lincoln ........................ | 200Cl |
| .................. | BISHOPVILLE—2,249 Lyric .......................... | 2,249 |
| .................. | Majestic ........................ | 200 |
| .................. | BLACKVILLE—1,284 Lyric .......................... | 1,284 |
| .................. | Majestic ........................ | 300 |
| .................. | BRANCHVILLE—1,089 .......... | 1,089 |
| .................. | Majestic ........................ | 200*Cl |</p>
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| Wired Open  | Unwired             |

| ABERDEEN—16,465 |
| Capital      | 822                 |
| Lyric        | 450                 |
| Orpheum      | 650                 |
| Majestic     | 375                 |
| Ritz         | 400                 |
| ALCESTER—492 | Barrymore           | 225 |
| DENMARK—1,123 | Dulamae             | 175 |
| DILLON—2,731 | Broadway            | 600 |
| EASLEY—4,886 | Lyric               | 400 |
|              | Pastime             | 300 |
| EDGEFIELD—2,152 | Strand             | 200 |
| ENDREE—1,098  | Skill               | 250 |
| FLORENCE—14,774 | Carolina          | 850 |
| CAROLINE     | 550                 |
| FORT MILLS—2,112 | Majestic         | 200 |
| FOUNTAIN INN— | Rex                | 250C1 |
| GAFFNEY—6,827 | Hammerick           | 700 |
| GEORGETOWN— | 5,082               |
| Peerless     | 350                 |
| GRANITEVILLE—2,585 | Grantville    | 350 |
| GREAT FALLS—3,500 | Republic     | 300 |
| GREENVILLE—29,154 | Bijou           | 400 |
| Bignon       | 350                 |
| CARTERVILLE— | 6,000               |
| Grove         | 600                 |
| HARTSVILLE—567 | Temple           | 250 |
| HONEYPATH—2,740 | Lyric             | 350 |
| INMAN—969    | Annuz              | 250 |
| JOHNSONVILLE—325 | Prosser’s       | 200C1 |
| KERSHAW—1,120 | Kershaw            | 175 |
| KINGSTREET—2,392 | Carolina     | 250 |
| LAKE CITY—1,942 | Ritzy            | 500 |
| LANCASTER—3,545 | Imperial        | 400 |
| LAURENS—5,443 | Capitol            | 800 |
| LIBERTY—2,128 | Roxy               | 300 |
| McCall—1,657 | Princess           | 250 |
| MANNING—1,884 | New                | 200 |
| MARION—4,921 | Rainbow            | 600 |
| MULLINS—500  | Mullins            | 500 |
| NEWBERRY—7,298 | Opera House       | 600 |
| ORANGEBURG—8,776 | Ritzy         | 450 |
| CAROLINIAN   | 970                 |
| RELIANCE     | 400                 |
| PELZER—6,675 | 400                 |
| PIEDMONT—4,000 | Star              | 400 |
| ROCK HILL—1,322 | Carolina      | 450C1 |
| CANTON—2,270 | Capitol            | 300 |
| WOODSFIELD— | College            | 800 |
| CANTON—1,168 | Stevenson’s         | 1000 |
| ST. GEORGE—1,639 | Park          | 200 |
| SENICA—1,929 | Richardson         | 250 |
| SPARTANBURG—28,723 | Carolina      | 1000 |
| SUMMERVILLE—2,579 | Arcadia     | 400C1 |
| UNION—7,419  | Eaves              | 500 |
| VARNER—960   | Rialto             | 400 |
| VARNER—960   | Union              | 500 |
| WARESHOALS—3,030 | Y. M. C. A.   | 500 |
| WILHEALLA—2,388 | Strand         | 200 |
| WALTERBORO—2,592 | New Era        | 300 |
| WOODFORD—3,175 | City              | 300 |
| YORK—2,827   | New                | 400 |

<p>| BERESFORD—1,480 | Empress            | 300 |
| BIG STONE CITY—250C1 | Movies     | 250 |
| BISON         | 200C1              |
| BONESTEEL—652 | Bonesteel          | 200 |
| BOWDLER—773   | H &amp; H              | 200 |
| BRADLEY—31     | 250C1              |
| BRIDGEWATER—762 | Strand           | 225 |
| BRISTOL—621   | Orpheum            | 190 |
| BROOKINGS—4,376 | Fad              | 350 |
| CANTON—2,270 | Lowell             | 400 |
| CENTERVILLE—1,168 | Broadway      | 400 |
| CREMBERLAIN— | State              | 400 |
| CLARK—1,279   | Clark              | 400 |
| CLEAR LAKE—834 | Majestic           | 300 |
| COLMAN—475    | Rainbow            | 250C1 |
| CONE—431      | Community           | 400C1 |
| CORSICA—516   | Corsica            | *C1 |
| CUSTER—1,203 | Garlock            | 350 |</p>
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| ABLIN | 23,175 |
| ABILENE | 200<em>C |
| Dixie | 400 |
| Gem | 373</em>C |
| Palace | 1407 |
| Paramount | 593 |
| Queen | 240 |
| Ritz | 416<em>C |
| ALAMO | 1,021 |
| Alamo | 250 |
| ALBA | 682 |
| Garo | 200</em>C |
| ALBANY | 2,420 |
| Aztec | 406 |
| ALICE | 2,39 |
| Queen | 300<em>C |
| Rialto | 543 |
| ALPINE | 4,95 |
| Granada | 1,000 |
| ALTO | 1,051 |
| Majestic | 400</em>C |
| ALVARADO | 1,210 |
| Alvarado | 385 |
| ALVIN | 1,513 |
| Grand | 355 |
| AMARILLO | 43,13 |
| Fair | 1405 |
| Liberty | 375 |
| Mission | 817 |
| Paramount | 1400 |
| Rialto | 450 |
| Rialto | 742 |
| Texas | 476 |
| AMHERST | 964 |
| Gem | 150<em>C |
| AMMANSVILLE | 217 |
| Lone Star | 100</em>C |
| ANGELTON | 1,227 |
| Angleton | 250 |
| ANNONA | 426 |
| Annona | 126<em>C |
| 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 |
| Rialto | 300 |
| ASHERTON | 1,858 |
| National | 250</em>C |
| ASPERMON | 767 |
| Queen | 225<em>C |
| ATCHISON | 750 |
| Chris | 350</em>C |
| ATHENS | 4,342 |
| Dixie | 500 |
| ATLANTA | 1,683 |
| Ritz | 300 |
| AUSTIN | 35,118 |
| Hancock | 1092 |
| Paramount | 1421 |
| Queen | 825 |
| Ritz | 368 |
| Skinny's | 723 |
| Texas | 240 |
| BARD | 1,961 |
| Baird | 406 |
| BALLINGER | 1,18 |
| Palace | 525 |
| BARTLETT | 1,873 |
| Alamo | 250 |
| BASTROP | 1,892 |
| Strand | 250 |
| BAY CITY | 4,070 |
| Colonial | 308 |
| Franklin | 460 |
| BAYTOWN | 5,200 |
| Arcadia | 500 |
| Palace | 300|
| BEAUMONT | 57,132 |
| Jefferson | 1,903 |
| Joyland | 958 |
| Liberty | 798 |
| Peoples | 550 |
| Tivoli | 750 |
| Rio | 435 |
| BECKVILLE | 214<em>C |
| BEEVILLE | 4,806 |
| Rialto | 450</em>C |
| BELLE | 546 |
| Bellevue | 235<em>C |
| BOLIVIA | 1,533 |
| Alamo | 250 |
| BELTON | 3,779 |
| Beltonian | 469 |
| Beltex | 400</em>C |
| BENAVIDES | 819 |
| Empress | 150 |
| BENJAMIN | 485 |
| Benjamin | 225<em>C |
| BESSMAY | 64 |
| Bessmay | 700 |
| BIG LAKE | 832 |
| Palace | 300 |
| BIG SPRINGS | 13,73 |
| Queen | 500 |
| Ritz | 800 |
| BISHOP | 953 |
| Vest | 250</em>C |
| BLANCO | 719 |
| Byars | 200<em>C |
| BLOOMING GROVE | 711 |
| Majestic | 190</em>C |
| BOERNE | 1,116 |
| Sunset | 300 |
| BOGOTA | 1,225 |
| Payton | 270<em>C |
| BONHAM | 5,649 |
| American | 750 |
| Best | 400 |
| BORGER | 6,530 |
| American | 400 |
| Rex | 500 |
| Rig | 600 |
| BOWIE | 3,131 |
| Majestic | 300 |
| Texas | 300 |
| BRACKETTVILLE | 1,822 |
| Star | 400</em>C |
| BRADY | 3,383 |
| Lyric | 400<em>C |
| Palace | 450 |
| BRECKENRIDGE | 7,569 |
| Palace | 536 |
| National | 500 |
| Plaza | 569 |
| BREHM | 5,974 |
| Rex | 429</em>C |
| Simon | 880 |
| BRIDGEPORT | 2,461 |
| National | 250 |
| BRONTE | 671 |
| Suna | 250<em>C |
| BROWNFIELD | 1,907 |
| Rialto | 250 |
| BROWNSBORO | 250</em>C |
| Palace | 250<em>C |
| BROWNSVILLE | 22,021 |
| Capitol | 972 |
| Dittman | 500 |
| Dreamland | 600 |
| Queen | 275</em>C |
| Texas | 12,781 |
| CUPID | 335<em>C |
| Dixie | 825 |
| Queen | 325 |
| CULPEPER | 7,814 |
| Bryan | 200</em>C |
| CUPID | 300 |
| BURKETT | 198 |
| Cupid | 200 |
| BURNET | 1,055 |
| Burnet | 250 |
| CALDWELL | 1,724 |
| Matsonian | 350 |
| CALVERT | 2,103 |
| Queen | 250 |
| CAMERON | 4,565 |
| Cameron | 375 |
| Milam | 450 |
| CAMP WOOD | 265 |
| Beck | 200<em>C |
| CANADIAN | 2,068 |
| Palace | 400 |
| CANTON | 699 |
| Royal | 250 |
| CANUTILLO | 500 |
| Julines | 150</em>C |
| CANYON | 2,821 |
| Olympic | 400 |
| CARROLLTON | 79 |
| Community | 240<em>C |
| CARLISLE | 500 |
| Rex | 200 |
| CARRIZO SPRINGS | 2,171 |
| Texas | 700 |
| CARTHAGE | 1,045 |
| Victory | 300 |
| CELINA | 949 |
| Queen | 400</em>C |
| Ritz | 250 |
| CENTER | 2,51 |
| Crystal | 400 |
| Shelby | 400<em>C |
| CHILDRESS | 7,163 |
| Monogram | 320 |
| Palace | 840 |
| CHILLICOTHE | 500</em>C |
| Majestic | 500<em>C |
| Palace | 260 |
| CISCO | 6,027 |
| Ideal | 400</em>C |
| Palace | 480 |
| CLARENDON | 2,756 |
| Pastime | 550 |
| Queen | 300<em>C |
| CLARKSVILLE | 2,952 |
| Colonial | 272 |
| Mission | 275</em>C |
| CLAUDE | 1,035 |
| New Rialto | 300<em>C |
| CLIBURN | 11,539 |
| Palace | 625 |
| Yale | 800 |
| CLEVELAND | 1,422 |
| Cleveland | 350 |
| CLIFTON | 1,367 |
| Cliftex | 340 |
| CLINT | 373 |
| Clint | 200</em>C |
| COLEMAN | 6,077 |
| Dixie | 970 |
| HOWELL | 950 |</p>
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Other cities with significant populations include:

- San Antonio: 1,327,472
- Houston: 1,054,889
- Dallas: 1,313,545
- El Paso: 690,000
- Fort Worth: 900,000
- San Jose: 450,000
- Laredo: 250,000
- Amarillo: 150,000

These cities are located in Texas, USA.
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**Note:** The table above lists the cities with populations ranging from 1,000 to 2,000 people. The data is based on the 1940 United States Census. For a complete list, please consult the official census records.
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TAYLORSVILLE—1,211
Maeser Ward ..200
TOOELE—5,133
Ritz ..250C1
Strand ..450
TREMONTON—1,009
Liberty ..350

VERNAL—1,744
Maeser Ward ..200
Vogue ..300

WATTS—363
Amusement Hall ..300C1
WELLSVILLE—1,270
Opera House ..300C1

WILLARD—561
Warren Circuit ..250C1
WINTERQUARTERS—623
Welfare Assn. ..250C1
WOODS CROSS—1,000
So. Bountiful ..200C1

TOTAL THEATERS, 119

Wired ..................................................................79
Wired Closed .....................................................26
Unwired ...................................................................40

ALBURY—633
Webster .................................................200

ARLINGTON
Town Hall ........................................300C1

BARNET—2,604
Town Hall ........................................300C1

BASIN HARBOR
Bassin Harbor Lodge ...........................................250C1

BARRE—11,600C1
Bijou .....................................................860
Magnet ...................................................880
Paramount ...................................1,161(F)

BARTON—1,363
Gem ....................................................300

BELLWELL FALLS—3,890
Opera House ........................................900
Star .....................................................400C1

BENNINGTON—7,390
Gen. Starke ..............................................800
Harte ....................................................1000C1

BENNINGTON—8,709
Auditorium .............................................900
Capitol ...............................................450
Larches ..................................................600

BRIDGEWATER
Town Hall ........................................300C1

BRISTOL—1,190
Holly ....................................................500C1

BURLINGTON—24,794
Majestic ................................................1000
Paramount-Flynn ......................................1460
State .....................................................550
Strong ..................................................1450

CAMBRIDGE—237
Hotel .....................................................240C1
Town Hall ........................................200C1

DORSET
Town Hall ........................................250C1

E. ARLINGTON
Hollywood ..................................196C1

E. FAIRFIELD
Fairfield ........................................400C1

E. HIGHLAND
Gem ................................................250C1

ENOSBURF FALLS—1,195
Playhouse ............................................430

EXSE JCT.—1,621
Colonial ...........................................250C1

FAIRFAX—1,244
Fairhaven ........................................500C1

FAIRHAVEN—2,299
Fairhaven ...........................................400

FALH—400
Fairlee ................................................300

FLETCHVILLE
Robinson ........................................200C1

GILMAN
Town Hall ........................................250C1

GRANITETOWN—1,076
Palace ....................................................300C1

GROTON—437
Carbee ..............................................500C1

HARDWICK—1,667
Idle Hour ..............................................400

HARTLAND—1,266
Damon Hall ........................................400C1

HIGHGATE
Raymond ...........................................350C1

HINESVILLE—500
Screenland ..........................................300C1

INWOOD
Lyric ...............................................600C1

ISLAND POND—1,937
Star ....................................................200

JACKSONVILLE—220
North River Hall ..300C1

JEFFERSOttown—300
Town Hall ........................................200C1

JOHNSON—659
Johnson ..........................................400C1

LOVELL
Town Hall ........................................400C1

LUDLOW—7,642
Opera House ..................................300C1

LYNDONVILLE—1,559
Gem ....................................................300

MANSHEL—337
Arcade ..............................................325

MANSHEL DEPOT
Colonial ...........................................224

MIDDLEBURY—2,003
Opera House ....................................375

MILTON—614
Recreation ........................................300C1

MONDRELL—7,837
Playhouse ........................................1033

MONTGOMERY CENTRE
Crescent ...........................................250C1

MORRISVILLE—1,822
Bijon ..................................................400

NEWFANE—160
Town Hall ........................................250C1

NEWPORT—5,094
Burns ..................................................500

NEW HAVEN—1,001
Town Hall ........................................260C1

NORTHFIELD—2,075
Savoy ....................................................640

NO. JOHNSBURY
Opera House ..................................800C1

NO. TROY—1,072
Prince ...............................................300C1

ORWELL
Town Hall ........................................250C1

ORLEANS—1,301
Auditorium ...........................................400

PITTSFORD—637
Town Hall ........................................200C1

POULTNEY—1,570
Lyric ...............................................600C1

PROCTOR—2,515
Proctor .............................................400C1

PROCTERSVILLE—669
Proctorville .......................................300C1

QUECHEE
Town Hall ........................................200C1

RANDOLPH—1,819
Strand ....................................................500

READSBORO—1,000
Masonic Hall .....................................300C1

RICHFIELD—1,995
Colonial ...........................................700C1

RICHMOND—718
Richmond ........................................250C1

ROCHESTER
Town Hall ........................................200C1

RUTLAND—17,315
Duns ..................................................1,150

SO. ROYALTON—1,100
Olympia ...........................................200C1

SO. RYEGATE—337
Woodman’s Hall ..200C1

SPRINGFIELD—4,943
Auditorium ...........................................350C1

ST. ALBANS—8,020
Bellevue ..............................................700

EMPEROR .............................................464

ST. JOHNBS—7,920
Palace ....................................................850

Star .....................................................800

SO. ROYALTON—1,100
Olympia ...........................................200C1

SO. RYEGATE—337
Woodman’s Hall ..200C1

STOWE—495
Civic Club ...........................................350C1

TOWNHALL ...........................................350C1

SWANTON—558
Champlain ..........................................490

TOWNSEND—196
Town Hall ...........................................400C1

UNDERHILL
Mansfield ............................................300

VERGONNES—1,705
New City .............................................368

WATSFIELD
Opera House ..................................200C1

WALLINGFORD
Opera House .....................................350C1

832
### VIRGINIA

#### TOTAL THEATERS, 256

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#### ABINGDON—2,877

- Shenandoah: 250

#### ALEXANDRIA—24,149

- Capitol: 300
- Ingaon: 300
- Richmond: 750

#### ALTAVISTA

- Liberty: 200

#### AMELIA—475

- Amelia H. S.: 475*Cl

#### APPALACHIA—3,509

- Appalachia: 300

#### ASHLAND—1,297

- Ashland: 300
- College Chapel: 300*Cl

#### BASSETT—2,050

- Bassett: 150

#### BEDFORD—3,713

- Liberty: 500
- Idle Hour: 350

#### BELLEHAVEN—372

- Idle Hour: 350

#### BENA—600

- Achilles: 400*Cl

#### BERKLEY—5,000

- Lincoln: 300
- Rex: 400

#### BERRYVILLE—1,094

- Clareo: 350

#### BIG STONE GAP—3,908

- Amuzu: 300
- Camp: 315*Cl
- Big Island: 200

#### BLACKKEY—165

- Community Club: 150*Cl
- Bland: 3,406

#### BIG ISLAND—400

- Community Club: 150*Cl

#### BLYTHEVILLE

- Lyric: 375
- Y. M. C. A.: *Cl

#### BLACKSTONE—1,772

- Nottowa: 285

#### BLAND—315

- Munsey’s: 150*Cl

#### BLUEFIELD—3,906

- Capitol: 300

#### BOYSEBAILN—212

- Star: 175*Cl

#### BOWLING GREEN—322

- New: 200

#### BRISTOL—8,840

- Cameo: 600

---

### THEATERS

#### Columbia—600

- Paramount: 1250

#### BROOKNEAL—592

- Jefferson: 175*Cl

#### BROWNSBURG—350

- Strand: 200*Cl

#### BUCHANAN—825

- Star: 200

#### BUENA VISTA—4,002

- Rock Ridge: 550

#### CALLAO

- Auditorium: 330*Cl

#### CALVIN

- Calvin: 200*Cl

#### CAPE CHARLES—2,527

- Radium: 500

#### CHARLOTTSTOWN—15,245

- Jefferson: 750
- Lafayette: 600
- Paramount: 1300
- Cozy: 325

#### CHATHAM—1,143

- Ritz: 400

#### CHERRYDALE—2,520

- Fireman’s Hall: 150*Cl

#### CHERITON—431

- Stratton: 200

#### CHILHOWIE—712

- Please-U: 300*Cl

#### CHINCOTEAQUE—2,130

- Powell’s: 350

#### CHRISTIANSBURG—1,970

- Palace: 235

#### CLARENDON—2,560

- Ashtona: 500

#### CLARKSVILLE—781

- Bluebird: 250

#### CLEVELAND

- Jewell: 200*Cl

#### CLINTWOOD—729

- Amuzu: 200*Cl

#### CLOVER—231

- Clover: 150*Cl

#### CLIFTON FORGE—6,839

- Masonic: 800(W)

#### CLINCH—1,050

- Clincho: 300

#### COEBURN—784

- Star: 225

#### COLONIAL BEACH—928

- Mayfair: 286
- COVINGTON—6,338
- Collins: 400Cl

#### CRABBOTTOM—100

- Bluegrass: 125*Cl

#### CREWE—2,152

- Crewe: 398
- Oliver: 400

#### CULPEPPER—3,279

- Fairfax: 450

#### DAMASCUS—1,610

- Daco: 250*Cl

#### DANBURY—811

- Dante: 300*Cl

#### DANVILLE—22,247

- Broadway: 626
- Capitol: 800
- Lincoln: 900
- Rialto: 700

#### DELTAVILLE—750

- Park Inn: 225

#### DENENHOLN—671

- Eldon: 250*Cl

#### DEL RAY

- Palm: 290

#### DILWYN

- New: 200*Cl

#### DRAKES BRANCH

- Paramount: 500*Cl
- E. R. A. F. D. P. M.: 6,227

#### EDINBURGH—498

- Edinburgh: 200

#### ELKTON—985

- Spottswood: 400

#### EMPIRIA—2,144

- Weiss: 450

#### EXMORE—417

- Stanley: 300

#### FAIRFAX—640

- Town Hall: 250*Cl

#### FARMVILLE—3,133

- Eaco: 400

#### FIELDALE—2,128

- Dale: 200

#### FINCASTLE—517

- Betetour: 200*Cl

#### FLOYD—450

- Floyd: 200*Cl

#### FORDWICK—620

- Fordwic: 200*Cl

#### FORT BLACKMORE—120

- Strand: 200*Cl

#### FRANKLIN—2,930

- Franklin: 500

#### FREDERICKSBURG—120

- Colonial: 1200
- Pitts Leader: 500
- Mayflower: 261*Cl

#### FREMONT

- Fremont Community Club: 250*Cl

#### FRIES—2,205

- Y. M. C. A.: 350

#### FRONT ROYAL—2,424

- Murphy’s Opera House: 550
- Warren Park: 600

#### GALAX—2,544

- Colonial: 348
- Galax: 250

#### GATE CITY—1,216

- Amuzu: 225*Cl

#### GLADE SPRINGS—669

- Dixie: 200

#### GLOUCESTER

- Edgehill: 375

#### GORDONSVILLE—150

- Memorial Hall: 150

#### GREENBACKVILLE

- Virginia: 165*Cl

#### HAMPTON—6,382

- Lyric: 300
- Langley: 850

#### HARRISONBURG—7,232

- New Virginia: 1028(W)

#### HEATHSVILLE—221

- Rowes Movies: 200*Cl

#### HERDON—887

- Herndon: 250

#### HOPEWELL—11,327

- Beacon: 970
- Harris: 325
- Strand: 325*Cl

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#### WATERTOWN—1,776

- Lyric: 575
- Opera House: 300*Cl

#### WEBSTERVILLE

- Strand: 150*Cl

#### WESTON

- Bolster: 700*Cl

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#### W. BURKE—359

- Town Hall: 1450*Cl
- W. PAULETT
- Town Hall: 1450*Cl
- W. RUTLAND
- Town Hall: 450
- WHITE RIVER JCT.
- Lyric: 688

#### WILDER

- Wilder Club: 150*Cl

#### WILLIAMSTOWN—1,526

- Town Hall: 300*Cl

#### WILMINGTON—611

- Memorial: 400*Cl

#### WINDSOR—3,689

- Empress: 450Cl
- Strand: 800

#### WINOOSKI—3,678

- Strand: 650

#### WOODSTOCK—1,312

- Woodstock: 300
- Gen: 300*Cl
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**WEST VIRGINIA**

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**BUCKANNON—4,385**

| Colonial         | 400      |
| Opera House      | 400      |
| BURNWELL—318     |          |
| Y. M. C. A.      | 209*Cl   |
| CABIN CREEK—519  |          |
| Cabin Creek      | 250*Cl   |
| Brown            | 250      |
| Hollywood        | 196*Cl   |
| CAIRO—662        |          |
| Opera House      | 250*Cl   |
| CLEMSON-ON-    | 485      |
| GAULEY           | 200*Cl   |
| CAMERON—2,281    |          |
| Almo             | 300*Cl   |
| CAPON BRIDGE—259 |          |
| High School      | 2,434    |
| Cass—1,708       |          |
| CASPER           | 300*Cl   |
| CASSAWAY         |          |
| Lyric            | 220      |
| CEDAR GROVE—1,110|          |
| Comet            | 250*Cl   |
| CENTRALIA—526    |          |
| Centralia        | 175*Cl   |
| CENTURY—525      |          |
| Century          | 250*Cl   |
| CEREDO—1,160     |          |
| Peoples          | 1,160    |
| CHARLESTOWN—2,434|          |
| New              | 100      |
| Opera House      | 100*Cl   |
| CHESTER—3,701    |          |
| New Lincoln      | 272      |
| CHRISTIAN—127    |          |
| Adams            | 265      |
| CLARKSBURG—28,863|          |
| Grand            | 500      |
| Orpheum          | 1,400    |
| Opera House      | 750      |
| Ritz             | 1,000    |
| CLAY—444         |          |
| Clay             | 265      |
| CLENDENIN—1,263  |          |
| Star             | 265      |
| CLOTHIER—821     |          |
| Clothier         | 260*Cl   |
| COAL FORK—312    |          |
| Colonial         | 250*Cl   |
| COALWOOD         |          |
| Coalwood         | 265*Cl   |
| COCO—184         |          |
| Coco             | 265      |
| COLLIER—410      |          |
| Colliers         | 215*Cl   |
| COVEY—165        |          |
| Covel            | 265      |
| COWAN—393        |          |
| High School      | 300*Cl   |
| CRANBERRY—350*Cl |          |
| Cranberry        | 350*Cl   |
| CRUMPLER—125     |          |
| Star             | 1,263    |
| DAN—422          |          |
| Bradshaw         | 260*Cl   |
| DAVIS—1,656      |          |
| Liberty          | 300      |
DAVY—1,020
Palace .......................... 250
DAWES
Dawes Club House .......................... 100
DECOTA—286
Y. M. C. A. .................................. 110
DEHUE—410
Dehue ................................... 100
DELBARTON—325
Delbarton ................................ 400
DIANA—212
Dana ........................................ 150
DOROTHY
Dorothy .................................. 300
DUNBAR—4,189
Princess .................................. 250
DUNDON—81
Y. M. C. A. .................................. 1
DURBIN—498
Durbin ..................................... 250
EAST BECKLEY—1,050
Palace .................................... 250
ECCELS—1,027
Lyric ........................................ 300
ECKMAN—1,050
Pastime .................................... 300
EDGARTON—321
Freeburn Recreation .......................... 150
EDMOND
Edmond ..................................... 150
EDWRIGHT—117
Edwright .................................. 350
ELBERT—390
Elbert ....................................... 350
ELKINS—7,345
Grand ....................................... 500
Hippodrome .................................. 400
ELKVIEW
Elkview ...................................... *CI
ELM GROVE—9,037
Princess .................................... 800
ELVERTON
Elverton .................................... 250
ESKDALE—1,003
Eskdale ..................................... 250
ETHEL—411
Ethel ......................................... *CI
EVENTS—14,722
Everts ........................................ 250
FAIRMONT—23,159
Fairmont .................................... 1475 (W)
Virginia ................................... 1814
FAIRVIEW—836
Majestic ..................................... 425
FARMINGTON—819
State .......................................... 300
FAYETTEVILLE—1,143
Plaza ......................................... 186
FILBERT—212
Filbert ........................................ 260
FIREHOSE—207
Fire ............................ 150
FLEMINGTON—617
Liberty Bell ................................ 200
FOLLANSBEE—4,835
Palace ........................................ 280
FOLKSTONE—444
Roxy ........................................... 312
FURLONG—45
Strand ........................................ 132
GALLAGHER—415
Gallagher ..................................... 408
GALLOWAY—265
Galloway ..................................... 1
GASSAWAY—1,618
Liberty ........................................ 200
GAULEY BRIDGE—516
Jewell ........................................ 150
ROCKLAND—164
Meth. Episcopal Ch. *CI
ST. CROIX FALLS—
Auditorium .......... 400
SAXON—822
Royal .............. *CI
STAYNER—104
Sayner ........ 300
SEYMOUR—1,280
Auditorium .......... 380
SHAWANO—4,488
Crescent ......... 496
Shawano .......... 500
SHELL LAKE—920
Opera House ....... 350*CI
SHEBOYGAN—39,249
Butterfly ....... 437
Lincoln .......... 315
Majestic .......... 800(W)
Rex ................ 1000
Sheboygan .......... 1400(W)
Star ........ 600
Vander Vaart .......... 900
SHEBOYGAN FALLS—
Falls ........ 2,934
SHULLSBURG—1,158
Opera House ....... 295
SIREN—275
Opera House ....... 200*CI
ST. IGNACE—1,852
St. Ignace .......... 250*CI
SOLDIERS GROVE—
530
Solon Springs ....... 493*CI
SOMERSET
Ideal ........ 275CI
SO. MILWAUKEE—
10,692
Garden ........ 400
Grand ........ 500
SPARTA—4,917
Classic ........ 917
SPOONER—2,293
Palace ........ 400
SPRING GREEN—690
Wisconsin .......... 345CI
SPRING VALLEY—
939
Community .......... 200
STANLEY—2,572
Star ........ 300

STEVENS POINT—
13,622
Fox ........ 500(F)
Lyric .......... 900CI(F)
STOCKHOLM—205
Hall ........ 150*CI
STOUGHTON—4,479
Badger ........ 670
STURGEON BAY—
4,976
Door ........ 450
STRUM—313
Opera House ....... 200CI
SUPERIOR—39,671
Capitol .......... 350
Palace .......... 650
People's .......... 400
Prince ........ 400CI
Savoy .......... 650*CI
TAYLOR—339
Van Gorden .......... 275*CI
THORP—796
Rialto ........ 300
TIGERTON—748
Opera House ....... 250CI
TOMAH—3,237
State ........ 400
TOMAHAWK—2,917
Lyric ........ 490
TREMPLEAU—541
Opera House ....... 200*CI
TURTLE LAKE—679
Empress .......... 124*CI
Two Rivers .......... 10,048
Rivoli .......... 500
UNION GROVE
Parkway ....... 400*CI
VIROQUA—2,574
Temple .......... 704
Vernon .......... 400
WABENA—525
Ideal ........ 390*CI
WASHBURN—3,707
Legion .......... 500
WASHINGTON
Island—1,000
Hall ........ 150
WATERTOWN—10,603
Classic .......... 500
WATERFORD—700
Strand .......... 350*CI
WATERLOO—1,275
Community .......... *CI

WAUKESHA—17,174
Avon .......... 708
Park .......... 800
Veteran's Hospital ....... *CI
WAUPACA—3,121
Palace .......... 600
WAUWACA—450
WAUPUN—5,763
Classic .......... 600
WAUSAU—2,300
Grand .......... 1800(F)
Ritz .......... 450
Wausau .......... 1100CI(F)
WAUSAUKEE—600
Orpheum .......... 250CI
WAUTOMA—1,046
American .......... 330
WEBSTER—591
Gem .......... 200*CI
WEST ALLIS—34,617
Allis .......... 850
Capitol .......... 700
Paradise .......... 1239(F)
WEST BEND—4,770
Mermac .......... 500
West Bend .......... 900
WESTBY—1,366
Opera House ....... 260*CI
WESTFIELD—1,060
Opera House ....... 200
WEST SALEM—1,027
Rex ........ 200CI
WEYAUWEA—936
Gerold .......... 250
WHITEHALL—851
Legion .......... 300
WHITEWATER—3,463
Strand .......... 450
WINTER—199
Family .......... 150*CI
WISCONSIN DILLS—
1,489
Mission .......... 300
WISCONSIN RAPIDS—
8,721
Rapids .......... 400
Palace .......... 540
WITHEE—380
Community .......... *CI
WITTMENBERG
Opera House .......... 300
WONEWOC—800
Majestic .......... 200*CI
WOODSTOCK—298
Village Hall .......... 200

WYOMING
TOTAL THEATERS, 56

Wired ............... 47
Wired Open .......... 42
Unwired .............. 9

AFTON—796
American .......... 300
BIG FINEY—173
Clyde Hall .......... 250*CI
CASPER—16,619
American .......... 826
CODY—1,800
Cody .......... 300
CHEYENNE—17,361
Lincoln .......... 1200(F)
Paramount .......... 928(F)
Princess .......... 996(F)
Strand .......... 453CI
CUMBERLAND—796
Cumberland .......... 500*CI
DINES
Liberty .......... 200*CI
DOUGLAS—1,917
Majestic .......... 500
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<td>344</td>
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**ALASKA**

**TOTAL THEATERS, 18**

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**CANADA**

*See page 734 for Statistics*

**Alberta**

- 76 theaters; 65 open; 11 closed

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<td>1,750</td>
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<td>Rock Springs</td>
<td>6,456</td>
<td>Grand 400(F)</td>
</tr>
<tr>
<td>Saratoga</td>
<td>567</td>
<td>Legion 300</td>
</tr>
<tr>
<td>Sheridan</td>
<td>6,536</td>
<td>Lotus 716(F)</td>
</tr>
<tr>
<td>Seward</td>
<td>835</td>
<td>Empress 250CI</td>
</tr>
</tbody>
</table>

**Superior**

- 1,750 theaters; 1,650 open; 100 closed

<table>
<thead>
<tr>
<th>Location</th>
<th>Theaters</th>
<th>Owners/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anchorage</td>
<td>2,277</td>
<td>Empress 450</td>
</tr>
<tr>
<td>Cordova</td>
<td>980</td>
<td>Empress 450</td>
</tr>
<tr>
<td>Douglas</td>
<td>593</td>
<td>Coliseum 250</td>
</tr>
<tr>
<td>Fairbanks</td>
<td>2,101</td>
<td>Empress 450</td>
</tr>
<tr>
<td>Haines</td>
<td>344</td>
<td>Coliseum 350</td>
</tr>
<tr>
<td>Juneau</td>
<td>4,043</td>
<td>Capitol 480</td>
</tr>
<tr>
<td>Ketchikan</td>
<td>3,796</td>
<td>Coliseum 750</td>
</tr>
<tr>
<td>Seward</td>
<td>835</td>
<td>Empress 250Cl</td>
</tr>
</tbody>
</table>

**Canada**

*See page 734 for Statistics*
OLDS—500
Olds, Alberta

PEACE RIVER—750
Peace River, Alberta

PINCHER CREEK—1,000
Pincher Creek, Alberta

POKONOA—750
Pokonoa, Alberta

PROVOST—450
Provost, Alberta

ROYAL
Royal, Alberta

RED DEER—2,000
Red Deer, Alberta

RURAL COUNTY—2,000
Rural County, Alberta

ST. PAUL—300
St. Paul, Alberta

STRAITHMORE—300
Strathmore, Alberta

TABER—1,343
Taber, Alberta

TURNER VALLEY—1,000
Turner Valley, Alberta

VEGREVILLE—1,721
Vegreville, Alberta

VOLUNDEE—775
Volundee, Alberta

WAINWRIGHT—1,022
Wainwright, Alberta

WAYNE—300
Wayne, Alberta

WETASKIWIN—2,000
Wetaskiwin, Alberta

YOUNGSTOWN—200
Youngstown, Alberta

MARPOLE
Marpole, British Columbia

MERRITT—350
Merritt, British Columbia

MICHIEL
Michiel, British Columbia

MISSION
Mission, British Columbia

Nelson, British Columbia

NEW WESTMINSTER
New Westminster, British Columbia

Edison, British Columbia

NO. VANCOUVER
North Vancouver, British Columbia

Ocean Falls, British Columbia

PENTICTON
Penticton, British Columbia

PORT ALICE
Port Alice, British Columbia

PORT ALBERNI
Port Alberni, British Columbia

PORT MOODY
Port Moody, British Columbia

POWELL RIVER
Powell River, British Columbia

PREMIER
Premier, British Columbia

PRINCE GEORGE
Prince George, British Columbia

PRINCE RUPERT
Prince Rupert, British Columbia

PRINCE COUNTY
Prince County, British Columbia

PRINCENTON
Ponoka, British Columbia

QUESNEL
Quesnel, British Columbia

REVELSTOKE
Revelstoke, British Columbia

ROSSLAND
Rossland, British Columbia

SALMON ARM
Salmon Arm, British Columbia

BIRITLE—571
Birtle, Manitoba

BOISSEVAIN—783
Boissevain, Manitoba

BRADY—16,443
Brady, Manitoba

Brandon, Manitoba

CARMAN—1,385
Carmen, Manitoba

DAUPHIN—3,580
Dauphin, Manitoba

DEBRAH—750
Debrah, Manitoba

FLIN FLON—300
Flin Flon, Manitoba

GREAT FALLS—200
Great Falls, Manitoba

GLADSTONE—652
Gladstone, Manitoba

GRENA
Greta, Manitoba

KILLARNEY—901
Killarney, Manitoba

MANITOU—598
Manitou, Manitoba

STEVESON
Richmond, British Columbia

TRAIL
Trail, British Columbia

VANCANVER
Vancouver, British Columbia

VIRDEN—1,833
Virden, Manitoba

WALLACE—1,385
Wallace, British Columbia

WILLIAM LAKE
William Lake, British Columbia

Manitoba

Open; 4 closed
New Brunswick

24 theaters; 22 open; 2 closed

CHATHAM—4,500
 Palace ..........600
 DALHousie—1,500
 Opera House ...400
 EDMUNDSTON—4,000
 Casino ..........400
 Star ............350
 FREDERICTON—8,000
 Gaity ..........650
 Capitol .........600
 FAIRVILLE
 Gaity ..........350
 GRAND FALLS—1,300
 Opera House ....450
 MACADAM—1,000
 Opera House ....300
 MONCTON—16,000
 Capitol .........1,200
 Empress .......650
 Imperial ........600

NEWCASTLE—3,500
 New Strand ....250
 Lyric ...........250
 SACKVILLE—2,500
 Imperial .......625
 SHEDIAC—2,000
 Lyric ...........250
 ST. STEPHEN—3,000
 Queen ..........1,000
 ST. GEORGE—1,300
 Opera House ....300
 SAINT JOHN—55,000
 Capitol .........1,800
 Mayfair .........800
 Strand ..........760
 Palace ..........400
 SAINT JOHN WEST
 Community ..........300
 WOODSTOCK—5,000
 Capitol ..........400

CLARKES HARBOUR—1,100
 Vimy ..........350
 DARTMOUTH—9,000
 Dundas ..........750
 Royal ..........400
 Walker ..........400
 DIGBY—2,000
 Bijou Dream ....350
 DOMINION—3,500
 Royal ..........300
 GLACE BAY—17,000
 Russell ..........850
 Savoy ..........1,300
 HALIFAX—58,000
 Capitol .........2,200
 Casino ..........1,164
 Family ..........600
 Garrick ..........725
 Orpheus ..........900
 INVERNESS—3,500
 Palace ..........200
 LUNENBURG—2,800
 Capitol ..........472
 HARDENBERG—2,000
 Majestic .......500
 LIVERPOOL—3,000
 Astor ..........887
 LUNENBURG—2,800
 Capitol ..........472
 MINTO
 Strand ..........450
 NEW GLASGOW—8,500
 Academy of Music .650
 Roseland ..........900
 NEW WATERFORD—6,500
 Majestic .......500

Ontario

283 theaters; 281 open; 2 closed

ACTON—1,850
 Gregory ..........258
 New Wonderland ....258
 ALMONTÉ—2,412
 O'Brien's ..........356
 AMHERSTBURG—3,240
 Liberty ..........556
 ANSONVILLE
 Empire ...........442
 AYNPRIOR—4,003
 O'Brien's ..........627
 AYLMER—2,300
 Capitol ..........282
 BARRIE—7,500
 Capilol ..........570
 Roxy ..........690
 BELLEVILLE—13,443
 Belle Dream .......961
 Capital ..........811
 BLENHEIM—1,700
 Temple ..........368
 BLIND RIVER—3,000
 Palace ..........472
 BOWMANVILLE—3,600
 Royal ..........400
 BRACEBRIDGE—2,449
 Princess ..........285

BRAMPTON—5,524
 Capitul ..........831
 BRANTFORD—30,100
 Capitul ..........1,603
 BROCKVILLE—9,682
 Capitul ..........966
 BURLINGTON—3,389
 Hume ..........1,489
 CAMPBELLFORD
 Hollywood ..........1,99
 CANNIN.—799
 Dreamland ..........147C
 CAPREOL —1,684
 Addison ..........1,230
 CARDINAL—1,319
 Savoy ..........223
 CARLETON PLACE
 4,000
 Star ..........378
 CHAPEAU
 Regent ..........380
 CHATHAM—16,441
 New Capitul .......1,285
 CHESTERVILLE—1,000
 Rex ..........150
 COBALT—3,544
 Classic ..........574
 COBURG—5,644
 Capitul ..........519

844
Prince Edward Island

CHARLOTTSTOWN

4 theaters; all open

-1,250

Capitol ... 849

McLean's ... 250

SUMMEDSIDE

-3,500

Capitol ... 500

SOURIS - 1,000

Quebec

131 theaters; 117 open; 14 closed

ACTONVALE - 1,549

Dominion ... 277CI

AYLMER - 2,920

Aylmer ... 300

ARVIDA - 1,900

Palace ... 480CI

BEAUNARNOIS - 2,250

Ideal ... 250

BUCKINGHAM - 3,835

Oasis ... 250

CARTIERVILLE

Belmont Park .... Cl

CHICOUTIMI - 8,937

Capitol ... 650

COWANSVILLE - 1,094

Princess ... 350

DANVILLE - 1,290

Richmond DOLBEAUR ... 100

DUMMONDVILLE - 6,000

Rialto ... 370

FARMAN

Princess ... 350

GRANBY - 6,785

Eligence GRANDMERE - 7,631

HULL ... 600

14,000

HUNTINGDON - 1,401

Garden ... 250CI

JOLIETTE - 9,585

Capitol ... 350

Passe Temps ... 560

MONCTON - 13,137

Prince ... 413

WINDSOR - 62,957

Capitol ... 1945

Palace ... 1585

Regent ... 495

Tivoli ... 1205

WINGHAM - 2,300

Lyceum ... 300

WOODSTOCK - 11,391

Capitol ... 1137

Princess ... 413

WALLACERBURG - 4,234

New Capitol ... 608

WELLAND - 10,141

Capitol ... 1396

WESTON - 4,701

Weston ... 560

WHITBY - 5,053

Royal ... 242

QUEBEC CITY

LACHINE

Empress ... 500

Royal Alexandra ... 1400

LACHUTE - 2,922

Rex ... 178

LA TUTTE - 5,603

Empire ... 523

LEVIT - 10,470

Academy ... 218

LONGUEUIL - 4,682

Longueil ... 425

MAGOG - 6,000

Wonderland ... 500

MONTMAGNY - 4,445

K. C. Hall ... 350CI

MONTREAL - 1,256,459

Alexandra ... 787

Amherst ... 1,697

(524 St. Catherine E.)

Arcade ... 809

(1563 St. Catherine E.)

Belmont ... 1238

(14 Mt. Royal Ave.)

Broadway ... 287

(6519 St. Lawrence Blvd.)

Cameo ... 526

(781 Ontario St., E.)

Canada ... 430

(2182 St. Lawrence Blvd.)

Canadien ... 705

(1204 St. Catherine E.)

Capitol ... 2610

(404 St. Catherine W.)

Cartier ... 600

(3990 Notre Dame W.)

Centre Palace ... 606

(2334 Center)

Century ... 782

(Monk Blvd.)
<table>
<thead>
<tr>
<th>City</th>
<th>Address</th>
<th>Capacity</th>
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<tr>
<td>Rivoli</td>
<td>2000 St. Catherine</td>
<td></td>
</tr>
<tr>
<td>Rex</td>
<td>250 St. Catherine</td>
<td></td>
</tr>
<tr>
<td>Royal</td>
<td>500 St. Catherine</td>
<td></td>
</tr>
<tr>
<td>St. Andrews</td>
<td>700 St. Catherine</td>
<td></td>
</tr>
<tr>
<td>St. Albert</td>
<td>1000 St. Catherine</td>
<td></td>
</tr>
<tr>
<td>St. Charles</td>
<td>1200 St. Catherine</td>
<td></td>
</tr>
<tr>
<td>St. Catharine</td>
<td>1400 St. Catherine</td>
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</tr>
<tr>
<td>St. Dunstan</td>
<td>1600 St. Catherine</td>
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<tr>
<td>St. Louis</td>
<td>1800 St. Catherine</td>
<td></td>
</tr>
<tr>
<td>St. Mary</td>
<td>2000 St. Catherine</td>
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</tr>
<tr>
<td>St. Michael</td>
<td>2200 St. Catherine</td>
<td></td>
</tr>
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</table>

**Rivoli** is located at 2000 St. Catherine.
SEVENTY-SIX 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 showings are also included.

NEW YORK BRANCH
39 Whitehall St., New York City
Thomas H. Martell, Manager

POST
Fort Adams, Newport, R. I., 2 showings—Tues., Thurs.
Fort Ethan Allen, Vermont, 7 showings—Every day.
Carlisle Barracks, Carlisle, Pa., 4 showings—Sun., Tues., Wed., Thurs.
Fort Devens, Ayer, Mass., 5 showings—Every day except Mon. and Sat.
Camp Dix, Wrightstown, N. J., 3 showings—Mon., Wed., Fri.
Fort DuPont, Delaware City, Del., 6 showings—Every day except Wed.
Fort Hancock, N. J., 4 showings—Sun., Tues., Thurs., Fri.
Madison Barracks, Sackets Harbor, N. Y., 7 showings—Every day
Mitchel Field, Hempstead, L. I., N. Y., 4 showings—Sun., Mon., Wed., Fri.
Fort Monmouth, Oceanport, N. J., 6 showings—Every day except Sat.

PO POTOMAC BRANCH
703 Mather Bldg., Washington, D. C.
Fred Bund, Jr., Manager

POST
Fort Benning, Georgia, Main and 24th Infantry Theaters, 7 showings—Every day.
Fort Bragg, North Carolina, 7 showings—Every day.
Holabird Quartermaster Depot, Baltimore, Md., 4 showings—Sun., Tues., Wed., Fri.
Fort Howard, Maryland, 4 showings—Sun., Tues., Wed., Fri.
Fort Hoyle, Maryland, 7 showings—Every day.
Fort Humphreys, Virginia, 7 showings—Every day.
Langley Field, Hampton, 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.

ST. LOUIS BRANCH
3312-A Olive St., St. Louis, Mo.
Michael W. Smith, Manager

POST
Fort Crook, Nebraska, 6 showings—Every day except Mon.

POST
Fort McKinley, Portland, Me., 3 showings—Sun., Tues., Fri.
Fort Niagara, Youngstown, N. Y., 5 showings—Every day except Wed. and Sat.
Plattsburg Bks., Plattsburg, N. Y., 7 showings—Every day.
Fort Slocum, New York, 5 showings—Every day except Wed. and Sat.
Fort Totten, New York, 2 showings—Tues., Thurs.
Fort Wadsworth, Rosebank, S. I., N. Y., 3 showings—Sun., Tues., Thurs.
U.S.M.A., West Point, N. Y., 3 showings—Mon., Wed., (Sat.-Cadet)
Fort Williams, Cape Cottage, Me., 3 showings—Sun., Tues., Thurs.
Fort H. G. Wright, Fisher's Isl., N. Y., 5 showings—Every day except Tues. and Fri.

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, Georgia, 4 showings—Sun., Tues., Thurs., Fri.
Nansemond Ordnance Depot, Portsmouth, Va., 3 showings—Mon., Wed., Fri.
Fort Oglethorpe, Ga., 5 showings—Every day except Mon. and Sat.
Fort Screven, Georgia, 3 showings—Sun., Tues., Fri.
Fort Washington, Maryland, 4 showings—Sun., Tues., Fri.

POST
Fort Des Moines, Iowa, 6 showings—Every day except Mon.
DALLAS BRANCH
618 Dallas Gas Bldg., Dallas, Texas
W. E. Crist, Manager

POST
Fort Bliss, Texas, 7th Cavalry and 82nd Field Artillery Theaters, 7 showings—Every day.
Fort Clark, Brackettville, Texas, 7 showings—Every day.
*Fort Sam Houston, Texas, Main, No. 2, and Camp Bullis Theaters, 7 showings—Every day.
Fort Huachuca, Arizona, 5 showings—Every day except Mon. and Sat.

SEATTLE BRANCH
110 Wall St., Seattle, Wash.
Theodore G. Kemper, Manager

POST
Chilkoot Barracks, Haines, Alaska, 3 showings—Sun., Tues., Thurs.
Fort Douglas, Utah, 5 showings—Every day except Wed. and Sat.
Fort Lewis, Wash., 7 showings—Every day.

U. S. NAVY
SHIPS and SHORE STATIONS
SHOWING MOTION PICTURES

TWO HUNDRED AND SEVENTY-SIX units of the United States Navy are equipped to show motion pictures. Of these, 173 are ships wired for sound with 35mm equipment; 71 are shore stations with 35mm sound equipment; 32 are recruiting stations with 16mm sound equipment. A complete list of units follow:

SHIPS:

ARKANSAS       ARIZONA       CALIFORNIA       COLORADO       NEVADA       NEW YORK
MISSISSIPPI     MARYLAND      MARYLAND       MARYLAND      MARYLAND     MARYLAND
NEW MEXICO      MARYLAND      MARYLAND      MARYLAND      MARYLAND     MARYLAND
PENNSYLVANIA    MARYLAND      MARYLAND      MARYLAND      MARYLAND     MARYLAND
UTAH            MARYLAND      MARYLAND      MARYLAND      MARYLAND     MARYLAND
WYOMING         MARYLAND      MARYLAND      MARYLAND      MARYLAND     MARYLAND

WEST VIRGINIA   ELLIS        GILMER         JACOB JONES   NOKOMIS     TATTNALL
SHORE STATIONS:

Marine Barracks, Quantoic, Va.
Naval Powder Factory, Indian Head, Maryland.
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.
Marine Barracks, Port au Prince.

Marine Barracks, Quantoic, Va.
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, Lakehurst, N. J.
Marine Barracks, Navy Yard, Norfolk, Va.
Naval Air Station, Anacostia D. C.
Navy Yard, Charleston, S. C.
Naval Hospital, San Diego, Calif.
Receiving Station, San Francisco, Calif.
Marine Barracks, Cavite, P. I.
Naval Hospital, Canacao, P. I.
Receiving Station, Navy Yard, Cavite, P. I.
Navel Station, Guantanamo Bay, Cuba.
Marine Barracks, Guantanamo Bay, Cuba.
Navy Station, Pearl Harbor, T. H.
Submarine Base, Pearl Harbor, T. H.
Submarine Base, Coco Solo, C. Z.
Navy Air Station, Pearl Harbor, T. H.
Navy Ammunition Depot, Hingham, Mass.
Navy Hospital, Brooklyn, N. Y.
Navy Ammunition Depot, Dover, N. J.
Navy Ammunition Depot, Iona Island, N. Y.
Navy Hospital, League Island, Pa.
Navy Ammunition Depot, Fort Mifflin, Pa.
Navy Proving Grounds, Dahlgren, Va.
Navy Hospital, Washington, D. C.
Navy Ammunition Depot, St. Julian Creek, Va.
Navy Mine Depot, Yorktown, Va.
Marine Barracks, Naval Training Station, Hampton Roads, Norfolk, Va.
Navy Air Station, Hampton Roads, Va.
Navy Hospital, Great Lakes, Ill.
Bureau of Navigation, Navy Department, Washington, D. C.
Navy Ammunition Depot, Hawthorne, Nev.
Pacific Coast Torpedo Station, Keyport, Wn.
Navy Ammunition Depot, Puget Sound, Wn.
Navy Hospital, Navy Yard, Puget Sound, Wn.
Navy Motion Picture Exchange, San Diego, Calif.
Navy Station, Olongapo, P. I.
Radio Station, Los Banos, P. I.
Navy Motion Picture Exchange, Cavite, P. I.
Navy Station, Guam. (Agana and Sunay)
Marine Barracks, Cape Haitien.
Radio Station, Cayey, P. R.
Radio Station, Wailupe, T. H.
Marine Detachment, Peiping, China.
Navy Station, Tutuila, Samoa.
Camp Barry, NTS Great Lakes, Ill.
Receiving Ship, Annapolis, Md.
Receiving Station, Cavite, P. I.
Radio Station, Los Banos, P. I.
Navy Station, Olongapo, P. I.
Marine Barracks, Cavite, P. I.
Motion Picture Exchange, Cavite, P. I.
Navy Hospital, Canacao, P. I.
Receiving Station, Annapolis, Md.
Navy Air Station, Anacostia, D. C.
Navy Proving Grounds, Dahlgren, Va.
Navy Hospital, Washington, D. C.
Marine Barracks, Guantanamo Bay, Cuba.
Navy Station, Guam.
Marine Barracks, Sunay, Guam.
Marine Barracks, Cape Haitian.
Marine Detachment, Peiping, China.
Navy Station, Tutuila, Samoa.
Navy Station, Guantanamo Bay, Cuba.
Navy Ammunition Depot, Hawthorne, Nevada.
Navy Ammunition Depot, St. Juliena Creek, Va.
Navy Ammunition Depot, Fort Mifflin, Pa.
Navy Ammunition Depot, Hingham, Mass.
Navy Ammunition Depot, Lake Denmark (Dover), N. J.
Navy Air Station, Lakehurst, N. J.
Marine Barracks, Navy Yard, New York (Brooklyn).
Navy Hospital, New York (Brooklyn).
The Receiving Station, Navy Yard, Washington, D. C.
Navy Hospital, Philadelphia, Pa.
Navy Mine Depot, Yorktown, Va.
Marine Barracks, Naval Operating Base, Hampton Roads, Va.
Marine Barracks, Norfolk Navy Yard, Portsmouth, Va.
Navy Yard, Charleston, S. C.
Navy Hospital, San Diego, Calif.
Navy Air Station, Sunnyvale, Mountain View, Calif.
Receiving Ship, San Francisco, Calif.
Pacific Coast Torpedo Station, Keyport, Wash.
Navy Hospital, Puget Sound, Wash.
Receiving Station, Pearl Harbor, T. H.
Radio Station, Wailupe, T. H.
Submarine Base, Pearl Harbor, T. H.
Navy Air Station, Pearl Harbor, T. H.
Submarine Base, Coco Solo, Canal Zone.

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.
THE BARNES PRINTING COMPANY has printed the FILM DAILY YEAR BOOK For Fifteen Years

"There Must Be A Reason"

229 WEST 28th STREET NEAR SEVENTH AVENUE, NEW YORK
ADLER THEATER CO.
No. of Houses: 8.
Pres.-Gen'l Mgr.: J. P. Adler.
Film Buyer: John A. Ludwig.

WISCONSIN, Marshfield: Adler and Relda;
Neilsville: Adler, Waupaca: Adler's Waupaca,
Adler's Palace.

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; Min-
den: Rex; New Iberia: Elks; Plaquemine: Wil-
burn: Reserve; Thibaudaux: Grand; Ruston:
Rialto.
MISSISSIPPI, Brookhaven: Arcade; Canton:
Canton: Laurel: Strand: McComb: State: Ya-
zo City: Yazzo.

ALASKA EMPIRE CIRCUIT
ALASKA, Douglas: Coliseum; Haines: Coli-
seum; Juneau: Capitol, Coliseum; Ketchikan:
Coliseum, Liberty, Revilla; Petersburg: Coliseum;
Sitka: Coliseum; Skagway: Coliseum; Wrangl-
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;
Shamut: Shawmut.
GEORGIA, West Point: Auditorium.

ALGER THEATERS
Home Office: Peru Theater, Peru, Ill.
No of Houses: 10.
ILLINOIS, Champaign: Park; LaSalle: Rexy;
Mendon: State; Morrison: Capital; Oglesby:
Aida: Peru: Peru; Princeton: Apollo; Rochelle:
Hub: Spring Valley: Valley; Urbana: Princess.

ALL AMUSEMENTS, INC.
GEORGIA, Baxley: New; Ft. Valley; Prin-
cess; Hawkinsville; Princess; Cochran: Ritz;
Eastman: Princess.

ALLEN THEATER, INC.
Home Office: Community & Associated Sts.,
Cleveland.

Film Buyers: Lefkowitz & Fine.

OHIO, Cleveland: Allen, Doan, Detroit, Hil-
bard Square, Liberty, Savoy.

ALLIED AMUSEMENTS, LTD.
Home Office: 241 Cathedral Ave., Winnipeg.
No. of Houses: 6.
Pres.—Film Buyers: J. Miles.
Gen'l Mgr.: Don F. Gaul.
MANITOBA, Winnipeg: Plaza, Rose, Garden,
Palace, Roxy, Uptown.

AMUSEMENT ENTERPRISES, INC. (Ala.)
Home Office: Princess Theater, Albertville, Ala.
No. of Houses: 4.
Pres.-Gen'l Mgr.-Film Buyer: Thomas E. Orr.
ALABAMA, Albertville: Princess; Attalla: Lib-
ery; Boaz: Rialto; Guntersville: Palace.

ANDERSON, FRED W.
Home Office: Morris Theater, Morris, Ill.
ILLINOIS, Antioch: Antioch; Coal City: Rial-
bo; DeKalb: Egyptian; Morris: Morris; Sand-
wich: Avalon; Woodstock: Miller.

ANDERSON, H. H.
Home Office: Bennettsville, S. C.
NORTH CAROLINA, Hamlet: Carolina.
SOUTH CAROLINA, Bennettsville: Carolina;
Camden: Majestic; Cheeaw: State.

ANGER, L. J.
Home Office: 183 Barnum Ave., Bridgeport,
Conn.
No. of Houses: 5.
President—Film Buyer: L. J. Anger.
CONNECTICUT, Bridgeport: Barnum, Bost-
wick, Colonial, Capitol; East Hartford; Astor.

ARKANSAS AMUSEMENT CORP.
(Affiliated with Publicx).
President: Ed Rowley.
ARKANSAS, Little Rock: Capitol, Pulaski,
Royal, Arkansas.

ASHLAND AMUSEMENT CO.
Home Office: Rogers Theater, Chicago.
Gen'l Mgr.-Film Buyer: Ned (Doc) Rafalski.
ILLINOIS, Chicago: Armitage, Famous, Oak,
Olympia, Rogers.

ASSOCIATED THEATERS (Md.)
Home Office: 1518 W. Baltimore St., Baltimore.
No. of Theaters: 6.
President: Samuel Back.
Gen'l Mgr.—Film Buyer: J. Louis Rome.
MARYLAND, Baltimore: Apollo, Broadway,
Capitol, Goldfield, Harlem and Rialto.
Houses:

Toledo:
- Bridgeton
- Burlington
- Stanley
- Fox
- Novelty
- Nashville.

Leo Follette State; William Seneca

TENNESSEE, Greeneville:
- Princess, Palace;
- Follette:
- Novelty;
- Lenoir City;
- Grand;
- Sweetwater: Gay.

Bair's Theaters

Home Office: Basement, Roosevelt Bldg., Indianapolis, Ind.

No. of Theaters: 5.

President: R. K. Bair.

INDIANA, Indianapolis:
- Oriental, Ritz, St. Clair, Strand and Uptown.

Balaban, Harry

Home Office: 177 N. State St., Chicago, Ill.

ILLINOIS, Chicago:
- Commercial, Dearborn, Windsor;
- Park Ridge: Hickock.

Balaban & Katz Corp. (96% Controlled by Paramount-Publix Corp.)

Home Office: 175 N. State St., Chicago.

No. of Houses: 34.

President: Barney Balaban.

Film Buyer: A. J. Kaufman.

ILLINOIS, Chicago:
- Belmont, Belpark, Berwyn, Biltmore, Central Park, Chicago, Congress, Covent, Crystal, Gateway, Harding, LaGrange, McVicker's, Manor, Maryland, Oriental, Pantheon, Paradise, United Artists, Varsity, Norshore, Senate, Roosevelt, Tower, Uptown, Riviera, Century, Granada, Marbro, State, Nortown, Southtown, Regal, Terminal.

Basil Bros. Theaters

Home Office: 311 Delaware Ave., Buffalo, N. Y.

No. of Theaters: 8.

Pres.-Gen'l Mgr. & Film Buyer: Nicholas J. Basil.

NEW YORK, Buffalo:

Benfield, B. J.

Home Office: Strand Theater, Morris, Minn.

MINNESOTA, Beardley: Star; Clinton: Clinton Opera House; 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.

NEBRASKA, Auburn: Bennett; Brownsville: Opera House; Nemaha: Opera House; Talmadge: Lyric.

Benson Brothers

Home Office—Alain Theater, Toledo, O. OHIO, Point Place: Shoreway; Toledo: Alan, Hawley, Rex.

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; Whitchell: Capitol.

Berger Amusement Co.

MINNESOTA, Bemidji: Elco; Brainard: Paramount, Palace; Thief River Falls: Lyceum.

Berinstein, William, Theaters

Home Office: 319 Realty Building, Elmira, N. Y.

No. of Theaters: 7.

General Managers: H. L. and B. M. Berinstein.


Bernheimer & Wilcox Theaters

Home Office: Alamo Theater, Washington, D. C.

DISTRICT OF COLUMBIA, Washington:
- Alamo, Jessie, Jewel, Mid-City, Raphael, Strand, Sylvan, Seco, Palm.

Bijou Amusement Co.

Home Office: 423 Fourth Ave., N.; Nashville.

President: Milton Stark.

Gen'l Mgr. Film Buyer: Evans Sprott.

GEORGIA, Augusta: Lenox; Macon: Douglass.

NORTH CAROLINA, Durham: Wonderland;
- Raleigh: Royal;
- SOUTH CAROLINA, Charleston: Lincoln;
- Columbus: Capitol, Royal;
- Greenville: Liberty;
- TENNESSEE, Knoxville: Gen; Nashville: Bijou and Lincoln.

Black Hills Amusement Co.

Home Office: Deadwood Theater, Deadwood, S. D.

President: Leo Berthold.

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.

Bland Bros.

Home Office: 1018 S. Wabash Ave., Chicago, Ill.

ILLINOIS, Chicago:
- Famous, Oak, Olympia, Rogers.

Blank, A. H.—See: Tri-State.

Blumenfeld Theaters

Home Office: 25 Taylor St., San Francisco, Cal.

No. of Theaters: 11.

President: Max Blumenfeld.

Gen'l Mgr. Film Buyer: Joe Blumenfeld.

CALIFORNIA, Berkeley: Oaks; Mill Valley: Sequoia; North Sacramento: Del Paso, Sierra;
- Roseville: New Roosevelt; San Anselmo: Tamalpais: San Rafael: El Cauino and Orpheus; Oakland: American, Roxie, Claremont.
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

BRANDT THEATERS
Home Office: 1555 Broadway, New York, N.Y.
Representative: Harry Brandt.
NEW YORK, New York: (Manhattan) E. 42d Street: State, Liberty, Early; Madison: Wilma; (Brooklyn) Marvin, Flatbush, Newkirk, Halsey, Bluebird, Rivoli, Empire, Rex; Long Island: (Jamaica) Carlton. (Woodside) DeLuxe.
NEW JERSEY, Newark: Rialto.

BRECHER, LEO, THEATERS
Home Office: 32 E. 58th St., New York, N.Y.
Pres.-Gen'l Mgr.: Leo Brecher.
NEW YORK, New York: Boston Road, Lafayette, Little Carnegie, New Douglas, Odeon, Plaza, Roosevelt and Lincoln.

BROADWAY AMUSEMENT CO.
Home Office: Louisville, Ky.
KENTUCKY, Louisville: Baxter, Ideal, Oak, Park, Broadway.

BROTMAN, B.
Home Office: Paradise Theater, Moline, Ill.
ILLINOIS, Moline: Avon, American, Paradise; Rock Island: Lincoln, Rialto.

BROWN, SAM
MICHIGAN, Detroit: Ambassador, Belmont, Dexter, Fenkell, Orio.

BROWN THEATRICAL CO.—See Zanesville Theatres.

BUTTERFIELD, W. S., THEATERS, INC.
(Affiliated with Public.
No. of Theaters: 87.
Pres.: W. S. Butterfield.
Gen'l Mgr.-Film Buyer: E. C. Beatty.
(Notes: Theaters are listed in two groups as follows:"
W. S. BUTTERFIELD THEATERS, INC."

MICHIGAN, Ann Arbor: Majestic, Michigan, Orpheum, Wuerth; Battle Creek: Bijou-Arcade, Post, Regent, Strand; Bay City: Bay, Regent, State; Flint: Capitol, Garden, Palace, Regent; Grand Haven: Grand, Robinhood; Grand Rapids: Isis, Keith's, Kent, Majestic, Regent; Hillsdale: Dawn; Holland: Colonial, Holland, Strand; Ionia: Ionia, Orpheum; Jackson: Capitol, Majestic, Michigan, Regent, Rex; Kalamazoo: Capitol, Fuller, State; Lansing: Capitol, Gladmer, Lansing, Strand (E. Lansing); Monroe: Dixie, Family; Muskegon: Majestic, Michigan, Regent, State, Strand (Muskegon Heights); Niles: Ready; Owosso: Capitol, Strand, Pontiac: Eagle, Oakland, Orpheum, Rialto, State, Strand; Port Huron: Desmond, Family, Majestic; Saginaw: Franklin, Mecca-Palace, Regent, Strand, Temple, Wolverine; South Haven: Center, Ypsilanti: Martha Washington, Wuerth.

BUTTERFIELD MICHIGAN THEATERS, INC.

MICHIGAN, Adrian: Grosvenor, Family; Alpena: Lyric, Malz; Benton Harbor: Liberty, Bijou; Big Rapids: 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: Clayton, Fay's, Majestic and Rialto.
PENNSYLVANIA, Philadelphia: Fay's.

C. & M. AMUSEMENT CO.
Home Office: First National Bank Bldg., Marietta, O.
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.

CAPITOL AMUSEMENT CO.
Home Office: Madisonville, Ky.
KENTUCKY, Earlington: Roxy; Madisonville: Cameo, Capitol, New Kentucky; Providence: Lido.

CAPITOL THEATERS
ARIZONA: Phoenix; Studio; Prescott: Studio.

CARBONDALE THEATER CO.—See Comerford.

CAREY & ALEXANDER
Home Office: Avon Theater, Lebanon, Ind.
No. of Houses: 9.
INDIANA, Attica: Messner, Orpheum; Lebanon: Colonial, Olympic, Avon; Monticello: Lyric, Lakes, Strand; Rockville Ritz.

CASSIDY, W. A.
Home Office: Frolic Theater, Midland, Mich.
MICHIGAN, Alma, Alma, Strand; Midland: Frolic; Saginaw: Dreamland; Midland: Mecca.

CENTRAL CITY AMUSEMENT CORP.
Home Office: 152 N. Illinois St., Indianapolis.
No. of Houses: 4.
Pres.: M. Marcus.
Gen'l Mgr.: Carl Niese.
INDIANA, Indianapolis: Alamo, Cozy, Regent, Ambassador.

CENTRAL STATES THEATER CO.
Home Office: Royal Theater Bldg., Hoisington, Kan.
KANSAS, Goodland: Sherman; Great Bend: Plaza, Andrews; Hoisington: Royal; Kinsley: Palace; Norton: Cozy.

CENTRAL STATES THEATER CORP.
Home Office: 300 Iowa Bldg., Des Moines.
No. of Houses: 13.
President: A. H. Blank.
Gen'l Mgr.-Film Buyer: Harry M. Weinberg.
IOWA, Albia: Rex; King; Ames: Ames, Capitol, Twin Star; Boone: Rialto; Burlington: Palace, Iowa; Centerville: Majestic, Ritz; Charleston: Ritz; Clinton: Capitol, Rialto, Strand; Davenport: State, Fort Dodge: Rialto, Strand, Iowa; Grinnell: Iowa; Iowa City: Engler, Varsity; Mason City: Cecil, Palace, Strand; Mo. Valley: Valley; Oelwein: Grand, President.
NEBRASKA, Columbus: Columbus; Fremont: Fremont; Hastings: Strand; Kearney: World; Norfolk: Granada, Rialto.

CENTURY CIRCUIT, INC.
No. of Houses: 21.
President: H. Clay Miner.
Gen'l Mgr.-Film Buyer: Chas. H. Moses and Edw. L. Hyman.
NEW YORK, Brooklyn: Albermarle, Avalon, Farragut, Kingsway, Manor, Marine, Mayfair, Midwood, Patio, Rialto, Sheepshead.

LONG ISLAND, Freeport: Freeport and Grove; Huntington: Huntington; Jamaica: Merrick; Long Island City: Blats; Port Washington: Beacon; Queens Village: Queens; Rockville Center: Fantasy; Baldwin: Baldwin; Franklin: Franklin Square.

CHAKERES THEATERS, INC.
Home Office: 19 S. Fountain Ave., Springfield, O.
No. of Houses: 4.
President: Phil Chakeres.
Gen'l Mgr.: Harry Chakeres.
Film Buyer: Harry Chakeres.
OHIO, Greenville: Chakeres State, Wayne; Springfield: Princess; Willimington: Murphy.

CHAMBERLAIN AMUSEMENT ENTER., INC.—(See Victoria Amusement Ent., Inc.)

CHARMAS, NAT. B.
Home Office: 322 Summit St., Toledo, O.
OHIO, Bucyrus: Southern; Toledo: Lyric, Strand, Avalon.

CHESBROUGH, W. C.
Home Office: Columbus, O.
OHIO, Columbus: Alhambra, Empress, Garden, Hudson; Dayton: Mecca, Salem.

COCALIS-STAMATUS CIRCUIT
Home Office: 2531 Broadway, N. Y. C.
No. of Theaters: 15.
Pres.-Gen'l Mgr.: S. D. Cocalis.
Film Buyer: George D. Stamatus.

NEW YORK, Brooklyn: Apollo, Broadway, Cameo, Classic, Classipine, Empress, Gaiety, Mapleton, Parkway, Royal and Strand; Yonkers: Orpheum, Park Hill.

NEW JERSEY, Elmora: Elmora; Newark: West End.

CIRCLE THEATRE, LTD.
No. of Theaters: 11.
President: Harry Vinnicof.
Gen'l Mgr. & Film Buyer: S. Lazarus.

CALIFORNIA, Long Beach: Strand; Monrovia: Lyric, Colonial; Los Angeles: Circle, Million Dollar, Princess, Strand; Alhambra: Garfield; South Pasadena: Colonial, Rialto; Hollywood: Mirror.

CLUCK, H. H.
Home Office: Belton, Texas.
TEXAS, Belton: Beltonian: Brady: Lyric; Clarksville: Colonial; Georgetown: Palace; Lampasas: Leroy.

COHEN, BEN & LOU THEA. ENTERPRISES—See Detroit Theater Enterprises.

COLE'S CHAIN THEATERS (Texas)
Home Office: Rosenberg, Texas.
Pres.-Gen'l Mgr. & Film Buyer: Mart Cole.
TEXAS, Eagle Lake: Avalon; Halletsville: Cole; Needville: Alcove; Richmond: Queen; Rosenberg: Liberty; Wallis: Dreamland; Yoakum: Grand, Ritz; Angelo: Angelo; Sealy: Texas.

COLLINS THEATERS, INC.
Home Office: Elkins, Mo.
No. of Houses: 5.
Pres.-Gen'l Mgr. & Film Buyer: W. A. Collins.
ILLINOIS, Metropolis: Illinois, Pictuelfield.

COLONIAL AMUSEMENT CO.
Home Office: Harrisburg, Ill.
No. of Houses: 4.
President: J. T. Gaskins.

Gen'l Mgr.-Film Buyer: S. M. Farrar and O. L. Turner.

COLORADO FUEL & IRON CO.
No. of Theaters: 4.
Gen'l Mgr. & Film Buyer: Thomas P. Wilson.

COLUMBIA AMUSEMENT CO.
Home Office: Grand Theater Bldg., Ashland, Ky.
General Manager: S. L. Martin.
KENTUCKY, Ashland: Capitol, Edisiona, Grand.

COMERFORD THEATERS, INC.
President-Gen'l Mgr.: M. E. Comerford.
Film Buyer: M. B. Comerford.

(NOTE: M. E. Comerford, in addition to theater properties, listed in two groups below, is interested in the following circuits: Kallet Theaters, Bernttat Circuit and Tett Circuit.)

BINGHAMTON THEATER CO.
NEW YORK, Binghamton: Strand, Capitol, Riviera, Symphony, Star, Binghamton and Regus; Endicott: Strand; Union: Elvin.

COMERFORD THEATERS, INC.
PENNSYLVANIA, Avoca: Palace; Edwardsville: Grand; Eynon: Eynon; Scranton-F. Bell, Capitol, Globe, Manhattan, Rialto, Ritz, Riveria, Roosevelt; Selingsgrove: Stanley; West Pittston: Garden, Liberty; Bloomburg: Capitol; Carlisle: Orpheum, Strand; Danville: Ritz; Dickson City: Rex; Dunmore: Garden; Duane: Rialto; Pastime: Forest City: Freedman; Hazelton: Capitol, Feeley, Grand; Honesdale: Lyric; Kingston: Kingston; Luzerne: Luzerne; Mauch Chunk: Capitol; Northumberland: Savoy; Old Forge: Holland; Olyphant: Granada; Parsons: Parsons; Pittston: American, Roman; Plymouth: Shawnee; Pottsville: Capitol, Hippodrome; Sayre: Sayre; Sayre: State; Strand, West Side; Shenandoah: Strand; Sunbury: Rialto, Strand; Towanda: Keystone; Wilkes-Barre: Alhambra, Capitol, Hazle, 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.
KANSAS, Lawrence: Patee.
MISSOURI, Chillicothe: Ritz; Kansas City: Chaf, Ashland, Madrid, Moram; Liberty: Plaza; Warrensburg: Star; Washington: Calvin.
IOWA, Creston: Strand.

COMMUNITY CIRCUIT THEATERS
No. of Houses: 13.
Pres. and Gen'l Mgr.: Max Lefkowich.
OHIO, Cleveland: Cedar-Lee, Carter, Commodore, Detroit, Euclid, Hilliard Square, Lyric, Stork, Roxy, Strand, Standard, University, West Park.

CONFEDERATION AMUSEMENTS, LTD.
No. of Theaters: 6.
President: F. A. Tabah.
Gen'l Mgr. and Film Buyer: N. N. Lawand.
QUEBEC, Montreal: Carter, Chateau, Domination, Empress, Maisonneuve, Outremont.

CONSOLIDATED THEATERS, INC.
Home Office: 100 Passaic Ave., Garfield, N. J.
NEW JERSEY, Butler: Butler; Garfield: Ritz; Pompton Lakes: Colonial; Westfield: Rialto.
CONSOLIDATED THEATERS, LTD.
No. of Houses: 10.
President: J. Arthur Hirsch.
Gen'l Mgr.-Film Buyer: A. Solomon.
QUÉBEC: Montreal: Canadian, His Majesty's, National, Princess; Quebec City: Arlequin, Imperial, Princess; Sherbrooke: His Majesty's, Premier and Victoria; Verdun: Palace.

CONSOLIDATED AMUSEMENT ENTERPRISES, INC.
Home Office: 1560 Broadway, New York, N. Y.
No. of Houses: 19.
President: Max Richter.
Vice-Gen'l Mgr.: Laurence C. Bolognino.
Film Buyer: Al Suchman.

CONSOLIDATION COAL CO.
No. of Theaters: 9.
Film Buyer: F. A. Kraft.
KENTUCKY: Burdine: Burdine; Dunham: Dunham; Jenkins: Jenkins; McRoberts: McRoberts; Van Lear: Van Lear.
PENNSYLVANIA: Acosta: Acosta; Jenners: Jenners.
WEST VIRGINIA, Carolina: Carolina; Ida-
may: Idamay.

CONSTANT, A. G.
Home Office: Olympic Th. Bldg., Steubenville, O.
OHIO: Bellaire: Capitol, Temple; Canton: Palace; East Liverpool: American, State.

CONSTANT CIRCUIT OF WASHINGTON
Home Office: 906 Pacific Ave., Tacoma.
No. of Houses: 5.
Pres.-Gen'l Mgr.: D. Constanti.
Film Buyer: S. M. Barovis.
WASHINGTON: Puyallup; Dream, Liberty; Sumner: Liberty; Tacoma: Capitol and Riviera.

COOPERATIVE THEATERS—See: Mid-States Theaters.

COOPER, J. H. ENTERPRISES
Home Office: 1501 Broadway, New York, N. Y.
President: J. H. Cooper.
General Manager: L. J. Finke.
COLORADO: Greeley: Sterling; Grand Junction: Avalon; Pueblo: Palm, Rialto, Uptown.

COULTER-SOMMA CIRCUIT
No. of Houses: 6.
Pres.-Gen'l Mgr.-Film Buyer: W. J. Coulter.
VIRGINIA, Petersburg: Bluebird, Cockade; Richmond: Brookland, Byrd, Hippodrome and Globe.

COUTURE BROS.
Home Office: Star Theater, Manchester, N. H.
Gen'l Mgr.-Film Buyer: A. Couture.
NEW HAMPSHIRE, Manchester: Crown and Star; Rochester: Colonial and Scenic.

CRESCENT AMUSEMENT CO.
Home Office: Rex Theater Bldg., Nashville.
Pres.-Film Buyer: Tony Sudekum.
(CRESCENT AMUSEMENT CO. holdings are listed in six groups.)

CRESCENT AMUSEMENT CO.: ALABAMA, Alabama City: Ritz; Decatur: Princess; Gadsden: Capitol, Princess.
TENNESSEE, Clarksville: Capitol; Cleveland: Princess; Columbia: Princess; Dyersburg: France; Harriman: Princess; Lebanon: Princess; Maryville: Palace; Morristown: Princess; Mur-
freesboro: Princess; Paris: Capitol; Springfield: Princess; Union City: Capitol.
CUMBERLAND AMUSEMENT CO.: Film Buyer: R. T. Hill.
TENNESSEE, Fayetteville: Capitol; Frank- lin: Franklin; McMinville: Dixie; Pulaski: Best; Tullahoma: Strand; Winchester: Rivoli.
MUSCLE SHOALS THEATERS, INC.: Film Buyer: Louis Rosenbaum.
ALABAMA, Athens: Ritz; Florence: Princess; Sheffield: Ritz; Tuscumbia: Strand.
LYRIC AMUSEMENT CO.: Film Buyer: C. A. Crute.
ALABAMA, Huntsville: Lyric.
CAPITOL AMUSEMENT CO.: Film Buyer: Tony Sudekum.
KENTUCKY, Madisonville: Capitol.
AUDITORIUM CO.: Film Buyer: J. C. Tune.
TENNESSEE, Shelbyville: Princess.

CRITERION AMUSEMENT CO.—See: Sip.

CUMBERLAND AMUSEMENT CO.
Home Office: Tullahoma, Teen.
TENNESSEE, Fayetteville: Princess; Frank-
lin: Franklin; McMinville: Dixie; Pulaski: Best; Tullahoma: Strand; Winchester: Rivoli.

DAVIS & GOLDBAUM
Home Office: New Th., Rockaway, L. I., N. Y.
NEW JERSEY, Newark: Essex.
NEW YORK, Rockaway Park: New, Rivoli, Boardwalk.

DEGRAUWE CIRCUIT

DE LUXE THEATER CIRCUIT
No. of Theaters: 5.
Pres. Gen'l Mgr. & Film Buyer: Harry Hoboth.
MICHIGAN, Detroit: Del-The, Your, Maxime, Aloma, East End, Flamingo.

DE LODDERS
Home Office: 8935 Mack Ave., Detroit.
No. of Theaters: 6.
Pres. Gen'l Mgr. & Film Buyer: Fred De Ludder.
MICHIGAN, Detroit: Del-The, Your, Maxime, Aloma, East End, Flamingo.

DE MORDAUNT & DRENNEN
Home Office: Blackfoot, Idaho.
IDAHO, Blackfoot: New Mission, Nuar; Idaho Falls: Gayety; Rexburg: Elk, Rex.

DE WEE, D. P., CIRCUIT
Home Office: Strand Theater Bldg., Vancouver.
B. C., Canada.
No. of Houses: 7.
BRITISH COLUMBIA, North Vancouver:
Lonsdale: Revelstoke: Province; Trail: Liberty; Vancouver: Beacon, Rex, Strand; Victoria: Capitol.

DELFLE THEATERS, INC.
No. of Houses: 5.
President: Morgan W. Jopling.
Gen'l Mgr.-Film Buyer: Hugh S. Gallup.
MICHIGAN, Escanaba: Delft Michigan; Iron River: Delft; Marquette: Delft; Munising: Delft.

DELS, JOSEPH & NANTY-GLO AMUSE-
MENT CO.
No. of Houses: 4.
Pres.-Gen'l Mgr.: Joseph L. Delai.
PENNSYLVANIA, Avonmore: Delaware; Nanty-Glo: Capitol, Grand; Saltsburg: Liberty.
DENT THEATERS—See Paschal-Texas.

DIAMOS, NICK, CIRCUIT
Home Office: Bisbee Theater, Bisbee, Ariz. ARIZONA, Bisbee; Bisbee; Douglas; Grand; Nogales: Nogales; Tucson: Plaza.

DICKINSON, GLEN W., THEATERS, INC.
Home Office: Dickinson Theater Bldg., Lawrence, Kan. Pres.-Film Buyer: Glen W. Dickinson. KANSAS, Beloit; Dickinson; Ellsworth; Wiggins; Hiawatha; Dickinson; Iola; Dickinson; Junction City: Upton, Dickinson; Independence: Booth; Lawrence; Dickinson; Varity; Manhattan: Dickinson; Parsons: Upton. MISSOURI, Chillicothe: Dickinson; Fayette: Dickinson; Macon: Valencia; Marceline; Dickinson; Slater: Dickinson.

DIPSON, NIKITAS—See, Geneseo Theatrical Enterprises Inc.

DROGIN CIRCUIT
Home Office: 40 Howard Ave., Brooklyn, N. Y. NEW YORK, NEW YORK: (Manhattan) Ramona, Vermont; (Brooklyn) Mermaid, Monroe; Long Island: (Richmond Hill) New Civic; (Whitestone) Rialto.

DUBINSKY BROS. CIRCUIT

DUNCAN, L. J.
Home Office: West Point, Ga. ALABAMA, Fairfax: Fairfax; Lanett: Lanett; Langdale: Langdale; Riverview: Riverview; Shawmut: Shawmut. GEORGIA, West Point: Riviera.

DURKEE, FRANK H., ENTERPRISES

EAVES THEATERS, INC.

ELITE CIRCUIT

ELK HORN COAL CORP.

EMPIRE AMUSEMENT CO.

ENDICOTT THEATER CIRCUIT

EPSTEIN’S THEATERS CORP.

ESSANEX THEATERS CORP.

ESTATES OPERATING CO., INC.

EVERGREEN STATE AMUSEMENT CORP.

FAIRFAX THEATERS, INC.
Home Office: 514 S. Broadway, Los Angeles, Cal. CALIFORNIA, Los Angeles: Arcadia, Fairfax, Roxie; Santa Monica: Wilshire.

FAMOUS PLAYERS CANADIAN CORP., LTD.
Home Office: Royal Bank Bldg., Toronto, Canada. CANADA, Belleville: Belle; Brandon, Man.: Capitol, Strand; Brandon: Brant, Capitol; Brockville: Capitol, New; Calgary, Alta.: Capitol, Palace, Strand, Chatham: Capitol, Chatham, Princess; Chilliwack, B. C.: Strand; Cobourg: Capitol; Cornwall: Capitol, Palace, Edmundon, Alta.: Capitol, Elmira, Grand, C.: Bijou, Capitol, Onera House; Nelson, B. C.: Capitol, Starland; New Westminster, B. C.: Columbia; Niagara Falls: Capitol; North Bay: Capitol, Royal, North Battleford, Sask.: Empire; Ottawa: Imperial, Capitol, Regent; Ottawa: Classic, Opera House, Savoy; Paris: Capitol; Pemberton, B. C.: Empire, Peterborough: Capitol, Grand, Royal, Port Arthur: Colonial: Port Hope: Capitol; Prince Rupert, B. C.: Capitol; Quebec:
Capitol: Regina: Capitol, Broadway, Grand, Metropolitan; Rossland, B. C.; Capitol: Sarnia: Crescent, Imperial; Saskatoon: Capitol, Daylight; Furt St., Mgr.: Strand; Shawna- von, Sask.; Idlehour, Plaza; St. Catharines: Cap-itol, Palace, St. John, N. B.; Capitol; Stratford: Majestic; Sydney, N. S.; Capitol; Sudbury: Cap-itol; St. Thomas: Capitol; Three Rivers, Que.; Capitol, Rialto; Toronto: Academy, Alhambra, Beach, Beaver, Bedford, Belsize, Hr., Capitol, Christie, College, Orpheum, Danforth, Eastwood, Garden, George, Grover, Hippodrome, Imperial, La Plaza, La Reta, Oakwood, Palace, Parkdale, Parliament, Photodrome, Prince of Wales, Regent, Runnymede, St. Clair; Tec, Tivoli, Uptown, Victoria, York; Trail, B. C.; Liberty; Trenton; Trent; Vancouver: Alma, Broadway, Capitol, Dominion, Fraser, Grand, Grandview, Kerrisdale, Kit-silano, Orp, Penn, Strand, Victoria, Windsor; Vernon: Empress; Victoria: Capitol, Dom-i- nion, Royal Victoria; Walkerville: Tivoli, Tilland; Grand, Weyburn: Hi-Art; Windsor: Capitol, Palace; Winnipeg: Arlington, Capitol, Crescent, Gaiety, Metropolitan, Osborne, Winnipeg, Tivoli, Wonderland; Woodstock: Capitol.

FARWEST THEATERS.
(Affiliated with Sterling Chain Theaters)
Home Office: 1529 Queen Anne Ave., Seattle, Wash.
No. of Houses: 8.
President and Gen'l Mgr.: L. O. Lukans.

WASHINGTON, Seattle: Granada, Arabian, Woodland, Queen Anne, Madrona, Portola, Bea-con, Mission.

FEDERATED THEATERS, INC.
Home Office: 312½ S. Harwood St., Dallas, Tex.
TENNESSEE, Bonham: American, Best; Greenville: Rialto, Colonial, Rita, Seguin; Palace; Graham National.

PENNIVESSEY THEATERS
Home Office: Family Theaters, Rochester, N. Y.
NEW YORK, Rochester: Family, Madison, Monroe, Rexy, Strand, West End.

FINKELSTEIN THEATERS, INC.
Home Office: 24 So. 7th St., Minneapolis, Minn.
No. of Houses: 15.
President: H. D. Finkelstein.
Gen'l Mgr.-Film Buyer: D. E. Finkelstein.

IOWA, Sioux City: Iowa, Strand; Carroll: Earle, Royal; Clarinda: Armory, Rialto; Jefferson: Iowa, State; Spencer: Fraser, Spencer; Spirit Lake: New Royal; Perry: Grand, Foxy; Webster City: Granada, Isis.

FIRST NATIONAL THEATERS, INC.
Home Office: Capitol Theater, Yakima, Wash.
WASHINGTON, Yakima: Capitol, Liberty, Majestic, Yakima.

FISHMAN THEATERS, INC.
Home Office: 282 Willow St., New Haven, Conn.
No. of Houses: 7.
President: A. Fishman.
Gen'l Mgr.-Film Buyer: J. B. Fishman.

CONNECTICUT, Fairfield: Community; New Haven: Apollo, Dixwell, Howard, Lawrence, Lyric and Winchester.

FITE, W. D. & R. F.
Home Office: 612 Kansas Ave., Kansas City, Kans.
No. of Theaters: 4.
P-G Film Buyer: W. D. Fite.
KANSAS, El Dorado: Eris; Kansas City: Kansas; Salina: Royal; MISSOURI, Joplin: De Ray.

FITZGERALD THEATERS, INC.
Home Office: Rivoli Theater, Syracuse, N. Y.
NEW YORK, Kenmore: Kenmore; Syracuse: Empire, Happy Hour, Rivoli.

FLANIGON & STEELE
President: J. H. Flanighan.
Film Buyer: B. C. Steele.
OHIO, Cleveland: Terminal; Kent: Kent Opera House; Ravenna: Revena, Ohio.

FORT SMITH THEATERS, INC.
(Affiliated with Publix)
Home Office: 409 S. Second St, Memphis, Tenn.
Booker: M. A. Lightman.
ARKANSAS, Fort Smith: Joe, Mystic, New, Temple.

FORTE, EARL, CIRCUIT
PENNSYLVANIA, Philadelphia: Ambassador, Baltimore, Byrd, Sherwood.

FOURTH AVE. AMUSEMENT CO.
Home Office: 356 Francis Bldg., Louisville, Ky.
No. of Theaters: 17.
Pres.-Film Buyer: Fred J. Dolle.
(NOTE: Theaters operated by Fourth Ave. Amusement Co. are listed in 2 groups, as follows:
BROADWAY AMUSEMENT CO.:
KENTUCKY, Louisville: Baxter, East Broad-way, Ideal Oak, Park, Towers;
FOURTH AVE. AMUSEMENT CO.:

FOWLER, ALPHAL & OSCAR OLDKOWN
Home Office: 44 Georgia Ave., Atlanta.
Pres.-Gen'l Mgr.-Film Buyer: Alpha Fowler.
GEORGIA, Atlanta: Empire; Carrolton; Car-roll; Douglassville: Alpha.

FOX THEATERS
Houses formerly operated by Fox Theaters Corp. are now being operated by various com-panies listed in other parts of this section.
These companies include: Evergreen State Amusement Co., Fox Midland Theaters, Fox Midwest Theater Corp., Fox Rocky Mountain Theater Co., Fox West Coast Theaters, Fox Wis-consin Theaters, Randolfre Amusement Co., and Skouras Theaters Corp.

FOX MIDLAND CIRCUIT THEATERS
Home Office: Midland Bldg., Kansas City, Mo.
IOWA, Council Bluffs: Strand; Fort Madison: Orpheum; Strand: Muscatine; Palace, Grand.
NEBRASKA, Beatrice: Fox.

FOX MIDWEST THEATER CORP.
Home Office: 220 W. 47th St., Kansas City, Mo.
MISSOURI, Boonville: Lyric; Brookfield: DeGraw, Plaza; Carthage; Crane; Excelsior Springs; Beyer, Cassion; Joplin, Fox, Hippo-drome; Kansas City: Apollo, Boone, Gladstone, Isis, Lincoln, Linwood, Plaza, Rockhill, Uptown, Vista, Warwick, Waldo; Kirkville: Kennedy; Princess; Lexington: Mainstreet; Marshall; Auditorium; Moberly: Grand, 4th Street; Nevada; Star; Sedalia: Liberty, Sedalia; Springfield: Gil-lois, Plaza.
KANSAS, Arkansas City: Burford, Strand; Atchison: Orpheum, Royal, Chanute: Plaza, Peoples; Clay Center: Rex; Coffeyville: Mid-land, Tackett; Concordia: Grand, Whitney; Dodge City: Grand, Dodge, Cozy; Eldorado: Eldorado, Palace; Emporia: Granada, Strand; Fort Scott: Empress, Liberty; Fredonia: Orpheum, Whiteway; Hooks, Strand, Hutchinson: Mid-land, Fox, Royal, Strand; Kansas City: Grand; Liberal: Plaza, Tucker; Lyons; Lyons; Marys-ville: Isis, Liberty; Newton: Star, Regent; Ot-tawa: Crystal, Grand; Pittsburg: Co-lonial, Midland, Grand; Salina: Strand, Jayhawk, Watson; Topeka: Best, Gem, Grand, Jayhawk
FOX ROCKY MOUNTAIN THEATER CO.
Home Office: 1718 Curtis St, Denver, Colo.
COLORADO, Boulder: Isis, Curran; Delta: Strand, Egyptian; Denver: Isis, Mayan; Durango: Coliseum; Empire, Lonsdale; Ft. La Junta: Rourke, Elks; Longmont; Longmont, Neeley; Montrose: Fox, Empress; Sterling; America, Rialto; Trinidad: Isis, Rialto, Strand, West.
NEBRASKA, Alliance: Imperial, Rialto; Mc-Cook: Fox, Temple; North Platte: Fox, Paramount, Fox.
NEW MEXICO, Las Cruces: Del Rio, Rio Grande; Las Vegas: Coronado, Mutual.
WYOMING, Cheyenne: Strand, Paramount, Princess, Lincoln; Kemmer; Victory: Rawlings; Strand; Rock Springs Rialto, Grand, Sheridan: Lotus, Orpheum.

FOX WEST COAST THEATERS
Home Office: Zimam & Vermont Aves., Los Angeles, Calif.
President: Spyros P. Skouras.
Vice-President: Charles L. Skouras.
(Note: Theaters set in bold type are listed by divisions.)

LOS ANGELES FIRST-RUN DISTRICT
CALIFORNIA, Beverly Hills: Wilshire; Inglewood: Granada; Los Angeles: Loew's State, Bel-mont, Playhouse, Paramount, Figueroa, Highland, La Brea, Mesa, Ritzy, Starland, Uptown, Westlake; Westwood; Westwood.

BEACH DISTRICT
CALIFORNIA, Bell: Alcazar; Hermosa Beach: Fox; Huntington Park: Lyric, California; Long Beach: Egyptian, West Coast; Los Angeles: Florence, Golden Gate; Ocean Park; Druse; Fox, Peninsula; Redondo Beach; Redondo, Redondo, San Pedro; Cabrillo, Strand; Venice: California; Santa Monica: Criterion; Wilmington: Granada.

SOUTHERN CALIFORNIA DISTRICT
CALIFORNIA, Bakersfield: California; Fox; Glendale: Alexander, Bard's, California, Capitol, Gateway, Glendale; Ontario: California; Pasadena: Pasadena, Strand; Pomona: Fox, Sunkist; Redlands: Redlands; Riverside: Rubidoux, Riverside; Golden Gate; Santa Barbara: Arlington; San Bernardino: Fox, West Coast; Taft; Hippodrome.

ORANGE COUNTY DISTRICT
CALIFORNIA, Anaheim: Anaheim, Fox; Fullerton: Fox Fullerton; Santa Ana: West Coast.

SPECIAL DISTRICT
CALIFORNIA, San Luis Obispo: Elmo, Obispo, San Luis Obispo, Glen City.

SAN DIEGO DISTRICT
CALIFORNIA, Calexico: Capitol; El Centro: Airdrome; San Diego: Balboa, California, Fox, Egyptian, Fairmount, North Park.

METROPOLITAN SAN FRANCISCO DISTRICT
CALIFORNIA, Berkeley: California, Campus, U.C. Clay, Empyrean, Embassy, Fox, Oakland, Grand Lake, Fox Olympic, Paramount, Senator, Fox State; Palo Alto: Stanford, Varisty; Redwood City: Sequoia; Richmond: Fox; San Francisco: California, Capitol, Embassy, Loew's Warfield, Paramount, New Rialto, St. Francis; San Mateo: San Mateo.

VALLEY AND COAST DISTRICT
CALIFORNIA, Fresno, Kinema, State, Wilson; Sacramento: Fox Capitol, Hippodrome, Senator; Salinas: Fox California; San Jose: Fox California, Mission; Stockton: Fox California, State; Vallejo: Senator, Virginia; Watsonville: Fox California.

ARIZONA DISTRICT
ARIZONA, Globe: Martin; Phoenix: Fox; Tucson: Kaiser, Yrle.

MONTANA OPERATING DISTRICT
MONTANA: Billings: Fox; Butte: American, Rialto; Great Falls: Alcazar, Liberty, Rainbow; Lewiston: Judith.

CLOSED THEATERS
CALIFORNIA, Anaheim: United Gran; Berkeley: Berkeley, El Centro: Imperial, Valley; Fresno: White; Inglewood: Inglewood; Long Beach: Imperial; Los Angeles: Carthy Circle, Pantages, San Carlos; Oakland: Claremont; Pasadena: Florence, Pomona; California; San Bernardino: California; Santa Ana: Spurgeon; Santa Paula: Lyric; Watsonville: Appleton; Whittier: Scenic, Strand.

ARIZONA, Globe: Globe.

MONTANA, Great Falls: Strand; Lewiston: Broadway.

FOX WISCONSIN CIRCUIT
Home Office: 1032 N. Sixth St, Milwaukee, Wis.
President: Spyros Skouras.
General Manager: H. J. Fitzgerald.
Film Buyer: E. L. Leppen.

(Close: Theaters under Fox-Wisconsin Circuit are listed in three groups as follow:)

FOX WISCONSIN CORP.
WISCONSIN, Milwaukee: Wisconsin, WISCONSIN AMUSEMENT ENTERPRISES.
WISCONSIN, Beaver Dam: Davison, Odeon; Fond du Lac: Fond du Lac; Green Bay: Colonial, Orpheum, Strand; Madison: Orpheum, Parkway, Strand; Marinette: Rialto; Milwaukee: Miller; Stevens Point: Fox, Lyric; West Allis: Paradise.

VALLEY 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, La Salle, 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, Belleville, Alamo, Columbus, Orpheum; El Campo: Norma, Victoria; Uptown and Victoria; Yorktown: L'Arcade.

FRIEDER & GROSSMANN
Home Office: 35 Warren Street, Hudson, N. Y.
No. of Theaters: 7.
Film Buyer: Frieder & Grossman.


FRISINA AMUSEMENT COMPANY
Home Office: Capitol Theater, Taylorville, Ill.
ILLINOIS, Carlinville: Marvel; Charleston: Lincoln; Gillespie: Colonial; Litchfield; Capitol; Matson: "K," Matson; Taylorville; Capitol, Ritz.

GENERAL THEATERS, INC.
Home Office: 1537 Welton St., Denver, Colo.
(Note: Theaters listed in three groups as follows):

GENERAL THEATERS, INC.
COLORADO, Denver: Aladdin, Denver, Paramount, Rialto, Tahor.

ALADDIN THEATER CORP.

WELTON 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, Elmira: Capitol, Colonial.
OHIO, East Liverpool: American, State.

Pennsylvania, Lock Haven: Garden, Martin; Milton: Bijou, Legation.

COWES, VIRGINIA, Wheeling: Capitol, Court, Liberty, Victoria.
GILES, GEORGE A.


MASSACHUSETTS, Athol: York, Capitoli;
Boston: Uptown; Framingham: Paramount; Gorman's; Gardner: Orpheum, Uptown; * New
wood: Guild, Northwood.
NEW HAMPSHIRE, Laconia: Laconia Garden, Colonial.

GOLDEN, AARON, THEATERS

Home Office: 25 Taylor St., San Francisco.
No. of Houses: 5
Pres.-Film Buyer: Aaron Goldberg.
CALIFORNIA, San Francisco: New Circle, Egyptian, Peerless, Silver-Palace and Unique.

GOLDEN STATE THEATER & REALTY CORP.

Home Office: 25 Taylor St., San Francisco.
No. of Theaters: 32.
President: E. H. Emmick.
Gen'l Mgr.-Film Buyer: R. A. McNeill.
CALIFORNIA, Berkeley: Rivoli; Carmel: Carmel; Hayward: Hayward; Hollister: State;
Merced: Merced; Monterey: Golden State and Monterey; Oakland: Broadway, Capitol, Central,
Dimond. Fairfax, Golden State, Granada, Lincoln,
New Fruitvale, Palace, Parkway, Plaza; Pacific Grove, San Francisco: Amazon, Daly City,
Granda, Haight, Irving, Palmer, Parkside, Riviera, Uptown; San Leandro: Palace; Santa
Cruz: New Santa Cruz, Unique.

GOLDMAN, CHARLES

Home Office: Rivoli Theater, St. Louis, Mo.
MISSOURI, St. Louis: Rainbow, Astor, Rivoli, State.

GORE BROS., INC.

Home Office: 1584 W. Washington St., Los Angeles, Cal.
No. of Houses: 7.
President & Film Buyer: M. Gore.
General Manager: A. L. Gore.
CALIFORNIA, Los Angeles: Burbank, Optic, Regent, Moon, Tivoli, Savoy, Lyceum.

GOULDEN THEATERS CORP.

No. of Theaters: 4.
Pres.-Gen'l Mgr.: Louis R. Goulden.
INDIANA, Indianapolis: Capitol, Fountain Sq., Sanders; Kokomo: Paramount.

GRAPHIC CIRCUIT CO.

Home Office: 179 Exchange St., Bangor, Me.
No. of Houses: 11.
Pres.-Film Buyer: Samuel Kurson.
Gen'l Mgr.: Newell Kurson.
MAINE, Belfast: Colonial; Bucksport: Alamo; Camden: Comique, Dexter: Park; Dover: New
Star; Milford: Opera House; Milo: Civic; Northeast Harbor: Pastime.
NEW HAMPSHIRE, Franklin, Pastime.
VERMONT, Brandon: Brandon; Newport: New Burns.

GREAT LAKES THEATERS, INC.


PENNSYLVANIA, Erie: Park; Girard: Den
ci, Uniontown; End.
W. VIRGINIA, Huntington: Park.

GREAT STATES THEATERS CORP.

(Affiliated with Public)
Home Office: 9 N. State St., Chicago, Ill.
ILLINOIS, Alton: Grand; Princess; Aurora:
Paramount, Tivoli; Bloomington: Castle, Illini,
Irving, Majestic; Blue Island: Grand, Lyric;
Chicago Heights: Lincoln-Dixie, Illinois, Washing
ton: Danville: Fisher, Lincoln, Palace, Ter
case; Decatur: Bijou, Empress, Lincoln Square;
East St. Louis: Majestic, Orpheum; Edwardsville:
Wildey; Elgin: Crocker, Grove, Rialto; Gales
bury: Orpheum; Harvey: Harvey; Joliet: Crystal,
Orpheum, Princess, Rialto: Kankakee: Lina,
Majestic, Paramount; Kewanee: Peerless; La
Salle: Majestic; Peoria: Apollo, Madison, Majestic,
Orpheum; Paxton: Elks; Quincy: Belkino, Em
pare; Orpheum, Washington; Rockford: Coron
ada, Orpheum, Palace; Springfield: Orpheum;
Streator: Majestic, Plumb; Waukegan: Academy,
Geneseo, Majestic, Rialto; Wheaton: Paramount;
Wood River: Wood River.
INDIANA, South Bend: Colfax, Palace, State.

GREEN, IRVING, CIRCUIT


MASSACHUSETTS, Everett: Rialto, Park;
Medford: Fellsway; Melrose: Melrose; Water
town: Coolidge.

GREEN COUNTY AMUSEMENT CO., INC.

Home Office: Wedgeway Bldg., Schenectady, N. Y.
Gen'l Mgr.-Film Buyer: W. W. Farley.
NEW YORK, Albany: Capitol; Catkill: Community;
Schenectady: Albany, Barel, Hudson, State, Strand and Van Curier; Scotia: Rit.

GREEN, IRVING


MASSACHUSETTS, Everett: Park, Rialto;
Medford: Fellsway; Melrose: Melrose; Water
town: Coolidge.

GREENFIELD, LEON

Home Office: 102 Court St., Brooklyn, N. Y.
NEW YORK, New York (Brooklyn): Boro
Hall, Gloria, Lido, Paras Court.

GREENFIELD, LOUIS R., THEATERS & CONSOLIDATED AMUSEMENT CO., LTD.

Home Office: 109 Golden Gate Ave., San Fran.
President: Louis R. Greenfield.
Gen'l Mgr.-Film Buyer: W. J. Citron.
Consolidated Gen'l Mgr.: Louis R. Greenfield.
HAWAII, Honolulu: Empire, Hawaii, New Pa
loma, New Princess and Pawa.

GREGORY CIRCUIT

No. of Theaters: 13.
President: Thomas K. Valos.
General Manager: S. J. Gregory.
Film Buyers: James Gregory and B. A. Lucas.
ILLINOIS, Chicago: Majestic; Ottawa: Roxy,
Princess, Illinois.
WISCONSIN, Fond du Lac: Fond du Lac.

GRIFFITH AMUSEMENT CO.

Home Office: 11½ North Lee, Oklahoma City,
Okla.
No. of Houses: 66.
President: L. C. Griffith.
General Manager: R. M. Clark.
Film Buyer: H. B. Falls.

OKLAHOMA, Ada: Liberty, McSwain, Ritz;
Altus: New, Empire; Ardmore: Palace, Rex,
Ritz; Bartlesville: Liberty, Lyric, Odeon; Black
well: Palace, Plaza, Rivoli; Chandler: H & S,
Odeon; Claremore: Palace, Yale: Cushing: Par
amount; Duncan: Folly, Palace; Elk City: Rex;
End: Aztec, Mecca; Fairfax: Tall Chief; Guth
rie: Highland, Melba, State; Henrietta: Blaine;
Hobart: Kiowa, Oklahoma; Hugo: Eric; Maid;
Mount Airy, Minnie; Oklahoma; Labadie: Lynne;
TEXAS, Borger: Rex, Rig; Cleburne: Palace,
Yale; Gainesville: Texan; Lubbock: Lindsey,
Pampa; Royal: Palace, Rig; Midland: Palace, Ritz, Youc; Pampa:
LaRox, Rig; Wellington: Rialto, Rig; Wink:
Rex, Rig.
HARRISON THEATER & REALTY CORP. 


HAVEN CIRCUIT 
Home Office: Imperial Theater, Forest City, Ark.

ARKANSAS, Forest City: Imperial; Brinkley; Imperial; Marianna: Imperial; Wynne: Imperial.

HEISEL, G. J. 
OHIO, New Boston: Lyric, New and Popular; Scotoville: Stanley.

HEYWOOD AMUSEMENT CO. 
Home Office: New Richmond, Wis.

No. of Houses: 5.

Gen'l Mgr.-Film Buyer: J. G. Heywood.

WISCONSIN, Amery: Gem; Cornell; Gem; New Richmond: Gem; Stanley: Star; Clear Lake, Community.

HILDINGER ENTERPRISES 
Home Office: 142 E. State St., Trenton, N. J.

No. of Houses: 8.

Pres.-Gen'l Mgr.: G. D. Bishop.

Film Buyer: I. Levy.

NEW JERSEY, Trenton: Bijou, Greenwood, Hights, Princess, Rialto, Stacy, Strand and Victory.

HIRSH AMUSEMENT COMPANY 

 PENNSYLVANIA, Philadelphia: Century, Forrest, Pike, Ruby, Spruce.

HOLLYWOOD THEATERS, INC. 
Home Office: 8900 West Pico, Los Angeles, Cal.


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: Richmond, Ind.

No. of Houses: 7.

Pres.-Gen'l Mgr.-Film Buyer: Robert L. Hudson.

INDIANA, Pendleton: Hickory, Muncie; Pendleton: Indiana, Ritz, Tivoli, Lawrence.

HUISH THEATER ENTERPRISES 
Home Office: Star Theater, Eureka, Utah.

No. of Houses: 4.

Film Buyer: C. E. Huish.

UTAH, Eureka: Star; Payson: Star; Richfield: Kinema, Lyric.
HUNT'S THEATERS, INC.
Home Office: Hunt's Casino Bldg., Wildwood, N. J.
No. of Houses: 18.
Pres.-Gen'l Mgr.: W. C. Hunt.
Film Buyers: William Keegan, Maurice Stanford.
NEW JERSEY, Audubon: Century; Avalon: Cape May; Hunt's Palace, City Pier and Liberty; Cape May Court House; Grand; Trenton: Orpheum, Centre St., Gaiety; West Collingswood: Crescent; Wildwood: Auditorium, Blaker, Casino, Plaza Duke Fict, Nixon, Regent and Strand.
PENNSYLVANIA, Philadelphia: Rockland.

H.U.S., FRANK W. & MRS. J. CARLIN
Home Office: 215 W. 5th St., Cincinnati.
KENTUCKY, Ft. Thomas: Highland.
OHIO, Cincinnati: Americus, Dixie, Gem, Imperial, Park, Rcx, Royal.

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., Bristol, Tenn.
No. of Houses: 4.
Pres.: A. Solomon.
Gen'l Mgr. and Film Buyer: S. H. Borisky.
TENNESSEE, Chattanooga: American, Park, Cameo, Ritz, Rivoli, Bijou, Bonita.

INLAND THEATERS, INC.
Home Office: 215 North First St., Yakima, Wash.
Pres.: Frederick Mercy, Jr.
Gen'l Mgr. & Film Buyer: Frederick Mercy, Jr.
(Note: Theaters are listed under two groups as follows:)
OREGON, La Granda: Liberty, State, Granada.
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.
PENNSYLVANIA, Blairsville: Grand and Richelieu; Homer City: Empire; Vandergrift: Casino and Moon.

INTERSTATE CIRCUIT, INC.
Home Address: Majestic Theater Bldg., Dallas, Tex.
President: Karl Hoblitzele.
Gen'l Mgr.-Film Buyer: R. J. O'Donnell.

INTERSTATE ENTERPRISES (Fla.-Ga.)
Home Office: Rose Theater, Thomasville, Ga.
No. of Houses: 4.
Gen'l Mgr.-Film Buyer: Nat M. Williams.
FLORIDA, Quincy: Shaw.
GEORGIA, Quitman: Ilex; Thomasville: Grand and Rose.

INTERSTATE THEATER CORP.
Home Office: 260 Tremont St., Boston.
No. of Houses: 18.
Pres.-Gen'l Mgr.: Edward Ansir.
Film Buyer: Harold Stoneman.

CONNECTICUT, Danielson: Orpheum; Putnam: Bradley and Victory; Rockville: Palace and Princess.
MASSACHUSETTS, Brockton: Colonial; Great Barrington: Mahaiwe; Milford: State and Opera House; Plymouth: Old Colony, Plymouth; Revere: Boulevard and Revere; Southbridge: Strand; NEW HAMPSHIRE, Rochester: Scenic.
VERMONT, Bellows Falls: Opera House.

INTERSTATE THEATERS, INC. (Ohio, W. Va.)
Home Office: Olympic Bldg., Steubenville, O.
No. of Houses: 9.
Pres.-Gen'l Mgr.-Film Buyer: A. G. Constant.
OHIO, Bellaire: Capitol, Temple; Canton: Palace; East Liverpool: American, State.
WEST VIRGINIA, Moundsville: Grand.

ISLE THEATRICAL CORP.
Home Office: 1300 Broadway, N. Y. C.
No. of Houses: 14.
Gen'l Mgr. and Film Buyer: Harry Shiffman.
NEW JERSEY, Lakewood: Strand, Palace.
NEW YORK, Brooklyn: Oasis; New York: Park Lane; Port Jervis: Strand, Ritz; Staten Island: St. George, Ritz, Liberty, Capitol, Strand, Park, Stadium, New Dorp.

J. J. THEATRICAL ENTERPRISES—See: Middlex.

JAMES, THOMAS
Home Office: 2110 Market St., St. Louis, Mo.
No. of Houses: 4.
Gen'l Mgr.-Film Buyer: Thomas James.
MISSOURI, St. Louis: Comet, Douglas, Dunbar, Strand.

JAYEM THEATER CIRCUIT
Home Office: 327 Cumberland St., Brooklyn, N. Y.
No. of Theaters: 7.
Pres. & Film Buyer: Irwin Margulies.
Gen'l Mgrs.: Jacob Pineles, N. Y.; Albert Margulies and M. P. Brown, Brooklyn.
NEW YORK, Brooklyn: Regent, Lincoln, Sheldon, Cumberland.
NEW JERSEY, Cliffside: Star; Guttenberg: Columbia; West New York: Rialto.

JEFFERSON AMUSEMENT CO., INC.
Pres.-Gen'l Mgr.: J. C. Clemmons.
(Note: Jefferson Amusement Co, holdings are listed in two groups as follows:)
JEFFERSON AMUSEMENT CO., INC.
TEXAS, Beaumont: Jefferson, Liberty, Tivoli, Peoples; Greenville: Ritz, Gem; Orange: Strand; Port Arthur: Majestic, Palace, Pearce, Peoples; Seguin: Palace, Texas: Victoria, Queen.
EAST TEXAS THEATERS, INC.
President: Sol E. Gordon.
TEXAS, Gladewater: Payne; Henderson: Palace, Strand; Jacksonville: Palace; Kilgore: Strand and Armand; Longview: Rembert, Strand; Lufkin: Pines: Polly; Nc Gulf; Marshall: Palace, Paramount; Nacogdoches: Austin; Conroe: Liberty; Baytown: Arcadia; Goose Creek: Texan; Gladewater: Gregg; Bryan: Palace and Queen.

JENSEN & VON HERBERG
Home Office: Seattle, Wash.
No. of Theaters: 6.
President: S. Jensen.
Gen'l Mgr. & Film Buyer: Leroy V. Johnson.
WASHINGTON, Ballard: Roxy; Seattle: Liberty, Bagdad, Venetian, Roxy; Tacoma: Roxy.
LITTLE, J. A.


West VIRGINIA, Norfolk: Academy, Colonial, Granby; Verona, State, Strand, Victory; Richmond: Bijou, Broadway, Colonial, Isis, Lyric, Loew’s, National, Rex, Strand.

CONNECTICUT, Hartford: Loew’s.

Maine, Portland: Casco and Portland; Saratoga: Capital; Springdale: Colonial.

Massachusetts, Arlington: Regent; Boston: Gaiety, National; Charlestown: Hollywood; Dorchester: Dorchester; Fitchburg: Majestic and Universal; Lynn: Capitol; New Bedford: Strand; Roxbury: Ideal; Somerville: Davis Square; Watertown: Watertown Square; Worcester: Olympia, Family.

Rhode Island: Provincetown: Capital, Palace, Tivoli; Providence: Capitol.

Loew’s, Inc.

Home Office: 1540 Broadway, New York, N. Y.

No. of Houses: 135.

President: Nicholas M. Schenck.

MGR. THEATER FILM DEPT. & REAL ESTATE SUPER.: David Loew.

General Theater Representative: Charles C. Moskowicz.

Secretary & Chief Counsel: Leopold Friedman.

Theater & Stage Production Exec.: Louis K. Sidney.

Counsel: F. Frey.


Booking Manager Vaudeville Booking Agency: Marvin Schenck.

Chief Exploitation & Advertising: Oscar Doob.

General Manager: E. A. Schiller.

(LINCOLN THEATER CORP.

Home Office: Stuart Theater Bldg., Lincoln, Neb.

Nebraska, Lincoln: Colonial, Liberty, Lincoln, Orpheum, Stuart.

LITTLEJOHN THEATERS

Utah, Helper: Strand; Price: Lyric, Star; Pleasant Grove: Alhambra.

Loew’s, E. M., THEATERS, INC.

Home Office: 216 Tremont St., Boston.

No. of Houses: 24.

President: E. A. Loew.

General Manager: M. A. Finn.

Film Buyer: Philip Berler.

LUCAS AND JENKINS


Theaters affiliated with Publix:

Georgia, Augusta State, Modjeska, Richmond; Brunswick, Bijou, Ritz; Columbus, Grand, Rialto, Royal, Macon; Capitol, Grand, Rialto, Ritz; Savannah: Arcadia, Bijou, Lucas, Odeon; Waycross: Lyric.

Independently operated:

Georgia, Atlanta: Palace, Tenth Street, West End; Decatur: DeKalb; East Point: Fairfax; Gainesville: Ritz.

Lucas Theater Circuit

Home Office: 220 S. State St., Chicago.

General Manager: B. A. Lucas.


Indiana, Kokomo: Colonial, Indiana, Isis Sipe Woods; Peru: Grand, Roxy, Indiana.

Long, Louis F., Circuit

Home Office: Safford, Th. Safford, Arizona.

Arizona, Bowie: Bowie; Wilcox: Mystic; Pima: Pima; Douglas: Royal; Safford: Safford.

Love, Thomas


Wyoming, Reliance: Bugalow; Superior: Crystal; South Superior: Crystal; Winton: Winton.

Lust, Sidney, Theaters

Home Office: 513 Mather Bldg., Washington, D. C.

No. of Houses: 8.

General Manager: Miss A. McConnell.

Film Buyer: Henry B. Lust.

District of Columbia, Washington:

Columbia, Fox, Palace.

Georgia, Atlanta: Grand.

California, Los Angeles: Loew’s State; San Francisco: Loew’s Warfield.

Delaware, Wilmington: Loew’s.

Indiana, Evansville: Victory, Majestic; Indianapolis: Palace.

Kentucky, Louisville: State.

Louisiana, New Orleans: State.

Maryland, Baltimore: Century, Parkway, Stanley, Valencia.

Massachusetts, Boston: Columbia, Fine Arts, Orpheum, State.

Missouri, Kansas City: Midland.

New Jersey, Jersey City: Loew’s; Newark: State; North Bergen: Embassy.

New York, New York: (Manhattan) Astor, Astor, E. M. Loew’s, Orpheum; Brooklyn, Delancey, 86th St., 83rd St., 42nd St., Inwood, Lexington, Lincoln, New York, New York Roof, 175th, 116th St. Orpheum (E. 86th St.), Rko, Seventh Ave., 72nd St., Sheridan, State, Victoria, Ziegfeld; (Brooklyn) Alpine, Bay Ridge, Bedford, Boro Park, Brevoort, Broadway, Century, Coney Island, 46th St., Gates, Kings, Kings, Melba, Metropolitan, Oriental, Palace, Pitkin, Premier, Warwick (Bronx) Boulevard, Burland, Burnside, Emlaire, Fairmount, Freeman, Grand, National, 10th St., Paradise, Spenser, Victory, Long Island; Astoria, Astoria, Triboro; (Corona) Plaza; (Flushing) Prospect; (Jamaica) Hillside, Valencia; (Richmond Hill) Willard; (Woodside) Wideacre.

Rhode Island: Providence; State.

Tennessee, Memphis; State, Palace, Strand.

Nashville: Vendome.

Texas, Houston: State.

Virginia, Norfolk: Academy, Colonial, Granby, Verona, State, Strand, Victory; Richmond: Bijou, Broadway, Colonial, Isis, Lyric, Loew’s, National, Rex, Strand.

Canada, Hamilton: Capitol, Palace, Tivoli; London: Loew’s Montreal; Loew’s.

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MACENNAN, A. J.  
Home Office: 115 Hooker Ave., Poughkeepsie, N. Y.

NEW YORK, Millbrook: Strand; Millerton: Paramount; Pawling: Albermarc; Phoenixia; Keen's.

MACNEILLY, W. T., BOOKING CIRCUIT  
NEW YORK, Utica: Highland, Lincoln, James, Rialto.

MCCARTHY BROS.  
Home Office: 64 Wall 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; Cavelier: Roxy; Hebron: Lyceum; St. Thomas: Opera House.

MCCOLLUM'S A. B. THEATERS  
Home Office: Hoopston, Ill.  
Film Buyer: A. B. McCollum.  
Gen'l Mgr.: John F. Burhann, ILLINOIS, Clinton: Clintonia, Kaye; Dwight: Blackline; Fairbury: Egyptian; Brockton: Brockton, City Opera House, Rialto, Strand; Cambridge: Central Square; Chelsea: Broadway, Olympia; Chicopee: Rivioli; Dorchester: Codman Square, Boston Center, Harvard; Allyn; New Haven: Paramount; New London: Capitol, Crown; Norwalk: Empress, Regent.

M & P THEATERS  
(M. J. Mullen and S. Pinansky)  
(Affiliated with Publix)  
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; Noonan: Portsmouth.


MALLERS BROS.  
Home Office: 1014 Calhoun St., Fort Wayne, Ind.  
No. of Houses: 9.  
Pres.-Gen'l Mgr.-Film Buyer: Peter Mallers.  
INDIANA, Bluffton: Gaity, Grand; Fort Wayne Family: Reine Logansport: Luna, Portland; Portland: Hines, Princess; Warsaw: Centennial.

MANHATTAN PLAYHOUSES, INC.  
Home Office: 1560 Broadway, N. Y. C.  
No. of Theaters: 22.  
President: Benjamin Sherman.  
General Manager: H. H. Steinman.

FILM BUYER: J. H. Steinman.


MANNY, K. C.  


MANNING & WINK  
No. of Houses: 1.

Pres.-Gen'l Mgr.-Film Buyer: North V. Manning.  
GEORGIA, Calhoun: Gem; Cartersville: Grand; Dalton: Crescent and Shadowland; Marietta: Strand.

TENNESSEE, Athens: Strand; Etowah: Gem.

MANSFIELD, W.  
Home Office: Tama, Iowa.

FOW NOE: Beverly, King Rivoli; Tama: Iuka, Mills Opera House.

MARGARET THEATER CIRCUIT  
Home Office: 53 S. 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.  
ILLINOIS, St. Louis: Annex and Hippodrome; Murphysboro: Hippodrome and Liberty.

MARSCHOEN, INC.  
Home Office: Vermillion, So. Dakota.
IOWA, Hawarden: Tivoli.
NEBRASKA, Wayne: Gay, Crystal.
SOUTH DAKOTA, Vermillion: S. D. March, Coyote.

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MARTIN THEATERS
Home Office: 1304 Broadway, Columbus, Ga.
No. of Theaters: 10.
President: R. E. Martin.
Gen'l Mgr.-Film Buyer: A. E. Adams.
ALABAMA, Dothan: Houston, Alabama, Alc- nazar; La Fayette: La Faye; Opelika: Opelia: Ope- lika: Roanoke: Roanoke; Phoenix City: Palace.
NEW MEXICO, Americus: Rylander; Bibb City: Pastime; Columbus: Royal, Rialto, Liberty; Douglas: Douglas: Fitzgerald: Grand, Ritz; Montezuma: Grand; Tifton: Ritz and Strand.

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MARTINA BROS.
President: James Martin, Sr.
Gen'l Mgr.-Film Buyer: C. V. Martina.
NEW YORK, Albion: Rialto; Clyde: Play- house; Dansville: Opera House and Star; Mt. Morris: Family and Martina; Naples: Naples; Nunda: Nunda.

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MECO THEATER CORP.
Home Office: 1500 Broadway, N. Y. C.
No. of Houses: 10.
Pres., Gen'l Mgr.-Film Buyer: M. E. Comerford.
NEW YORK, Binghamton: Binghamton, Cap- itol, Rialto, Riviera; Star; Strand and Symphony; Johnson City: Enjoy; Endicott: Elvin, Strand.

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MICHAELS THEATERS
Home Office: Mayfair Theater, Buffalo, N. Y.
NEW YORK, Buffalo: Allendale, Embassy, Mayfair, Plaza.

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MIDDLESSEX AMUSEMENT CO.
Home Office: 21 Pleasant St, Malden, Mass.
No. of Houses: 10.
President: E. O. Ramsdell.
Gen'l Mgr.-Film Buyer: G. A. Ramsdell.
(Ramsees operated in three groups, as follows):
RAMSDELL BROS.: MASSACHUSETTS, Beverly: Larecom, Strand, Ware.
MEDFORD OPERATING CO.: MASSACHUSETTS, Medford: Medford, River- side.
MIDDLESSEX AMUSEMENT CO.: MASSACHUSETTS, Malden; Auditorium, Granada, Mystic, Orpheum, Strand.

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MIDDLESSEX THEATERS, INC.
No. of Houses: 2:
President: Laurence G. Lasky.
General Manager-Film Buyer: Julius Joelson.
MASSACHUSETTS, Arlington: Capitol; Ded- ham: Community; Falmouth: Elizabeth; Som- erville: Ball Square, Capitol, Central; Taunton: Park, Strand.
MAINE, Bar Harbor: Star.

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MIDHOM CORPORATION
Home Office: Hamilton, O.
OHIO, Hamilton: Paramount, Regent; Mid- dletown: Paramount, Strand.

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MIDLAND THEATERS, INC.
Home Office: 25 Taylor St, San Francisco.
President: George Mann.
General Manager: Morgan Walsh.
CALIFORNIA, Marysville: Liberty, National; San Jose: American; Modesto: Modesto, National; Woodland: National.

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MID-STATES THEATRES, INC.
Home Office: 608 Fox Theater Bldg., Detroit, Mich.
No. of Houses: 63.
President: James C. Ritter.
General Manager: Raymond E. Moon.
Film Buyer: Carl W. Buermele.

(Note: This corporation is a film booking cir- curt only)


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MID-STATE CHAIN THEATERS, INC.
Home Office: 805 E, Lincoln St., Hoopston, Ill.
No. of Houses: 7.

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MIDWEST THEATER OPERATING CO., INC.
Home Office: 623 W, Grand Ave., Oklahoma City, Okla.
No. of Houses: 10.
President: P. R. Isley.
Gen'l Mgr.-Film Buyer: William P. Moran.
OKLAHOMA, Chickasha: Midwest; Okla- homa City: Isis; Picher: Plaza; Tulsa: Circle, Lake. Main Street, Plaza; West Tulsa: Cameo.
MISSOURI, Springfield: Mozart, Mullikan.

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MILLER, J. P.
Home Office: Hickory, N. C.
NORTH CAROLINA, Hickory: Grand, Rivoli, Pastime; Lincolnton: Rivoli.

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MILLER, JOHN W., JR.
RODE ISLAND, Bradford: Bradford; Hope- Valley: Strand; Narragansett: Narragansett Pier Casino; Shannock: Memorial Hall; Wakefield: Opera House; Wickford: I. O. O. F. Hall; Watch Hill: Minigret.

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MINER AMUSEMENT CO., INC.
Home Office: Miner Theater, Rice Lake, Wis.
Gen'l Mgr.-Film Buyer: George Miner.
WISCONSIN, Chetek: Grand; Chippewa Falls: Loop, River; Ladysmith: Unique; Rice Lake: Miner's Majestic, Falls; Spooner: Palace.

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MINNESOTA AMUSEMENT CO.
(Affiliated with Public)
Home Office: 17 N. Sixth St, Minneapolis, Minn.
Twin City District:
MINNESOTA, Minneapolis: Century, Lyric, Minnesota, State; St. Paul: Cameo, Paramount, Riviera, Tower.
Suburban Group:
Northern District:
MINNESOTA, Duluth: Aster, Garrick, Lyce- um, Lyric; Strand, Orpheum; Hibbing; State, Garden, Homer; Moorhead; Moorhead; Virginia; Garrick, State.
NORTH DAKOTA, Fargo: Fargo, State, Orpheum; Grand Forks: Dakota, Paramount, Metropolitan; Minot: State, Strand, Orpheum.
WISCONSIN, Superior: Peoples, Palace, Savoy.
Southern Minnesota District:
MINNESOTA, Austin: Paramount, State; Fairmont: Strand, Nicholas; Mankato: State, Grand; Rochester: Chateau, Lawler, Empress, Metropolitan; St. Cloud: Paramount, Grand.


MOTION PICTURE EXHIBITION CORP. Home Office: 1475 Broadway, New York, N. Y. NEW YORK, New York (Manhattan): Broadway Open Air (Bronx) Barnes, Bronxdale Open Air; Community.


NEBRASKA THEATERS—See: Epstein's.

NETH. J. REAL THEATERS CO. Home Office: 39 W. Broad St., Columbus, O. No. of Theaters: 16. Pres.-Gen'l Mgr.-Film Buyer: J. Real Neth. OHIO, Columbus: Cameo, Clinton, Eastern, Grand, Hartman, Ogden, State.

NEWBURY CIRCUIT Home Office: 920 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: Tuxine: Belmar: Rivoli; Bradley Beach: Palace; Manasquan: Arcadia; Pt. Pleasant: Grove; Seaside Park: Colonial.

NORTH CAROLINA THEATERS, INC. (H. F. Fincey) (Affiliated with Publix)

NORTH CAROLINA, Burlington: Carolina, Paramount; Chapel Hill: Carolina, State; Charlotte: State, Carolina; Concord: Paramount; Durham: Carolina, Rialto; Paramount; Savoy; Fayetteville: Broadway, Carolina; Goldsboro: Carolina, Rialto; Greensboro: Alamo, Carolina, National, Imperial; Greensville: State; Hendersonville: Carolina; High Point: Paramount, Broadhurst, Rialto, Orpheum; Lenor: 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, Rivoli; Spartanburg: Strand, Rex; Carolina; Sumter: Rex.


NOTOPoulos THEATERS Home Office: Olympic Theater, Altoona, Pa. PENNSYLVANIA, Altoona: Capitol; Misher, Olympia; Ambridge: Penn; Butler: Capitol; Huntington: Grand; Johnstown: Strand.

NYQUIST, THOMAS, CIRCUIT Home Office: 1508 Hampden Blvd., Reading, Pa. PENNSYLVANIA, Birdsboro: Diamond; Boyertown: Lyric; Fleetwood: Auditorium; Robesonia: Pioneer; Reading: Park.

O. K. THEATERS Home Office: 1801 ½ Commerce St., Dallas, Tex. No. of Houses: 1. Pres.-Gen'l Mgr.-Film Buyer: Oskar Korn. TEXAS, Alpine: Granada; Canadian: Palace; Crane: Palace; Ft. Stockton: Grand; Marfa; Palace; McCamey: Grand; Plainview: Granada. Plainview: Pecos: Grand; Post, Palace; Sanderson: Princess.


ORPHEUM THEATER CO. MINNESOTA, Fergus Falls: Orpheum, Lyric; Montevideo: Orpheum, Star.


NORTH CAROLINA, Oxford: Princess, Orpheum; Roxboro: Palace, Strand; Wake Forest: Castle.

VIRGINIA, South Hill: Colonial.
PAPAYANNAKOS BROS.
Home Office: Canton, N. Y.
No. of Houses: 7.
General Manager: A. Papayannakos.
Film Buyer: J. P. Papayannakos.
NEW YORK, Canton, American, Governer, Grayal; Carthage: Hippodrome, Strand; Clinton (arrey's; Oriskany Falls: McLaughlin; Potsdam: Rialto.

PARROTT & AUSMUS
Home Office: Farmville, Tenn.
No. of Theaters: 57.
Executive Operating Board: C. Campbell, C. K. Johnston; Film Buyer: P. J. Johnston.
NEW MEXICO, Albuquerque: Mission, Sundown.
TEXAS, Abilene: Paramount, Queen, Majestic and Rialto; Amarillo: Fair, Mission, Paramount and Rialto; Breckenridge: National and Palace; Brownsville: Capitol and Queen; Brownwood: Lyric and Gem; Corsicana: Palace and Ideal: Dallas: Arcadia; Denison: Rialto and Star; Denton: Palace and Dreamland; Eastland: Lyric; Del. Paso: O. H. A.; Waco: Paramount, West Waco Palace; Harlingen: Arcadia and Rialto; McAleen: Place and Queen; Mercedes: Capitol; Mexia: National and Palace; Paris: Plaza and Grand; Ranger: Arcadia and Columbus; San Benito: Rialto, Palace; Temple: Arcadia, Bell and Gem; Tyler: Arcadia; Majestic and Queen; Vernon: Pictorium and Vernon; Waco: Waco, Orpheum and Strand; Wesaco: Ritz: Wichita Falls: Majestic, State, Strand and Gem.

PASTIME AMUSEMENT CO.
Home Office: 93 Society St., Charleston, S. C.
Gen'l Mgr.-Film Buyer: Albert Sottile.
SOUTH CAROLINA, Charleston: Academy, Garden, Gloria, Majestic and Victory.

PEKAS, JOHN
Home Office: Dreamland Theater, Elyria, O.
OHIO, Elyria: Dreamland, Rialto, Rivoli; Lorain: Tivoli.

PETERSEN THEATER CIRCUIT
Home Office: 702 Golden Gate Theater Bldg., San Francisco, Calif.
No. of Houses: 18.
Pres., Gen'l Mgr. & Film Buyer: Chas. E. Petersen.
CALIFORNIA, Burlingame: Broadway; Concord: Concord; Niles: Niles; San Bruno: El Camino; South San Francisco: State.

PHOENIX AMUSEMENT CO. OF ARIZONA
Home Office: Box 515, Phoenix, Ariz.
Gen'l Mgr.-Film Buyer: George A. Mauk.
ARIZONA, Ajo: Oasis; Florence: Isis; Hayden: Rex; Ray: Iris; Sonora: Juarez; Superior: Mauk.

PHOENIX AMUSEMENT CO. (Kentucky)
(Also Somerset Amusement Co. and Virginia & Kentucky Theaters, Somerset, Ky.)
Home Office: P. O. Box 336, Lexington, Ky.
No. of Houses: 6.
Pres.-Gen'l Mgr. Film Buyer: John B. Elliott.

PITTLER CIRCUIT
Home Office: Orpheum Theater, Jerseyville, Ill.
No. of Houses: 3.
Pres.-Gen'l Mgr.-Film Buyer: S. E. Pirtle.
ILLINOIS, Beardstown: Gem and Princess; Bushnell: Rialto; Jerseyville: Orpheum; McLeansboro: Capitol.

PITTS THEATERS, INC.
No. of Houses: 17.
Pres.-Gen'l Mgr.: Benjamin T. Pitts.
VIRGINIA, Berryville: Pitts Clark; Culpeper: Pitts Fairfax; Emporia: Pitts Weiss; Fredericksburg: Pitts Colonial, Pitts Leader; Front Royal: Pitts Marlboro; Leesburg: Pitts Tally-ho; Manassas: Pitts Dixie; Orange: Pitts Madison; Richmond: Pitts Patrick Henry; Scottsville: Victorian; Suffolk: Pitts. Pitts Chadwick; Warrenton: Pitts Faquier; West Point: Pitts York.
WEST VIRGINIA, Charleston: Pitts Jefferso, Pitts Opera House.

PIZOR CIRCUIT
Gen'l Mgr.-Film Buyer: Lew Pizor.
PENNSYLVANIA, MOUNTVILLE: & Myersville; Lyric; Nazareth: Broad St., Royal; Pen Argyl: Liberty; Phoenixville: Colonial and Rialto; Pine Grove: Hippodrome; Pottsville: Hollywood; Roversford; Punn.

POLI-NEW ENGLAND THEATERS, INC.
Home Office: Poli Bldg., New Haven, Conn.
No. of Houses: 16.
President: A. C. Blumenthal.
Treasurer: Sylvester Z. Poli.
Ass't Treasurer: Gen'l Mgr.: Louis M. Sagal
CONNECTICUT, BOSTON: 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 Street, 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, Poncan and Ritz.

POPKIN & ROBBINS

PREDDEY THEATER CIRCUIT
Home Office: 187 Golden Gate Ave., San Francisco.
President: Walter G. Preddey.
Gen'l Mgr.-Film Buyer: R. O. Bemis.
CALIFORNIA, Burlingame: Broadway; North Sacramento: Del Paso; Roseville: Roseville and Rose; San Francisco: Princess, Uptown.

PREMIER NABORHOOD 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: 21.
Pres.-Film Buyer: Herbert Allen.
Gen'l Mgr.-Jule Allen.
CANADA, Cobalt: Classic; Kitchener: Capitol and Lyric; Kirkland Lake: Capitol, Strand; Leamington: Capitol; Lincoln Park: Park; Montreal: Amherst, Francois, Monkland, Westmount; Mount Dennis: Mount Dennis; New Toronto: Capitol; Preston: Park; Smith Falls: Capitol; Stratford: Majestic; Toronto: Hollywood, Mayor; Rogers Road, Major St. Clair, Royce; Wallaceburg: Capitol.

PRICE THEATERS CO. (Ohio)
Home Office: Grand Theater, Newark, O.
No. of Houses: 5.
President: C. E. Price.
Gen'l Mgrs. and Film Buyers: F. E. and W. V. Price.
OHIO, London: Majestic, Princess; Marysville: Rex, Strand; Newark: Grand.
PRINCIPAL THEATERS CORP. OF AMER.
No. of Houses: 12.
President: Sol Lesser.
Gen'l Mgr.-Film Buyer: M. Rosenberg.
CALIFORNIA, Alhambra: Alhambra, El Ray; Banning: Banning; Bakersfield: Bakersfield;
Culver City: Culver City; Los Angeles: Fox Palace, President; Porterville: Monache; Santa Maria: Santa Maria; Tracy: Grand; Ventura: American, Ventura.
INDIANA, Anderson: Starland, Riviera and Granada.
WASHINGTON, Spokane: Liberty.

-_PRUDENTIAL & PLAYHOUSE OPERATING CORP._
Home Office: 434 Madison Ave., N. Y. C.
Booking Office: 630 Ninth Ave., N. Y. C.
No. of Houses: 35.
President: Joseph M. Seider.
Film Buyer: Joseph M. Seider and Irwin Wheeler.

CONNECTICUT, New Canaan: Playhouse.
NEW YORK, Mamantoke: Playhouse; Rye: Playhouse; LONG ISLAND, Bellaire: Bellaire; Bellerose: Belleroze; CenterMoriches: Center Moriches; Floral Park: Floral; Greenport: Greenport; Hicksville: Hicksville; Hollis: Hollis, Island; N. Merrick: Park; Patchogue: Patchogue; Riverhead: Riverhead; Amityville: Amityville; Babylon: Babylon; Bayshore: Regent, Bayshore; Sayville: Sayville; Patchogue, Riverhead; Rialto, West Hampton: Westhampton; East Hampton: Edwards; Montauk Point: Montauk; Sag Harbor: Sag Harbor; Huntington Station: Huntington Station; Smithtown: Smithtown; Northport: Northport; Little Neck: Little Neck; Laurelton: Laurelton; Queens Village: Community; St. Albans: Linden; Merrick: Gables.

PUBLIX THEATERS
Home Office: 1501 Broadway, New York, N. Y.
No. of Houses: 12.
Houses formerly operated by Publix Theaters Corp., in addition to those listed below, are now operated by various companies listed alphabetically in other parts of this section.

ALABAMA, Birmingham: Alabama; Mobile: Crown, Empire, Saenger.
ARIZONA, Phoenix: Orpheum, Rialto, Strand. ARKANSAS, Little Rock: Capitol, Pulaski, Royal.
FLORENCE, Florence: Caponeville; Capitol, Empress, Florida, Palace, Rialto; Miami: Olympia, Paramount; Miami Beach: Community; Tampa: Franklin, Park, Seminole, Tampa; West Palm Beach: Kettler, Stanley.
GEORGIA, Atlanta: Capitol, Fox, Georgia, Paramount; Augusta: Imperial, Majestisk.
INDIANA, South Bend: Collax, Palace, State.
IOWA, Cedar Rapids: Paramount, State; Davenport: Capitol, Columbia, Garden; Des Moines, Paramount, Strand; Sioux City: Capitol, Prince.
LOUISIANA, New Orleans: Loew's State, Saenger, Tudor.
MAINE, Bangor: Bijou, Opera House, Park, Portland: State, Strand, Maine; Rutland: Grand, Paramount.
MASSACHUSETTS, Boston: Fenway, Metropolitan, Modern, Paramount, Scollay Square; Brockton: Brockton; Rialto, Strand; Lowell: Strand, Powers, Square; Pittsfield: Capitol, Palace, Strand; Salem: Paramount, Salem; Springfield: Broadway, Paramount, Worcester: Capitol.
MINNESOTA, Duluth: Lyceum, Lyric, Minneapolis: Century, Minnesota, Lyric, State; St. Paul: Cameo, Paramount, Riviera.
MISSOURI, Kansas City: Newman.
NEBRASKA, Omaha: Orpheum, Paramount, State, World.
NEW JERSEY, Newark: Paramount; Paterson: United States.
NEW YORK, Buffalo: Buffalo, Century, Great Lakes, Hippodrome; Glens Falls: Paramount; Middleport: Paramount; New York: Paramount, Brooklyn: Paramount: Newburgh: Academy, Broadway; Peekskill; Paramount; Poughkeepsie: Bardavon, State, Stratford; Rochester: Century, Regent; Stapleton: Paramount; Syracuse: Paramount.
NORTH CAROLINA, Charlotte: Carolina, State.
OKLAHOMA, Oklahoma City: Capitol, Criterion, Victoria.
RHODE ISLAND, Newport: Paramount, Strand.
SOUTH DAKOTA, Sioux Falls: Egyptian, Orpheum, State.
TENNESSEE, Chattanooga: Rialto, State, Tivoli, Knoxville, Riviera, Strand, Tennessee; Nashville: Paramount.
TEXAS, Dallas: Capitol, Majestic, Melba, Old Mill, Palace, Fort Worth: Hollywood, Palace, Majestic, Worth; Houston: Kirby, Majestic, Metropolitan, Queen; San Antonio: Aztec, Majestic, State, Texas.
UTAH, Salt Lake City: Capitol, Paramount, Victory.
WEST VIRGINIA, Wheeling: Rex.

PUBLIX BAMFORD THEATERS, INC.
Home Office: Ashville, N. C.

PUBLIX SALT LAKE, INC.
Home Office: 52 W. Second South St., Salt Lake City, U.

R & R—See: Robb & Rowley.

RADIO-KITHE-ORPHEUM CORP.
Home Office: RKO Bldg., Radio City, N. Y. C.
President: J. R. McDonough.
Asst. to President: M. L. E. Thompson.
Vice-President: Natte Blumberg.
Treasurer: Herman Zohbel.
Secretary: William Mallard.
No. of Houses: 105.
(Note: Theaters are listed by divisions.)

UP-TOWN NEW YORK AND WESTCHESTER
NEW YORK, New York: Center, Hamilton, 58th Street; Coliseum, Music Hall; New York, Bronx: Fordham, Chester, Franklin, Empire, Royal; White Plains: Keith; Yonkers: Proctor's, Strand; New Rochelle: Proctor's; Mt. Vernon: Proctor's.

DOWNTOWN NEW YORK AND BROOKLYN
NEW YORK, New York: 86th Street, 81st Street, Cameo, 23rd Street, Jefferson, Colonial, Palace; Brooklyn: Albee, Gotham, Kenmore.
Madison, Prospect: Flushing, L. I.: Keith's;  Richmond Hill, L. I.: Keith's.

BROOKLYN JUNIOR DIVISION

NEW YORK, New York: Regent, Proctor's 125th Street; Brooklyn: Bushwick, Dyker, Greenpoint, Orpheum, Shore Road, Tilyou; Far Rockaway: Columbia, Strand; Rockaway Park, L. I.; Park; Cedarhurst: Central.

NEW JERSEY-WASHINGTON DIVISION

NEW YORK: Astor, Manhattan, Madison, Newark, Park, Port Authority, Times; New Brunswick: Rivoli, State; Newark: Proctor's, Terminal; Kearny; Regent; Rutherford: Rivoli; Union City; Capitol, State.

DISTRICT OF COLUMBIA, Washington:

VIRGINIA, Williamsburg: Williamsburg.

UPSTATE NEW YORK AND NEW ENGLAND

NEW YORK, Rochester: Palace, Temple; Schenectady: Blaz, Van Curker, State, Proctor's, Strand, Eric; Syracuse: Keith's, Strand; Troy: Proctor's, Grieswell.

MASSACHUSETTS, Boston: B. F. Keith, Boston, Bijou, Lyric; Lowell: Keith.

RHODE ISLAND, Providence: Albee, Victory.

CINCINNATI AND DAYTON DIVISION


CLEVELAND & COLUMBUS DIVISION

OHIO: Cleveland, Keith's Palace; Keith's 10th Street; Columbus: Palace, Majestic.

CHICAGO DIVISION

ILLINOIS, Champaign: Orpheum, Virginia; Chicago: Palace, Belvedere, State; IOWA, Des Moines: Orpheum.

MISSOURI, Kansas City: Mainstreet, Orpheum, Minneapota, State; Paul: Orpheum.

MICHIGAN, Detroit: Downtown, Fox, Temple, Uptown.

WEST COAST DIVISION

CALIFORNIA, Los Angeles: Hillstreet; San Francisco: Golden Gate; Oakland, 12th Street.

CANADA: Vancouver, B. C.: Vancouver.

RAMSDELL BROS.


BOSTON, BEVERLY: Larcom, Ware; Malden: Auditorium, Granada, Mystic, Orpheum, Strand; Medford: Medford.

RANDFORCE AMUSEMENT CORP.

Home Office: 1515 Bedfont Ave., Brooklyn, N. Y.

No. of Houses: 40.

President: Louis Frish.

General Mgr. & Film Buyer: Samuel Rinzler.


RAPALUS THEATERS

Home Office: Majestic Theater, Easthampton, Mass.

Gen'l Mgr.-Film Buyer: Joseph S. Rapalus.

MASSACHUSETTS, Bondsville: Opera House; Easthampton: Majestic; Gilbertville: Plaza; Ludlow: Burr; Monson: Capitol.

RAPF. RUDIN & RHONHEIMER

Home Office: 600 Eighth Ave., New York, N. Y.

NEW JERSEY, Bloomfield: Broadmoor; Caldwell: Park; Upper Montclair: Bellevue.

NEW YORK, Brooklyn: Electra.

READ FAMILY ENTERPRISES: Home Office: 1531 Broadway, New York City.

No. of Houses: 36.

President: Walter Read.

General Manager: Charles J. Bryan.

NEW JERSEY, Asbury Park: Mayfair, Paramount, Lyric, Rialto, St. James, Savoy, Main Street; Freehold: Embassy, Strand; Long Branch: Paramount, Strand; Perth Amboy: Crescent, Ditusas, Majestic, Strand; Plainfield: Paramount, Strand; Oxford; Red Bank: Carlton.

NEW YORK, Kingston: Broadway, Reade's, J. Street; New York: Astor (leased to Loew's); Biju, Morosco (leased to Shuberts); Mayfair, Savoy.

REDWOOD THEATERS, INC.

Home Office: 25 Taylor St., San Francisco, Calif.

CALIFORNIA, Arcata: Minor; Eureka: New Liberty, Rapid, State; Divuca: Williams; Ferndale: State; Port, Bragg; State; Fortuna; Fortuna; Ukiah: State.

REGENT-STATE CORP.


No. of Houses: 4.

President: S. Carlisle.

General Manager: Phil Chakeres.

Film Buyer: Clayton Bond.

OHIO, Springfield: Fairbanks, Majestic, Regent and State.

REINHEIMER, L.


ILLINOIS, Chicago: Milo, Parkway, Roseland, Roseland-State, Thalia, Tiffany; Amber; York.

INDIANA, Hammond: Calumet.

REYNOLDS, J. A.

SOUTH CAROLINA, Buffalo: Buffalo; Chester: Chestonian and Dreamland; Greer: Greer.

RHONHEIMER, RAPF & RUDEN

Home Office: 600 Eighth Ave., N. Y. C.

No. of Houses: 4.

NEW YORK, New York: Bellevue, Broadmoor, Electra, Park.

RICHARDS, R. C. CIRCUIT

Home Office: Bay St. Louis, Miss.

No. of Houses: 12.

Film Buyer: R. C. Richards.

ALABAMA, Dothan: Alabama, Houston.

FLORIDA, Marianna: Dixie.

LOUISIANA, Bogalusa: State; Slidell: Arcade.

MISSISSIPPI, Bay St. Louis: A & G; Columbia: Columbia; McComb: Strand; Ocean Springs: Illings; Paseagoula: Nelsen; Picayune: Fornea; Tylertown: Strand.

RIVOLI THEATERS CORP.


No. of Houses: 10.

President: George C. Wilson.

Gen'l Mgr.-Film Buyer: R. Allison.

PENNSYLVANIA, Creston: Rivoli; Ebensburg: Rivoli; Portage: Rivoli; South Fork: Rivoli; Tyrone: Elpatio, Wilson.

ROBB & ROWLEY THEATERS, INC.

Home Office: Dallas, Tex.

OKLAHOMA, McAlester: Okla, Mecca; Muskogee: Broadway, Grand, Ritz.

ROBINS ENTERPRISES CO.

Home Office: Robins Theater, Warren, O.

OHIO, Niles: Butler, Warren; OHIO, Ohio, Robins.

ROCKETT BROS. CO.

Home Office: 107 N. Rogers St., Waxahachie, Tex.

Gen't Mgr.-Film Buyer: E. H. Rockett.

TEXAS, Ferris: Queen; Italy: Elk; Itasca: Pastime; Midlothian: Crystal.

RODGERS THEATER CIRCUIT

Home Office: Gem Theater, Cairo, Ill.

No. of Houses: 16.

MISSISSIPPI, Biloxi: Crown, Gaiety and Saenger; Brookhaven: Arcade; Clarksdale: Marion; Columbus: Princess; Greenville: Grand and Peoples; Greenwood: Greenwood; Gulfport: Anderson and Strand; Hattiesburg: Lomo and Strand; Laurel: Strand; Jackson: Istrone and Majestic; McComb: Jacobs; Laurel: Strand; Meridian; Princess and Strand; Natchez: Baker, Grand and Hamilton; Tupelo: Strand; Vicksburg: Alamo, Saenger and Walnut.

TEXAS, Beaumont: Kyle Opera House, Liberty, Palace and Tivoli; Dallas: Capitol, Circle and Old Mill; Houston: Isis and Liberty; Kingston: Gaines; State and Strand; Orge: Jacobs; Laurel; Strand; Meridian; Princess and Strand; Natchez: Baker, Grand and Hamilton; Tupelo: Strand; Vicksburg: Alamo, Saenger and Walnut.

Rothstein, Nat Circuit (Canada)
Home Office: 377 Burrows Ave., Winnipeg.
No. of Houses: 5.
Gen'l Mgr.: Nat Rothstein.
Saskatoon, Assinibio: Olympia; Melville: Princess; Saskatoon: Roxy; Yorktown: Roxy, Princess.

ROVNER & HANDLE
No. of Theaters: 22.
NEW JERSEY, Camden: Garden, Lyric, Plaza, Forrest Hill; Fairview; Fairview; Millville: Leyov, Millville and Peoples; Woodbury: Rialto.
Pennsylvania, Coalville: Palace, Mc Kees Rocks: Orpheum and Strand; Philadelphia: Allen, Bell, Briidges, Elk, Felton, Lehigh, Palm and Queen; Pittsburgh: Center.

RUGOFS & BECKER
Home Office: 303 West 42nd St., New York City.
NEW YORK, Manhattan: Eighth St. Playhouse: Brooklyn: Avenue U, Granada, Tuxedo; Long Beach: Castle, Laurel, Lido.

SAENER THEATRES, INC.
Home Office: 1401 Tulane Ave., New Orleans.
President: E. V. Richards, Jr.
ALABAMA, Mobile: Suuer.
ARKANSAS, Helena: Jewel; Pine Bluffs: Best, Orpheo and Pine Bluffs.
FLORIDA, Pensacola: Isis and Strand.

Rome, J. Louis, THEATERS

ROSE BOOK CIRCUIT, INC.
President: Jack Rose.

ROSEN BROS, INC.
Home Office: 337 Grand St., Brooklyn, N. Y.
President: Morris Rosen.
GEN'L MGR.: Buyer: Harry Rosen.
NEW YORK, Brooklyn: Echo, Graham, Nassau, New Liberty.

ROSENBLATT, LEON, THEATERS
Home Office: 630 9th Ave., N. Y. C.
President: I. Welt.
Exec. Vice-President: Leon Rosenblatt.
General Manager: John Benas.
NEW YORK: (Staten Island), Port Richmond: Empire; New Brighton: Star; Stapleton: Richmond.

ROTH AMUSEMENT ENTERPRISES, INC.
Home Office: 69 Park Place, Morristown, N. J.
No. of Houses: 4.
President: I. A. Roth.
Gen'l MGR.: Buyer: Walter M. Hoffman.
NEW JERSEY, Madison: Lyons; Morristown: Jersey and Lyons Park; Summit: Strand.

ROTHSTEIN, NAT CIRCUIT (Canada)
Home Office: 377 Burrows Ave., Winnipeg.
No. of Houses: 5.
Gen'l MGR.: Nat Rothstein.
SASKATOON, Assinibio: Olympia; Melville: Princess; Saskatoon: Roxy; Yorktown: Roxy, Princess.

SALKN, WILLIAM
No. of Houses: 4.
President: William Salkin.
Film Buyer: Irving P. Gerber.
NEW YORK, New York: Eagle, Monroe, Photoplay, 79th St.

SAN FRANCISCO THEATRES, INC.
Home Office: 25 Taylor St., San Francisco.
No. of Houses: 5.
President: S. H. Levin.
General Manager: A. Levin.
Film Buyer: Verne Taylor.
CALIFORNIA, San Francisco: Alexandria, Elvey, Coliseum, Harding, Metropolitian.

SAPERSTEIN
ILLINOIS, Chicago: Famous, Lexington, Oak, Olympia, Rogers.

SAXE AMUSEMENT MANAGEMENT, INC.
Home Office: 642 N. 5th St., Milwaukee, Wis.
WISCONSIN, Janesville: Jeffries; Kenosha: Orpheum; Milwaukee: Garfield, Mirth, Modjeska, Princess; Tivoli, Uptown; Oshkosh: Oshkosh.

SCHINE CIRCUIT
Home Office: 40 North Main St., Groversville, N. Y.
President: J. Meyer Schine.
Gen'L MGR.: Louis W. Schine.
NEW YORK, Amsterdam: Rialto, Strand, Rialto; Composer: Alton, John, South, Strand, Palace, Bath: Ballock; Buffalo: Grand, Riverside, Canandaigua; Playhouse; Carthage; Strand; Corning: Fox, State; Cortland: Geneva, Temple, Regent; Clays Falls: Rialto; Empire, Glove, Lac: Hippodrome: Herkimer; Liberty; Lake Placid: Palace: Little Falls: Rialto; Lockport: Rialto, Hi-Art: Malone, Platts, Massena: Massena: Newark: Capitol; Northwick: Colon, Ogdenburg: Strand, Star; Oswego, Strand, Richardson, Capitol; Rochester: Riviera, State, Dixie, Liberty, Grand; Scranton: Giovanni, Andrews; Saranac Lake: Poinciana: Syracuse, Ecke, Watertown: Avon, Olym'c.
Houses:

Park
Jackson
Gerald
Shea's-Riviera.
Pascack.
Terminal
Palace;
Brighton:
Fremont:
Shea's,
REIF
Grand,
Ideal.
Indiana,
Sigma,
President:
No.
Norval.
General
Film
President:
SCHWARTZ
Oakdale;
Washington;
Detroit:
Carlton,
Clay;
Hazel
Park:
Oakdale;
Howell;
Howell;
Marine
City:
Mariner;
Richmond:
Majestic.

SCHWARTZ, GEORGE M., CIRCUIT
Home Office: Capitol Th., Dover, Del.
DELWARE:
Dover:
Capitol,
Temple;
Smyrna:
Como,
Strand,
Everett,
Middletown.

SCHWARTZ AND LEVINE
Home Office: 505 Williamson Bldg., Cleveland.
No. of Houses: 4.
President: Ernest Schwartz.
General Manager: B. Z. Levine.
Film Buyers: Ernest Schwartz, B. Z. Levine.

SCHWARZ AMUSEMENT CO.
Home Office: Grand Theater, Louisville, Ky.
INDIANA, New Albany: Elks.
KENTUCKY, Louisville: Alamo, Brown,
Grand, Lincoln, Palace.

SOCOVILLE, ESSICK & REILF
Home Office: 214 Film Bldg., Cleveland.
No. of Houses: 5.
Pres.-Gen'l Mgr.-Film Buyer: P. E. Essick.

OHIO, Cleveland: Broadvue, Milo, New Y,
Norval.

SEMELROTH THEATER CIRCUIT
Home Office: 910 St. Nicholas Ave., Dayton, O.
No. of Houses: 6.
President: Philip Semelroth.
Gen'l Mgr & Film Buyer: Philip Semelroth, Jr.

OHIO, Dayton: Federation, Peoples, Riverdale,
Sigma, Wayne; Franklin: Ohio.

SEARS, JENN, CIRCUIT
Home Office: 402 N. Illinois St., Indianapolis,
Ind.
INDIANA, Indianapolis: Stratford; Hunting-
ton; Tivoli;
Kokomo:
Woods;
Martinsville:
Indiana, State; Noblesville: Logan.

SHARRY, FRED
Home Office: 14 Roxbury St., Keene, N. H.
NEW HAMPSHIRE, Claremont: Magnet,

Tremont; Keene: Scenic.

VERMONT, Brattleboro: Capital; Springfield;

Ideal.

SHARD, ELMER
Home Office: Monte Vista Theater, Cincinnati.

OHIO, Cincinnati: Monte Vista; Lockland;
Pendrola; Reading: Emery, Lyric.

SHAW, F. W.
Home Office: Kewanne, Ill.

SCHOENSTADT, H. & SONS
Home Office: 5107 Blackstone Ave. and 910 S.
Michigan Ave., Chicago.
No. of Houses: 12.
President: H. Schoenstadt.

ILLINOIS, Chicago: Archer, Atlantic, Boule-
vard, Brighton, Crown, Halfield, Harper,
Kenwood, Palace, Peoples, Piccadilly, Midwest.

SCHREIBER, JACOB
Home Office: Detroit, Mich.

MICHIGAN, Detroit: Colonial, Blackstone,
Fine Arts, Majestic.

SCHULTE, WILLIAM J.
Home Office: 33 Chandler St., Detroit, Mich.

MICHIGAN, Algonac: Algonac; Brighton:
Washington;
Detroit:
Carlton,
Clay;
Hazel
Park:
Oakdale;
Howell;
Howell;
Marine
City:
Mariner;
Richmond:
Majestic.

SCHWARTZ, GEORGE M., CIRCUIT
Home Office: Capitol Th., Dover, Del.
DELWARE, Dover: Capitol, Temple;
Smyrna: Como, Strand, Everett, Middletown.

SCHWARTZ AND LEVINE
Home Office: 505 Williamson Bldg., Cleveland.
No. of Houses: 4.
President: Ernest Schwartz.
General Manager: B. Z. Levine.
Film Buyers: Ernest Schwartz, B. Z. Levine.

OHIO, Cleveland: Broadvue, Milo, New Y,
Norval.

SCHWARZ AMUSEMENT CO.
Home Office: Grand Theater, Louisville, Ky.
INDIANA, New Albany: Elks.
KENTUCKY, Louisville: Alamo, Brown,
Grand, Lincoln, Palace.

SOCOVILLE, ESSICK & REILF
Home Office: 214 Film Bldg., Cleveland.
No. of Houses: 5.
Pres.-Gen'l Mgr.-Film Buyer: P. E. Essick.

OHIO, Cleveland: Madison, Rialto and
Essel; Gallon: State; Willoughby: Willoby.

SEASHORE THEATERS, INC.
Home Office: Warner Th., Atlantic City, N. J.
NEW JERSEY, Atlantic City: Colonial, Earle,
Globe, Stanley, Virginia, Warner; Pleasantvillc
Rialto.

SEELMROTH THEATER CIRCUIT
Home Office: 910 St. Nicholas Ave., Dayton, O.
No. of Houses: 6.
President: Philip Semelroth.
Gen'l Mgr & Film Buyer: Philip Semelroth, Jr.

OHIO, Dayton: Federation, Peoples, Riverdale,
Sigma, Wayne; Franklin: Ohio.

SERVASS, JOHN, CIRCUIT
Home Office: 402 N. Illinois St., Indianapolis,
Ind.
INDIANA, Indianapolis: Stratford; Hunting-
ton; Tivoli;
Kokomo:
Woods;
Martinsville:
Indiana, State: Noblesville: Logan.

SHARRY, FRED
Home Office: 14 Roxbury St., Keene, N. H.
NEW HAMPSHIRE, Claremont: Magnet,

Tremont: Keene: Scenic.

VERMONT, Brattleboro: Capital; Springfield;

Ideal.

SHARD, ELMER
Home Office: Monte Vista Theater, Cincinnati.

OHIO, Cincinnati: Monte Vista; Lockland;
Pendrola; Reading: Emery, Lyric.

SHAW, F. W.
Home Office: Kewanne, Ill.

SCHOENSTADT, H. & SONS
Home Office: 5107 Blackstone Ave. and 910 S.
Michigan Ave., Chicago.
No. of Houses: 12.
President: H. Schoenstadt.

ILLINOIS, Chicago: Archer, Atlantic, Boule-
vard, Brighton, Crown, Halfield, Harper,
Kenwood, Palace, Peoples, Piccadilly, Midwest.

SCHREIBER, JACOB
Home Office: Detroit, Mich.

MICHIGAN, Detroit: Colonial, Blackstone,
Fine Arts, Majestic.

SCHULTE, WILLIAM J.
Home Office: 33 Chandler St., Detroit, Mich.

MICHIGAN, Algonac: Algonac; Brighton:
Washington;
Detroit:
Carlton,
Clay;
Hazel
Park:
Oakdale;
Howell;
Howell;
Marine
City:
Mariner;
Richmond:
Majestic.

SCHWARTZ, GEORGE M., CIRCUIT
Home Office: Capitol Th., Dover, Del.
DELWARE, Dover: Capitol, Temple;
Smyrna: Como, Strand, Everett, Middletown.

SCHWARTZ AND LEVINE
Home Office: 505 Williamson Bldg., Cleveland.
No. of Houses: 4.
President: Ernest Schwartz.
General Manager: B. Z. Levine.
Film Buyers: Ernest Schwartz, B. Z. Levine.

OHIO, Cleveland: Broadvue, Milo, New Y,
Norval.

SCHWARZ AMUSEMENT CO.
Home Office: Grand Theater, Louisville, Ky.
INDIANA, New Albany: Elks.
KENTUCKY, Louisville: Alamo, Brown,
Grand, Lincoln, Palace.

SOCOVILLE, ESSICK & REILF
Home Office: 214 Film Bldg., Cleveland.
No. of Houses: 5.
Pres.-Gen'l Mgr.-Film Buyer: P. E. Essick.

OHIO, Cleveland: Madison, Rialto and
Essel; Gallon: State; Willoughby: Willoby.

SEASHORE THEATERS, INC.
Home Office: Warner Th., Atlantic City, N. J.
NEW JERSEY, Atlantic City: Colonial, Earle,
Globe, Stanley, Virginia, Warner; Pleasantvillc
Rialto.

SEELMROTH THEATER CIRCUIT
Home Office: 910 St. Nicholas Ave., Dayton, O.
No. of Houses: 6.
President: Philip Semelroth.
Gen'l Mgr & Film Buyer: Philip Semelroth, Jr.

OHIO, Dayton: Federation, Peoples, Riverdale,
Sigma, Wayne; Franklin: Ohio.

SERVASS, JOHN, CIRCUIT
Home Office: 402 N. Illinois St., Indianapolis,
Ind.
INDIANA, Indianapolis: Stratford; Hunting-
ton; Tivoli;
Kokomo:
Woods;
Martinsville:
Indiana, State; Noblesville: Logan.

SHARRY, FRED
Home Office: 14 Roxbury St., Keene, N. H.
NEW HAMPSHIRE, Claremont: Magnet,

Tremont: Keene: Scenic.

VERMONT, Brattleboro: Capital; Springfield;

Ideal.

SHARD, ELMER
Home Office: Monte Vista Theater, Cincinnati.

OHIO, Cincinnati: Monte Vista; Lockland;
Pendrola; Reading: Emery, Lyric.

SHAW, F. W.
Home Office: Kewanne, Ill.

SCHOENSTADT, H. & SONS
Home Office: 5107 Blackstone Ave. and 910 S.
Michigan Ave., Chicago.
No. of Houses: 12.
President: H. Schoenstadt.

ILLINOIS, Chicago: Archer, Atlantic, Boule-
vard, Brighton, Crown, Halfield, Harper,
Kenwood, Palace, Peoples, Piccadilly, Midwest.

SCHREIBER, JACOB
Home Office: Detroit, Mich.

MICHIGAN, Detroit: Colonial, Blackstone,
Fine Arts, Majestic.

SCHULTE, WILLIAM J.
Home Office: 33 Chandler St., Detroit, Mich.

MICHIGAN, Algonac: Algonac; Brighton:
Washington;
Detroit:
Carlton,
Clay;
Hazel
Park:
Oakdale;
Howell;
Howell;
Marine
City:
Mariner;
Richmond:
Majestic.
SMALLEY'S CHAIN THEATERS, INC.
Home Office: 137 Main St., Cooperstown, N. Y. No. of Theaters: 14.
Pres.-Gen'l Mgr.-Film Buyer: William C. Smalley.
NEW YORK, Cooperstown: Smalley's, Smallley's, Paddington's; Wall Street; Palace, Wall Street; Clearwater; Capitol, Ritz, Bellevue; Daytona Beach: Empire, Lyric, Florida; Deland: Deke, Athens; Fort Lauderdale: Sunset, Queen; Fort Myers: Arcade, Ritz; Fort Pierce: Sunrise; Gainesville: Florida, Ocala; Jacksonville: Riverside, Empire, Imperial, Republic; Rialto, Palace, Arcade, Temple, Capitol, Florida; Lake-

SMITH AMUSEMENT CO.—See: Tri-State Theaters.

SMITH & BEIDLER THEATERS (Ohio)
Home Office: 519 Main St., Toledo. No. of Theaters: 5. Pres.-Gen'l Mgr.: Martin G. Smith and James A. Beidler. OHIO, Toledo: East Auditorium, Eastwood, Park, Royal, Westwood.

SMITH, PHIL, THEATRICAL ENTERPRISES

MASSACHUSETTS, Hudson: Hudson, State; Ipswich: Strand; Weymouth: Weymouth; South Boston: Broadway, Congress Hall, Imperial, Strand; RHODE ISLAND, East Greenwich: Providence; Royal.

SNAPER CIRCUIT

NEW JERSEY, Boonton: Lyceum and State; Keyport: Palace and Strand; New Brunswick: Strand; South Amboy: Empire; South River: Capitol and Star.

SNIDER, RALPH

SNIDER THEATERS
Home Office: Victoria Theater, Omaha, Neb. Film Buyer: Carl L. Snider.

NEBRASKA, Omaha: Garden, Lotthouse, Victoria, Garden.

SOMERSET AMUSEMENT CO.—See Phoenix Amus. Co. (Ky.)

SOTILLE, ALBERT
Home Office: Charleston, S. C.
SOUTH CAROLINA, Charleston: Academy, Majestic, Garden, Gloria, Victory.

SOUTHERN AMUSEMENT CO., INC.

LOUISIANA, Crowley: Acadia; DeRider: Realart; Jennings: Strand; Lafayette: Jefferson; Lake Charles: Arcade, Louisiana and Paramount; Leesville: Dreamland; Vinton: Strnd.

SOUTHWESTERN THEATERS, INC.
Home Office: 623 W. Grand St., Oklahoma City, Okla. OKLAHOMA, Chickasha: Midwest; Cushing: American, Dunkin; Oklahoma City: Isis; Picher; Plaza; Tulsa: Circle, Lyric, Main Street, Plaza; West Tulsa: Cameo.

SPARKS CIRCUIT
Home Office: Florida Theater Bldg., Jacksonville, Fla.
No. of Houses: 80.
President: E. J. Sparks.
General Manager: B. B. Garner.

SMALLEY'S, Oskaloosa, Iowa; Smalley's, Des Moines; 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.

FLORIDA, Arcadia: Star; Bradenton: Palace, Wallace, Clearwater; Capitol, Ritz, Bellevue; Daytona Beach: Empire, Lyric, Florida; Deland: Deke, Athens; Fort Lauderdale: Sunset, Queen; Fort Myers: Arcade, Ritz; Fort Pierce: Sunrise; Gainesville: Florida, Ocala; Jacksonville: Riverside, Empire, Imperial, Republic; Rialto, Palace, Arcade, Temple, Capitol, Florida; Lake-land: Folk, Palace, Strand, Lakeland; Lake Worth: Oakley; Miami: Olympia, Rex, Paramount, Rosetta, Community; Ocala: Dixie, Temple, Ritz; Orlando: Beacham, Grand, Ritz, Rialto, Isis; Palm Beach: Paramount, Beau Arts; Palatka: Howell, Grand; Palmetto: Palmetto; Plant City: Capitol; St. Augustine; Jefferson, Orpheum; St. Petersburg: Alcazar, Pheil, Cameo. LaPlaza, Florida; Sanford: Milane, Princess; Sarasota: Edwards, Sarasota, Park, Seventh; Tallahassee: Ritz, State; Tampa: Seminole, Park; Victory, Strand, Franklin, Tampa; West Palm Beach: Arcade, Stanley, Kettler, Rialto; Winter Haven: Ritz, Grand; Winter Park: Baby Grand.

SPENCER, F. G., CO., LTD.

Gen'l Mgr. & Film Buyer: A. A. Fielding.
NEW BRUNSWICK, Dahlhouse: Opera House; Campbell: 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-HAMBURGER

NEW JERSEY, Elizabeth: Elmore, Gaity, Royal, State, Strand; Roselle Park: Park.

STAMATUS AMUSEMENT CO.
Home Office: 1331 Fulton St., Brooklyn, N. Y.
NEW YORK, Brooklyn: Classic, Cumberland, Mapleton, Parkway, Venus.

STANDARD TALKING FILM SERVICE
(Using portable equipment and circuiting).
Home Office: 1963 S. Vermont Ave., Los Angeles, Cal.
CALIFORNIA, Arroyo Grande: Mission; Cambria: Cambria; Guadalupe: Crescent; Moro Bay: Wood's.

STANDARD THEATERS CORP.
Home Office: Criterion Theater, Oklahoma City, Okla. (Affiliated with Palco)
OKLAHOMA, Oklahoma City: Capitol, Circle, Criterion, Ritz, Victoria, Theaters; Cheyenne; Baird; Jacksonville.
OKLAHOMA, Oklahoma City: Empress, Folly, Liberty, Midwest, Warner.

STERLING CHAIN THEATERS, INC. (Affiliated with Palco Theaters)
Gen'l Mgr. & Film Buyer: Roy Cooper.

STERN, CHARLES
Home Office: Wallace Theater, Chicago.
SYNDICATE THEATRE, INC.
Home Office: Shilohville, Indiana.
No. of Theaters: 6.
President: F. J. Rembusch.
GENL MFR. & FILM BUYER: Truemann Rembusch.
INeADA, Columbus: American, Crump; El wood: Allingham; Elwood: Franklin; Artcraft; Martinsville: Gracce.

T. & D., JR. ENTERPRISES
Home Office: 25 Taylor St., San Francisco.
No. of Theaters: 21.
General Manager: M. Naify.
NOTE: T. & D., Jr. ENTERPRISES also holds a 50% interest in SAN FRANCISCO THE ATERS; listed under San Francisco Theaters.)
CALIFORNIA, Auburn: State; Chico; National Senator; Dunsmuir: California; Gilroy; Stanford; Half Moon; T & D, Jr.; Martinez: State; Oroville: State; Paso Robles: T. & D., Jr.; Petaluma: California; Red Bluff: State; Redding: Redding; Sacramento: California; Santa Rosa; Cline; Susanville: Liberty; Tulare: Tulare; Visalia: Fox.
NEVADA, Reno: Granada, Majestic and Wig wam.

TALKING CIRCUIT
Home Office: Harrington, Wash.
WASHINGTON, Davenport: Talkie; Endicott: Liberty; Harrington: Music Box; Rosalia; Audion; Sprague: Rex.

TAMA THEATER CO.
Home Office: Tama, Ia.
No. of Houses: 2.
LOMA Belle Plaine: King, Rivoli; Tama: Mills; Traer: Traer.

TANNER, HARRY
Home Office: Palace Theater, Pana, Ill.
ILLINOIS, Nokomis: Palace; Pana, Illinois; Palace; Vandalia: Liberty.

TEXAS CONSOLIDATED THEATRES, INC.
Home Office: Majestic Theater Bldg., Dallas, Tex.
No. of Houses: 61.
President: Karl Hoblitzelle.
Film Buyer: R. J. O'Donnell.
NEW MEXICO, Albuquerque: Mission, Sunrise.

TEXAS FEDERATED THEATRES
Home Office: 312 S. Harwood St., Dallas.
No. of Houses: 15.
Pres.-Film Buyer: H. A. Cole.
GENL MGR. & FILM BUYER: B. E. Hananson.
TEXAS, Bellville: Alamo; Bonham: American, Best; Columbus: Orphic; El Campo: Palace; Goliat: Goliat; Greenville: Colonial, Rialto; Seguin: Palace; Victoria: Princess, Victoria; Yorktown: L'Arcade.

THEATRICAL MANAGERS, INC.
Home Office: 940 Consolidated Bldg., Indianapolis.
No. of Houses: 6.
Pres.-Gen'l Mgr.: V. U. Young.
Film Buyer: Ray G. Friss.
INDIANA, Bloomington: Princess, Harris.
THOMPSON & RICHELIEU THEATERS
Home Office: Clearfield, Pa.
No. of Houses: 42
President: H. J. Thompson.
Gen'l Mgr.-Film Buyer: Cha. H. Richelieu.
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: 322 Summit St., Toledo.
No. of Houses: 30
OHIO, Toledo; Avalon, Lyric, Strand, Granada; Bucyrus: Southern.

TRI-STATE THEATERS CORP.
Home Office: 301 Capitol Theater Bldg., Des Moines, Ia.
No. of Houses: 26
President: A. L. 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; Newton: Capitol; Ottumwa: 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.

TRI-STATE THEATERS, INC.
Home Office: Columbia Theater, Alliance, O.
No. of Houses: 5
President: Lemoto Smith.
OHIO, Alliance: Columbia, Morrison, Strand; Warren: Post.
WEST VIRGINIA, Huntington: Palace.

TWIN CITY THEATER CORP.
Home Office: Princess Theater, Minneapolis, Minn.
MINNESOTA, Minneapolis: Princess; Marshall: State; St. Paul: Garrick, State.

UNITED AMUSEMENT CORP.; LTD. (Canada)
President: Ernest A. Cousins.
Gen'l Mgr.-Film Buyer: George Ganetekos.
QUEBEC, Empress, Royal Alexandra; Montreal: Amherst, Belmont, Corona, Granada, Monklond, Mount Royal, Papineau, Plaza, Regent, Rialto, Rivoli, Rosemont, Strand, Westminster, Seville, Francis; Sherbrooke: Granada, Premier.

UNITED ARTISTS THEATER CIRCUIT
Home Office: 729 Seventh Ave., New York, N.Y.
Pres. & Chair. of the Board—Joseph M. Schenck.
Vice-Pres.—Lee Shubert.
Vice-Pres.—Dennis F. O'Brien.
Vice-Pres. & Gen. Mgr.—Harry D. Buckley.
Sec.-Treas.—Bertram S. Nayfack.
Comptroller—A. M. George.
(Note: Majority of United Artists' theaters are operated in conjunction with other theater circuit organizations. Names of these associates appear in converter with how they 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), Wilshire Blvd.; Long Beach: United Artists (Wesco); Pasadena: United Artists (Wesco); Sacramento: Alhambra (Wesco); San Francisco: United Artists.
ILLINOIS, Chicago: United Artists (Balaban & Katz).

KENTUCKY, Louisville: Loew's (Loew's), United Artists (Loew's).
MARYLAND, Baltimore: Loew's Century (Loew's), Parkway (Loew's), Loew's Stanley (Loew's), United Artists Valencia (Loew's).
MICHIGAN, Detroit: United Artists (Balaban & Katz).
NEW YORK, New York: Loew's.
OHIO, Columbus: Loew's United Artists Broad (Loew's), Loew's-United Artists Ohio (Loew's).
OREGON, Portland: United Artists (United Artists-Parker).
 PENNSYLVANIA, Pittsburgh: Loew's-United Artists Penn (Loew's).

UNITED CHAIN THEATRES OF PA.
Home Office: 1600 Mitten Building, Philadelphia.
No. of Theaters: 9
President: Louis Berman.
General Mgr.: M. Goodman.
Film Buyer: J. B. Rosheim.

UNITED THEATRES, INC.
Home Office: 629 Common St., Balance, Okla.
Pres. & Film Buyer: M. H. Jacobs.

UNITED THEATRE ENTERPRISES.
Home Office: 206 Howard Theater Bldg., Atlanta.
President: Arthur Lucas.
Gen'l Mgr.-Film Buyer: Wm. K. Jenkins.
GEORGIA, Brunswick: Bijou and Ritz; Columbus: Grand, Rialto, Royal; Waycross: Lyric, Orpheum.

UNIVERSAL CHAIN THEATRES CORP.
Home Office: 730 Fifth Ave., N. Y. C.
Receiver: Robert L. Randolph, Baltimore Trust Bldg., Baltimore, Md. (Note: Universal Chain Theaters has disposed of all holdings except a 50 per cent stock interest in.)

GRIFFITH AMUSEMENT CO.: OKLAHOMA, Ada: Liberty, McSwain. Ritz; Bartlesville: Liberty, Lyric, Mink, Olen; Lockwell: Mid-west, Plaza, Rivoli; Chandler: H & S, Odeon; Duncan: Folly, Pa'ace; Earlsboro: Rex; Elk City: Rex, Ritz; Enid: Aztec, Arcadia, Criterion, Mecca; Fairfax: Tall Chief; Guthrie: Melba, State; Henryetta: Blain; Hobart: Kiowa, Oklahoma; Hugo: Erie; Maud: Arcadia; Norman: Billings, New University, Norman, University; Oklahoma City: Rialto; Okmulgee: Cozy, Orpheum, Seminole: Rex, State, Ritz; Shawnee: Bison, Criterion; Stillwater: Aztec, Arcade, Mecca; Weather: Grater, Camera, Mecca.
TEXAS, Borger: Rex, Ritz; Dal'as: Lyric; Pampa: L. N. Minta, State, Rex; Panhandle: Ritz; Wellington: Rialto, Ritz; Wink: Ritz, Tex. HOPUTON THEATERS CO.
Home Office: P. O. Box 12, Yountstown, O.
OHIO, Youngstown: Cameo, Mahoning, Princess, State, Uptown.

VAN NOMIKOS
Home Office: 6826 S. Halsted St., Chicago, Ill.

VENTMORE REALTY & LEASING CO.
Home Office: Strand Theater, B'dk, Atlantic City.
No. of Houses: 4
President: George F. Wieland.
VICTORIA AMUSEMENT CO.

VICTORIA AMUSEMENT ENTER., INC.

VIRGINIA & KENTUCKY THEATERS—See Pho.to Amusement Co. (Ky.)

VIRGINIA WOODSTOCK CIRCUIT

VON HEBERG, H.
Home Office: Liberty Th., Seattle, Wash.

VONDERSCHMITT AMUSEMENT ENTER-
PRIES
Home Office: Indiana Theater, Bloomington, Ind.

WARNER BROS THEATERS
Home Office: 43 W. 44th St., New York, N. Y.

WARNER THEATRE
Home Office: 6 W. 44th St., New York, N. Y.

WASHINGTON, Arlington: Capitol, Embassy, and Strand.

WEST VIRGINIA: See Wheeling, Charleston, Parkersburg, Huntington, Morgantown, Clarksburg.

WICHITA, Kansas: Texas, Capitol, Liberty, and Johnson.

WILLIAMSBURG, Virginia: Capitol, Liberty, and Johnson.

WINSTON-SALEM, North Carolina: Carolina, Odeon, and Opera.

WIXOM, Michigan: Ritz, Capitol, and Theatre.

WIXOM, Michigan: Ritz, Capitol, and Theatre.

WOBURN, Massachusetts: Capitol, Strand, and Woburn.


WOODSTOCK, New York: Capitol, Strand, and Woodstock.

WOODSTOCK, New York: Capitol, Strand, and Woodstock.

WORLD THEATRES


WISCONSIN, Milwaukee: Downer, Egyptian, Granada, Juneau, Lake, Riviera, State, Venetian, Warner; Appleton: Appleton, Kenosha, Kenosha; Sheboygan: Sheboygan; Racine: State, Venetian; Fond du Lac: Retlaw; Green Bay: Oshkosh: Strand.

WASHINGTON THEATER CIRCUIT
Home Office: 211 Film Bldg., Cleveland, O. No. of Theaters: 8.
Pres.-Gen'l-Mgr.-Film Buyer: M. B. Horwitz. 
OHIO, Cleveland: Astor, Globe, Haltnorth, Heights, Hough-79th and Plaza; Cuyahoga Falls: Alhambra and Falls.

WAX, A. & M.
Home Office: 1524 South St., Philadelphia. No. of Houses: 5.
President: Abraham Wax.
Gen'l-Mgr.-Film Buyer: M. Wax.
NEW JERSEY, Atlantic City: Royal.

WEHRENBERG, FRED, CIRCUIT
Home Office: 2735 Cherokee St., St. Louis. Gen'l-Mgr.-Film Buyer: Fred Wehrenberg.
MISSOURI, St. Louis: Cinderella, Melba, Michigan and Virginia.

WEISS, JOSEPH, THEATERS
Home Office: Mckeesport, Pa.
 PENNSYLVANIA, McKeesport: Capitol, Globe, Liberty, Lyric.

WILLS, M. O.

WILBY THEATER ENTERPRISES
Home Office: Paramount Theater Bldg., Atlanta. (NOTE: Theaters operated by R. B. Wilby are listed as follows: (a) Theaters in North Carolina in which Publix owns 50% and Wilby-Lucas-Kinney, the other 50%; (b) Theaters in Georgia in which Wilby has part ownership with Lucas & Jenkins; (c) Publix-Wilby Theaters in which Publix owns 50% and Wilby-Kinney 50%; (d) Valatenga Theaters, Inc., with Kinney and Publix; (e) Palmetto Amusements, Inc., with Kinney and Publix; (f) Others.)

PUBLIX SAENGER THEATERS OF NORTH CAROLINA, INC.:

VIRGINIA, Danville: Broadway, Lyric.

LUCAS-JENKINS:
GEORGIA, Atlanta: DeKalb, 10th St., East Point.

PUBLIX-WILBY:
ALABAMA, Auburn: Tiger; Anniston: Noble, Ritz; Montgomery: Paramount, Strand, Empire; Selma: Walton, Academy; Tuscaloosa: Bama, Diamond, Ritz.

VALATENGA THEATERS, INC.:
TENNESSEE, Bristol: Paramount.

PALMETTO AMUSEMENTS, INC.:
FLORIDA, ANDALUSIA, Carolina, Anderson: Strand; Columbia: Carolina, Imperial, Ritz, Rex; Green- ville: Carolina, Rivoli; Spartanburg: Carolina, Strand, Summer, Rex.
NORTH CAROLINA, Charlotte: Carolina, State.

OTHERS:
GEORGIA, Atlanta: Cameo: Griffin, Imperial.

WILMER & VINCENT THEATERS (Including Wells Circuit of Virginia).
No. of Theaters: 20.
President: Sidney Wilmer.
Gen'l-Mgr.-Film Buyer: Joseph D. Egan.

VIRGINIA, Norfolk: Granby, Norva, Strand; Richmond: Colonial, National, Strand.

WILSON, L. B.
Home Office: Covington, Ky.

WINCHESTER AMUSEMENT CO., INC.
No. of Houses: 5.
President: Louis Cohn.
Gen'l-Mgr. & Film Buyer: Harry Cohen.

WINDSOR CIRCUIT CORPORATION
Home Office: 4001 Fifteenth Ave., Brooklyn, N. Y.
NEW YORK, Brooklyn: Elton, New United, Stillwell, Windsor.

WOLFSON-MEYER THEATER ENTER.
(WOMETCO THEATERS)
Home Office: 9 N. W, Third St., Miami, Fla.
No. of Houses: 10.
President: Mitchell Wolfson.
Gen'l Mgr. & Film Buyer: Sidney Meyer.

WOMETCO THEATERS, INC.
Home Office: Miami, Fla.
FLORIDA, Buena Vista: Baltimore; Cocoa- nut Grove; Cocoa Grove; Miami; Biscayne Plaza, Capitol, Lyric, Mayfair, Harlem, Tower, West Palm Beach; Grand.

WOMETCO THEATERS, INC.
Home Office: Miami, Fla.
FLORIDA, Buena Vista: Baltimore; Cocoa- nut Grove; Cocoa Grove; Miami; Biscayne Plaza, Capitol, Lyric, Mayfair, Ritzy, Tower, Grand, Harlem; West Palm Beach: Dixie, Grand.

WOODSTOCK CIRCUIT.
No. of Houses: 5.
Pres. & Film Buyer: William Oakle.


WOODWARD THEATER CO.
Home Office: 705 Merchants Bldg., Detroit.
President: Henry S. Koppin.

MICHIGAN, Detroit: Ambassador, Amsterdam, Ferndale, Garden, Harmony, Highland Park, Kop- pin, Lakewood, Norwood, Piccadilly, Republic, Rosebud, Uptown and White Star; Dearborn: Cal- vin.

YOOST THEATER CIRCUIT
No. of Houses: 6.
President: William Yoost.
Film Buyers: Yoost & Fein.

NEW YORK, New York: Amphon, Chaloner, Regent, Royal, Superior and Thirty-Fourth Street.

ZANESVILLE THEATERS, INC.
Home Office: 13 S. Koppin St., Zanesville, O.
President: F. M. Ransbottom.
Treasurer: Sam E. Lind.
Secy.-Film Buyer: Caldwell Brown.
OHIO, Zanesville: Grand, Liberty, Imperial, Quimby.

ZWEIFEL, MRS. HELEN
Home Office: Pomeroy, O.
OHIO: Pomeroy: Electric, Majestic; Racine: Racine; Rutland: Rutland.

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FINANCIAL

CONCISE information on the organization, financial setup, annual earnings and latest balance sheet of motion picture and allied companies whose securities are listed on the various stock exchanges, together with price ranges of stocks and bonds for the year . . . . . . . . . . .
### Amusement Stocks in 1933

#### NEW YORK STOCK EXCHANGE

<table>
<thead>
<tr>
<th>Division</th>
<th>Stock and Approx.</th>
<th>Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Seating</td>
<td>72,200</td>
<td>711/2</td>
<td>7-13</td>
<td>7-13</td>
<td>3-20</td>
<td>31/4</td>
<td>0.25</td>
</tr>
<tr>
<td>Brum.-Ballard Corp.</td>
<td>235,150</td>
<td>181/2</td>
<td>6-26</td>
<td>7-1/4</td>
<td>3-3</td>
<td>11/2</td>
<td>7</td>
</tr>
<tr>
<td>Columbia Tct.</td>
<td>172,400</td>
<td>281/2</td>
<td>11-23</td>
<td>64/5</td>
<td>24</td>
<td>3-27</td>
<td>24</td>
</tr>
<tr>
<td>Con. Film Ind.</td>
<td>119,400</td>
<td>53/4</td>
<td>5-29</td>
<td>5-29</td>
<td>1-4</td>
<td>25/4</td>
<td>1</td>
</tr>
<tr>
<td>do Cum. Pmt pfd.</td>
<td>650,800</td>
<td>143/4</td>
<td>5-29</td>
<td>57/8</td>
<td>26-16</td>
<td>3-21</td>
<td>19/4</td>
</tr>
<tr>
<td>Eastman Kodak (3)</td>
<td>695,000</td>
<td>891/2</td>
<td>7-14</td>
<td>46</td>
<td>4-4</td>
<td>30</td>
<td>34/5</td>
</tr>
<tr>
<td>do Pfd. (6)</td>
<td>2,860</td>
<td>130</td>
<td>3-20</td>
<td>110</td>
<td>14</td>
<td>5-2</td>
<td>121/4</td>
</tr>
<tr>
<td>Fox Film &quot;A&quot;</td>
<td>114,000</td>
<td>20</td>
<td>9-14</td>
<td>12</td>
<td>10-21</td>
<td>20</td>
<td>21/4</td>
</tr>
<tr>
<td>K-A-O Pfd</td>
<td>6,650</td>
<td>25</td>
<td>5-31</td>
<td>34</td>
<td>1-26</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Loew's, Inc. (1)</td>
<td>1,541,700</td>
<td>363/4</td>
<td>9-18</td>
<td>81/4</td>
<td>22</td>
<td>283/4</td>
<td>91/2</td>
</tr>
<tr>
<td>do Pfd. (6)</td>
<td>26,505</td>
<td>781/4</td>
<td>7-19</td>
<td>35</td>
<td>34</td>
<td>72</td>
<td>14</td>
</tr>
<tr>
<td>Metro-Gold. Pfd. (139)</td>
<td>13,100</td>
<td>22</td>
<td>9-1</td>
<td>131/2</td>
<td>3-1</td>
<td>120</td>
<td>21/2</td>
</tr>
<tr>
<td>Paramount c.f.s.</td>
<td>621,118</td>
<td>21/2</td>
<td>6-6</td>
<td>45</td>
<td>171/4</td>
<td>11/2</td>
<td>31/4</td>
</tr>
<tr>
<td>Patho</td>
<td>426,600</td>
<td>21/2</td>
<td>7-10</td>
<td>41/4</td>
<td>3-37</td>
<td>11/2</td>
<td>11/2</td>
</tr>
<tr>
<td>Patho &quot;A&quot;</td>
<td>337,600</td>
<td>141/4</td>
<td>12-11</td>
<td>111/4</td>
<td>1-25</td>
<td>11/2</td>
<td>11/2</td>
</tr>
<tr>
<td>RCA</td>
<td>11,250,760</td>
<td>121/4</td>
<td>7-8</td>
<td>3</td>
<td>2-23</td>
<td>67/8</td>
<td>13/8</td>
</tr>
<tr>
<td>do Ptd. &quot;A&quot;</td>
<td>77,800</td>
<td>40</td>
<td>5-31</td>
<td>131/4</td>
<td>2-28</td>
<td>25</td>
<td>11/2</td>
</tr>
<tr>
<td>do Ptd. &quot;B&quot;</td>
<td>857,200</td>
<td>27</td>
<td>7-8</td>
<td>61/2</td>
<td>2-28</td>
<td>161/2</td>
<td>61/2</td>
</tr>
<tr>
<td>RKO</td>
<td>620,420</td>
<td>53/4</td>
<td>6-8</td>
<td>1</td>
<td>3-31</td>
<td>21/2</td>
<td>11/2</td>
</tr>
<tr>
<td>Universal 1st Pfd.</td>
<td>3,110</td>
<td>35</td>
<td>6-13</td>
<td>10</td>
<td>4-24</td>
<td>18</td>
<td>7</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>3,748,050</td>
<td>91/2</td>
<td>9-15</td>
<td>1</td>
<td>2-25</td>
<td>51/2</td>
<td>31/2</td>
</tr>
<tr>
<td>do Pfd.</td>
<td>12,400</td>
<td>241/4</td>
<td>10-6</td>
<td>41/2</td>
<td>27</td>
<td>151/2</td>
<td>91/2</td>
</tr>
</tbody>
</table>

**NEW YORK Curb MARKET**

| Carrier Corp. | 179,900 | 17 | 4 | 6 | 11/2 |
| Columbia Pict. | 5,900 | 271/4 | 81/4 | 271/4 | 17/2 |
| Educational Pfd. | 3 | 3 | 2 |
| Film-Inspect. Mach. | 6,300 | 11/4 | 11/4 | 1/2 |
| Gen. Th. Eq. Pfd. | 80,000 | 78 | 1/2 | 3-16 | 1-16 |
| Nat'l Screen Serv. (1) | 2,500 | 13 | 51/4 | 121/2 | 23/8 |
| Santly Safety | 26,600 | 58 | 1/8 | 1/8 | 1-16 |
| Technicolor | 295,000 | 14 | 25/4 | 9 | 25/4 |
| Trans-Lux | 94,700 | 33/4 | 11/4 | 21/2 | 5/8 |
| Univ. Pict. | 700 | 4 | 1 | 1 | 1-16 |

**NEW YORK STOCK EXCHANGE BONDS**

| Gen. Eq. Equip. (6s40) | $5,123,000 | 91/4 | 7-19 | 1 | 3-30 | 3 | 11/2 |
| Gen. Th. Eq. cfs. | $1,142,000 | 731/4 | 7-18 | 1 | 1-19 | 3 | 17/2 |
| Keith, B. F. (6s46) | $1,010,000 | 61 | 7-19 | 291/2 | 1-27 | 521/2 | 221/2 |
| Loew (6s41) w/c | $2,181,000 | 89 | 8-24 | 48 | 3-23 | 851/4 | 5 |
| Par. By. (51s51) | $1,261,000 | 40 | 7-19 | 25 | 3-40 | 30 | 7 |
| Par. By. (51s51) cfs. | $149,000 | 38 | 8-2 | 271/2 | 11-24 | 30 | 7 |
| Par.-F. L. (6s47) cfs. | $551,000 | 341/2 | 8-2 | 101/2 | 6-5 | 30 |
| Para.-F. L. (6s47) cfs. | $3,181,000 | 35 | 8-2 | 41/2 | 2-24 | 301/2 | 151/2 |
| Par. Pub. (51s50) cfs. | 35 | 8-2 | 71/2 | 4-13 | 30 | 151/2 |
| Par. Pub. (51s50) filed | $5,706,000 | 351/4 | 8-3 | 53/4 | 4-13 | 30 | 151/2 |
| Pathe (7s37) | $604,000 | 87 | 7-19 | 471/2 | 1-26 | 85 | 17 |
| RKO (6s41) | $1,340,000 | 30 | 7-13 | 81/2 | 2-24 | 15 | 1/2 |
| Warner Bros. (6s39) | $1,376,000 | 48 | 9-18 | 12 | 1-30 | 431/2 | 241/2 |

**NEW YORK PRODUCE EXCHANGE SECURITIES**

| Para.-Publix | 523,900 | 31/2 | 1/8 | 17/2 |
| Amer. Seating (6s36) | 321,000 | 51 | 51/4 | 51/2 | 22 | 471/2 | 381/2 |
| Roxy Th. units | 59 | 51/2 | 51/2 | 1/2 | 0.25 |
| Roxy Th. Pfd. "A" | 59 | 1/2 | 1/2 | 1/2 |
| **STOCKS STRICKEN FROM LIST IN 1933** | **496,500** | **478** | **6-6** | **11/2** | **3-29** | **31/4** | **13/4** |
| Orpheum Circuit | 1,040 | 7 | 6-9 | 11/2 | 1-30 | 6 | 1/2 |
| Para. Publix | 51,200 | 251/4 | 1-5 | 1-30 | 1/2 | 1-16 |
| Consol. Theaters | 36,000 | 21/2 | 1/4 | 1/4 | 11/2 |
| Educ. Pict. 8% Pfd. | 300 | 3 | 2 | 2 | 20 |
| D. W. Griffith, Inc. | 5 | 1/2 | 1/2 | 1/2 |
| "A" cash | 55,600 | 7-16 | 1-16 | 7 |
| **RIGHTS THAT EXPIRED DURING 1933** | **62,415** | **2** | **7-25** | **11/2** | **8-8** | **11/2** |
| Fox Film "A" | 42,000 | 111/2 | 1-10 | 11/2 | 2-23 | 1/2 | 1/2 |
| Shubert Th. 6s42 | 6,000 | 60 | 50 | 55 | 27 |
AMERICAN SEATING CO.
Seats and Equipment
Incorporated June 21, 1926, in New Jersey
General Office, 14 E. Jackson Blvd., Chicago

Present company is successor to company of same name organized in New Jersey, April 24, 1906.

Capitalization: Common stock, no par, 500,000 shares authorized, 230,000 shares outstanding, including 27,125 shares in treasury.

Dividend: None being paid at present.

BALANCE SHEET AS OF SEPT. 30, 1933

Assets
Current Assets: Cash and short term U. S. Govt. Securities, $915,704.89; warrant, notes and accounts receivable—customers (less reserves), $1,994,069.92; other notes and accounts receivable, $27,015.69; cash surrender value—life insurance, $42,246.41; inventories, $923,831.47; total current assets $3,902,868.38

Fixed Assets: Land, buildings, machinery and equipment, (less depr. reserves) $2,866,114.89

Other Assets: Cash in closed bank, $75,000.00; prepaid and deferred expenses, $58,574.08; sundry inventories (at nominal value), $1.00; total other assets $133,575.08

Total Assets $6,902,558.35

Liabilities
Current Liabilities: Accounts payable, $190,841.65; accrued interest—gold notes, $45,255.00; ten year 6 per cent gold notes, $2,935,000.00; minority interest, $36,792.83; mortgage payable, $24,000.00; Total Liabilities $3,231,889.48

Capital: Common stock no par (less treasury stock), $3,414,875.00; capital surplus, $1,065,083.16; operating deficit, $809,289.29; Total Capital $3,670,868.87

Total Liabilities and Capital $6,902,558.35

CONSOLIDATED PROFIT AND LOSS FOR NINE MONTHS ENDED SEPT. 30, 1933

Gross revenue from sales $1,751,191.24
Cost of sales (not including depreciation) 1,114,642.94

Gross Profit $636,548.30
Selling and administrative expenses, $495,345.77; Operating profit before depreciation, $141,202.53; depreciation on fixed assets, $90,540.00; Net profit from operations $50,662.53

Non-Operating Income: Interest received, $42,108.69; sundry income, $39,659.21 $81,767.90

Total Income $132,430.43
Non-Operating Charges: Interest on gold notes, $133,800.99; sundry charge, $62,772.76

Net Loss $64,143.32

BALABAN & KATZ CORP.
(Controlled by Paramount Publix Corp.)
Theater Circuit
Incorporated Aug. 27, 1923, in Delaware
General Office, 175 N. State St., Chicago

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, 26,356 outstanding.
Dividends: None being paid at present.
CONSOLIDATED BALANCE SHEET, JAN. 1, 1933

Assets

Fixed Assets: Land, $6,680,554.39; buildings, leaseholds and equipment (after depreciation of $6,474,293.40), $13,090,860.21; premiums paid for capital stocks of consolidated subsidiaries, $1,010,611.98.......................................................... $21,382,026.58

Deposits to Secure Contracts; Lease deposits, $636,554.06; other deposits, $135,416.52.......................... 771,970.58

Investments and Advances: Investments in and advances to affiliated companies, (not consolidated) less reserve, $510,282.43; other stocks, etc., $119,529.96.......................... 629,812.39

Current Assets: Cash in banks, $418,001.30; working funds, $45,942.54; current accounts with affiliated companies (not consolidated), $30,919.39; miscellaneous accounts and notes receivable, less reserves, $128,771.66.......................... 623,634.89

Deferred Charges: Unamortized bond discount and expense, $137,248.88; unexpired insurance premiums, $33,222.73; prepaid rent, taxes, licenses and dues, $11,382.29; supplies and miscellaneous, $21,419.......................... 203,272.90

$23,610,717.34

Liabilities

Preferred Capital Stock—Seven Per cent: Authorized—28,700 shares par value $100.00 each outstanding—26,356 shares, $2,635,600; Common Capital Stock: Authorized—270,000 shares par value $25.00 each outstanding—264,206 shares, $6,695,150.......................... 9,240,750.00

Interest of Preferred Stockholders in 8% Cumulative Preferred Capital Stock of a consolidated subsidiary including accrued dividends to December 31, 1932.......................................................... 663,666.00

Five and One-Half Per cent Serial Gold Notes due November 1, 1938, inclusive (amount maturing within one year, $329,000.00).......................................................... 3,720,000.00

Mortgages and Bonds of Subsidiary Company (including $47,500.00 maturing within one year) Serial Payments on Investment in Consolidated Subsidiary, secured, due after one year.......................................................... 689,964.44

Serial Payments on Accounts with Affiliated Company (not consolidated) due after one year.......................................................... 508,400.00

Purchase Money Obligations maturing serially after one year.......................................................... 18,467.19

Current Liabilities: Accounts payable, $289,261.30; purchase money obligations maturing serially within 12 months, $32,709.16; serial payments on investment in consolidated subsidiary, secured, maturing within 12 months, $487,700; accrued general taxes, interest, etc. (less tax warrants and accrued interest thereon to be applied in liquidation of accrued general taxes), $1,074,597.02; current accounts with affiliated companies, (not consolidated), $158,356.25; Reserve for Contingencies.......................... 2,042,862.73

Advance Payments (self liquidating).......................................................... 226,283.49

Surplus (per accompanying statements).......................................................... 27,860.63

Contingent Liabilities: In respect of guarantee by wholly owned subsidiary of first mortgage, including accrued interest thereon, of $1,024,896.25, of former subsidiary company.......................... 6,462,180.70

$23,610,717.34

CONSOLIDATED PROFIT AND LOSS ACCOUNT

53 Weeks Ending Dec. 31, 1932

Profit from operations before deducting interest charges, preferred dividends of subsidiary minority interests and provisions for depreciation and amortization.......................................................... $1,161,882.61

Other Income: Dividends, interest and miscellaneous income.......................................................... 166,661.18

$1,328,543.79

Provision for depreciation and amortization, $1,490,903.82; interest charges and preferred dividends paid and accrued applicable to minority interest in Publix Great States Theaters, Inc. (including bond discount and expense of $40,943.90), $540,497.20.......................... 2,031,401.03

Loss before providing for share of operating losses of subsidiary companies not consolidated

Provision for share of operating losses of subsidiary companies not consolidated.......................... 702,817.74

290,781.20

Net losses carried to surplus account.......................................................... 993,638.44

CONSOLIDATED SURPLUS ACCOUNT

53 Weeks Ending Dec. 31, 1932

Surplus paid in at date of organization (net).......................................................... $777,568.36

Add—Discount on preferred stock purchased and retained during 1932.......................................................... 10,933.00

$788,501.36

Surplus donated by Paramount Publix Corporation re purchase of their 70% interest in Publix Great States Theaters, Inc., at December 26, 1931.......................................................... 307,931.66

$1,096,433.02
Earned Surplus: Balance Dec. 26, 1931, $8,152,165.86; Deduct—Net loss for the 53 weeks ending Dec. 31, 1932 as per accompanying statement, $993,638.44; Deduct—Special charges, etc., as under—Losses resulting from disposition or reduction in book values of (a) investments in subsidiary and affiliated companies, (b) other property, and (c) amount written off in respect of capital assets in connection with cancellation of leases, etc., $1,413,491.24; amount appropriated for reduction in property accounts relating to credit arising from settlement of indebtedness (see below), $41,250; Balance, $5,793,786.18; Add—Discount on bonds purchased for retirement, $29,557.50; Credit arising from liquidation of indebtedness at less than face value of subsidiaries, $41,250; adjustments in respect of rents, general and Federal income taxes of prior years, etc., $72,957.81; Total, $5,847,551.49; Deduct—Dividends paid on preferred stock, $184,570.75; on common stock, $297,233.06 ............... 5,365,747.68

Total Surplus Carried to Balance Sheet ................................................. $6,462,180.70

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**CARRIER CORPORATION**

**(Holding Company)**

**Air Conditioning**

**Formed Jan. 1, 1931, in New Jersey**

**General Office, 750 Frelinghuysen Ave., Newark, N. J.**


Capitalization: Preferred stock, 7% (par $100), 25,000 shares authorized, 14,946 outstanding; common stock, no par, 500,000 shares authorized, 285,- 252 outstanding.

Funded debt as of Jan., 1933—$477,900.

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**COLUMBIA PICTURES CORPORATION**

**Producer and Distributor**

**Incorporated Jan. 10, 1924, in New York**

**General Office, 729 Seventh Ave., New York**

Capitalization: No par common stock, 300,000 shares authorized, 167,885 outstanding. No par $3 preference stock, cumulative and convertible (reredeemable at $47.50), 25,000 shares authorized, 17,261 outstanding. Of the authorized common, 18,393 shares are reserved for conversion of preferred, and 26,636 shares are under option to the management at $29.10 a share until March 1, 1934. Majority of common stock held in a voting trust to continue for 10 years to April 1, 1940. Voting trustees are Joe Brandt, Jack Cohn and Harry Cohn.

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**CONSOLIDATED BALANCE SHEET, SEPT. 30, 1933**

Assets: $6,906,569. Net working capital (curr. assets less curr. liabilities), $2,269,923.

Dividend (common): None.

**COMMON STOCK PRICE RANGE**

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>17</td>
<td>4</td>
<td>D</td>
</tr>
<tr>
<td>1932</td>
<td>12½</td>
<td>3½</td>
<td>$1.76D</td>
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<tr>
<td>1931</td>
<td>32</td>
<td>12½</td>
<td>2.17D</td>
</tr>
<tr>
<td>1930</td>
<td>30</td>
<td>24½</td>
<td>.18</td>
</tr>
</tbody>
</table>

D—Deficit.

Earnings on combined "A" and "B" stock of Carrier Engineering Corp. were $3.21 in 1929 and $1.80 in 1928.

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**Cash (including $200,000 U. S. Treasury Certificates) .................................. $960,224.98**

Accounts Receivable: Advances to outside producers (secured by producers' share of income), $408,423.41; film customers and sundries (less reserve of $143,096.30), $374,086.30 .......... 782,509.71

Inventory: Released productions, negatives, prints and records, at cost, less amortization, $1,211,557.70; completed productions not yet released, at cost, $574,740.05; cost of productions in process of completion (domestic), $913,992.32; cost of productions in process of completion (foreign), $135,193.60; rights and scenarios, at cost, $167,528.52; advertising accessories, at cost less amortization, $100,248.08; film stock and miscellaneous supplies, at cost, $35,299.96 .......... 3,138,560.23

Total Current and Working Assets .......................................................... $4,681,294.92

Investments in and advances to wholly owned foreign subsidiary companies ........... 186,313.24

Deposits ......................................................................................................... 77,491.39

Investments: Miscellaneous securities, cost less reserve, $3,955.21; cash surrender value of life insurance, $52,336.90 ......................................................... 56,292.11

Fixed Assets as Appraised by Pacific States Appraisal Company December 31, 1926 and July 12, 1927 with Subsequent Additions at Cost: Land, $443,692.85; buildings, equipment and

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Liabilities and Capital

Current Liabilities: Notes payable—trade, $169,645.93; accounts payable and accrued expenses, $514,452.79; purchase contracts payable within one year, $9,068; due to outside producers and owners of royalty rights, $118,529.88; reserve for Federal income taxes (estimated), $141,517.67.

Total Current Liabilities.................................................. $953,214.27

Mortgage and purchase contracts payable after one year, $2,213,771.46.


Common stock, without par value, 300,000 shares authorized, 167,885 outstanding.

Capital surplus............................................................. 61,917.46

$6,668,942.67

CONSOLIDATED STATEMENT OF OPERATIONS
For the Twelve Months (53 Weeks) Ended July 1, 1933

(INCLUDING operations of the corporation in foreign territories and of its foreign subsidiary companies and branches for the 11 months ended May 27, 1933.)

Net profit before amortization of film, interest charges and Federal income tax*.......................... $6,158,574.08

Deduct: Amortization of film, $3,341,045.79; interest charges, $30,529.31; amortization of contracts (self-liquidating): $17,261

Net Profit Before Federal Income Tax................................. $2,786,998.98

Provisions for Federal income tax........................................ 70,546.94

Net Profit Carried to Surplus............................................. $2,704,452.04

CONSOLIDATED EARNED SURPLUS ACCOUNT
For the Twelve Months (53 Weeks) Ended July 1, 1933

(INCLUDING operations of the corporation in foreign territories and of its foreign subsidiary companies and branches for the 11 months ended May 27, 1933.)

Balance, June 25, 1932..................................................... $1,296,807.61

Deduct—Preferred dividends............................................... $2,110.00

Add—Net profit for the twelve months to July 1, 1933.............. $1,244,697.61

Balance, July 1, 1933, carried to balance sheet........................ $1,984,938.58

Net profit for the 13 weeks ended Sept. 20, 1933, was $241,778.63, which after deducting $12,945.75 for preferred dividends brought the earned surplus account to $2,213,771.46.

CONSOLIDATED FILM INDUSTRIES, INC.

Film Laboratories, etc.

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.

Capitation: 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: Present rate on common, $2 annually: Preferred. $2.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
<th>Preferred High</th>
<th>Preferred Low</th>
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<td>.50</td>
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<td>.75</td>
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<td>2.50</td>
<td>.75</td>
<td>1.75</td>
<td>1.25</td>
<td>.30</td>
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</table>

* 9 months to Sept. 30.
CONSOLIDATED BALANCE SHEET, JAN. 1, 1933

Assets

Current and Working Assets: Cash in banks and on hand. .................................................. $911,199.39
Marketable securities, at market ................................................................. 132,747.36
Trade acceptances and notes receivable, $1,195,469.80; accounts receivable: trade, $1,475,584.06; other, $30,966.04; lease, reserve for bad debts, $300,262.37; 2,501,757.83
Interest and dividends receivable .............................................................................. 21,466.94
Notes and accounts receivable, officers and employees .............................................. 36,374.68
Inventories of raw materials and supplies, work in process and finished products, less reserves ................................................................. 732,773.36
Total Current and Working Assets ............................................................................. $4,336,319.56
Cash surrender value of life insurance ......................................................................... 56,265.18
Notes receivable, secured by real estate mortgages ......................................................... 735,000.00
Investments in and notes and accounts receivable of subsidiary companies, not consolidated, less reserve .................................................................................. 157,317.26
Sundry assets ............................................................................................................... 13,828.96
Fixed Assets: Real estate, buildings, machinery and equipment, etc., $6,747,588.40; less, reserve for depreciation, $1,581,619.73; 5,165,968.67
Prints and negatives .................................................................................................. 215,855.16
Good will, patents, etc. ............................................................................................... 1,00
Deferred charges ........................................................................................................ 182,579.62
$10,863,135.41

Liabilities

Current Liabilities: Notes payable—banks, $300,000; trade, $531,383.77 ......................................... $831,383.77
Accounts payable, including sundry accounts aggregating, $45,578.18 .............................. $50,397.43
Aceruals—Payroll, taxes, etc. ......................................................................................... 137,308.11
Federal income tax, current year, estimated ..................................................................... 60,000.00
Real estate mortgage payable, due 1933, $21,000; balance of purchase price of stock of subsidiary company, due November 15, 1933, $9,842.46; balance of purchase price of property, due January 2, 1933, $112,344.11; trust deed note, payable in 1933, $50,000 .................. 173,186.57
Total Current Liabilities ............................................................................................... $1,704,270.88
Sundry Liabilities ........................................................................................................ 14,704.50
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 a share, $6,000,009; $524,973 shares, common stock, par value $1 a share, issued of 600,000 shares authorized. $524,973
Surplus: Capital surplus, balance ............................................................................... 6,524,973.00
Earned surplus ........................................................................................................ 101,780.77
$10,863,135.41

CONDENSED CONSOLIDATED STATEMENT OF INCOME AND PROFIT AND LOSS, YEAR ENDED DEC. 31, 1932

Net sales and patent royalties ......................................................................................... $8,372,612.00
Cost of sales and operating expenses ............................................................................ 7,177,347.68
Net Profit from Sales ................................................................................................... $1,195,264.32
Other Income: Interest, $134,230.20; miscellaneous, $99,309.47 ............................. 233,539.67
Deductions from Income: Provision for bad debts, $239,824.16; interest, 32,640.55; loss on sale of securities, $51,266.50; loss on sale of other assets, etc., $13,474.53; idle plant expenses, $37,808.74; contributions to Consolidated Associates, Inc., $37,361.32; operating loss of subsidiary company, not consolidated, $15,230.30; miscellaneous, $58,969.58 ................................. 506,575.78
Total Income for the year ended December 31, 1932, before Federal income tax ......... 922,738.21
**Less, Federal income tax, estimated ........................................................................... 60,000.00
Net Income for the Year Ended December 31, 1932, carried to Surplus Account ........ $862,228.21

* Including Depreciation, $199,097.69.
** Estimated Liability for Federal Income Taxes, after applying certain credits allowable by the Internal Revenue Department.

EASTMAN KODAK CO.
Manufacturers 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, 2,263,150 issued. Preferred, $100 par, 6% cumulative, $10,000,000 authorized, $7,156,700 outstanding.
Dividend: Common, present rate $3 annually; preferred, $6 annually.

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PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>Common High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
<th>Preferred High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
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<tbody>
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<td>1933</td>
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<td>$1.85*</td>
<td>1933</td>
<td>.130</td>
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<td>.131</td>
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<td>8.72</td>
<td>1922</td>
<td>1083/4</td>
<td>1033/4</td>
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</table>

*24 weeks.

CONSOLIDATED BALANCE SHEET, JAN. 1, 1933

Assets

Current Assets: Cash in bank and on hand, $9,118,176.74; marketable bonds and stocks (at market value Dec. 31, 1932), $11,250,122.89; accounts and bills receivable (less reserve), $15,821,338.28; inventories of raw materials, supplies, work in process and finished product at cost or market, whichever is lower, $29,476,937.42.

Investments and Advances; Affiliated companies, $1,628,547.77; Kodak Employees Association and employees’ home projects, $2,587,839.56; other (including 5,000 shares Eastman Kodak Company common stock at $42.95 per share), $3,216,649.95.

Land, buildings, plant and machinery at cost, $107,325,480.26.

$41,084,756.75

Goodwill and patents of parent company and subsidiaries

Deferred Charges to Future Operations: Unexpired insurance, etc.

$72,599,601.69

Liabilities

Current Liabilities: Accounts payable, including provision for United States and foreign income taxes, $6,097,887.26; dividends payable, $1,780,677.75.

General and contingent reserves

Capital Stock and Retained Earnings (cumulative preferred stock, $100 par value), authorized 100,000 shares, issued 61,657 shares, $6,165,700; common stock, no par value, authorized 2,500,000 shares, issued 2,263,150 shares, less 7,229 shares in treasury, total 2,255,921 shares common at stated value of $10 per share, $22,559,210; paid-in surplus, $28,782,600.

Earned surplus, as per annexed statement...

$140,143,618.69

CONSOLIDATED STATEMENT OF PROFIT AND LOSS AND EARNED SURPLUS

For the Year Ending Dec. 31, 1932

Earned surplus at December 26, 1931...$75,919,273.31

Income from operations, $12,178,865.38; interest and dividends, $1,304,045.87; other income, $313,998.37; Deduct: Provision for depreciation, $5,757,626.30; other charges (net), $750,064.49; provisions for United States and foreign income taxes, $1,270,470.20; net profit for the year ending December 31, 1932...

$6,058,748.63

Deduct: Dividends: Common and preferred...

$81,978,021.94

Earned Surplus at Dec. 31, 1932...

$72,599,601.69

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.

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>1933</td>
<td>15</td>
<td>4</td>
<td>$1.85*</td>
</tr>
<tr>
<td>1932</td>
<td>10</td>
<td>6</td>
<td>$1.85*</td>
</tr>
<tr>
<td>1931</td>
<td>394/6</td>
<td>16</td>
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</tr>
<tr>
<td>1930</td>
<td>63/4</td>
<td>354/6</td>
<td>5.03</td>
</tr>
<tr>
<td>1929</td>
<td>80</td>
<td>32</td>
<td>6.24</td>
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<tr>
<td>1928</td>
<td>100</td>
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<td>.85</td>
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<tr>
<td>1926</td>
<td>20</td>
<td>11</td>
<td>.11</td>
</tr>
</tbody>
</table>

886
CONSOLIDATED BALANCE SHEET AT JAN. 1, 1933

Assets

Cash .................................................. $569,834.76
Accounts Receivable, Less Reserves: Advances to affiliated companies, $85,115.08; sundry debtors, $109,344.38 .................. 194,459.46
Prepaid expenses .................................... 625,048.28

Total Current and Working Assets .............. $1,598,285.59
Deposits to secure contracts ................. 18,125.00
Cash and securities in hands of trustee for bond and debenture holders .......... 14,682.21
Notes and mortgages receivable ............... 81,383.19
Investments in and advances to affiliated companies .......................... 2,284,139.40
Fixed Assets: Land, $5,334,029.06; buildings, leases and equipment (after depreciation), $6,627,124.88 .......... 11,961,153.94
Deferred charges .................................... 616,586.29
Goodwill, franchises, etc. ......................... 7,820,326.06

Liabilities and Capital

Accounts payable, $70,313.50; accrued interest, taxes, etc., $218,663.99; purchase money obligations for properties, maturing serially within twelve months (exclusive of notes for $693,000.00 maturing in June, classified by the company as an obligation maturing after twelve months in accordance with agreement providing for renewal of the amount) $238,181.80; reserve for United States Exchange, $17,151.80 ........ $544,311.09

Total Current Liabilities ....................... $544,311.09
Purchased money obligations for properties, maturing after twelve months, $946,000.23; twenty year 6% sinking fund gold bonds, $5,406,500; twenty year 6 1/2% sinking fund debentures, $2,794,000; mortgages in theater properties, $1,250,023.79 .................. 10,396,524.02
Advance payments, etc. (self liquidating) ........ 21,386.62
Reserve for contingencies ....................... 150,000.00

Total Liabilities .................................. $11,112,221.73
Interest of minority stockholders in capital and surplus of subsidiary companies (including $597,950.00 preferred stock) ................. 936,210.53
Capital and Surplus: Capital stock issued (378,790 shares without par value), $8,991,725.00; earned surplus (per statement attached), $3,354,526.42 .......... 12,346,251.42

Contingent Liabilities—$625,127.43 .................. $24,394,683.68

CONSOLIDATED PROFIT AND LOSS ACCOUNT
For the Twelve Months Ended Dec. 31, 1932

Profit, before interest, depreciation, etc. .......... $1,543,703.09
Add—Appreciation and profit on securities ........ 44,127.53

Less—Depreciation: Buildings, leases, equipment, franchises and investments, including $39,639.54 applicable to prior year, $786,983.20; interest (net), $629,071.52; United States Exchange, $49,791.12; provisions for contingencies, $100,000 .......... $1,565,845.84

Balance Carried to Surplus ........................ $21,984.78

CONSOLIDATED SURPLUS ACCOUNT
At December 31, 1932

Earned surplus at Dec. 26, 1931 .................. $3,613,535.29
Add—Earned surplus of subsidiary company included in consolidated accounts for the first time .......... 97,796.35

Add—Profit for the twelve months ended Dec. 31, 1932 .................. $3,711,331.64

Less—Dividends paid ................................ 21,984.78

Earned Surplus at December 31, 1932 .................. $3,354,526.42

FIRST NATIONAL PICTURES, INC.
(Owned by Warner Bros.)
Producer and Warner Distributor
Incorporated Nov. 15, 1929, in Maryland
General Office, 321 West 44th St., New York

Present company is successor to First National Pictures, Inc. of Delaware, which succeeded Associated First National Pictures and, previously, First National Exhibitors Circuit, Inc., organized in 1917.
Capitalization (First National Pictures, Inc., of Delaware): Common stock, no par, 100,000 shares. More than 99 per cent of the stock is owned by First National Pictures, Inc., of Maryland, which in turn is wholly owned by Warner Bros. Consolidated statement and earnings are included in the consolidated accounts of Warner Bros.

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PRO FORMA BALANCE SHEET, APRIL 1, 1933

Assets

Current Assets: Cash, $1,060,370.70; accounts receivable, less reserves, $618,282.84; notes receivable, less reserves, $24,415.07; inventories (unamortized production costs), $9,679,342.58; prepaid expenses, $171,916.38. 

Investments in and Advances to Affiliated Companies and Enterprises: Film Securities Corporation, $1; Movietonews, Inc. and sundry other companies, at cost, $4,530,623.88. 

Investments in and Advances to Wholly-owned Subsidiaries: Wesco Corporation, Investment, $1; advances to Wesco Corporation, $5,114,965.40; advances to Fox West Coast Theaters, $2,744,530.88; United American Investing Corporation (holding company for equity in Metropolis and Bradford Trust Co., Ltd. and Gaumont-British Picture Corporation, Ltd.), at cost, $19,030,929.04; other companies, at cost adjusted by undistributed profits and losses since acquisition: Fox Realty Corporation of California, $3,726,504.11; Fox Film Realty Corporation, $2,600,297.67; other domestic companies, $1,217,97; foreign distributing companies, $2,502,261.17. 

Fixed Assets: Land, buildings and equipment, at cost, $4,980,654.61; less reserves for depreciation, $3,065,232.80. 

Other Assets: Cash surrender value of life insurance policies, less loans of $40,637.14; $228,915.66; miscellaneous (including $5,410.70 cash in closed banks), $65,872.70. 

Total Assets: $54,061,969.86.

Liabilities

Current Liabilities: Notes Payable, $218,624.77; Accounts payable and accrued expenses, $1,532,511.51. 

Sundry liabilities, due after one year. 

Five Year 6% Convertible Debentures, due April 1, 1936. 

Effect is given herein to the retirement of the entire issue of debentures, in the principal amount of $360,000,000; but the extent that debentures holders may not join in the underwriting, debentures will remain outstanding. Holders of over $26,500,000.00 principal amount of debentures have already agreed to participate. 

Deferred Credits—film rentals received in advance, etc. 

Reserves: For revaluation of investments and advances, $14,500,000; for contingencies including provision in connection with pending litigation with respect to which the Corporation denies liability, $1,150,000. 

Net Worth: Capital stock—stated value $5.00 per share: Authorized 2,800,000 shares of Class A (of which a sufficient number are to be reserved for the exercise of the stock purchase warrants and the conversion of debentures which may not be included in the underwriting) and 16,650 shares of Class B, issued and outstanding 2,508,910 shares of Class A and 16,650 shares of Class B. $12,627,800; paid-in surplus, $22,773,619.67. 

Contingent Liabilities: Notes receivable discounted—Canadian funds—$924,000; guarantee of notes of affiliated company—$400,000; rent claims on various theaters undetermined and contested by the Corporation amounting, up to February 28, 1933, to not exceeding $210,000.00 plus certain alleged breach of lease claims since that time, in process of adjustment.

Total Liabilities: $54,061,969.86.
FOX THEATERS CORPORATION
(Controlled by Central Theatres Equipment Corp.)
Theater Operating and Holding Company
Incorporated Nov. 5, 1925, in New York
General Office, 850 Tenth Ave., New York


General Theatres Equipment Corp., headed by Harley L. Clarke, acquired control of company April 6, 1930, through purchase from William Fox of his 100,000 shares of Class "B" stock.

Capitalization: Class "A" common stock, no par, 7,400,000 shares authorized, 1,476,814 outstanding. Class "B" common stock, no par, 100,000 outstanding (all owned by General Theaters Equipment).

Dividends: None paid.


Funded Debt: $33,400,000.

PRICE RANGE OF "A" STOCK
(Taken off Curb, July 15, 1932)

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>1½</td>
<td>3-1/2</td>
<td>$.—D</td>
</tr>
<tr>
<td>1931</td>
<td>6½</td>
<td>¾</td>
<td>.—D</td>
</tr>
<tr>
<td>1930</td>
<td>17½</td>
<td>2½</td>
<td>1.58D</td>
</tr>
<tr>
<td>1929</td>
<td>37½</td>
<td>5</td>
<td>1.58*</td>
</tr>
<tr>
<td>1928</td>
<td>36½</td>
<td>17½</td>
<td>1.64</td>
</tr>
<tr>
<td>1927</td>
<td>25½</td>
<td>12½</td>
<td>.92</td>
</tr>
<tr>
<td>1926</td>
<td>34½</td>
<td>19</td>
<td>.73</td>
</tr>
<tr>
<td>1925</td>
<td>32</td>
<td>26</td>
<td></td>
</tr>
</tbody>
</table>

D—Deficit. * Subsequently adjusted by new management to deficit.

GENERAL THEATERS EQUIPMENT, INC.
Holding Company
Incorporated July 11, 1929, in Delaware
General Office, 624 South Michigan Ave., Chicago

Receiver appointed Feb. 29, 1932.

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:
National Theater Supply Co.
Theater Equipment Acceptance Corp.
J. E. McAuley Manufacturing Co.
Mitchell Camera Corp.
Hall & Connolly, Inc.
Strong Electric Co.
Ashcraft Automatic Arc Co.
J. M. Wall Machine Co.
Fearless Camera Co.

Capitalization: Common v.t.o. no par, 4,000,000 shares authorized: 1,894,000 outstanding. Preferred, no par, $3 convertible, 2,000,000 authorized, 946-304 outstanding.

Total assets, Jan. 1, 1932, $130,101,630.

Current assets, $472,216.

Current liabilities, $24,131,692.

Funded Debt: $29,984,200.

Dividends: None being paid.

PRICE RANGE OF STOCK
(Stricken from listing by New York Stock Exchange, June 9, 1932. Transferred to Chicago Stock Exchange, and removed in Dec. 1932 to New York Curb.)

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>¾</td>
<td>½</td>
<td></td>
</tr>
</tbody>
</table>

(New Common)

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>1½</td>
<td>½</td>
<td>$1.97D</td>
</tr>
<tr>
<td>1931</td>
<td>15½</td>
<td>½</td>
<td>.85</td>
</tr>
<tr>
<td>1930</td>
<td>18½</td>
<td>½</td>
<td></td>
</tr>
</tbody>
</table>

(Old Common)

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>14½</td>
<td>5½</td>
<td>$1.44†</td>
</tr>
<tr>
<td>1929</td>
<td>66½</td>
<td>24</td>
<td>1.72</td>
</tr>
<tr>
<td>1928</td>
<td></td>
<td></td>
<td>.34</td>
</tr>
<tr>
<td>1927</td>
<td></td>
<td></td>
<td>.34</td>
</tr>
</tbody>
</table>

NEW $3 PREFERRED STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>1½</td>
<td>¾</td>
<td></td>
</tr>
<tr>
<td>1931</td>
<td>31½</td>
<td>¾</td>
<td>$1.05D</td>
</tr>
<tr>
<td>1930</td>
<td>37½</td>
<td>22½</td>
<td>4.71</td>
</tr>
</tbody>
</table>

D—Deficit.

KEITH-ALBEE-ORPHEUM CORP.
(Controlled by Radio-Keith-Orpheum)
Theater and Vaudeville Operator
Incorporated Jan. 28, 1928, in Delaware
General Office, 1564 Broadway, New York

Capitalization: Preferred stock (par $100), 7% cumulative and convertible, (10) 900 shares authorized, 64,364 outstanding. Common stock, $.01 par, 2,000,000 shares authorized, 1,206,381 outstanding. (Practically all of common stock controlled by Radio-Keith-Orpheum.)

Funded Debt: Bonds and mortgages of subsidiaries approximately $20,949,200.

Total assets, Jan. 1, 1933, $45,839,296.

Current assets, $2,033,170.

Current liabilities, $1,712,845.

Dividends: None at present.

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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.

Capitalize: Preferred stock, no par, $6.50 cumulative, 300,000 shares authorized, 135,349 outstanding. Common stock, no par, 4,000,000 shares authorized, 1,464,203 outstanding, 250,000 optioned to executives.

Dividend: Common, current rate, $1 annually; preferred, $6.50 annually.

STOCK PRICE RANGE

<table>
<thead>
<tr>
<th>Year</th>
<th>Common—High</th>
<th>Low</th>
<th>Per Sh.</th>
<th>Preferred—High</th>
<th>Low</th>
<th>Per Sh.</th>
<th>Earned</th>
<th>Preferred Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>36%</td>
<td>8%</td>
<td>$2.15</td>
<td>78%</td>
<td>35</td>
<td>$29.15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1934</td>
<td>37½%</td>
<td>13½</td>
<td>4.80</td>
<td>80</td>
<td>30</td>
<td>56.67</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1935</td>
<td>63%</td>
<td>22%</td>
<td>7.42</td>
<td>98</td>
<td>56</td>
<td>81.47</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1936</td>
<td>95½%</td>
<td>41½</td>
<td>9.67</td>
<td>112%</td>
<td>85%</td>
<td>99.48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1937</td>
<td>84%</td>
<td>32</td>
<td>7.91</td>
<td>110%</td>
<td>80</td>
<td>79.22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1938</td>
<td>77</td>
<td>49½</td>
<td>5.96</td>
<td>110%</td>
<td>49½</td>
<td>57.12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1939</td>
<td>63½%</td>
<td>46½</td>
<td>6.35</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1940</td>
<td>48½%</td>
<td>34½</td>
<td>6.43</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1941</td>
<td>44½%</td>
<td>22</td>
<td>4.69</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1942</td>
<td>25</td>
<td>15½</td>
<td>2.89</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1943</td>
<td>21½%</td>
<td>14</td>
<td>2.28</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1944</td>
<td>23½%</td>
<td>10½</td>
<td>2.14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1945</td>
<td>21½%</td>
<td>10</td>
<td>1.70</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1946</td>
<td>36</td>
<td>14½</td>
<td>1.94</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

CONSOLIDATED BALANCE SHEET, AUGUST 31, 1933

Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current and Working: Cash</td>
<td>$4,153,061.31</td>
</tr>
<tr>
<td>U.S. Government Short Term Securities</td>
<td>7,075,143.21</td>
</tr>
<tr>
<td>Receivables: Accounts receivable</td>
<td>1,583,518.28</td>
</tr>
<tr>
<td>Inventories—At Cost</td>
<td>2,137,080.64</td>
</tr>
<tr>
<td>Total Current and Working Assets</td>
<td>$36,420,961.53</td>
</tr>
<tr>
<td>Investments—Stocks, mortgages and advances—affiliated corporations, $12,375,010.11; sinking fund requirements anticipated—at cost, $891,253.15; deposits on leases and contracts, $927,013.54; miscellaneous</td>
<td>14,651,525.05</td>
</tr>
<tr>
<td>Property: Land</td>
<td>16,239,803.83</td>
</tr>
<tr>
<td>Buildings and equipment</td>
<td>621,737.37</td>
</tr>
<tr>
<td>Deferred: Prepayments</td>
<td>22,171,287.24</td>
</tr>
<tr>
<td>Total</td>
<td>$123,697,591.35</td>
</tr>
</tbody>
</table>

Liabilities and Capital

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current: Accounts payable</td>
<td>$4,312,185.57</td>
</tr>
<tr>
<td>Subsidiary corporation dividend payable Sept. 30</td>
<td>$365,647.50</td>
</tr>
<tr>
<td>Federal and State Taxes</td>
<td>$478,253.97</td>
</tr>
<tr>
<td>Accrued interest</td>
<td>10,317,586.86</td>
</tr>
<tr>
<td>Notes payable—long term</td>
<td>$5,923,981.42</td>
</tr>
<tr>
<td>Fifteen year 6% debentures</td>
<td>111,750.00</td>
</tr>
<tr>
<td>Subsidiary Corporations' Stock Outstanding (Metro-Goldwyn, etc., Preferred)</td>
<td>4,571,938.57</td>
</tr>
<tr>
<td>Deferred Credits</td>
<td>828,839.32</td>
</tr>
</tbody>
</table>

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Reserve for contingencies ........................................... 147,990.25
Capital Stock: Preferred—No par value; originally authorized, 300,000 shares; issued, 138,349 shares, $6.50 cumulative ................................................................. 13,073,980.50
Common—No par value; authorized, 4,000,000 shares; options authorized, 250,000 shares; issued, 1,464,205 shares ................................................................. 36,576,580.64
Earned surplus .............................................................................................. 33,700,322.35
Contingent Liability as Joint Guarantor of Mortgages of Affiliated Corporations, $1,756,000.

OPERATING STATEMENT, FISCAL YEAR ENDED AUG. 31, 1933
Including All Subsidiary and Affiliated Corporations
(‘‘After Eliminating Intercompany Items except Film Rentals’’)

Gross Income: Theater receipts, rentals and sales of films and accessories, $80,727,191.32; rentals of stores and offices, $2,508,609.18; miscellaneous (including discount on bonds and preferred stocks retired from sinking funds, $350,615.37), $1,057,853.21 ........................................ $84,938,653.71
Expenses: Theater operating, including film rentals, $26,749,984.61; rent on leased properties, $3,530,270.51; real estate and other taxes, $2,223,597.89; other overhead and miscellaneous, $3,357,506.54; film distribution, $9,165,330.87; amortization of films, $24,020,287.29; film advertising accessories, $579,280.15; producers’ share of film rentals, $4,371,693.73 ........................................ 73,997,951.59

Operating profit before interest, depreciation and Federal taxes ........................................ $10,940,702.12
Interest on Debentures, $668,484.32; interest on bonds and mortgages of subsidiaries, $1,114,743.02; interest on bonds and mortgages of affiliated corporations, $635,920.55; depreciation of buildings and equipment, $3,673,325.54; Federal income taxes, $516,780.49 ........................................ 6,509,253.92

Net Profit—All Corporations ........................................ $4,431,448.20
Minority interests’ share, affiliated corporations, $94,268.16; subsidiaries preferred dividends (Metro-Goldwyn, etc.), $302,890.53 ........................................ 397,158.69

Loew’s Incorporated Share of Net Profit—All Corporations, after Federal Taxes and Subsidaries’ Preferred Dividends ........................................ $4,034,289.51

CONSOLIDATED SURPLUS ACCOUNT

Balance, Sept. 1, 1932, $33,562,786.95; Loew’s Incorporated Share of Net Profit as above, $4,034,289.51; dividends from prior years’ profits of affiliated corporations, $287,470.39 ........................................ $37,884,546.85
Less: Dividends paid by Loew’s Incorporated: Preferred, $893,405.50; common, $2,925,171.50; dividend declared on Loew’s Inc. common stock (payable Sept. 30, 1933), $365,647.50 ........................................ 4,184,224.50
Balance, Aug. 31, 1933 ........................................ $33,700,322.35

LOEW’S BOSTON THEATERS
(Controlled by Loew’s, Inc.)
Theaters and Theatrical Enterprises
General Office, Orpheum Building, Boston

| Controls Orpheum Theater, State Theater and building at State Ballroom, Boston. |
|---------------------------------|---------------------------------|
| **Capitalization:** Common stock (par $25), $4,-000,000 authorized, $3,881,233.33 outstanding. |
| Majority of stock owned by Loew’s, Inc. Listed on Boston Stock Exchange. |
| Dividend: 60 cents annually. |

<table>
<thead>
<tr>
<th><strong>Price Range of Stock</strong></th>
<th><strong>Earned Per Sh.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td><strong>High</strong></td>
</tr>
<tr>
<td>1933</td>
<td>8</td>
</tr>
<tr>
<td>1932</td>
<td>8 1/2</td>
</tr>
<tr>
<td>1931</td>
<td>10</td>
</tr>
<tr>
<td>1930</td>
<td>12 1/4</td>
</tr>
<tr>
<td>1929</td>
<td>14</td>
</tr>
<tr>
<td>1928</td>
<td>12 1/4</td>
</tr>
<tr>
<td>1929</td>
<td>10</td>
</tr>
<tr>
<td>1930</td>
<td>13 3/4</td>
</tr>
</tbody>
</table>

**BALANCE SHEET, AUG. 31, 1933**

**Assets**

Investment in State Theater Company: Common stock—$4,954 shares—no par value ........................................ 1,059,805.08
Fixed (including appraisal adjustment): Land, $1,925,318.33; building and equipment, $2,476,316.97; less—reserve for depreciation, $1,050,184.77; Net fixed ........................................ 3,351,450.53
Deferred: Taxes and insurance, $51,996.85; discount and expense—first mortgage, $1,020.14; miscellaneous, $266.24 ........................................ 3,283.23
Good-will ........................................ 23,535.95

<table>
<thead>
<tr>
<th><strong>Liabilities and Capital</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Current: Accounts payable, $7,438.40; real estate taxes payable Sept. 15, 1933, $46,550; interest accrued on first mortgage, $12,493.12; Total current liabilities (excluding mortgage due within one year as below) ........................................ 4,604,066.34</td>
</tr>
<tr>
<td>Interest accrued on first mortgage, $12,493.12; Total current liabilities (excluding mortgage due within one year as below) ........................................ $66,391.52</td>
</tr>
</tbody>
</table>

891
First Mortgage Payable: The Provident Institute for Savings, Boston—$5,000 due Oct. 15, 1933; Balance due April 15, 1934.......

Capital Stock and Surplus: Common stock, 155,249 1/2 shares $25 par value; $3,881,233.33; surplus (paid-in, earned and by appraisal): Sept. 1, 1932, $134,559.65; add—net cash profit —year ended Aug. 31, 1933. $36,396.22; less: depreciation—year ended Aug. 31, 1933, $1,365.78; dividends on common stock, $95,148.60; balance Aug. 31, 1933, $26,441.49...

Contingent Liability: First Mortgage Bonds of the State Theater Co., Guaranteed—$1,113,000

**METRO-GOLDWYN-MAYER CORP.**
(Controled by Loew’s, Inc.)
Producer and Distributor
Incorporated May 17, 1924, in Delaware
General Office, 1540 Broadway, New York

Organized in 1916 as Goldwyn Producing Corp. Presently common stock, 1923 held by M-G-M Co., Inc., Delaware corporation, wholly owned by Loew’s, Inc., Distributing picture producing properties in Culver City, Cal.

**METRO-GOLDWYN PICTURES CORP.**
(Controled by Loew’s Inc.)
Producer
Incorporated Nov. 19, 1916, in New York
General Office, 1540 Broadway, New York

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>22</td>
<td>13</td>
<td>$84.11</td>
</tr>
<tr>
<td>1932</td>
<td>22 1/2</td>
<td>14</td>
<td>18.78</td>
</tr>
<tr>
<td>1931</td>
<td>14</td>
<td>15</td>
<td>38.71</td>
</tr>
<tr>
<td>1930</td>
<td>26 1/4</td>
<td>23</td>
<td>60.00</td>
</tr>
<tr>
<td>1929</td>
<td>27</td>
<td>21 1/4</td>
<td>40.32</td>
</tr>
<tr>
<td>1928</td>
<td>27 1/8</td>
<td>24 3/4</td>
<td>3.21</td>
</tr>
<tr>
<td>1927</td>
<td>26 1/4</td>
<td>24 3/4</td>
<td>16.68</td>
</tr>
<tr>
<td>1926</td>
<td>25 1/2</td>
<td>22 3/4</td>
<td>16.94</td>
</tr>
<tr>
<td>1925</td>
<td>24 5/8</td>
<td>18</td>
<td>10.90</td>
</tr>
<tr>
<td>1924</td>
<td>19</td>
<td>19</td>
<td>...</td>
</tr>
</tbody>
</table>

Consolidated Balance Sheet, Aug. 31, 1933

Assets

Current and Working: Cash...
Receivables: Accounts receivable, $1,216,442.99; notes receivable, $38,400.56; due from affiliated corporations, $2,897.94...
Inventories—at Cost: Film productions in process, completed and released (after amortization), $19,894,407.41; books and rights, $1,605,199.11; film advertising accessories, $409,943.35; studio materials and supplies, $257,721.27...
Advances: To motion picture producers, secured by film productions...

Total Current and Working Assets...
Investments: In affiliated corporations, $2,144,383; deposits on leases and contracts, $226,162.72; miscellaneous, $46,127.82...
Property: Land, $3,674,474.73; buildinds and equipment, $13,097,191.01; less—reserve for depreciation, $6,095,280.17...
Deferred: Prepayments, $507,859.73; preliminary and development expense—foreign, $759,731.70...

Liabilities

Current: Accounts payable, $3,024,789.36; dividend on preferred stock payable September 15th, $72,846.92; notes payable, $76,330.85; Federal income taxes, $307,929.15...
Due to Loew’s Incorporated...
Mortgage of subsidiary corporation...
Deferred credits...
Capital Stock: Preferred, $27 par, authorized 184,098 1/2 shares, issued 184,173 3/4 shares, $4,162,681.13; common, $5 par, authorized and issued, 620,000 shares, $3,100,000...
Surplus: Sept. 1, 1932 $7,470,151.88; net profit for fiscal year ended Aug. 31, 1933, $1,326,827.11; less dividends paid and declared on preferred stock, $296,689.16...

Contingent Liability as Guarantor (subject to the rights of Preferred Stockholders of Metro-Goldwyn Pictures Corporation) of an issue of $15,000,000 7 1/2% Debentures of Loew’s, Inc., now reduced to $8,965,000.
### NATIONAL SCREEN SERVICE

**Manufacturer of Screen Trailers**

**Incorporated Nov. 27, 1928, in Delaware**

**General Office, 630 Ninth Ave., New York**

Company was formed in 1928 to acquire all the assets of National Screen Service, Inc., and its subsidiaries and certain foreign corporations.

Capitalization: Common stock, no par, 110,000 shares authorized and outstanding, including 45,742 shares held in company's treasury.

Dividends: $1.75 in 1932, $2 in 1931, $1.90 in 1930, $1.60 in 1929.

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>13</td>
<td>5 ½</td>
<td></td>
</tr>
<tr>
<td>1932</td>
<td>18</td>
<td>10½</td>
<td>$1.27</td>
</tr>
<tr>
<td>1931</td>
<td>24</td>
<td>16 ½</td>
<td>3.89</td>
</tr>
<tr>
<td>1930</td>
<td>32½</td>
<td>12½</td>
<td>5.46</td>
</tr>
<tr>
<td>1929</td>
<td>35</td>
<td>6</td>
<td>4.32</td>
</tr>
<tr>
<td>1928</td>
<td></td>
<td></td>
<td>3.13</td>
</tr>
<tr>
<td>1927</td>
<td></td>
<td></td>
<td>1.92</td>
</tr>
<tr>
<td>1926</td>
<td></td>
<td></td>
<td>.85</td>
</tr>
</tbody>
</table>

### Assets

Current Assets: Cash, $464,340.91; marketable bonds (maturing Jan. 1, 1933), $10,000; accounts receivable (due from customers less provision for uncollectible accounts), $194,950.33; sundry accounts receivable, $5,052.26; released film, $15,359.21.

Total Current Assets: $689,702.71

Land, building, machinery, furniture and fixtures and improvements to leased property, less depreciation: $95,187.20

Deferred charges: $3,739.86

Total Assets: $828,081.24

### Liabilities

Current Liabilities: Accounts payable, $302,192.67; reserve for income taxes and sundry accruals, $62,124.83; advance payments of film service, etc., $5,511.71; mortgages payable, $484,987.50.

Total Current Liabilities: $413,766.71

Reserve for contingencies: $150,000.00

Capital Stock: Authorized and issued—110,000 shares without par value; less 45,742 shares held in treasury, $110,881.63; total 64,258 shares.

Surplus as at Dec. 31, 1932: $155,765.84

Total Liabilities: $828,081.24

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### ORPHEUM CIRCUIT

(Founded by Radio-Keith-Orpheum through Keith-Albee-Orpheum)

**Vaudeville-Theater Operator**

**Incorporated 1919, in Delaware**

**General Office, 1564 Broadway, New York**

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Preferred Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>7</td>
<td>2.5</td>
<td>D</td>
</tr>
<tr>
<td>1932</td>
<td>15</td>
<td>3</td>
<td>(owned by $43,231)</td>
</tr>
<tr>
<td>1931</td>
<td>75</td>
<td>4</td>
<td>K-A-O</td>
</tr>
<tr>
<td>1930</td>
<td>9945</td>
<td>40</td>
<td>.55</td>
</tr>
<tr>
<td>1929</td>
<td>9545</td>
<td>5045</td>
<td>.25</td>
</tr>
<tr>
<td>1928</td>
<td>104</td>
<td>75</td>
<td>18</td>
</tr>
<tr>
<td>1927</td>
<td>1024</td>
<td>9845</td>
<td>18</td>
</tr>
<tr>
<td>1926</td>
<td>105</td>
<td>101</td>
<td>3345</td>
</tr>
<tr>
<td>1925</td>
<td>107</td>
<td>98</td>
<td>3206</td>
</tr>
</tbody>
</table>

D—Deficit. Preferred stock stricken from list, June, 1933.
Equity receivers appointed in January, 1933, and bankruptcy trustees appointed in April, 1933.


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, 3,160,596 outstanding.

Dividend: None being paid.

### CONSOLIDATED BALANCE SHEET AT OCT. 1, 1932
(Last statement prior to bankruptcy)

<table>
<thead>
<tr>
<th>Assets</th>
<th>Total</th>
<th>U.S.A. Companies</th>
<th>Foreign</th>
<th>Companies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$6,530,081.67</td>
<td>$4,641,864.48</td>
<td>$1,888,217.19</td>
<td></td>
</tr>
<tr>
<td>Accounts Receivable:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advances to subsidiary companies (not consolidated)</td>
<td>$218,224.74</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advances to outside producers (secured by film)</td>
<td>$524,482.20</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film customers and sundries</td>
<td>3,572,069.99</td>
<td>4,314,776.93</td>
<td>1,234,591.06</td>
<td></td>
</tr>
<tr>
<td>Inventory:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Released productions, cost less depletion</td>
<td>$8,392,642.34</td>
<td>7,283,886.91</td>
<td>1,109,255.43</td>
<td></td>
</tr>
<tr>
<td>Completed productions not yet released for exhibition</td>
<td>4,482,146.13</td>
<td>3,215,944.18</td>
<td>1,266,151.95</td>
<td></td>
</tr>
<tr>
<td>Productions in process of completion</td>
<td>2,095,727.08</td>
<td>1,841,479.94</td>
<td>254,247.14</td>
<td></td>
</tr>
<tr>
<td>Scenarios and other costs applicable to future productions</td>
<td>1,015,231.46</td>
<td>848,777.41</td>
<td>170,454.05</td>
<td></td>
</tr>
<tr>
<td>Rights to plays, etc. (at cost)</td>
<td>238,937.68</td>
<td>238,937.68</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Securities</td>
<td>740,193.42</td>
<td>40,103.93</td>
<td>700,089.49</td>
<td></td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>2,180,727.83</td>
<td>1,754,050.56</td>
<td>426,677.27</td>
<td></td>
</tr>
<tr>
<td>Total Current and Working Assets</td>
<td>$30,014,464.54</td>
<td>$22,747,315.35</td>
<td>$7,267,149.19</td>
<td></td>
</tr>
<tr>
<td>Deposits to secure contracts</td>
<td>2,643,105.83</td>
<td>2,522,798.23</td>
<td>120,307.62</td>
<td></td>
</tr>
<tr>
<td>Investments in subsidiary and affiliated companies not consolidated (including $13,053,705.74 investments in companies in which the voting stock owned is less than 65%)</td>
<td>16,390,596.00</td>
<td>13,854,376.64</td>
<td>2,536,219.36</td>
<td></td>
</tr>
<tr>
<td>Fixed Assets:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land</td>
<td>$69,736,055.50</td>
<td>61,629,790.09</td>
<td>8,106,265.41</td>
<td></td>
</tr>
<tr>
<td>Buildings, leases and equipment (after depreciation)</td>
<td>112,594,309.38</td>
<td>90,661,601.33</td>
<td>21,932,708.05</td>
<td></td>
</tr>
<tr>
<td>Premiums paid for capital stocks of consolidated subsidiaries</td>
<td>25,425,511.93</td>
<td>13,097,634.03</td>
<td>12,327,857.92</td>
<td></td>
</tr>
<tr>
<td>Advance payments on purchase of real property</td>
<td>515,259.37</td>
<td>208,271,136.20</td>
<td>515,259.37</td>
<td></td>
</tr>
<tr>
<td>(After applying approximately $13,000,000 appreciation in land values, based on independent appraisals of 1928 or prior thereto)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred charges</td>
<td>5,033,614.89</td>
<td>4,301,091.44</td>
<td>732,523.45</td>
<td></td>
</tr>
<tr>
<td>Total Assets</td>
<td>$262,352,917.48</td>
<td>$209,329,886.48</td>
<td>$53,023,031.00</td>
<td></td>
</tr>
</tbody>
</table>
## Liabilities and Capital

Notes payable of a subsidiary, film production corporation, endorsed by Paramount Publix Corporation (Paramount Publix Corporation's right to receive certain net income subordinated to the holders of the notes in the event of default) .................. $13,308,932.02
Accounts payable .................................................. 3,772,377.08
Owing to subsidiary companies (not consolidated) .................. 142,607.55
Trade accounts accepted and due at the end of 1932 .................. 120,220,067.00
Excise taxes, payrolls and accruals ................................ 6,497,516.84
Owing to outside producers and owners of royalty rights ......... 1,066,682.86
Purchase money obligations for properties and investments, maturing serially at any date以后 ................................. 3,136,496.40

1931 Federal Taxes .................................................. 48,707.15

Total Current Liabilities ......................................... $28,487,716.07
Purchasing money obligations for properties and investments, maturing serially after one year.......................... 9,367,173.64
Mortgages and bonds of subsidiary companies less $1,193,620.13 sinking funds and treasury bonds (including $1,190,250.00 standing demand mortgages and $5,565,028.89 maturing within one year, subject in part to renewal) $66,107,530.44
Twenty-year 6% Sinking Fund Gold Bonds
(after deducting $24,000 treasury bonds) .......................... 11,976,000.00
Twenty-year 5½% Sinking Fund Gold Bonds (after deducting $286,000 sinking fund and treasury bonds) .................. 13,214,000.00

Advance payments of film rentals, etc., (self-liquidating) ........ 715,259.29
Reserve for foreign exchange fluctuations ........................ 1,815,690.62
Appropriated surplus and other reserves .......................... 3,230,075.18

Total Liabilities .................................................. $134,913,408.24
Investment and advances (net) eliminated ......................... 24,592,928.85
Interest of minority stockholders in capital and surplus of subsidiary companies (including $4,214,050 preferred stock) 5,720,999.80
Capital surplus ....................................................... 75,229,432.61

Common Capital Stock of $10 Par Value:
Issued 3,392,307.85 shares ....................................... $33,923,078.50
Less: Treasury stock 184,605.00 shares ......................... 1,846,050.00

Outstanding 3,207,702.85 shares .................................. $32,077,028.50
Earned surplus 14,412,011.23 ...................................... 46,489,039.83

Total Liabilities and Capital .................................... $262,352,917.48
Contingent mortgage liability of subsidiary companies $2,448,838.25
Contingent liability on investment notes discounted 217,875.80
Letter of credit expiring March 23, 1933 .......................... 929,170.00
Guaranty of employees' stock subscription (secured by deposit of $104,000 par value of treasury bonds, 77,300 shares of treasury stock and time certificate of deposit due April 8, 1933 $140,000) 161,856.39

Total Contingent Liabilities .................................... $3,120,540.44

### CONSOLIDATED PROFIT AND LOSS ACCOUNT

**For Nine Months Ending Oct. 1, 1932**

Loss before depreciation of fixed assets .................................. $8,525,122.09
Deduct—Discount on bonds purchased for redemption .................. 971,710.91
Add—Depreciation of fixed assets excluding studio depreciation of approximately $1,190,000 capitalized to production cost and written off as film exhaustion 8,303,932.99

Net loss for the period carried to surplus ................................ $15,857,544.17

### CONSOLIDATED EARNED SURPLUS ACCOUNT

Earned surplus at December 26, 1931 ................................ 27,269,355.50
Add—Loss on investment in Art Cinema Corporation debentures reserved for in 1931 now charged to capital surplus .................................................. 3,000,000.00
Deduct—Net loss for the nine months ending October 1, 1932 .... 30,269,355.50

Earned Surplus Carried to Annexed Balance Sheet .................. 14,412,011.33

### CAPITAL SURPLUS ACCOUNT

Capital surplus authorized by stockholders on May 10, 1932 ......... 90,490,789.60
Deduct—Charges authorized by board of directors: (1) losses from disposition of fixed assets and investment in $3,000,000, (2) loss on Art Cinema Corporation debentures, $3,000,000; (3) reserve for revaluation of fixed assets and investments of certain consolidated subsidiaries, $8,783,396.15 .................................................. 15,261,356.99

Capital Surplus Carried to Annexed Balance Sheet .................. 75,229,432.61

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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, 242,823 outstanding.

Dividends: None being paid.

CONSOLIDATED BALANCE SHEET, SEPT. 30, 1933

Assets

Cash in banks and on hand, $743,031.71; investments in marketable securities at cost, $39,699.87; notes receivable, $19,500; corporation's debentures in treasury awaiting redemption, Nov. 1, 1933 (at call price), $33,200; current accounts, $20,162.15; inventory of raw material and supplies, $4,103.49.

Total Current and Working Capital.................................................. $860,287.20

Story Rights at cost, less reserve................................................................ 63,000.00

Marketable securities at cost, and cash (pledged as collateral for bond given to secure payment of judgment, pending appeal, for which reserve has been provided. Note: Appeal was successful subsequent to Sept. 30th, and cash and securities have been returned to company.)

Fixed Assets: Land, $23,737; buildings, machinery and equipment, $345,688.42; less reserve for depreciation, $278,482.54; other assets.)

Principal amount of notes of Radio-Keith-Orpheum Corp., (receiver in equity appointed Jan. 27, 1933 for maker of notes)

Investment in capital stock of Dupont Film Manufacturing Corporation (as valued by Board of Directors in 1931)

Deferred Charges: Debenture discount and expenses and prepaid expenses

Liabilities

Owing to outside producers (participation and royalties), $5,332.91; accounts payable and sundry accruals, $55,930.91; accrued debenture interest, $59,155.79.

Total Current Liabilities........................................................................ $120,419.61

Customers' deposits................................................................................ $120,419.61

Reserve for contingencies........................................................................ 145,956.06

Ten-year 7% sinking fund gold debentures due May 1, 1937, authorized, $10,000,000; issued, $6,000,000; less—retired and cancelled, $1,812,000; outstanding, $4,188,000; less—cash in sinking fund, $86,000; debentures held in treasury at face value, $2,025,500.

Capital (representing by): Preferred stock 8% cumulative, authorized, 30,000 shares of 100 each, issued and outstanding, 16,909 shares, less acquired and held in treasury, 8,866 shares, total 8,043 shares, (dividends paid to Dec. 1, 1927), $804,300; class "A" preference no par value ($4 per annum cumulative dividends), authorized, 500,000 shares, issued, 251,853 shares, less acquired and held in treasury, 9,030 shares, total, 242,823 shares, (dividends paid to Nov. 1, 1927), $242,823; common stock no par value, authorized, 1,500,000 shares, issued, 950,926½ shares, less acquired and held in treasury, 2,345½ shares, total, 948,581 shares, $948,581; capital surplus, $7,573,744.80; less deficit as of Sept. 30, 1933, $4,929,970.99.

Contingent Liability: In respect of leases assigned to Radio-Keith-Orpheum Corporation—maximum amount estimated to company, $500,000.

STATEMENT OF PROFIT AND LOSS AND SURPLUS

For 39 Weeks Ending Sept. 30, 1933

Deficit at year ending Dec. 31, 1932......................................................... $5,299,258.77

Profit for 39 weeks ending Sept. 30, 1933 (includes dividend of $490,000 from Dupont Film Mfg. Corp.)........................................................................ 369,287.78

Deficit Sept. 30, 1933, to Balance Sheet.................................................... $4,929,970.99

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RADIO CORPORATION OF AMERICA
Holding Company
Incorporated Oct. 17, 1919, in Delaware
General Office, 233 Broadway, New York


Capitalization: Common stock, 15,000,000 shares authorized, 13,160,690 outstanding. Cumulative 7% preferred "A", $50 par, 500,000 shares authorized, 495,597 outstanding. Cumulative $5 preferred "B," no par (redeemable at $100), 5,000,000 shares authorized, 767,275 outstanding.

Dividends: None being paid at present.

CONSOLIDATED BALANCE SHEET, JAN. 1, 1933

Assets

Current Assets: Cash in Banks and on Hand, $25,555,458.30; marketable securities at market value, $274,679.15; notes and accounts receivable (less reserves), $7,971,615.36; inventories (at the lower of cost or market), $4,514,901.95. $38,316,653.86

Total Current Assets $38,316,653.86

Investments: Radio-Keith-Orpheum Corporation, (represented by 1,647,063 1/2 shares of common stock, $1,428,571.43 full paid debentures and $5,432,754.32 debentures (65% paid at cost), $13,440,228.75; Electric and Musical Industries, Ltd., (1,700,000 shares of common stock and 1,000 shares of preferred stock at cost), $13,189,431.98; sundry investments in and advances to associated and other companies, at cost, less reserves, $5,188,660.22. 31,818,320.95

Total Investments $31,818,320.95

Fixed Assets: Factories, radio communication and broadcasting stations, warehouses, service shops, offices, etc.—land, buildings and equipment (at cost), $87,051,405.03; less: reserves, $5,886,924.90; plus patents, contracts, etc., at cost, less reserves, $5,317,467.36. 36,481,947.13

Total Fixed Assets $36,481,947.13

Deferred Charges: Taxes, insurance, etc., paid in advance. 551,177.32

Total Assets $107,168,039.26

Liabilities and Capital

Current Liabilities: Accounts payable and accruals. $4,651,897.54

Funded Debt and Other Liabilities: Mortgages on real estate at Broad and Beaver Streets, New York City, $3,740,000; debentures (maximum interest 5% per annum; redeemable in seven annual installments, beginning in 1935, of $255,000 each, and one installment of $2,470,000 in 1942), $4,255,000; note payable (due in five years, non-interest bearing), $530,463; notes payable (serial notes payable in equal annual payments), $624,888.37. 9,149,951.37

Reserves for contingencies. 3,111,282.25

General reserve. 12,931,764.45

Capital Stock: "A" preferred, 7% cumulative, par value $50, 495,597.4 shares, no dividends paid on 395,597.4 shares since first quarter of 1932, and remaining 100,000 shares rank for dividends from date of issue in November, 1932, $24,279,870; "B" preferred, cumulative 5% dividend, no par value, redemption value $100 per share (767,275.1 shares). No dividends paid since third quarter of 1931, $16,430,709.07; common, no par value (13,130,690.2 shares), $26,261,380.40. 67,471,599.47

Earned Surplus. 9,851,184.18

Total Liabilities and Capital. $107,168,039.26

897
**CONSOLIDATED STATEMENT OF INCOME AND SURPLUS, YEAR ENDED DEC. 31, 1932**

- **Gross Income:** From operations, $66,163,756.07; other income, $1,192,386.48

- **Less:** Cost of sales, general operating, development, selling and administrative expenses

- **Net Income for the Year (before Interest, Depreciation and Amortization of Patents):** $5,075,901.32

- **Net Loss for the Year, Transferred to Surplus:** $1,133,585.65

- **Dividend on “A” preferred stock:** $1,476,604.89

- **Deficit for the Year:** $1,476,604.89

- **Surplus at December 31, 1932:** $9,851,184.18

---

**RADIO-KEITH-ORPHEUM CORP.**

**Holding Company**

**Incorporated Oct. 25, 1928, in Maryland**

**General Office, 1564 Broadway, New York**

Operating under receivership since January, 1933.

Accounts of Orpheum Circuit, RKO Western Corp., RKO Southern Corp., RKO Theaters Operating Corp., Toledo Theaters & Realty, Cleveland Hippodrome, etc., eliminated from consolidation of accounts in 1933. Adjustments made to write down to nominal value the investments in subsidiary companies in bankruptcy, resulting in the capital deficit shown below.

Owns RKO Productions (Radio Pictures) and RKO Pathe motion picture producing units; controls Keith-Albee-Orpheum Corp., theaters and vaudeville, RKO Frisco Corp., theaters, and various other subsidiaries. Entire organization embraces production, distribution, theater operation, vaudeville, etc.

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**CONSOLIDATED BALANCE SHEET, AUG. 31, 1933**

(As per Receiver’s Report No. 2, dated Nov., 1933)

<table>
<thead>
<tr>
<th>Assets</th>
<th>Stock Price Range</th>
<th>Earned</th>
<th>Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>High</td>
<td>Low</td>
<td>4/3</td>
</tr>
<tr>
<td>1933</td>
<td>534</td>
<td>1</td>
<td>1/3</td>
</tr>
<tr>
<td>1932</td>
<td>734</td>
<td>1/2</td>
<td>4.47D</td>
</tr>
<tr>
<td>1931</td>
<td>4</td>
<td>234</td>
<td>2.44D</td>
</tr>
<tr>
<td>1930</td>
<td>24/4</td>
<td>5/8</td>
<td>4.48D</td>
</tr>
<tr>
<td>1929</td>
<td>46/4</td>
<td>12</td>
<td>.63</td>
</tr>
<tr>
<td>1928</td>
<td>51/4</td>
<td>34/4</td>
<td>.82</td>
</tr>
</tbody>
</table>

---

**Liabilities**

Current Liabilities: Notes payable and debentures, $3,360,698.38; notes payable of affiliated companies, guaranteed, $69,430.43; accounts payable, sundry, $1,224,591.47; accounts payable to subsidiary companies, not consolidated, $292,879.41; deposits on sales of investments, $50,000; accrued taxes, interest and expenses, $2,068,872.13; accrued interest on guaranteed indebtedness of subsidiary companies not consolidated, $92,220.16.

Deferred Charges: Unamortized bond discount and expense, $34,119.49; property maintenance and improvement expense deferred, $333,973.82; prepaid insurance and sundry deferred expenses, $926,298.47; film production charges and unabsorbed studio overhead, $26,316.25; organization expenses deferred, $29,766.65.
Debentures and deferred notes payable (including $11,600,000 ten year 6% gold debentures, dated Dec. 1, 1931) $3,659,009.29
Other Funded Debt: Mortgage bonds of subsidiary companies (less in treasury), $15,608,400; mortgages, $11,709,484.17
Guaranteed funded debt of subsidiary companies not consolidated $27,317,884.17
Reserves: For uncollectible bills and rents, and deferred income, $761,233.61; for taxes and
contingencies, $992,420.23; for abandonment of unnecessary properties and rehabilitation
of theaters, $3,019,039.77; for revaluation of capital assets, $11,584,772.17
Preferred Stock of Subsidiary Company: Keith-Albee-Orpheum Corporation 7% Cumulative
convertible preferred stock less 21,674 shares in treasury, $42,560 shares of $100 each, (di-
vidend paid to Sept. 30, 1931) 4,263,000.00
Common stock without par value (less 16,437 shares in treasury) 2,557,523.34 shares out-
standing including shares reserved for common stock of Keith-Albee-Orpheum Corpora-
tion not yet exchanged, $25,075,237.50; capital deficit, $12,504,177.61; operating deficit,
$15,084,061.87; net deficit 2,513,001.98

Contingent Liabilities:
Radio-Keith-Orpheum Corporation is a party to a joint and several guaranty to insure the
repayment of a loan of $384,000 in an affiliated company.
Radio-Keith-Orpheum Corporation or its subsidiary companies have guaranteed performance
of the terms of various leases made by subsidiary and other companies.

CONSOLIDATED PROFIT AND LOSS STATEMENT, EIGHT MONTHS ENDING AUG. 31, 1933
Income: Theater admissions, film rental and other income $28,596,971.54
Expenses: Operating and general expenses 28,864,924.35

Loss before items as below $267,273.81
Other Income: Profit of foreign subsidiary companies not consolidated, $357,555.77; dividends
received on investment in affiliated and other companies, $28,596,971.54 for taxes and
311.47; forfeited deposits, $18,903.06; sundry other income and credits, $43,352.54...... 569,730.84

Profit Before Other Charges $302,457.03
Other Charges: Interest and discount, $1,876,156.31; depreciation of capital assets and amorti-
sation of leaseholds, $1,420,585.77; losses on sale of investments and capital assets, $332,-
593.85; picture production and studio equipment abandoned and settlement under contracts,
$14,703.14; sundry other charges, $14,970.22 3,659,009.29

Net Loss (before providing for dividends on cumulative preferred stocks of subsidiary
companies in arrears) $3,356,552.26

ROXY THEATERS CORPORATION
Owner and Operator of Roxy Theater
Incorporated July 30, 1925, in New York
General Office, Roxy Theater, New York

Operating under receivership since May 18, 1932.
Capitalization: Class “A” stock, no par, 125,000
shares authorized and outstanding. Common stock,
no par, 350,000 shares authorized and outstanding.
Funded Debt as of May, 1932: $5,238,000.
Total assets, $10,196,425.
Current assets, $164,382.
Current liabilities, $191,154.
Dividends: None at present.

PRICE RANGE OF STOCK

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned on “A”</th>
<th>Common</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>$1.13D</td>
<td>$.17D</td>
<td>3.51</td>
<td>.59</td>
</tr>
<tr>
<td>1932</td>
<td>$1.13D</td>
<td>$.17</td>
<td>3.51</td>
<td>.59</td>
</tr>
<tr>
<td>1931</td>
<td>$1.13D</td>
<td>$.17</td>
<td>3.51</td>
<td>.59</td>
</tr>
<tr>
<td>1930</td>
<td>$1.13</td>
<td>$.17</td>
<td>3.51</td>
<td>.59</td>
</tr>
</tbody>
</table>

D—Deficit. * Stock traded in over the counter.

SENTRY SAFETY CONTROL
Fire Prevention System for Projection Rooms, Sound Equipment
Incorporated Jan. 25, 1927, in Delaware
General Office, 13th and Cherry, Philadelphia

Licensed to manufacture reproducing devices
under De Forest Radio Tube Co. and Jenkins
Television Corp. patents. Controls Universal Sound
Systems, Inc., subsidiary company. Owns “Sen-
trola,” home talking pictures.

Capitalization: Common stock, no par, 500,000
shares authorized, 267,950 outstanding; 2,100 shares
in treasury.
Dividend: None.
assets less curr. liabilities) as of Jan. 1, 1933—
$3,088.

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>1933</td>
<td>$1.35</td>
<td>$.17</td>
<td>—D</td>
</tr>
<tr>
<td>1932</td>
<td>$1.35</td>
<td>$.17</td>
<td>$.04D</td>
</tr>
<tr>
<td>1931</td>
<td>$1.35</td>
<td>$.17</td>
<td>$.02D</td>
</tr>
<tr>
<td>1930</td>
<td>$1.35</td>
<td>$.17</td>
<td>$.001</td>
</tr>
<tr>
<td>1929</td>
<td>$1.35</td>
<td>$.17</td>
<td>$.08D</td>
</tr>
<tr>
<td>1928</td>
<td>$1.35</td>
<td>$.17</td>
<td>$.27D</td>
</tr>
</tbody>
</table>

D—Deficit.
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

CONSOLIDATED BALANCE SHEET, AUG. 26, 1933

Assets
Current Assets: Cash, $493,963.83; due to circuit settlement corporation (see note), $73.51;
accounts receivable, less reserves, $146,730.77; inventory of supplies, $22,230.33
$662,997.96
Notes receivable from Vitagraph, Inc. less payments on account
870,000.00
Deposits to secure contracts (including $100,000 mortgage receivable from an affiliated company),
less reserves, and sinking fund deposits
798,868.68
Mortgages and special accounts receivable, less reserves
67,433.77
Investments and Advances: Investments in and advances to affiliated companies, less reserves,
$715,121.91; undivided equity in notes receivable held by an associated company, maturing
serially from 1933 to 1938, less reserve, $2,936.20; shares in building and loan associations,
$42,565; miscellaneous investments, less reserves, $7,504
768,127.11
Fixed Assets: Properties owned and equipment, at cost less reserves, including reserves for
depreciation, $63,186,484.03; properties leased and equipment, at cost less reserves, including
reserves for depreciation and amortization, $8,963,210.96
72,149,694.99
Deferred Charges: Prepaid taxes, $245,047.67; prepaid insurance, $100,572.83; prepaid rents,
$30,923.33; prepaid expenses, $15,712.55
472,264.48
Goodwill
102,878.38

NOTE—Under agreement dated Feb. 27, 1933, the Circuit Settlement Corporation acts as
agent to receive and disburse funds for the Stanley Company of America and its Subsidiaries
and certain subsidiaries of Warner Bros. Pictures, Inc.

Liabilities
Current Liabilities: Notes payable—banks, $50,000; purchase money obligations, $6,570;
accounts payable (including past due interest of $34,560 on funded debt), $2,382,934.82;
sundry accruals, $993,795.79; due to affiliated companies, $22,622.43; due to participants,
$1,590.86; due to Warner Bros. Pictures, Inc., and its wholly owned subsidiary companies,
$97,513.58; deposits, $20,538.33
$3,575,200.10
Purchase money for contractual obligations and notes payable maturing serially during one
year
474,174.66
Mortgages and funded debt (less bonds held in treasury, including $17,500 sinking fund
payments and installments in arrears; $3,064,350 standing demand and other mortgages and
$1,128,350 installment payments, maturing within one year, subject in part to renewal)
30,540,433.58

900
STATEMENT OF CONSOLIDATED PROFIT AND LOSS AND EARNED SURPLUS FOR THE YEAR ENDING AUG. 26, 1933

Net income before providing for amortization and depreciation, interest and miscellaneous charges $2,615,624.89

Deduct: Amortization and depreciation of properties, $1,157,883.09; interest expense, $1,797,021.48; provision for investments in affiliated companies, $273,144.02 5,228,048.59

Net income before other income and minority interests' share of profits $2,612,423.70

Deduct—Other income: Interest earned, $29,711.47; dividends received from affiliated companies, $72,166.71; miscellaneous income, $11,756.95 173,635.13

Net income before minority interests' share of profits $2,438,788.57

Add—Proportion of profits applicable to minority stockholders 315.03

Net income for the year ending Aug. 26, 1933, carried to earned surplus $2,439,103.60

Earned surplus, Aug. 27, 1932, $5,561,508.67; Add: Adjustment of income tax reserves of prior years $690,000; adjustment of other reserves in respect of prior years, $50,000; profit on redemption of bonds of the company and its subsidiaries, $334,666.06; total, $6,363,774.73; Deduct: Loss on sales or abandonments of properties, $129,183.85; provision for loss on guaranty of mortgage of an affiliated company, $546,730.71; net loss on miscellaneous investments and advances, $12,514.06; appropriation in respect of investment in an affiliated company, $59,933.64; total, $7,48,362.26 5,887,812.47

Earnings Surplus, August 26, 1933, Carried to Balance Sheet $3,448,708.87

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. Plants located in Hollywood and Boston.

Common Stock Price Range

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>14</td>
<td>25%</td>
<td>D</td>
</tr>
<tr>
<td>1932</td>
<td>54%</td>
<td>5%</td>
<td>$.771</td>
</tr>
<tr>
<td>1931</td>
<td>154%</td>
<td>13%</td>
<td>1.191</td>
</tr>
<tr>
<td>1930</td>
<td>864%</td>
<td>5%</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>None</td>
<td>.12</td>
<td>.12</td>
</tr>
</tbody>
</table>

D—Deficit.

TRANS-LUX DAYLIGHT SCREEN CORP.

Screen and Projection Apparatus
Incorporated Feb. 5, 1920, in Delaware
General Office, 247 Park Ave., New York

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>1933</td>
<td>6 1/2</td>
<td>23%</td>
<td></td>
</tr>
<tr>
<td>1932</td>
<td>3 1/2</td>
<td>34%</td>
<td>$.13</td>
</tr>
<tr>
<td>1931</td>
<td>1 1/4</td>
<td>34%</td>
<td>.36</td>
</tr>
<tr>
<td>1930</td>
<td>7 1/2</td>
<td>45%</td>
<td>.60</td>
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<td>1929</td>
<td>24</td>
<td>3</td>
<td>.67</td>
</tr>
<tr>
<td>1928</td>
<td>2</td>
<td>21 1/4</td>
<td>.35</td>
</tr>
<tr>
<td>1927</td>
<td>8 1/4</td>
<td>3 1/2</td>
<td>.14</td>
</tr>
<tr>
<td>1926</td>
<td>14</td>
<td>6 1/2</td>
<td>.07</td>
</tr>
</tbody>
</table>

Present company succeeded business established in 1915. Present corporate title adopted July 9, 1925.

Capitalization: Common stock, $1 par, 1,000,000 shares authorized, 776,662 outstanding, 8,812 in treasury.

Dividends: None.

Total assets, following write off in 1932 of $5,013,896 in patents, $1,566,143.

Current assets, $344,444.

Current liabilities, $43,994.
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,
32,813 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, AUG. 31, 1933

Assets
Current Assets: Cash, $414,602.65; cash in escrow for payment of real estate taxes, $82,262.
Accounts receivable, $34,675.71.
Less: cash surrender value of life insurance policies, $51,584.10;
cash in bank, $196,306.09; real estate taxes due or accrued, $227,838.10;
long term debt items due within one year, $86,600.

Liabilities
Current Liabilities: Accounts payable; and accrued interest, $196,306.09; real estate taxes due or accrued, $227,838.10;
long term debt items due within one year, $86,600.

Long Term Debt: Chicago United Artists Theater Corp., first mortgage 6½% sinking fund
leasehold gold bonds due March 1, 1948, ($1,058,000, including $85,000 in treasury, stamped
as waiving sinking fund and reducing interest to 5% until March 1, 1938; 4% for next five years
and 5% for remaining five years, with participating feature, and $200,000, including $75,000
in treasury, also stamped as subordinated to remainder of issue), issued, $1,300,000; redeemed
and cancelled, $94,000; in treasury, $85,000; balance, $1,210,000.

Boulevard Theater Co., Inc., first closed mortgage 6% sinking fund gold bonds, due
May 1, 1942, $500,000; redeemed and cancelled, $121,000, balance, $379,000. United
Artists Theaters of California, Ltd., first mortgage 6% serial gold bonds of the Granada
Company, ($262,500 stamped as reducing interest to 4% for five years ending December 1,
1937 and extending maturities for five years, to become due 1938 to 1952), assumed,
$300,000; redeemed and cancelled, $12,000; balance, $288,000. Real estate mortgage, due
1934 to 1943, $448,562.80; equipment and other purchase obligations, due 1934 to 1949,
$125,855.82.

Deferred credits arising from release of rent guarantee, etc., $2,362,423.62.
Capital Stock and Surplus: 7% cumulative convertible preferred stock—authorized 40,000
shares, retired 7,187 shares, outstanding 32,813 shares of $100 each, $3,281,300; common
stock and surplus represented by $500,000 outstanding shares without par value; balance,
Sept. 1, 1932, $2,213,545.30; net loss, year ended August 31, 1933, $358,902.23; balance,
Aug. 31, 1933; capital stock, $500,000; capital surplus, $19,046.84; appropriated earned
surplus, $81,417.83; earned surplus (subject to accumulated preferred dividends March 16,
1932 to date), $754,178.95; total, $1,854,643.07.

Note: United Artists Theater Circuit, Inc. has a contingent liability as of August 31,
1933, as indemnifier for 50% of any amount which Loew's, Inc., may pay as endorser of
$861,000 of First Mortgage Fee and Leasehold Bonds of Penn-Federal Corporation outstanding
at that date.

SUMMARY OF CONSOLIDATED NET LOSS
For the Year Ended Aug. 31, 1933
Gross income (including share of undistributed profits or losses of affiliated companies less
than 100% owned and miscellaneous non-operating profits and losses)
Less: Interest, $115,048.58; depreciation of theater buildings and equipment, $630.21;
amortization of theater leaseholds, readjustment expense, and excess of investments in sub-
sidiaries over book values, $45,142.44.
Net Loss for the Year.

902
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 outstanding. Second preferred (cumulative) 7% stock, 40,000 shares authorized, 20,000 outstanding (unlisted).

Dividends: None being paid at present.

### PRICE RANGE OF STOCKS

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Earned Per Sh.</th>
<th>—8% 1st Pfd.—</th>
<th>Earned —7% 2nd Pfd.—</th>
</tr>
</thead>
<tbody>
<tr>
<td>1931</td>
<td>7½</td>
<td>4</td>
<td>$6.42D</td>
<td>10½D</td>
<td>5.12</td>
</tr>
<tr>
<td>1932</td>
<td>5</td>
<td>1</td>
<td>1.21</td>
<td>24</td>
<td>6.42</td>
</tr>
<tr>
<td>1933</td>
<td>5.12</td>
<td>35</td>
<td></td>
<td>10½D</td>
<td>5.12</td>
</tr>
</tbody>
</table>

D—Deficit.

### CONSOLIDATED BALANCE SHEET AS AT JULY 29, 1933

#### Assets

Current and Working Assets: Cash.............................................. $731,268.75
Notes receivable.......................................................... 253,875.78
 Accounts receivable, $1,237,330.33; less reserve for bad and doubtful accounts, $384,958.39, 852,371.94
Unliquidated advances to producers, less reserves and advance royalties 525,113.80
Inventories: Uncompleted film, $1,533,218.81; film completed but not released, $369,122.11; residual value of released film, $2,070,649.72; raw film and supplies, $121,986.92; scenarios and rights unproduced, $473,497.65; advertising matter, $170,779.05 4,929,254.26

Total Current and Working Assets........................................... $7,301,883.53

Fixed Assets: Studio land, as appraised Sept. 1, 1929 by Eberle Economic Service, Inc., $1,515,000; other land and buildings, at cost, $2,733,910.94; machinery, equipment, furniture and fixtures at cost, $3,926,368.35; theater leases and equipment, at cost, $813,984.56; less reserve for depreciation and amortization, $4,314,185.24 4,315,078.61
Cash in closed banks—domestic ($77,342.57 pledged to secure loan, per contra) 117,946.75
Notes and contractual accounts receivable: From companies in bankruptcy or as to which bankruptcy proceedings are pending, $349,152.30; from other companies, part due and unpaid, $126,635.55 475,787.85
Investments: In affiliated companies, $145,906.37; in other companies, $8,944.08 154,850.45
Merchandise, etc., in transit to foreign offices 32,175.99
Deposits on leases, etc. 282,440.20
Deferred salaries of directors and talent 294,543.24
Deferred charges—prepaid rent, taxes, insurance, etc. 164,284.85
Trade-marks, trade names and goodwill 137,501.00

$13,276,492.47

#### Liabilities

Current Liabilities: Notes payable, banks, secured by pledge of balance in closed bank amounting to $77,342.57, per contra, $38,000; unsecured, $361,400; others, $335,287.55 734,687.55
Accounts payable and sundry accruals 1,462,382.28

$2,197,069.83

Mortgages on Studio Real Estate............................................. 1,100,000.00
Mortgage on Foreign Real Estate.......................................... 49,342.86
Advance Payments to be Liquidated by Film Service................. 334,516.45
Reserve for Contingencies.................................................. 250,362.70

Capital Stock: First preferred 8% cumulative stock: authorized and issued, 30,000 shares of $100 each, $3,000,000; less 12,000 shares retired and 136 shares in treasury, total 17,864 shares, $1,786,400, (dividends unpaid from October 1, 1932); second preferred 7% cumulative stock, authorized, 40,000 shares of $100 each; issued, 20,000 shares, $2,000,000, (dividends unpaid from January 1, 1927); balance represented by $30,000 shares of common stock without par value, $4,173,950.85 7,960,350.85
Surplus arising through revaluation of studio land 1,334,000.00
Discount on first preferred stock acquired and held in treasury 8,268.80
Earned surplus 22,580.98

$13,276,492.47
Mortgages and special accounts receivable, less reserves ................................................................. 253,933.49
Repos to secure contracts (including $100,000 mortgage receivable from an affiliated company), less reserves, and sinking fund deposits ................................................................. 2,008,595.09

Investments and Advances: Investments in and advances to affiliated companies, at cost less reserves: St. Louis Amusement Co., (formerly in equity receivership), $471,814.30; others, $992,995.37; investment in and advances to Skouras Bros. Enterprises, Inc. (in bankruptcy), at nominal value, $126,470.65; investments in foreign patents, license rights, etc., at net cost less reserves, $832,971.44; shares in building and loan associations, less reserves, $42,588.37; miscellaneous investments, less reserves, $48,241.45 2,388,611.93

Fixed Assets: Properties owned and equipment, at cost less reserves, including reserves for depreciation, $116,759,755.02; properties leased and equipment, at cost less reserves, including reserves for depreciation and amortization, $24,557,641.12 141,317,397.14

Deferred Charges: Prepaid taxes, $528,120.99; prepaid insurance, $130,098.99; prepaid rents $191,019.63; prepaid expenses, $173,895.01 1,281,895.14

Goodwill ................................................................. 8,531,468.23 169,791,058.44

## Liabilities

Current Liabilities: Notes payable, secured by capital stock of a subsidiary real estate holding company consolidated herein and its notes for intercompany indebtedness, $100,000; unsecured, $308,393.45; purchase money obligations, $503,004.92; accounts payable (including past due interest of $232,621.88 on funded debt of subsidiary companies), $2,834,945.48; sundry accruals, $3,838,446.20; due to affiliated companies, $30,317.94; royalties payable, $1,109,840.65; advance payments of Film deposits, etc., $261,823.61; mortgages and other advances, $48,124.40; net remittances from foreign subsidiaries, held in abeyance 362,624.91

Purchase money or contractual obligations and notes payable maturing serially after one year

Mortgages and Funded Debt: Optional 6% convertible debentures, series due 1939, $35,906.000; less—held in treasury, $1,460,000; mortgages and other bond issues, less bonds held in treasury (including $625,500 sinking fund payments and instalments in arrears; $474,600 standing demand and other mortgages and $3,345,850 instalment payments, maturing within one year, subject in part to renewal), $56,187,930.73 90,627,930.73

Proportion of capital stock and surplus of subsidiary companies applicable to minority stockholders (including $249,255 preferred stock) 653,262.64

Deferred Income: Profit on deposit 6% convertible debentures of subsidiary companies, held in treasury; $1,682,978.48; miscellaneous, $234,251.36; reserve for contingencies 1,937,229.84

Capital: Capital stock—authorized, 7,500,000 shares of common stock of par value of $5 each, 103,107 shares of preferred stock without par value (liquidating value $5 per share. Entitled to cumulative dividends at the rate of $3.85 per share per annum; issued and outstanding; 1,801,344.55 shares of common stock, $19,006,722.75; 103,107 shares of preferred stock (dividends paid to and including March 1, 1932), $5,670,885; capital surplus, $56,325,484.56; less deficit, $19,547,005.06 61,456,087.25

Contingent Liabilities: As guarantors of mortgage bonds of affiliated companies, $487,100; as obligors or guarantors of two leases disposed of, which expire in 1946 and 1947—maximum liability, $400,000

169,791,058.44

## CONSOLIDATED PROFIT AND LOSS AND DEFICIT

### For the Year Ending Aug. 26, 1933

Net income before providing for amortization and depreciation, interest and miscellaneous charges ................................. $23,504,457.79

Deduct: Amortization of film costs (exclusive of depreciation of studio properties), $16,074,65.42; amortization and depreciation of all properties, $8,233,107.59; interest and discount expenses, $5,573,477.81; provision for investments in affiliated companies, $111,483.07; provision for losses of companies formerly in equity receivership, $70,769.18; miscellaneous charges, $77,810.76 30,141,213.83

Net loss before other income and minority interests' share of profits and losses ................................................................. $6,636,756.04

Deduct—Other income: Interest and discount earned, $151,730.51; dividends received from affiliated companies, $89,054.71; miscellaneous income, $101,142.70 341,977.92

Net loss before minority interests' share of profits and losses ................................................................. $6,294,778.12

Deduct—Proportion of net losses applicable to minority stockholders 3,029.66

Net loss from operations for the year ending Aug. 26, 1933, carried to deficit ................................................................. $6,291,748.46

Deficit, Aug. 26, 1933, $12,078,665.19. Deduct: Adjustment of income tax reserves of prior years, $690,000; adjustment of royalty and other reserves in respect of prior years, $106,259.43; profit on redemption of 6% convertible debentures and bonds of subsidiary company, $1,286,070.98. Add: Net loss on sales or abandonments of properties, $1,535,894.57; loss on sale of subsidiary company, $334,444.18; provision for loss on guaranty of mortgage of an affiliated company, $546,730.71; net loss on miscellaneous investments and advances, $17,966.33; propriations authorized by the board of directors in respect of the following: investment in and advances to Skouras Bros. Enterprises, Inc. (in bankruptcy), $686,865.86; investment in and advances to an affiliated company, $155,220.17 13,255,256.60

Deficit, Aug. 26, 1933, Carried to Balance Sheet $19,547,005.06
No one thing you can do for your box office receipts can have a more immediate and permanent effect than reseating with comfort—putting COMFORT in the spotlight. Of course, folks come in to see your program; but they prefer to see it in an atmosphere of luxury and refinement where they can rest, relax, completely forget themselves and concentrate their interest on the entertainment offered.

With an increase in the nation’s leisure hours and business well on the way to better days, it’s just good management to prepare for a bigger share of the entertainment dollars to be spent in your locality.

Call in a Heywood-Wakefield seating engineer for his advice and suggestions on reseating and increasing seating capacity. He will be glad to be helpful, and will not place you under obligation in the least.

Heywood-Wakefield
Theatre Seating

EQUIPMENT

THEATER - - - STUDIO

A ready reference to what the industry needs and where to buy it.

TECHNICAL

EQUIPMENT

LABORATORIES

RE-EQUIPMENT

CONSTRUCTION

SUPPLY DEALERS

RE-CONSTRUCTION
NINETY GOLD STREET
Is a Historic Spot in the Motion Picture Industry

IT DOES not tell the whole story for us to state that we are oldest and largest manufacturers in the world of motion picture projectors. Back of all this is a personnel whose service in this field represents practically the entire commercial history of the motion picture industry. Some of our people have been with us for over a quarter of a century and the President of the Company for nearly twenty years. The head of every important department has been with us from ten to twenty-five years.

SUCH a personnel has a thorough understanding of the exacting requirements of the motion picture industry. In our factory, parts are made with a precision which is only exceeded in the manufacture of scientific instruments. There are important practical reasons for this care. Good projection adds to the enjoyment of your patrons and increases box-office receipts. BETTER PROJECTION PAYS. Only through the maintenance of equipment in the best possible condition, by replacement and repair with genuine Simplex Projectors and parts, can you be assured of the highest possible screen results.

STANDARD PROFESSIONAL PROJECTORS

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35 M. M. SOUND PROJECTOR
FOR SMALL THEATRES AND LARGE AUDITORIUMS

35 M. M. PORTABLE SOUND PROJECTOR
FOR SCHOOLS, COLLEGES, CHURCHES, ETC.

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16 M. M. MOVIE CAMERA
COMPACT—CONVENIENT, REQUIRES NO THREADING

This Advertisement is Intended to Invite Inquiry.
We Shall be Glad to Hear From You.

INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET NEW YORK, N. Y.
TYPHOON SUPPLY DEALERS

Only accessory dealers, who sell directly to the theater, are included in this list. The BUYING GUIDE, which starts on page 923, lists concerns that manufacture products or have services for exhibitors and producers.

CALIFORNIA
Los Angeles

AGFA-ANSCO
1045 S. Olive St..........................PResident 2235
BRECK PHOTOPLAY SUPPLY CO.
1969 S. Vermont Ave......................REpublic 3151
EDUCATIONAL PROJECT-O-FILM CO.
1611 N. Cahuenga Ave....................WEmpstead 7373
ELECTRICAL RESEARCH PRODUCTS, INC.
7046 Hollywood Blvd......................Granite 1171
HOLLYWOOD M. S. EQUIPMENT CO.
645 N. Martel St..........................Wyoming 4501
MOLE RICHARDSON, INC.
941 N. Sycamore Ave..............Hollywood 5838
NATIONAL THEATER SUPPLY CO.
1961 S. Vermont Ave.....................REpublic 4193
PINEAU & HOURSE STAGE LIGHTING CO.
1451 Venice Blvd..........................Fir7oy 1241
SHEARER, B. F. CO.
1640 W. Washington Blvd................REpublic 5167
SLIPPER, J. & CO., LTD.
1968 S. Vermont Ave......................Parkway 3803
San Francisco

AMPRO CORP.
821 Market St..........................GArfield 1317
ATLAS EDUCATIONAL FILM CO.
821 Market St..........................GArfield 1317
BELL & HOWELL CO.
228 Post St..............................GArfield 7100
DE VRY EQUIPMENT AGENCY
821 Market St..........................GArfield 1317
ELECTRICAL RESEARCH PRODUCTS, INC.
25 Taylor St..............................ORdway 9151
HOLMES MOVING PICTURE PROJECTOR
CO.
290 Turk St..............................PRespect 5226
KEMP, EDWARD H.
290 Turk St..............................PRespect 5226
LASSER, PHIL, LTD.
254 Sutter St...........................D0uglas 7646
NATIONAL THEATER SUPPLY CO.
121 Golden Gate Ave........................Market 4717
PREDDLEY, WALTER G.
187 Golden Gate Ave......................HEmlock 7036
SHEARER, B. F. CO.
148 Golden Gate Ave.....................UNDERhill 1816
SKINNER, C. R. MFG. CO.
290 Turk St..............................ORDway 6999
WEBER SYNCROFILM DISTRIBUTORS
183 Golden Gate Ave.....................UNDERhill 1891
WESTERN THEATRICAL EQUIPMENT CO.
146 Leavenworth St.....................Franklin 1710

COLORADO
Denver

ELECTRICAL RESEARCH PRODUCTS, INC.
Denham Bldg............................TABer 6321
FORD OPTICAL CO.
1029 16th St.............................TABer 1295
GRAHAM BROS.
546 Lincoln St..........................TABer 5467
NATIONAL THEATER SUPPLY CO.
2106 Broadway...........................KEystone 1621

CONNECTICUT
New Haven

ELECTRICAL RESEARCH PRODUCTS, INC.
70 College St............................Tel. 8-4112

NATIONAL THEATER SUPPLY CO.
133 Meadow St...........................Tel. 5-7371

DISTRICT OF COLUMBIA
Washington

COLUMBIA PHILM SUPPLY CO., INC.
1424 New York Ave.......................Metropolitan 0784
ELECTRICAL RESEARCH PRODUCTS, INC.
Washington Bldg..........................Metropolitan 0784
FULLER & D'ALBERT, INC.
1803 10th Ave., N. W............................National 4712
LUST, BEN THEATER SUPPLY CO.
919 New Jersey Ave., N. W................National 8592

GEORGIA
Atlanta

ELECTRICAL RESEARCH PRODUCTS, INC.
Hurt Bldg..............................Jackson 4000
NATIONAL THEATER SUPPLY CO.
187 Walton St..............................Jackson 4075

ILLINOIS
Chicago

AGFA ANSCO CORP.
222 N. Bank Drive................................SUBerior 3560
ALLIED MOTION PICTURE EQUIPMENT CO.
1029 S. Wabash Ave........................Wabash 3575
AUDITONE CO.
23 S. Jefferson Ave..........................CENTral 3876
BASS CINEMA CO.
179 W. Madison St..........................SState 7410
BELL & HOWELL CO.
1803 Larchmont Ave..................Blittersweet 6510
CHICAGO CINEMA EQUIPMENT CO.
1750 N. Springfield Ave................CAditol 2660
DEPUE, OSCAR B.
7510 N. Ashland Ave..................Rogers Park Park 5056
DE VRY, HERMAN A., INC
1111 Center St..........................Lincoln 5200
ELECTRICAL RESEARCH PRODUCTS, INC.
208 W. Washington St..................CENTral 9410
FULTON, E. E., CO.
1018 S. Wabash Ave........................Webster 2608
GUERCIO & BARTHEL
1018 S. Wabash Ave........................Webster 2190
HOKE THEATER SUPPLY CO.
845 S. State St..........................Webster 3658
HOLMES PROJECTOR CO.
1815 Orchard St..........................Lincoln 6757
IDEAL PICTURES CORP.
26 E. 10th St..............................Wabash 8431
ILLINOIS THEATER EQUIPMENT CO.
1018 S. Wabash Ave........................Harrison 8804
LaVEZZI MACHINE WORKS
180 N. Wacker Dr..........................FRanklin 2989
MCCAULAY, J. E., MFG.
554 W. Adams St..........................CENTral 8866
MID-WEST THEATER SUPPLY CO.
910 S. Wabash..........................Wabash 8547
MOVIE SUPPLY CO.
844 S. Wabash Ave........................Harrison 8790
NATIONAL THEATER SUPPLY CO.
825 S. Wabash Ave........................WEBster 7346
RUSSAVKOV CAN CO.
859 N. Ogden Ave..........................MONroe 7112
S. & S. ORIGINAL RE-NU SCREEN SURFACE CO.
5535 Grace St............................KIlmar 3091

909
Theater Supplies
and Service—

PROJECTION CARBONS—economical—slow burning and brilliant.

ELECTRIC BULBS—all sizes, including new 6 watt for marquees—saving 40% of current consumption of 10 watt size.

NEW and GUARANTEED REBUILT PROJECTORS and LAMP HOUSES.

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EQUIPMENT OF ANY KIND—used in booth.

DECORATION of THEATERS or LOBBIES.

FRAMES—BOOTHs—TICKET MACHINES—TICKETS.

OUR TECHNICAL DEPARTMENT can analyze your troubles—ventilation—heating—lighting—projection and sound—Put your troubles up to us.

GET IN TOUCH with branch office nearest you or write us direct.

Vortkamp & Co., Inc.
1600 Broadway, N. Y. C.
Telephone CHickering 4-5550
**INDIANA**

**Indianapolis**

ELECTRICAL RESEARCH PRODUCTS, INC. 698 Lenecke Blvd.成林 8990
NATIONAL THEATER SUPPLY CO. 436 N. Illinois St.成林 5758

**IOWA**

**Des Moines**

DES MOINES THEATER SUPPLY CO. 1121 High St.成丘 6520
ELECTRICAL RESEARCH PRODUCTS, INC. 720 Capitol Blvd.成丘 4310
NATIONAL THEATER SUPPLY CO. 561 7th Ave.成丘 2322

**LOUISIANA**

**New Orleans**

ELECTRICAL RESEARCH PRODUCTS, Inc. Pere Marquette Bldg.成丘 3177
NATIONAL THEATER SUPPLY CO. 220 S. Elysian Bldg.成丘 4455
SOUTHERN SOUND & SERVICE, Inc. 1315 Tulane St.成丘 1222

**MARYLAND**

**Baltimore**

CUT-OUT SLIDE CO. 213 N. Calvert St.成丘 2433
ELECTRICAL RESEARCH PRODUCTS, Inc. Court Square Bldg.成丘 3791
FOLKEMER PHOTO SERVICE 2814 Rayner Ave.成丘 2616
NATIONAL THEATER SUPPLY CO. 417 St. Paul Place成丘 4846
PARK HAMILTON 319 W. Centre St.成丘 3381
TOWNSEND HERBERT S. 1625 E. 29th St.成丘 7253

**MASSACHUSETTS**

**Boston**

ATLANTIC M. P. SERVICE CO. 739 Boylston St.成丘 1334
CHURCH FILM CO. 28 Piedmont St.成丘 6797
ELECTRICAL RESEARCH PRODUCTS, Inc. 20 Providence St.成丘 3594
HANDY A. D. CO. 39 Bromfield St.成丘 7143
HARRIS, RALPH & CO. 30 Bromfield St.成丘 3594
INDEPENDENT THEATER SUPPLY CO. 47 Church St.成丘 8468
NATIONAL THEATER SUPPLY CO. 211 Columbus Ave.成丘 0073

**MICHIGAN**

**Detroit**

CINEMA SERVICE CO 2310 Cass Ave.成丘 6189
DETROIT THEATRICAL SERVICE 1556 E. Fort St.成丘 1221
ELECTRICAL RESEARCH PRODUCTS, Inc. 2111 Woodward Ave.成丘 3180
NATIONAL THEATER SUPPLY CO. 2312 Cass Ave.成丘 2447

**MINNESOTA**

**Minneapolis**

AMERICAN SEATING CO. 890 16th Ave.成丘 1560
ELECTRICAL RESEARCH PRODUCTS, Inc. 1012 Plymouth Bldg.成丘 6233
HEYWOOD-WINKFIELD CO. 104 Liberty Exchange成丘 0421

**MISSOURI**

**Kansas City**

AMERICAN SEATING CO. 210 W. 8th St.成丘 5589
COLE THEATER SUPPLY 115 W. 18th St.成丘 9668
ELECTRICAL RESEARCH PRODUCTS, Inc. Telephone Bldg.成丘 7330
GREAT WESTERN STAGE EQUIPMENT CO. 817 Holmes St.成丘 9078
NATIONAL THEATER SUPPLY CO. 223 W. 18th St.成丘 3256
STERBINS THEATER EQUIPMENT CO. 1804 Wyandotte St.成丘 0134

**NEBRASKA**

**Omaha**

QUALITY THEATER SUPPLY CO. 1518 Davenport St.成丘 7253
UNITED STATES THEATER SUPPLY CO. 1506 Davenport St.成丘 6568

**NEW JERSEY**

**Newark**

ELECTRICAL RESEARCH PRODUCTS, Inc. 40 Clinton St.成丘 21830

**NEW YORK**

**Albany**

ALBANY CALCIUM LIGHT CO. 267 Hudson Ave.成丘 6687
ELECTRICAL RESEARCH PRODUCTS, INC. 70 State St.成丘 6687
EMPIRE THEATER SUPPLY CO. 42 Orange St.成丘 2972

**Brooklyn**

ELECTRICAL RESEARCH PRODUCTS, Inc. 1 Hanson Place成丘 0500
GREENBAUM, O. 1682 Cornelia St.成丘 3659

**Buffalo**

ELECTRICAL RESEARCH PRODUCTS, Inc. Gerrans Bldg.成丘 7432
NATIONAL THEATER SUPPLY CO. 500 Pearl St.成丘 1736
OSTROWSKI, M. J. 119 S. Louis St.成丘 9397-W
QUEEN CITY SCENIC STUDIOS 145 High St.成丘 8145
UNITED PROJECTOR & FILM CORP. 238 Franklin St.成丘 8540

**New York**

ABE COHEN'S EXCHANGE, INC. 120 Fulton St.成丘 3234
AMUSEMENT SUPPLY CO. 341 W. 44th St.成丘 7509
AUDITORIUM SUPPLY CO. 37 E. 28th St.成丘 5345

<table>
<thead>
<tr>
<th>State</th>
<th>City</th>
<th>Address</th>
<th>Telephone</th>
</tr>
</thead>
</table>
| IN | Indianapolis | E. Chestnut Liberty Lincoln SERVICE | 29th Orange Lincoln REgent | 3639
| IA | Des Moines | Des Moines THEATER SUPPLY CO. | 1121 High St. Tel. 3-6520 | 8990
| LA | New Orleans | ELECTRICAL RESEARCH PRODUCTS, Inc. | 220 S. Elysian Bldg. Raymond 4455 | 3177
| MD | Baltimore | CUT-OUT SLIDE CO. | 213 N. Calvert St. Plaza 2433 | 2616
| MA | Boston | ATLANTIC M. P. SERVICE CO. | 739 Boylston St. Commonwealth 1334 | 3791
| MI | Detroit | CINEMA SERVICE CO | 2310 Cass Ave. Cadillac 6189 | 2447
| MO | Kansas City | AMERICAN SEATING CO. | 890 16th Ave. Dinsmore 1560 | 0421
| NE | Omaha | NATIONAL THEATER EXCHANGE | 5 S. Fifth St. Main 7008 | 0421
| NY | New York | ALBANY CALCIUM LIGHT CO. | 267 Hudson Ave. Tel. 3-6687 | 6189
| NJ | Newark | ELECTRICAL RESEARCH PRODUCTS, Inc. | 1 Clinton St. Mitchell 2-1830 | 21830
| NY | Albany | EMPIRE THEATER SUPPLY CO. | 42 Orange St. Tel. 3-2972 | 7253
| NY | Brooklyn | ELECTRICAL RESEARCH PRODUCTS, Inc. | 1 Hanson Place Sterling 3-0500 | 7253
| NY | New York | NATIONAL THEATER SUPPLY CO. | 223 W. 18th St. Harrison 3256 | 0134
| NY | Buffalo | NATIONAL THEATER SUPPLY CO. | 1506 Davenport St. Harrison 6568 | 7253

**Note:** The table above lists the main entries for each state, city, and business, including the address and telephone numbers. The table uses a format to organize the information clearly.
Wherever Tickets are Sold
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AUTOMATIC AND SIMPLEX
GOLD SEAL TICKET REGISTERS

PROTECTION

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Theaters Throughout the Entire World

For 20 years General Register Machines have protected your box-office receipts safely day by day. During these years they have assured you of perfect protection.

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80 BOYLSTON STREET, BOSTON, MASS.; 307 NO. 13TH STREET, PHILADELPHIA, PA.
BADGLEY, G. J. 311 W. 48th St. .................. BYant 9-4351
BEHREND, M. P. SUPPLY CO. 630 Ninth Ave. .................. L.Ackawanna 4-8729
BESLER, CHARLES CO. 131 E. 23rd St. .................. G.Ramsey 5-2659
BLUE SEAL SOUND DEVICES, INC. 723 7th Ave. .................. BYant 9-9555
CAPITOL M. P. SUPPLY CO. 530 Ninth Ave. .................. L.Ongaece 5-6318
CARBON PRODUCTS, INC. 324 W. 42nd St. .................. BYant 9-6253
CONTINENTAL THEATER ACCESSORIES, INC. 321 W. 44th St. .................. C.Hickering 4-2200
COLUMBUS PHOTO SUPPLY CO. 146 Columbus Ave. .................. T.Rafalgar 7-8655
CROWN M. P. SUPPLIES 311 W. 44th St. .................. L.Ongaece 5-5175
DIAMOND FILM MFG CORP. 35 W. 45th St. .................. BYant 9-5915
ELECTRICAL RESEARCH PRODUCTS, INC. 250 W. 37th St. .................. C.Columbus 5-2200
EYE GATE HOUSE, INC. 330 W. 42nd St. .................. BYant 9-2062
GENERAL TALKIE EQUIPMENT CO. 320 Jackson Ave. L. I. C. .................. Stillwell 4-2997
GENERAL TALKING PICTURE CORP. 218 W. 42nd St. .................. W.Swconsin 7-8626
METROPOLITAN M. P. CO. 110 W. 34th St. .................. C.Hickering 4-0390
MOTION PICTURE ACCESSORIES CO. 51 W. 24th St. .................. W.Atkins 9-8276
MOTION PICTURE SUPPLY CORP. 1560 Broadway .................. BYant 9-2480
NEUMADE PRODUCTS CORP. 425 W. 42nd St. .................. M.Edallion 3-3184
NEWVAN MFG. CO. 6 E. 45th St. .................. V.Ander/It 3-3093
NEWMANS' CAMERA SHOP 1196 Sixth Ave. .................. L.Ongaece 5-8236
RCA VICTOR, INC. 155 W. 24th St. .................. M.Urry Hill 4-0212
RAVEN SCREEN CORP. 147 E. 15th St. .................. B.Gardus 4-1998
S. O. S. CORP. 1600 Broadway .................. C.Hickering 4-1717
SCHOONMAKER EQUIPMENT CO. 276 Ninth Ave. .................. C.Hickering 4-1184
SEIDEN, JOSEPH 729 Seventh Ave. .................. BYant 9-3951
STANDARD FILM CO. 630 Ninth Ave. .................. L.Ackawanna 4-2973
TANNENBAUM, J. A., INC. 1600 Broadway .................. C.Hickering 4-1717
TRANS-LUX DAYLIGHT PICTURE SCREEN CORP. 247 Park Ave. .................. E.L дор адор о 5-8200
VICTOR ANIMATOGRAPH CORP. 242 W. 55th St. .................. Columbus 5-6060
WELSH, J. II. 503 W. 43rd St. .................. M.Edallion 3-4555
WILLIQUETT THEATER SUPPLY CO. 110 W. 32nd St. .................. P.E.Pennsylvania 6-0330

NORTH CAROLINA

Charlotte

ELECTRICAL RESEARCH PRODUCTS, INC. Johnson Bank Bldg. .................. Tel. 7137
NATIONAL THEATER SUPPLY CO. 220 W. 4th St. .................. Tel. 4658

OHIO

Cincinnati

BECK, WILLIAM & SONS CO. 1115 Vine St. .................. C.Herry 2264
ELECTRICAL RESEARCH PRODUCTS, INC. 447 Vine St. .................. P.Arkway 6720
NEWTON THEATER SUPPLY CO. 1635 Central Parkway .................. W.East 784

Cleveland

ARGUS MFG. CO. 1392 W. 110th St. .................. L.Lakewood 7180
BEST DEVICES CO. Film Bldg. .................. P.Rspect 7886
ELECTRICAL M. P. RESEARCH INC. Electric Bldg. .................. Main 2089
ESCA M. P. SERVICE 10008 Carnegie Ave. .................. C.Edar 3900
NATIONAL THEATER SUPPLY CO. 2112 Payne Ave. .................. P.Rspect 4613
OLIVER MOTION PICTURE SUPPLY CO. 2209 Payne Ave. .................. P.Rspect 6934
RCA VICTOR CO. INC. 225 St. Clair St. W. .................. C.Herry 2757
TRI STATE M. P. CO. 2108 Payne Ave. .................. P.Rspect 4900

OKLAHOMA

Oklahoma City

DAVID, HENRY O. 522 N. Broadway .................. Tel. 3-0608
ELECTRICAL RESEARCH PRODUCTS, INC. 1st National Bldg. .................. Tel. 3-5348

OREGON

Portland

BREMAN, R. L. STAGE & SCenic STUDIO 517 Clay St. .................. B.Bacon 8822
ELECTRICAL RESEARCH PRODUCTS, INC. Terminal Sale Bldg. .................. B.Bacon 7283
LERMER, M. V. 575 Killingsworth Ave. .................. W.Ahnut 5608
PACIFIC POSTER CO. 431 Glisan St. Broadway 5850
PORTLAND M. P. MACHINE CO. Rivoi Theater Bldg. .................. A.Twater 7751
STARK, JOHN L. 634 Front St. .................. A.Twater 3410

PENNSYLVANIA

Philadelphia

ELECTRICAL RESEARCH PRODUCTS, INC. Terminal Commerce Bldg. .................. W.Ahnut 1940
NATIONAL THEATER SUPPLY CO. 1315 Vine St. .................. S.Prince 6156
PENN THEATER EQUIPMENT CO. 309 N. Juniper St. .................. R.Littenhouse 3273
WILLIAMS, BROWN & EARLE 918 Chestnut St. .................. P.E.Pennybacker 7320

Pittsburgh

AMERICAN POSTER SUPPLY CO. 425 Van Braam St. .................. Court 8544
CONTINENTAL THEATER ACCESSORIES, INC. Clark Bldg. .................. A.Twater 9200
ELECTRICAL RESEARCH PRODUCTS, INC. Bessemer Bldg. .................. A.Twater 5840
ENGLAND, M. S. 425 Van Braam St. .................. A.Twater 7349
MELHORN, C. K. CO. 826 Bryn Mawr Rd. .................. M.Aflower 1914
MORTON, EDWARD B. 1720 BLDV Ailles .................. A.Twater 8442
MOTION PICTURE MACHINES CO. 609 Neville St. .................. M.Aflower 9600
NATIONAL THEATER SUPPLY CO. 1721 Blvd. Ailles .................. A.Twater 4842
PINKNEY FILM SERVICE CO. 1028 Forbes St. .................. A.Twater 7833
SUPREME M. P. SUPPLY CO. 86 Van Braam St. .................. G.Rant 0724
THEATRE SUPPLY CO. 425 Van Graan St. .................. A.Twater 7349

TENNESSEE

Memphis

MONARCH THEATER SUPPLY CO. 154 E. Calhoun St. .................. Tel. 8-4870
NATIONAL THEATER SUPPLY CO. 400 S. 2nd St. .................. Tel. 8-5358

TEXAS

Dallas

EDUCATIONAL EQUIPMENT CO. 1919 Commerce St. .................. Tel. 7-6727
ELECTRICAL RESEARCH PRODUCTS, INC. Toures Petroleum Bldg. .................. Tel. 7-1361
KING SCENIC CORP. 2545 Elm St. .................. Tel. 7-6101
NATIONAL THEATER SUPPLY CO. 306 S. Harwood St. .................. Tel. 7-4514

UTAH

Salt Lake City

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Brooks, Burleigh, 127 W. 42nd St., New York,
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Debrie, Andre, Inc., 115 W. 45th St., N. Y. C.
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General Scientific Corp., 4829 S. Edzie Ave.,
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Gennett, Inc. G., 20 W. 22nd St., N. Y. C.
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N. Y. C.
Gundlach Mfg. Co., 739 Clinton St., Rochester,
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Mayer, Hugo, 201 W. 77th St., N. Y. C.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Branches in principal cities.)
Selsi Co., Inc., 135 Hayes St., San Francisco,
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Willoughbys, 110 W. 32nd St., N. Y. C.
Wollenkau Optical Co., 872 Hudson Ave., Roch-
ester, N. Y.
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Debrie, Andre, Inc., 115 W. 45th St., N. Y. C.
Duhem M. P. Mfg. Co., 135 Hayes St., San
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Electrical Products Corp., 1128 Venice Blvd., Los
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Erker Bros. Optical Co., 610 Olive St., St. Louis,
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Fish-Schurman Corp., 230 E. 45th St., N. Y. C.
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Ilex Optical Co., Rochester, N. Y.
Kliegl Bros. Universal Stage Lighting Co., 321 W.
50th St., N. Y. C.

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lyn, N. Y.
Macbeth-Evans Glass Co., 19 W. 44th St., New
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Meyer, Hugo & Co., 245 W. 55th St., N. Y. C.
Picture-Fone Corp., 128 S. West 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.
Slipper J. & Co., Ltd., 1968 S. Vermont Ave.,
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Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Sussfeld, Sorsch & Schimmel, 153 W. 23rd St.,
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Trans-Lux Daylight Picture Screen Corp., 247 Park
Ave., New York, N. Y.
Wollensak Optical Co., 872 Hudson Ave., Roch-
ester, N. Y.

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Burke & James, 223 W. Madison St., Chicago.
Caldwell, Edward F. & Co., 38 W. 15th St.,
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Cinema Studios Supply Co., 1438 N. Beachwood
Dr., Los Angeles.
Duhem M. P. Mfg. Co., 135 Hayes St., San Fran-
cisco, Cal.
Dwico, 315 W. 47th St., N. Y. C.
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Electric Lighting Supplies, 216 W. 3rd St., Los
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Electrical Products Corp., 1128 Venice Blvd., Los
Angeles.
Hirsch, Gustav, Organization, 209 S. Third St.,
Columbus, O.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Hoffman-Soons, 387 First Ave., New York, N. Y.
Kliegl Bros., Universal Electric Stage Lighting Co.
Inc., 321 W. 50th St., N. Y. C.
Lippe Contracting Co., 17 W. 60th St., New
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Macbeth-Evans Glass Co., 19 W. 44th St., New
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Mole-Richardson, Inc., 941 N. Sycamore Ave.,
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Motion Picture Lighting & Equipment Co., 318 W.
48th St., N. Y. C.
Nafl Lamp Works, Nela Park, Cleveland.
Newbery, F. E., Electric Co., Century Bldg., St.
Louis, Mo.
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delphia, Pa.
Olesen, Otto X., Illuminating Co., 1560 Vine St.,
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Sunlight Reflector Co., Inc., 226 Pacific Street,
Brooklyn, N. Y.
Theatrical Appliance Co., 1108 Howard St., San
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United Studios, 6050 Sunset Blvd., Los Angeles.
Universal Motor Co., 79 Harrison St., Oshkosh,
Wis.
Wagner, Woodruff, 830 S. Olive St., Los Angeles.
Welsh, J. H., 503 W. 43rd St., N. Y. C.
Westinghouse Electric & Mfg. Co., East Pittsburgh,
Pa.
Winfield-Kerner, 1560 N. Vine St., Los Angeles.
Wohl & Co., Inc., M. J., 55 E. 11th St., N. Y. C.
LIGHTING EQUIPMENT, STAGE

Adam, Frank, Electric Co., 3650 Windsor Street, St. Louis, Mo.

Armstrong Studios, 255 Golden Gate Ave., San Francisco.

Atlanta Scenic Co., Auditorium Bldg., Atlanta, Ga.

Belson Mfg. Co., 800 Sibley St., Chicago.


Caldwell, Edward F. & Co., 38 W. 15th St., New York, N. Y.

Capitol Stage Lighting Co., 626 10th Ave., N. Y. C.


Chicago Stage Lighting Co., Inc., 55 W. Wacker Drive, Chicago.

Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles.


Duwico, 315 W. 47th St., N. Y. C.

E-J Electric Installation Co., 227 E. 45th St., N. Y. C.

Edwards Electrical Construction Co., 70 E. 45th St., N. Y. C.


Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.

Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.

Hub Electric Co., 2225 W. Grand Ave., Chicago.

Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. C.

Los Angeles Scenic Studios, Inc., 1215 Bates St., Los Angeles, Cal.

Macbeth-Evans Glass Co., 19 W. 44th St., New York, N. Y.

Major Equipment Co., 4603 Fullerton Ave., Chicago.

Martin, J. D., Scenic Co., Inc., 4114 Sunset Blvd., Los Angeles.

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.

Olesen, Otto K., Illuminating Co., 1560 Vine St., Hollywood.

Phillips, Robert, Co., 101 Park Ave., N. Y. C.

Reynolds Electric Co., 2650 West Congress St., Chicago.

Roth Brothers & Co., 400 W. Madison Avenue, Chicago.

Sunbeam Illumination Equip., Wellston, O.

Sunlight Reflector Co., Inc., 226 Pacific St., Brooklyn, N. Y.

Theater Equipment Supply Co., 121 Golden Gate Ave., San Francisco.

Tiffin Scenic Studios, Tiffin, O.

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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Cinema Studios Supply Co., 1438 N. Beachwood Dr.,
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E-J Electric Installation Co., 227 E. 45th St.,
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Electric Lighting Supplies, 216 W. 3rd St., Los
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Electrical Products Corp., 1128 Venice Blvd., Los
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Mole-Richardson, Inc., 941 N. Sycamore Ave.,
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Newbery, E. F. Electric Co., Century Building, St.
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Olesen, Otto K., Illuminating Co., 1500 Vine St.,
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Sunlight Carbon Arc Corp., 1246 W. 6th St., Los
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Theatrical Appliance Co., 1108 Howard St., San
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Crescent Emergency Safety Light Corp., Berwick,
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E-J Electric Installation Co., 227 E. 45th St.,
N. Y. C.
Electric Storage Battery Co., 19th & Allegheny
Hirsch, Gustav, Organization, 209 S. Third St.,
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Kohler Co., Kohler, Wis.
Newmark, Morris & Bros., 1814 Ludlow St., Phila-
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Roth Bros. & Co., 400 W. Madison Ave., Chicago.
Universal Motor Co., 79 Harrison St., Oshkosh, Wis.
Westinghouse Electric & Mfg. Co., E. Pittsburgh,
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Adapti Co., 2996 E. 72nd St., Cleveland.
Ashcraft Automatic Arc Co., 4214 Santa Monica
Blvd., Los Angeles, Cal.
Belson Mfg. Co., 800 Sibley St., Chicago.
Brenkert Light Projection Co., 7348 St. Aubin
Ave., Detroit, Mich.
Capitol Stage Lighting Co., 626 10th Ave., N.
Y. C.
Chicago Cinema Equipment Co., 1750 N. Spring-
field Ave., Chicago, Ill.
Chicago Stage Lighting Co., 55 W. Wacker Dr.,
Chicago, Ill.

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Curtis Lighting, Inc., 1123 W. Jackson Blvd.,
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Duhem Mfg. Co., 135 Hayes St., San Francisco,
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Erker Bros. Optical Co., 610 Olive St., St. Louis,
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Hub Electric Co., 2225 W. Grand Ave., Chicago.
Major Equipment Co., 4603 Fullerton Ave., Chicago.
Mole-Richardson, Inc., 941 N. Sycamore Ave., Los
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Motion Picture Lighting & Equipment Co., 318 W.
48th St., N. Y. C.
National Lamp Works, Nola Park, Cleveland, Ohio.
Neumade Products Corp., 427 W. 42nd St., New
York, N. Y.
Newmark, Morris & Bros., 1814 Ludlow St., Phila-
delphia, Pa.
Shearer, B. F. Co., 2318 2nd Ave., Seattle, Wash.
Standard Ticket Register Corp., 1600 Broadway,
New York, N. Y.
Sunlight Carbon Arc Corp., 1246 W. 6th St., Los
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Wohl & Co., M. J., 55 E. 11th St. N. Y. C.
Wurdack, Wm., Electric Mfg. Co., 4444 Clayton
Ave., St. Louis, Mo.

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Adam, Frank Electric Co., 3650 Windsor St., St.
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Adapti Co., 2996 East 72nd St., Cleveland.
Ashcraft Automatic Arc Co., 4214 Santa Monica
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Belson Mfg. Co., 800 Sibley St., Chicago.
Best Devices, 22 Film Bldg., Cleveland, Ohio.
Detroit, Mich.
Burke & James, 223 W. Madison St., Chicago, Ill
Capitol Stage Lighting Co., 626 10th Ave., N. Y. C.
Chicago Cinema Equipment Co., 1750 N. Spring-
field Ave., Chicago.
Chicago Elec. Sign Co., 2225 W. Grand Ave.
Chicago, Ill.
Chicago Stage Lighting Co., 55 W. Wacker Dr.,
Chicago, Ill.
Electrical Products Co., 1128 Venice Blvd., Los
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Erickson Electric Co., 60 Power House St., Boston,
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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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Hall & Connolly, 24 Van Dam St., N. Y. C.
Hoffman-Soons, 387 First Ave., New York, N. Y.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
Ill.
Kliegl Bros. Universal Electric Stage Lighting Co.,
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Mole-Richardson, Inc., 941 N. Sycamore Ave., Los
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Motion Picture Lighting & Equipment Co., 318 W.
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Newmark, Morris & Bros., 1814 Ludlow St., Phila-
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Reflector & Illuminating Co., 1431 W. Austin
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Standard Ticket Register Corp., 1600 Broadway, New York, N. Y.
Winfeld-Kerner Co., 1560 N. Vine St., Los Angeles, Cal.

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National Studios, Inc., 226 W. 56th St., New York, N. Y.

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Artkraft Sign Co., Lima, O.

Central Iron & Wire Works, 205 E. Wisconsin Ave., Milwaukee.
Claude Neon Southern Corp., 492 Petree St., Atlanta, Ga.
Edwards Mfg. Co., 447 Eggleston Ave., Cincinnati, O.
Flour City Ornamental Works, 2637 27th Ave., Minneapolis, Minn.
Hirsch, Gustav, Organization, 209 S. Third St., Columbus, O.
Lippe Contracting Co., 17 W. 60th St., New York, N. Y.
Lustrolite, Inc., Davenport, Ia.
Metal Products, Inc., 1434 N. 4th St., Milwaukee, Wis.
Moeschel-Edwards Corrugating Co., 812 Russell St., Covington, Ky.
Newman Bros., Inc., 418 Elm St., Cincinnati, O.
Olson, C. W., Mfg. Co., 1300 Quincy St., N. E., Minneapolis.
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa.
Reliance Specialties Mfg. Co., Inc., 95 Dobbin St., Brooklyn, N. Y. C.
Rogers Schmitt Wire & Iron Works, 1815 N. 23rd St., St. Louis, Mo.
Schreiber & Sons Co., L, 3863 Ivanhoe Ave., Cincinnati.
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MIRRORS
Albano Co., 305 E. 46th St., N. Y. C.
Bache, Semon & Co., 636 Greenwich St., N. Y. C.
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Mills Novelty Co., 4110 Fullerton Ave., Chicago.
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Racon Electric Co., Inc., 52 E. 19th St., New York, N. Y.
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(See Heaters, Organ)

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Hall Organ Co., West Haven, Conn.
Hillgreen, Lane & Co., Alliance, O.
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Kilgen, Geo. and Sons, 4016 N. Union Blvd., St. Louis, Mo.
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Holdsworth Bros., 250 W. 57th St., N. Y. C.
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Macoustic Engineering Co., 12435 Euclid Ave., Cleveland.

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(See Fixtures, Plumbing)

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Leader Press, Inc., 17 W. 3rd St., Oklahoma City, Okla.
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U. S. Printing & Lithographing Co., 85 N. 3rd St., Brooklyn, N. Y.
Warner, E. J., Poster Co., 635 11th Ave., N. Y. C.
Western Paper Co., 2323 Second Ave., Seattle, Wash.

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Bell & Howell, 1803 Larchmont Ave., Chicago.
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Eastman Kodak Co., Rochester, N. Y.
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Holmes, Burton Laboratories, 7510 N. Ashland Ave., Chicago.
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Vitaglo Corp., 4942 Sheridan Road, Chicago.

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Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
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Victor Animatograph Co., Davenport, Ia.
Webster Machine Co., 59 Rutter St., Rochester, N. Y.

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Kliegl Bros. Universal Stage Lighting Co., 321 W. 50th St., N. Y. C.
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Associated Screen News, Ltd., Western Ave., at Decarie Blvd., Montreal.
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Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Holmes Portable Projector Co., 1815 Orchard St., Chicago.
International Projector Corp., 90 Gold St., N. Y. C.
Interstate Mechanical Laboratories, 521-531 West 57th St., N. Y. C.
Le Roy Sound Equipment Corp., 421 Lyell Ave., Rochester, N. Y.
Moviola Co., 1451 Gordan St., Hollywood, Cal.
Pathoscope Co. of America, Inc., 33 W. 42nd St., N. Y. C.
Royal Zenith Sound Projectors, Inc., 33 W. 60th St., N. Y. C.
Sterling M. P. Apparatus Corp., 250 West 54th St., N. Y. C.
Trans-Lux Daylight Screen Corp., 247 Park Ave., New York, N. Y.
Victor Animatograph Co., Davenport, lowa.
Weber Machine Co., 59 Rutter St., Rochester, N. Y.
Willoughbys, 110 W. 32nd St., N. Y. C.

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Amplifier Engineering Co., 49 Church St., Boston, Mass.
Associated Screen News, Ltd., Western Ave., at Decarie Blvd., Montreal.
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Guerico & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
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International Projector Corp., 90 Gold St., N. Y. C.
National Theater Supply Co., 90 Gold St., N. Y. C.
(Branches in principal cities.)
Picture-Fone Corp., 128 S. West St., Lima, O.
Pulverman Corp., 33 W. 60th St., N. Y. C.
Royal Zenith Sound Projectors, Inc., 33 W. 60th St., N. Y. C.
Trans-Lux Daylight Picture Screen Corp., 247 Park Ave., N. Y. C.

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Beekhard, Henry, 523 W. 45th St., New York, N. Y.
Birns, Wm., 307 W. 37th St., N. Y. C.
Bradley, Wm., 218 W. 43rd St., N. Y. C.
Cinema Property Co., 6161 Santa Monica Blvd., Los Angeles, Cal.
Cinema Studios Supply Corp., 1438 N. Beechwood Drive, Los Angeles, Cal.
Colburns, Inc., 716 Flower St., Los Angeles, Cal.
Constantian Bros., 5837 Sunset Blvd., Hollywood.
Crouch, H. R., 1173 S. Hoover St., Los Angeles, Cal.
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Powars Cinephone Corp., 723 7th Ave., N. Y. C.
Victor Talking Machine Co., Camden, N. J.
Vitaglo Corp., 49-42 Sheridan Road, Chicago.

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Seiden Joseph, 729 7th Ave., N. Y. C.
United Projector & Film Co., 228 Franklin St., Albany, N. Y.
Universal Electric Welding Co., 9-16 37th Ave., Long Island City, N. Y.
Taylor-Shantz Company, 478-486 St. Paul St., Rochester, N. Y.

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(See Lamps, Reflector)

REFRIGERATING MACHINES
(See Cooling, Heating and Ventilating Systems)

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Stewart Film Process Co., 630 9th Ave., N. Y. C.
Teitel, Albert Co., 105 W. 40th St., New York, N. Y.

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Dyke Cinema Products Co., 133 228th St., Laurelton, N. Y.
National Film Renovating & Processing Co., 630 Ninth Ave., New York, N. Y.

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Hoffman-Soons, 387 First Ave., N. Y. C.
Hub Electric Co., 2225 W. Grand Ave., Chicago.
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Bruckner-Mitchell, 132-4 W. 24th St., N. Y. C.
Claney, J. B., 1010 Belden St., Syracuse, N. Y.
Clark, Peter, Inc., 544 W. 30th St., N. Y. C.
Colonial Court 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.
Landish Studios, 40 Ames Ave., Rutherford, N. J.
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.

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Volland Scenic Studios, 3729 Cass Ave., St. Louis, Mo.
Western Scenic Studios, 1196 32nd St., Oakland, Cal.

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American Film Safe Corp., Washington Blvd., Baltimore, Md.
Film Safe Corp., 136 William St., N. Y. C.
Gardiner, L. J. Co., 1021 W. Goodale Blvd., Columbus, O.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
Van Dorn Iron Works, 2685 E. 79th St., Cleveland.

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Sugarman, J. J., 415 E. Ninth St., Los Angeles, Cal.
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Sentry Safety Control Corp., 1560 Broadway, N. Y. C.

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Beaumont Studios, 443 W. 47th St., N. Y. C.
Becker Studios, Inc., 2824 Taylor St., Chicago, Ill.
Colonial Curtain Co., 23 E. 20th St., New York, N. Y.
English, John W., 15648 Euclid Ave., Cleveland, O.
Fowler's Scenic Studio, 261 W. 54th St., N. Y. C.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Kansas City Scenic Co., 1002 E. 24th St., Kansas City, Mo.
King Studios, 2215 W. Van Buren St., Chicago.
King Scenic Co., 2545 Elm St., Dallas, Tex.
Kloepfel Drapery Studio, 2852 Estes Ave., Chicago.
Lash, Lee, Inc., 1476 Broadway, N. Y. C.
Martin, J. D., Scenic Co., 4114 Sunset Blvd., Los Angeles, Cal.
N. Y. Studios, 328 W. 39th St., N. Y. C.
Novelty Scenic Studios, 340 W. 41st St., N. Y. C.
Power, Robert E. Studios, 1717 Cordova St., Los Angeles, Cal.
Premier Scenery Studios, 340 W. 41st St., N. Y. C.
Schell Scenic Studio, 581 High Street, Columbus, O.
Thompson, Chas. F., Scenic Co., 1215 Bates St., Los Angeles, Cal.
Throckmorton, Cleon, Inc., 102 W. 3rd St., N. Y. C.
Tiffen Scenic Studio, Tiffen, O.
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cisco, Cal.
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Gardiner, L. J. Co., 1021 W. Goodale Blvd., Colum-
bus, O.
Guercio & Barthel Co., 908 S. Wabash Ave., Chi-
cago, Ill.
Martin, J. D. Scenic Co., 4114 Sunset Blvd., Los
Angeles, Cal.
Mercury Light Sound Screen Co., 57 Linden Ave.,
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New York Studios, 328 W. 39th St., New York,
N. Y.
Ortho-Chrome Screen Co., 331 Madison Ave., N.
Y. C.
Raven Screen Corp., 143 E. 24th St., N. Y. C.
Royal Zenith Sound Devices, Inc., 33 W. 60th St.,
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Star Expansion Bolt Co., 147 Cedar St., New
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Fuller Slide Studios, 1958 S. Vermont Ave., Los Angeles.
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(See Inspection Tables)

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Automatic Ticket Register Co., 1501 Broadway, N. Y. C.
Columbia Printing Co., 1632 N. Halsted St., Chicago.
Erker Bros. Optical Co., 610 Oliver St., St. Louis.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
International Register Co., 15 Throop St., Chicago.
Libman-Spanjer Corp., 1600 Broadway, New York, N. Y.
Midwest Ticket & Register Service Co., 831 S. Wabash Ave., Chicago, Ill.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
Newman Bros., Inc., 418 Elm St., Cincinnati, O.

TICKET VENDING MACHINES
Arcus Ticket Co., 348 N. Ashland Ave., Chicago.
Arvid, Joseph S., 22 W. 32nd St., N. Y. C.
Automatic Ticket Register Co., 1501 Broadway, New York, N. Y.
General Register Co., 1560 Broadway, N. Y. C.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
International Ticket Co., 50 Grafton Ave., Newark, N. J.
International Register Co., 15 Throop St., Chicago.
Midwest Ticket & Register Service Co., 831 S. Wabash Ave., Chicago, Ill.
Standard Ticket Register Corp., 1600 Broadway, N. Y. C.

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Automatic Ticket Register Co., 1501 Broadway, N. Y. C.
Columbia Printing Co., 1632 N. Halsted St., Chicago, Ill.
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Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.

Globe Ticket Co., 112 N. 12th St., Philadelphia.
Guercia & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.
Hancock Bros., 25 Jessie St., San Francisco.
International Ticket Co., 50 Grafton Ave., Newark, N. J.
International Register Co., 15 Throop St., Chicago.
Keller-Ansell Ticket Co., Inc., 723 Seventh Ave., New York, N. Y.

Midwest Ticket & Register Service Co., 831 S. Wabash Ave., Chicago, Ill.
National Ticket Co, Shamokin, Pa.
Rees Ticket Co., Harney & 10th Sts., Omaha, Neb.
Shearer, B. F., 2318 2nd Ave., Seattle, Wash.
Standard Ticket Register Corp., 1600 Broadway N. Y. C.
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TILE FLOORING
American Encaustic Tiling Co., 16 East 41st St., N. Y. C.
Congoleum-Nairn, Inc., Kearney, N. J.
Johns-Mansville Co., 22 E. 40th St., New York, N. Y.
Kennedy, David E., Inc., 16 E. 52nd St., N. Y. C
Lippe Contracting Co., 17 W. 60th St., New York, N. Y.
Lutz, Albert A., Co., Inc., 300 Madison Ave., New York, N. Y.

TOWERS, HORN
Bruckner-Mitchell, 132-4 W. 24th St., N. Y. C
Clark, Peter, Inc., 544 W. 30th St., New York, N. Y.
General Insulating Products Co., 8821 15th Ave., Brooklyn, N. Y.
Littleford Bros., 453 E. Pearl St., Cincinnati.

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Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Continental Electric Co., 50 Church St., N. Y. C
Cutler-Hammer, Inc., 536 W. Wisconsin Avenue, Milwaukee.
Elec-Tro-Fone Corp., 2490 University Ave., St. Paul, Minn.
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Gates Radio & Supply Co., Quincy, Ill.
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Hertner Electric Co., 12690 Elmwood Avenue, Cleveland, Ohio.
Hoffman-Soons, 387 First Ave., New York, N. Y.
Jeffries Transformer Co., 5706 Long Beach Ave., Los Angeles.
Liberty Electric Corp., 276 Culloden Rd., Stamford, Conn.
Roth Bros. and Co., 400 W. Madison Ave., Chicago.
Wagner Electric Corp., 6400 Plymouth Ave., St. Louis, Mo.

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Browning King & Co., 260 Fourth Ave., N. Y. C.
Chicago Uniform & Cap Co., 208 W. Monroe St., Chicago, Ill.

DE MOULIN BROS. & CO., Greenville, Ill.
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George, G. K., Uniform Co., 21 W. 45th St., N. Y. C.
Lester, Ltd., 14 W. Lake St., Chicago, Ill.
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Meier & Co., A. G., 205 W. Monroe St., Chicago.
National Uniform Co., 12 John St., N. Y. C.
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Steiner A. B. & Co., 136 W. 21st St., N. Y. C.

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RCA Victor Co., Inc., 411 Fifth Ave., New York, N. Y.
Utah Radio Products, 820 Orleans Ave., Chicago.
Western Electric Co., 195 Broadway, N. Y. C.

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Burch Mfg. Company, 1906 Wyandotte Street, Kansas City, Mo.
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Dunbar & Co., 2652 W. Lake Ave., Chicago.
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Kingsery Mfg. Co., 420 E. Pearl St., Cincinnati, Ohio.
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Mandel Bros., Inc., State and Madison Sts., Chicago.
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(c) Two, three and four-color additive systems, requiring special projectors or attachments, together with increased current consumption. The colors, as also in the "K-D" process, do not actually appear in the film itself, which may be of single, double, two and a half, or triple length, depending on the requirements of the particular system employed.

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BAUER, CHARLES W.
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BLANEY, J. M.
c/o Society of M. P. Engineers, 33 W. 42nd St., New York, N. Y.

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Percy D. Brewster, laboratory and machine shops, 58 First St., Humbolt 2-4228, Newark, N. J.

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FOXCOLOR (Kodachrome Process)
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KODACOLOR (b)
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MacDONALD, J. A. D.
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PRAIRIE POINT-KOPLAY (b)
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Universal Studios, HEmpstead 3131, Universal City.
ARNOLD, JOHN
(Head of all Photographic Work) M-G-M Studios, REPUBLIC 0211.

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"THE Foreign Market," comprising an invaluable reference for those interested in the film markets beyond United States and Canada, is found in the following pages. The compiling of this data was made possible through the cooperation of Nathan D. Golden, chief of the Motion Picture Section of the U. S. Department of Commerce, foreign departments of the various major companies and Film Daily correspondents throughout the world.

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OUTLOOK FOR THE FOREIGN FIELD IN 1934

New York Home Office Executives Present Their Forecasts Concerning the Year Ahead

A note of optimism, far more definite than during the past year, echoes through executive minds as they view 1934. It is based on undeniable indications that the situation abroad is beginning to ease up. Drastic monetary restrictions are showing signs of abatement and there is hope that foreign governments now imposing severe restrictions upon American-made product will gradually modify them.

There is virtually a unanimous opinion that the day of the "quickie" is thoroughly done and that American producers, particularly independents, must turn out higher-grade pictures in order to satisfy foreign audience demands.

Pantomime Fulfills Foreign Needs
By N. L. MANHEIM
Export Manager, Universal Pictures Corp.

The foreign business has definitely turned the corner. There is every indication that next year will be the biggest since as far as the foreign field is concerned.

The improvement in exchange during the past few months has not hurt us at all, although we still have a long way to go before we recoup the heavy losses suffered during that memorable period when the pendulum swung so far in the opposite direction. The victory is at the coast. The American producing companies have accomplished what seemed impossible three or four years ago. Every foreign manager in the business has asked for action pictures, for acting, for pantomime, etc., and begged for relief from the one-hundred percent English dialogue pictures. In the beginning there were a few isolated cases where the studios heard the call, but it was the exception, not the rule. Today they have mastered sound and pictures are not talking us to death as they did years ago.

The same ingredients are going into the making of pictures, but in different proportions. They have evolved a new technique with a predominance of good, old-fashioned pantomime, and step by step, they are approaching an international picture. The most striking example of this is "Invisible Man", which can be understood fully as well in a non-English speaking territory as in New York City.

There is only one foreign problem. It is not exchange, artificial trade barriers or competition of local product. The coast now knows what it is and the American companies will get the full benefit of that knowledge during 1934. I am very enthusiastic about the prospects for next year.

Greater Demand for U. S. Product
By M. D. SIKAWITT
President, Guaranteed Pictures Co.

Present indications point to a considerable increase in the volume of business for American product abroad, in 1934. With the general improvement in business throughout the world, and with the depreciated dollar raising the purchasing power of foreign currencies, there is a much better demand for our product already. There are however several obstacles to contend with, such as the high import duties levied in some countries, the institution of measures of strict foreign exchange control in others, etc. In the present program of our new administration in Washington to arrange reciprocal trade agreements for the improvement of the export trade in general, it is hoped that these obstacles will be eased up in the near future. We enter 1934 full of optimism.

No Market for "Quickies"
By J. H. HOFFBERG
President, J. H. Hoffberg Co., Inc.

A big executive in the industry is reported to have said that there was nothing the matter with business that good pictures could not cure. He is absolutely right. Let's avoid talking about world depression, bad economic conditions, etc. All this is too well known and has been rehearsed many times. No one can forecast what changes good or bad next year will bring. Whether conditions get better or worse will not matter—good pictures will still solve the problem. There is no longer a market for the cheaply made "quickie". The independent producer who invests in a "quickie" must be satisfied with the meager returns from those few markets that require a lot of celluloid and are willing to use anything, but they have no right to expect any revenue from the foreign market which simply will not support junk.

The problems in connection with the language barriers, quota laws, restrictions and such things are quickly and mysteriously solved when a good picture is offered. The buyer finds ways and means of mastering these difficulties. Although the European markets are producing plenty of their own product and have legislative quota laws, yet good pictures will always find a market and good business will be done. It has been demonstrated time and again that a good American talking picture in the English language will do better business than the average and even better than the average picture produced in the native language. The Spanish speaking countries Spanish talking pictures have
NEWS
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made practically no headway. They are absolutely in no demand in certain territories as for example, Argentine. Even the first run theaters in Spain refuse to run them. This is irrespective of whether the picture is a good one or an ordinary one. Dubbed pictures are completely taboo so it gets back again to where the business was when talking pictures first came into existence, the chief entertainment being English talking pictures, but, as I have said above, they must be good ones.

My own company has expanded its activities in spite of all the difficulties and the discouraging conditions that have existed. We are now operating affiliate offices or our own distribution in Argentine, Brazil, Chile, Mexico and in Spain. When we send our managers a half way decent independent picture we do business and have a chance to compete with the big American distributors, who, of course, are monopolizing everything, but when we send a mediocre picture we find it difficult to earn the cost of the print. Speaking as an independent, I should like to see independent producers cease making a whole lot of cheap worthless pictures and bring their standard of productions to a little higher level.

— • —

Film Nationality Doesn’t Count
By JOHN W. HICKS, JR.
Vice-President, Paramount International Corp.

In viewing the international film situation for 1934 there is one thing that we can be certain of, just as we have been certain during every film year of the past—and that is that there is always an eager and enthusiastic audience in any country waiting for good entertainment pictures, irrespective of the country of their production.

Paramount has not only found this to be always the case, but has for many years past based its future prognostications upon this irrefutable motto, and has continued to produce its quota of internationally appealing motion pictures to meet this world demand. It is both our hope and our belief that we will this year give to the world such a quota of good films to once again prove that, irrespective of race or creed, the countries of the world always have audiences for good pictures.

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Foreign Difficulties Abating
By WILLIAM F. BARRETT
President, AmerAnglo Corp.

Whereas in former years we looked towards the coming year hopefully even cheerfully, we now look forward to 1934 confidently.

We believe that next year will bring better results in the foreign field for independent producers than they have enjoyed in the last decade. Chief among many reasons, for this optimistic viewpoint, is the unprecedented improvement in the quality of the average production now being made by the substantial independent producers who are employing better casts, directors, using more lavish sets, better stories with a general improvement in technique which places their productions on a plane never achieved before. Good pictures, regardless of whoever makes them are in demand in the important territories in the foreign field.

Next year will find many of the major difficulties either entirely removed or greatly lessened, such as foreign exchange which is now decidedly in our favor, whereas a year ago this presented an almost insurmountable difficulty. Exchange restrictions are showing signs of abatement as the horizon gradually clears for the resumption of normal international trade.

Superimposed foreign language title versions of our pictures are becoming universally accepted in most foreign language countries, one of the most stabilizing factors in our export trade.

The production of national pictures in non-English speaking countries will help rather than hinder us, for they will stimulate renewed interest in motion pictures in those countries, though by virtue of the limited territory where such National pictures can be shown they cannot approach or compete with our films from the standpoint of production value.

Most of our leading independent producers are conscious of the opportunity that lies before them and are gauging their production activities accordingly. That they will be amply rewarded in the foreign market is to us a foregone conclusion. The producer of “quickies” is rapidly passing out of the industry and should be non-existent a year from now. Thus will be removed the menace which threatened the Independent market in past years.

We prophesy that 1934 will mark the beginning of a saner era which will endure in the motion picture industry.

— • —

Foreign Product Improving
By NORTON V. RITCHEY
Secretary-Treasurer, Ritchey Export Corp.

The situation in the foreign field looks brighter this year than at any time since the depression set in.

Foreign producers themselves are responsible for the improvement because of the finer quality of product that they have been turning out this year. Such pictures as “F.P.T.”, “Rome Express”, “Be Mine Tonight” and particularly “The Private Life of Henry VIII” have enabled them to hold their own against the best pictures made in the U. S. All these films came out of European studios and were made by Europeans.

These pictures, as well as many others from leading concerns in France, English, Russia and other countries have received wide-spread distribution not only in Europe but in the United States as well. It means that in the future European countries will no longer be indifferent to the exhibition of American films abroad, for their own product will be able to achieve equal success both artistically and financially in this country.

I believe that this situation will eventually bring about a modification of quota laws and contingents and make for better business everywhere.
Indepe ndents Must Spend More Money
By CAPT. HAROLD AUTEN
While business in 1933 has been none too good for the independent in the foreign markets, I feel that unless the American independent producer takes his courage in his hands and makes better productions, concentrating on obtaining the best stories within his means and then getting a very careful treatment before rushing into production—that there will be little or no foreign market left for the independent producer in 1934.
It must be realized that at the present time, the big British producers are spending a minimum of $100,000 on each production, and in many cases their negatives cost an average of a quarter of a million dollars. What chance, therefore, has the American independent producer who puts $25,000 and $30,000 into his production, of competing in the American market?
For the American independent, has been buying less merchandise than ever before, and there is every indication that in 1934 this source of revenue will slowly dry up.
These remarks, of course, refer to program pictures made by the Independent, and if I were actually engaged in production, I would concentrate on the "unusual" or freak picture, for which there is always a ready market in the foreign field. I recently visited a branch of one of the principal buyers in England, who during his previous visit in December, 1932, bought over 40 pictures for his territory and this year only purchased two; both of which were "unusual" films. This fact speaks for itself.
I feel certain that if in 1934 the Independent will bear in mind the foregoing, that he will reap his reward in the foreign field.

Greater Demands for U. S. Shorts
By L. J. WOOLDRIDGE
Foreign Manager, Educational Pictures
Regardless of any influence which growing production abroad may have on the foreign trade in feature pictures, it is my sincere belief that the next year holds for American short subjects the greatest promise of any year since the advent of sound.
Numerous factors influence this belief. The generally improving economic situation is, of course, most important of all. In many non-English speaking countries which have heretofore refused our English language short subjects, conditions now are such that they can afford to dub these pictures, and the demand for these dub pictures is increasing. In the Far East there has never been a better demand for our comedies and novelty pictures.
The British Isles as always are the best market. It is here that the improvement in native picture production not only is most noticeable. But neither England nor any other foreign country has yet been able to approach the American comedy producer in the production of the two-reel comedy. The demand for these two-reel laughs pictures, therefore, is constant. Such stars of Andy Clyde are as popular in England as they are in America. The new Musical Comedies and the special star productions with such stars as Ernest Truex and Milton Berle, find a ready market there.
The fast-action comedy, with maximum speed and minimum dialogue, is a favorite all over the world, and American producers stand supreme in this line. Single-reelers of a real novelty character also find little interference in the way of language barriers.

All together, I believe that the short subject may look forward to a greatly improved year in foreign trade.

Need Shrewd Merchandising
By ARTHUR W. KELLY
Vice-President and General Manager of Foreign Distribution of United Artists
It is my humble opinion that, regardless of what economic changes 1934 brings, one thing is sure: the public will continue to spend its money for good pictures that are vigorously advertised and shrewdly merchandised.
All signs point to a definite upturn during the coming 12 months. And I agree with the prevailing thought that show business in general and the picture business in particular will be among the first to reflect the more favorable industrial conditions.
I am willing to go even further and say that the new year will usher in a period of "cafeteria prosperity". By "cafeteria" I mean "help yourself"; in other words, if you want business, you will have to go out and get it.
However, let me emphasize that prosperity, per se, is not around the corner. On the contrary, it is perched on top of a steep hill, and to reach it, we must all climb a long and tortuous road. Consequently, the need for good pictures and vigorous merchandising is greater than ever. Because it takes more power to run up a hill than on the level.
There is another reason why the new season puts a premium on super-showmanship—why it cries aloud for higher production standards, more aggressive selling, more intensive exploitation, more concentrated thinking. And that is: The public today is entertainment-wise. People are shopping for good pictures as intelligently and as persistently as they are shopping for bargains in merchandise.
That puts it squarely up to all the elements in our industry—producers, distributors and exhibitors.
As producers, we must realize that the times call for pictures of romance, of laughter, of music, of happiness. People nowadays want to see the brighter side of life—to forget their troubles, when they go to the theater.
As distributors, we must remember that profits are made from turnovers, not leftovers. Pictures in the vaults pay no dividends. We should be sensible for our obligation to exhibitors and cooperate with them by suggesting practical exploitation ideas when they book our pictures. Otherwise, it's like selling a man a first car without teaching him how to drive.
As exhibitors, we must constantly bear in mind that outstanding product deserves increased playing time; and that the public will continue to beat a path to the box office if the merit of the film merchandise is forcefully and persuasively called to their attention.
To sum up: never before in the history of this business has every man connected with it had a better opportunity to show the stuff he's made of—to prove himself either a somebody or a nobody. Mark my words, 1934 will reward the showman and show up the sham!

Independents’ Chances Improving
By HENRY R. ARIAS
President, Modern Film Sales Corp.
The possibilities in the foreign market for independent producers are improving considerably, due to the fact that all existing difficulties in connection with the distribution of our product, such as
language, competition from other producing countries, both of which in my estimation have always been of negligible importance, because the foreign consumers have always absolutely preferred American made product, are now practically solved.

I may add that the high rate of foreign exchange which was the fundamental evil of all difficulties, and which is now extremely favorable, has made it possible for us to resume business with countries which we have not heard of for the past three years.

Conditions generally in the foreign market look much better for the coming year.

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"New Deal" in 1934
By ROMAN REBUSH
President, Kinematrade, Inc.

The people connected with the motion picture industry throughout the world expect a "New Deal" in 1934. The real workers in the field of cinematography, in every land, stood by the Industry during the "lean" times. Now, that things seem to be on the upswing, they expect the Industry to stand by them. We hope so. And, the true film people will continue their efforts to help the Industry in its upward struggle.

The Industry must produce good pictures. The public wants good pictures and they will come to see them irrespectively of the country in which they originated.

The distribution of European pictures in this country has never really been organized and developed to any appreciable extent, although, several attempts have been made in the past, especially with German pictures. Good revenue can be realized with unusual European pictures regardless of the language spoken in the films, if the distribution of these films is organized into a centralized distributing source, supplying a national chain of medium-sized theaters.

The spirit of the international cinema is attracting new converts. People want to see what is going on in other countries. That mission of the cinema, so persistently overlooked, not only by the motion picture business itself, but by statesmen as well, is finally coming to the fore. The language of talking pictures may differ, but the language of the screen is universal. It is the most potent weapon that can be used for good and evil, alike.

It is time for the motion picture to become the greatest and strongest force in the cause of building international good will. By bringing to the screen the thought and the problems of the different peoples, the cinema can be a vital instrument in laying the foundation for better understanding and tolerance among the nations of the world.

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Definite Signs of Upswing
By CLAYTON P. SHEEHAN
General Foreign Manager, Fox Film Corp.

There are signs of definite upswing in trade all over the world. All nations are more receptive than they have been in years for quality entertainment that really entertains.

To that end we in Fox Films are devoting all our energies. "Cavalcade" was but the forerunner of many big pictures which we will offer to them in 1934. In the early months they will have "Carolina", "Fox Follies", "I Am Suzanne" and "George White's Scandals". All big. All designed to strike right for the box office.

Fox is definitely set for the world market. We are confident that overseas business is definitely headed upward. Even more completely than in the past we have laid plans to meet every need of that market.

---

Greater Revenue Per Picture
By BEN BLUMENTHAL

Notwithstanding the various quota restrictions and the fact that outside of England the American companies are releasing less pictures than formerly, their income has been as much as at any time—more in fact, and while they have exploited fewer pictures, the revenue on each individual picture in dollars has been so much greater than previously.

It has been proved that generally in a picture that has been successful in all European countries, whether they have dubbed it or simply run with superimposed titles, the primary factor in all pictures is the story. If a picture is made by one of the outstanding American companies or one of the independent companies. If the picture of an independent company is of sufficient appeal it will have as big a sale as that made by the larger units. I have seen pictures thrown on the screen in different Continental countries, with simply superimposed titles, which have had a large success, irrespective of the fact that the talking was done in English and the audience consisted of natives.

Outside of England, where there is more or less of a steady production now going on, the Continental producers cannot be much competition to American producers. In Germany it was possible to have better, more expensive pictures, and they got their negative cost out and probably made money besides, but since the advent of Hitlerism the people who built up the producing end of the picture business have been forced to leave the Country, and since that period they have not made anything worth while.

In view of the rate of exchange most European countries are charging in their first run theaters more than the largest theaters in America.

---

More Internationalization
By ARTHUR A. LEE

The coming year should see a further upswing in motion picture business, its degree of ascent gauged by the further application of President Roosevelt's Recovery Program and the extension of the NRA. The industry, unified by the code, will augment its bid for public support with productions drawn from the world's production centers. The year, I believe, will find a further breaking down of the alleged prejudice against imported films, with theater owners and the public extending a hearty welcome to meritorious product regardless of its source. Encouragement of this development will help strengthen and solidify the industry throughout the world.
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DEPARTMENT OF COMMERCE PROMOTES EXPORTS OF MOTION PICTURE PRODUCTS

By N. D. GOLDEN
Chief, Motion Picture Section

The chief function of the Bureau of Foreign and Domestic Commerce of the Department of Commerce, is to promote and develop the foreign and domestic commerce of the United States. The organization of the Motion Picture Section and its method of operation, will be outlined herein, and it is hoped that the reader will be enabled to visualize the working of this branch of the Government, which now is generally recognized as contributing much toward expanding sales of American manufactured products in all parts of the world.

It is the purpose of the Motion Picture Section 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 the purpose of this Section 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.

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8 Bridge St. .......... Bowling Green 9-6841
(See page 1018)
BONDED the increasingly trade—throughout Cables: Domestic Commerce) makes special surveys of the European motion picture market, these being later made available to the trade in published form.

**Brief Description of Functions of Section**

The Motion Picture Section of the Bureau of Foreign and Domestic Commerce serves the 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.

**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 (who reports to the Secretary of Commerce) 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 service divisions, both commodity and technical, working under the direction of men of practical experience and intimate acquaintance with the industry or specialized branch 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 more prominent industrial centers of the United States, in order that information gathered abroad and transmitted to the Washington headquarters may be more readily disseminated to American business men.

With the first group the service of the Section lie chiefly in foreign markets. While the United States obviously forms the largest and most profitable outlet for film exhibition, an average of around 25 to 30 per cent of the total revenues from all sources come from abroad. At the present time the position of the American film industry is chiefly this: Pictures made in the United States still command the majority of showings in most foreign markets—certainly so throughout Latin America and in English-speaking territories. But formidable obstacles are arising, especially in Europe, which are making it increasingly hard to market our films overseas and which tend to cut down our revenues. Even so, in view of the 30 per cent slump in domestic theater receipts, the 30 per cent proportion from foreign sources has not diminished appreciably, and it is vital that it be kept up.

The primary efforts of the Section are therefore concentrated on aiding the American distributor of the above products to maintain and

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develop his sales abroad. This is done through answers to individual inquirers and through the publication, from time to time, of material covering foreign-market surveys, the activities of competitors, statistics on foreign production and distribution, censorship laws, and the like.

The Section also endeavors, in so far as it is possible, to provide data on the domestic market; but until such time as sources of information are more detailed, its efforts in this direction are to a degree limited.

The difficulties confronting film exporters abroad is a paramount need for as much frequent data as the Motion Picture Section can furnish, particularly from those foreign territories where the main troubles exist. This need is filled through such annual surveys as "The Motion Picture Industry in Continental Europe in 1931," this being supplemented by frequent pamphlets dealing with recent conditions in individual markets. Statistical data embodying information relating to competition, number of films distributed by countries over given periods, number of theaters in different foreign territories, and the like, are constantly being published and are in great demand.

In such work the Section depends heavily upon the various foreign offices of the Department of Commerce. From these sources come the reports later distributed to the trade here.

The Motion Picture Section maintains close relationship with the foreign departments of the individual companies and with the various associations in the trade. Through these channels constant touch is maintained with the major foreign problems of the industry and thus the Section is able to supply its services to the maximum advantage of all concerned.

Publications

MOTION PICTURES ABROAD

Every two weeks the Section releases a foreign market bulletin covering some important phase of the motion picture situation abroad. This bulletin may cover one foreign market or a number of foreign markets, and is based on reports received in the Section from foreign offices of the Department or from the motion picture trade commissioner in Europe. The subscription price is $1.00 per year.

CURRENT RELEASES OF NON-THEATRICAL FILMS AND FILM NOTES

This service started January 1, 1933. As its name implies, it consists of the merging of a former bulletin entitled "Non-Theatrical Film Notes," containing 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 rate for this service is $1.00.

COMPOSITE LIST OF NON-THEATRICAL FILM SOURCES

This is a pamphlet listing over 500 producers of non-theatrical films, with information as to the type of films produced and the terms on which these may be obtained. The price is 10 cents per copy.

WORLD WIDE MOTION PICTURE DEVELOPMENTS

Each Saturday the Section releases a series of 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 them.

TRADE INFORMATION BULLETINS

A number of these have been issued since the organization of the Section and taken together they cover practically every country in the world. Special attention is called to the annual study covering the motion picture industry in Europe. Such a review has been issued each year since 1926 and covers the film conditions during the preceding year. The price of this bulletin is 10 cents per copy.

STATISTICAL SERVICE

This Section's statistical service consists of a single statement, No. 4200. This statement shows 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. These statements are issued each month and the price is $1.00 per year.

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The American motion picture in the world markets during the year 1933 is still rated superior to the product released by European competitors in face of the many obstacles it has to overcome in the way of foreign government restrictions, language barriers and depressed economic condition. With the release of a better grade of feature and a better grade of "dubbed" product during 1933 over those released during 1932, American exporters have regained some of the ground lost abroad which naturally resulted in the early days of sound due to language handicaps. Elimination of superfluous dialogue and the insertion of more action in features sent abroad during the past year is also responsible for the recapturing of some of the lost play dates.

American exports of motion pictures to foreign markets show for the first eleven months of 1933 a small but encouraging increase over those for the same period of 1932. A total of 148,142,099 linear feet of negative and positive sound and silent film valued at $3,251,149 was exported during this eleven-month period of 1933 as against 146,921,205 linear feet, valued at $3,780,823 during the same period of 1932. This is broken down by the following table:

**EXPORTS FROM U. S.**

<table>
<thead>
<tr>
<th></th>
<th>Feet</th>
<th>Value</th>
<th>Feet</th>
<th>Value</th>
</tr>
</thead>
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<tr>
<td>Negative sound</td>
<td>11,058,832</td>
<td>$741,900</td>
<td>9,251,481</td>
<td>$442,947</td>
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<tr>
<td>Negative silent</td>
<td>2,662,381</td>
<td>147,859</td>
<td>2,926,445</td>
<td>133,837</td>
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<tr>
<td></td>
<td>13,721,213</td>
<td>$888,759</td>
<td>12,177,926</td>
<td>$576,784</td>
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<tr>
<td>Positive sound</td>
<td>125,391,943</td>
<td>$2,710,835</td>
<td>132,516,222</td>
<td>$2,603,229</td>
</tr>
<tr>
<td>Positive silent</td>
<td>7,808,049</td>
<td>181,229</td>
<td>3,447,951</td>
<td>71,116</td>
</tr>
<tr>
<td></td>
<td>133,199,992</td>
<td>$2,892,064</td>
<td>135,964,173</td>
<td>$2,674,365</td>
</tr>
<tr>
<td>Total</td>
<td>146,921,205</td>
<td>$3,780,823</td>
<td>148,142,099</td>
<td>$3,251,149</td>
</tr>
</tbody>
</table>

Europe still remains by far our greatest foreign consumer of American pictures and our greatest revenue producer. This is easily understood as the United Kingdom, the other large English speaking country, is still showing a good 70 per cent of our American pictures. It is estimated that during 1933 English producers will have released 190 feature pictures, (as compared with 156 features during 1932), listed among which were some fine pictures which were internationally accepted as comparable with anything Hollywood has produced. The success of "Henry VIII" and "Bitter Sweet" in the United States should certainly explode the long existing myth and contention of British distributors that this market was strictly a closed one and that the product of foreign studios would not find marketable distribution whether it was good, bad or indifferent. The argument of American distributors to our European friends that America was a "Quality market" has been borne out by the success of the two above mentioned films, and should be proof that any film, regardless of where it may have been produced, will find ready distribution in this country if it has quality. English producers offer a real threat to American producers not only in the United Kingdom but in all other English speaking markets. English studios are taking a page out of the book of American producers in tying up some of Hollywood's stars for one and two picture engagements. This new procedure might lead to a serious curtailment of play dates now securely held by American distributors.

The French market during 1933 seemed more encouraging for American interests but the constant changing of the quota system has kept American distributors in such a nervous state that they never know from one year to the next what is in store for them. During 1932 no quota restrictions were imposed upon American films but in July, 1933 new regulations were adopted limiting 140 "dubbed" foreign films to come into the market from July 1, 1933 to June, 1934 with all foreign films to be "dubbed" in France. This quota is also in force against American features and compared with the 105 American "dubbed" films enter-
ing the French market in 1932-33, our share of this market will be considerably curtailed.

It is estimated that from 125 to 150 French films were produced in 1933, none of which were of any great threat to American interests either where French is spoken or in the United States.

Germany, the last of the major countries offering any potential competitive threat, has gone through a very trying year because of the recent political upheaval which has drastically affected the motion picture industry in that country. The subject matter of all German features is subjected to very close scrutiny by the Government and together with lack of adequate finance, and the retreat from the country of some of their best creative talent because of prevailing political conditions, may have its telling effect upon the German motion picture industry.

Approximately 145 German features were produced during the year many of which, since the political upheaval, are based upon propaganda. How long German cinema-goers will accept this type of picture remains to be seen. Our American pictures enjoy considerable success when shown in the market, but with a constantly changing contingent system, American distributors are finding it more difficult each year to remain in the market.

It can be seen from the above that England, France and Germany will account for approximately 470 features while other countries of Europe will account for approximately 175 features, making a total of approximately 645 features produced in Europe during 1933.

Much of this production has been inspired by quotas and contingent systems inaugurated in eight of the major markets of Europe: England, France, Germany, Austria, Italy, Hungary, Czechoslovakia and Portugal. Besides these countries which have on their legislative statutes in some form or another laws which restrict the importation or showing of American pictures, Poland, Spain, Denmark, Bulgaria and Latvia, too, have been agitating for some sort of legislation which will adversely affect imports of American pictures. While on the subject of barriers which affect American pictures, it might be pointed out that New Zealand and South Africa too have a Quota System patterned after the one in force in England. In Latin America, Chile has a modified quota which is more of a currency exchange quota but nevertheless handicaps our American interests.

These quota or contingent systems operate in several ways. They may provide that a definite limit to the number of foreign films which can be brought into the country over a given period (as in Germany and France); or that films can be imported only in a certain proportion to those domestically produced (as in Austria and Czechoslovakia); or that a certain proportion of all films distributed and shown must be locally produced (as in England); or that permits must be bought for the importation of films, the money so realized to be used as a subsidy for local production (as in Hungary). The list of countries with regulations such as these are 10 in number, and to it must be added another list almost as long where high duties, taxes on distribution profits and the like cut enormously into revenues.

Latin American countries according to latest reports, indicate, that eight feature length films were produced during 1933—six by Mexico, one by Peru and another by Argentina. This region is one of America's largest users of motion pictures. While this market is predominately a Spanish-speaking market excepting Brazil, which is Portuguese, pictures "dubbed" in Spanish are not desired nor are pictures using unknown Spanish actors very successful. American films, however, with star names in their original dialogue, with superimposed titles have been very successful. Latin Americans prefer this as it helps the natives to improve their English, which most of them seem anxious to learn.

With the exception of increased showing of British motion pictures in Australia and New Zealand, the Far Eastern markets remain approximately as they were during 1932. Production of feature motion pictures in this region during 1933 calls for approximately 890 feature pictures primarily for home consumption. Japan is listed for 750; India 43 silent and 33 sound features; China 20 sound and 40 silent features; Australia, 2 sound features and Persia 1 feature. Nearly all of the production in this region is for home consumption and only rarely does any of the product get any distribution outside of the country of origin.

It can be readily seen that an industry which must face legislative barriers in no less than ten foreign markets, increased foreign production, and high taxation, has much to overcome. These obstacles, while apparently insurmountable, can be overcome in part with the production of quality pictures which Hollywood has proven in the past it can turn out. The tastes of our foreign movie-goers have not changed materially but they have become more discriminating in the type of pictures they will go to see. Competition leads to greater creative imagination and superior quality of product. Hollywood has met the challenge before and will continue to face it as successfully as in the past years.

Quality of product sent abroad and a careful selection of the type of subjects, will be the deciding factor in regaining play dates lost to British, French and German producers in the world markets.
ENGLAND

DURING 1933

By ERNEST W. FREDMAN,
Managing Editor of "THE DAILY FILM RENTER"

A NOther year of progress with big strides in every direction; production on a settled and permanent basis and of such a nature that even Hollywood sits up and takes notice; theatres increasing in size and number every week—that sums up in a few sentences the film business in England during 1933.

It has been a year of remarkable expansion; British Studios have been fully occupied during the twelve months, turning out what I think may be claimed as a remarkably consistent program of quality, attaining its peak with "The Private Life Of Henry VIII", a picture which has created just as much sensation in America as in Great Britain. This film, in fact, has definitely shown the world that from the technical points of view in acting and production, Hollywood has nothing to show this country, for it is admitted to rank with the finest that has emanated from the Californian film city.

Other outstanding productions that have similarly disclosed international appeal have been "I Was a Spy", directed by Victor Sa-
ville and made by the Gaumont-British Picture Corporation, and "Bitter Sweet", the product of British & Dominions Film Corporation, directed by Herbert Wilcox. Both these have had outstanding success in America, and are the forerunners of many others to follow before 1934 is well under way.

Production has gone amazingly well. In addition to the accepted leading production units, we now have London Film Productions, Ltd., which a year ago was hardly on the map, yet today hold a commanding position in the British industry; with a single picture they leapt into fame overnight. The outstanding genius of this company is Alexander Korda, well-known for his many pictures made in Hollywood, and who scored a success with his first British film, "Service For Ladies", which was shown in many cities in the U.S.A. With "The Private Life Of Henry VIII" he established himself as a director of imagination and vision.

Of the companies who lead the field Gaumont-British come first, for with their vast Studios at Shepherds Bush and Islington they make considerably more pictures than any other Company. British & Dominion Film Corporation, British International Pictures, London Film Productions (now actively engaged upon product featuring Douglas Fairbanks, Senior and Junior, and Maurice Chevalier), Twickenham Film Studios, British Lion Film Corporation, Ltd., Associated Talking Pictures, and others of a lesser light, are now all firmly established, and so successful has been their product that the Cinematograph Films Act which imposes a Quota in the coming year of 17½ per cent seems hardly necessary.

That film audiences in England have shown a preference for the home product is quite natural under the circumstances because every people under the sun take a closer interest and enjoy the native made product better than that from any other source.

American films are still highly popular, however, and returns from this market, I should say, were extremely satisfactory, but the fact remains that British pictures of good entertainment and box office appeal can gross sums in advance of all but the really outstanding pictures from Hollywood.

Britain stands firmly by its acting favorites. Jack Hulbert is still on a high pedestal, being the most popular British comedian, while Charles Laughton, Jack Buchanan, Tom Walls, Ralph Lynn, Sydney Howard, Gordon Harker, are all popular favorites. On the feminine side, Madeleine Carroll, Jessie Matthews, Evelyn Laye and Cicely Courtneidge have big stellar appeal.

There has been little change in the type of picture that interests British audiences, unless it is that the historical film appears to be coming into favor. Comedy and musicals still find quick response in England such pictures as "Forty-Second Street", "Gold Diggers of 1933" and now "Footlight Parade" commanding big attendances. Generally speaking the type of film that America likes is popular here, but it is regrettable to note that still comparatively few of our pictures find favor in the United States—for what reason I don't propose to go into in this article.

On the theater side there is amazing activity. In fact the British industry at this moment is threatened with overseating. New supers go up almost every day; out of the way places, with populations as low as 3,000, have 600 and 900 seaters run up in a few months, but where their patronage is to be drawn from is puzzling. Other towns already well catered for in this direction, have had two and three houses added, the effect of which has been to make it more or less a struggle for everyone. The leading circuits—Gaumont-British Picture Corporation and Associated British Cinemas (now renamed Associated British Picture Corporation) have added to their number, but always in centers where there is need for new houses. Both these corporations adopt a conservative policy in theater building and in no single instance have they rushed in where the locality is already adequately catered for.

Independents, such as the H. D. Moorhouse Circuit, which controls sixty halls in Lancashire and the north, are still increasing their number, but again taking no risks of merely adding houses to their circuit for mere numerical strength.

Incidentally, England has passed through a phenomenally trying summer which badly hit theater proprietors, although as this page goes to press there are signs that normal activity at the box office will not be long delayed.

As I say, the British film industry has made tremendous strides in every direction, and at the time of writing its activity is undiminished. More theaters are going up, and more independent producing companies are turning in product; industrial conditions have improved over 1933 and it is safe to look forward—if World conditions improve—to even greater prosperity in 1934.

Laurel "Henry the Eighth"
"Henry the Eighth," produced by Alexander Korda with Charles Laughton in the title role, was hailed by the American industry as the outstanding foreign importation of the past year. It is released by United Artists in the United States.

150 From British Producers
English producers will make approximately 150 features for release during the current year. This compares with a total of about 145 turned out for 1933 release.
GERMANY

DURING 1933

By KARL WOLFFSOHN

THE STATE AND THE FILM

The National Socialist Revolution at the beginning of 1933 brought with it a thorough change in the management of the German Film Industry. The government, with Adolf Hitler, directed its special attention to the film, since they recognized its influence here. Thus the film industry was one of the first branches through which the government sought to further its purpose.

Since before the revolution the various unions necessary in the production of films could not reach favorable agreements, the national government, in order to carry out its plans, created an instrument to bring this industry under one supervision, and thus formed the National Film Board (Reichsfilmkammer). To this board must belong all persons partaking in the making of films (with the exception at present of authors and composers, who are members of other boards). Whoever is not a member of the board, cannot in any way partake in the making of films. The National Film Board is authorized to make regulations covering this industry, to fix the dates for the opening and closing of undertakings, and to give its judgment on important cases. This board is a link in the National Workers Board, to which all working classes must belong.

Besides the creating of the National Film Board, which thereby broke up the grouping of certain unions, the newly created license quota should greatly aid the government to realize its national socialistic policies. While the license quota remained the same as in the past year, the number of licenses granted between July 1, 1933 to June 30, 1934, amounts to a total of 175 licenses, 105 of which are for sound film productions. Of these 105, 60 are for distribution, 30 for Export, and 15 for...
Special License. The qualifications for foreign films were completely changed, due to the new grouping of the characteristics of the films. Applicants for licenses are now grouped into four classes: German born residents, who are naturally eligible; naturalized foreigners who have been residing in Germany steadily since before January 1, 1923, and who are grouped as the aforementioned; naturalized foreigners who have been residents in Germany since January 1, 1923, who may enter trade unions after a quarter year's application; and non-resident German citizens (Jews), who are considered as foreigners, in whose case the National Minister of Propaganda can make exceptions. It should also be mentioned here that the National Minister of Propaganda has the power to increase the number of licenses issued, for political reasons or otherwise.

**THE MARKET STRUCTURE**

The 1933 Revolution considerably changed the German Film Industry. This was noticeable in considerable changes in ownership, in bankruptcies, and newly organized companies. As regards the movement of capital in the German film industry, the ledger entries of companies and corporations show an increased business of 6,157,600 Rm., compared with 4,725,200 Rm. for the first quarter of 1932.

The last figures in particular, are from the period at the close of 1932, when 5,054 companies were active; 1,988,251 places of amusement of which 3,600 were equipped for sound film presentation, could be counted. Up to now there has been a tendency for expansion in this field, but the figures to prove this cannot possibly be obtained until a later date. In this connection, the fact should be mentioned, that the policies of the National Socialists strive for furthering the small and middle class groups.

**PREPARING THE MARKET**

How did the German market prepare itself for its 1933 distribution? During the first nine months of 1933, the censor boards handled a total of 65 full-length German, and 100 foreign films. Of the German films, 64 were sound films. All of the Foreign films were of the sound film type. For long educational films, a policy of producing one silent print, two German sound prints, and one print each of sound and silent for foreign distribution was adopted. Comparing these figures, in proportion, with those of last year, the average total should amount to about the same, as for the fiscal year 1932 (then there were a total of 229 full-length sound films and 4 silent films passed). Now, as well as then, one will have to figure on a greater increase in foreign films, and a decrease in German produced movies. With that increase, the percentage of German films issued would for the first time in years be lowered.

Concerning premieres, during the first ten months of 1933, a total of 157 full length films were shown in Greater Berlin, of which 95 were German, and 62 foreign made. Of the 62 foreign made films, 37 were American, 8 French, 5 Austrian, 3 each Italian and Czechoslovakian, and 2 Hungarian, while 4 were of German production, but which on account of quota regulations, were classified as foreign made. In the whole year of 1932, 208 full-length films arrived for premieres at the national capital, of which 138 were German, and 43 came from the United States. Comparing the proportional figures of 1933 with the total figure for 1933, one would undoubtedly remain below the figures for 1932. It is to be noted, that the foreign films, the American in particular, were in greater demand.

At the end of August, 1933, a minimum of 163 full-length films had already been assured (65 of which were practically complete), and this figure did not fall behind that of the past year. It has been noted that toward the latter part, the German films advanced rapidly, which cannot be ascribed as due to "political" films. As a matter of fact, such films are an exception.

When considering the above given data, one must consider that through a resolution, on September 15, 1933, the National Film Cabinet prohibited the showing of double-feature programs, yet at the same time, until July 31, 1933, besides Educational films and Newsreels, short subjects up to 1600 meters were allowed in one program.

**BUSINESS DEVELOPMENT**

I am not surprised that the German Film Industry suffered heavily due to the cutting of premieres, and the repeated holding over of films. Therefore, the next thing was a fall in production. For instance, the studios in Berlin during the months of April and May were only about 16% in use. The government tried to come in the industry's aid by proclaiming their faith in the business, and by somewhat relenting on the amusement tax. They also opened a Film Credit Bank, which was in verbal connection with the National Film Board, and which acted for the safety of its loans by regulating the commerce of the industry. Furthermore, this bank acted as a third party in transactions. Regarding the amusement tax, a new form of classification went into effect on June 1, 1933, whereby not only the "artistic" and "educational" films were made tax exempt, but also a new form of tax exempt classification was created, namely "Health-Building and Political."

The German film transactions were badly damaged by the stream of foreign material that poured in from all sides. The fact was apparent that since the German film was absolutely not political, it missed the benefits of the new law.

The results of conferences between producers, and later with the National Film Cabinet, tended to increase the admission prices as a means of stabilization. This finally prevented the decrease in paid admissions. Thus the standard admission price to motion picture theatres, which had for some time been on the decline, for the first time in months showed an upward trend.

1001
A year ago it was intimated that 1933 would be a better year in Canada and Newfoundland, but this hope was only partially realized. During the early part of 1933 business did not show any improvement and some experts say that Canada reached its lowest business point in May. During the latter part of the year there was a decided improvement and exhibitors are looking forward to 1934 even more optimistically than they did in 1933. The official general index of business activity for September was 75.1 as against 67.6 in September, 1932.

During 1933 a few theaters that had been closed have re-opened, and the total number of wired houses on December 31st, 1933 was larger than on the same date in the previous year. The number reported last year was 687—the number reported at the present time is 710.

There have been few changes in ownership. N. L. Nathanson succeeded to the presidency of Famous Players Canadian Corporation, the largest circuit in the Dominion. The control of this circuit however remains as before with Paramount Publix.

In distribution Educational pictures are now purveyed by Empire Films who also distribute Monogram which were formerly marketed through Regal Films Limited. RKO is still handling Pathe in addition to its own product. United Artists is handling a line of British pictures from British and Dominions. Empire Films is distributing British International and

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Associated Talking Pictures, while Regal Films have the largest British product, including British Gaumont, Gainsborough and British Lion. The number of British feature pictures distributed during 1933 was about 75, as compared with 30 in 1932.

Censorship in Canada showed no change during the year. There are still eight Censor Boards, one for each province with the exception of the small province of Prince Edward Island. Recently a resolution was presented to the Government by the Women's Institutes favoring national censorship.

Most of the theaters have taken out musical licenses from the Canadian Performing Right Society during the year, and the prevailing rate is 10 cents per seat per annum.

Newfoundland gets its pictures mainly through distributing companies in St. John, N. B. and gross rentals for Newfoundland showed considerable decline in 1933. The finances of that portion of the British Empire are now being reorganized under a joint commission of Englishmen and Newfoundlanders.

On October 2nd a reduction in express rates averaging 20% went into force throughout Canada and Newfoundland. It is expected that this will be a saving to the theater owners at a rate of $40,000 per year. In a few centers there are still some theater deliveries by truck, but most of the film moves by express. The Post Office does not handle film and parcel post is limited to 15 pounds.

The number of United States tourists visiting Canada during 1933 was much less than in any one of the previous five years. It is hoped that this loss will be offset to some extent in 1934 by increased exports of beer and spirituous liquors to United States points. This movement began in considerable volume during the month of December.

Motion picture producers and distributors in the United States will benefit considerably by the changes which have taken place in the exchange market. During 1932 the average discount on the Canadian dollar in New York was about 15%. In 1933 the average discount was not more than 5%. In December the Canadian dollar actually reached a premium in the United States. This improvement in exchange is equal to an increase of 10% in the net rentals remitted to the United States. This was offset to some extent by a decline in the gross rentals due to the slowness in the return of prosperity.

The discussions with regard to the Code in the United States has had some reaction in Canada and a movement has started to establish a Conciliation Board in Toronto to improve business practices and adjust disputes for the Province of Ontario. If this is successful, similar boards may be established in the other five distributing centers.

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**SURVEY BY PROVINCES**

**ALBERTA AND SASKATCHEWAN**

Theaters operating in this territory, which principally comprises Alberta, now total 86. Its distribution center is Calgary, where the censor board charges $4 per reel for viewing pictures. Exchange license fee for the provinces is $250 annually. The territory also covers the Western part of Saskatchewan.

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**BRITISH COLUMBIA**

Wired theaters running in this province total 64 houses. Exchanges pay a yearly license fee of $300. The censor charge is $3 per reel for each reel of 1,000 feet for the first sound print and $2 a reel for each additional sound print. Appeal may be taken from the provincial censor board's decisions to an appeal board consisting of three members and appointed by the Attorney-General of the province.

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**MANITOBA AND SASKATCHEWAN**

In this territory, which consists of Manitoba, the part of Ontario west of Lake Superior and eastern Saskatchewan, there are 91 theaters wired for sound reproduction. Winnipeg has the largest number of theaters of any town in the territory and it is there that the censor board has its headquarters. Fee for reviewing pictures is $2 per reel in each province. Manitoba has an appeal board but there is none in Saskatchewan. License for operating an exchange costs $255.

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**MARITIME PROVINCES**

Territory comprises provinces of New Brunswick, Nova Scotia and Prince Edward Island, in addition to the independent Dominion of Newfoundland. Theaters operating now total 75 houses, principally located in the larger cities of St. John, N. B.; Halifax, N. S.; Moncton, Sydney, N. S.; Glace Bay, N. S. and St. John.
Newfoundland. In Nova Scotia fees are $2.50 per week while in New Brunswick the charge is $2.50 per reel. Charge for reviewing trailers is $1.50 for each subject. Both Prince Edward Island and Newfoundland are without censor boards 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 exhibitors may appeal to a superior court judge. Provincial license fees for exchanges are as follows: New Brunswick, $250; Nova Scotia, $250. No license fees are levied in Newfoundland or Prince Edward Island.

ONTARIO

This territory is considered as representing 40 per cent of the Dominion from the viewpoint of rental revenue. It has 270 theaters, 90 of which are situated in Toronto. This city is the exchange center for the territory and also serves as Dominion headquarters for virtually all distributors operating in Canada and Newfoundland. The censor charge is $6 per reel for imported sound film and $3 per reel for British films. Silent pictures are viewed for $3 per reel. Charges for passing on sound trailers are $3 and silent trailers $1 per subject. The appeal fee is $10 for sound films. The censor board consists of six persons and any appeal from its decisions is purely nominal as it constitutes an appeal to the entire board. Exchanges pay an annual license fee of $100. Principal cities are: Toronto, Hamilton, Ottawa, Windsor, Kitchener, Oshawa, St. Catharines, London and Brantford.

QUEBEC

Exhibitors and exchangemen in this territory are confronted with severe censorship regulations, in their opinion, owing to the different ideals of the French-speaking population. The French-speaking Roman Catholic Church is much concerned with pictures and causes certain subjects to be banned. Children under 16 years of age are prohibited from attending picture shows. The censorship fee is $3 per reel. Frequently distributors are compelled to reconstruct and cut their pictures at considerable expense, in order to make them acceptable to French-speaking Canadians. The provincial license fee is $200 per year. Owing to the fact that a great majority of inhabitants of the province speak French, pictures made in that language are increasing in popularity. Leading centers of population are: Montreal, Quebec, Verdun, Three Rivers, Sherbrooke and Hull. Theaters total 111.

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Motion Picture Relations

By M. IDASHKIN
President, Amkino Corporation

The Soviet Motion Picture Industry has always believed in the necessity of exchanging films, artistic and technical aid and advice on an international scale, particularly with the cinema industry of the United States—the most technically advanced in the world.

There is no doubt but that the recent establishment of diplomatic relations between the Soviet Union and the United States will further stimulate a closer cooperation between these two countries in the motion picture field.

Motion pictures, because they reveal the mood, the social economic and artistic inclinations of a people, play an important role in promoting international good will and understanding.

Cinema art is of a distinctly universal character and its appreciation transcends national boundaries. During the past sixteen years, films coming out of the Moscow, Leningrad and Kiev studios have been hailed enthusiastically by critics and audiences in this country. A similar reception has been given to many of the Hollywood pictures shown in the Soviet Union.

In view of the renewed interest mutually expressed by both countries, we believe there will be a larger demand for Soviet films in the United States and a larger demand for American films in the Soviet Union.

Amkino, acting on behalf of its Moscow principals, has recently concluded an agreement with an American producer and is now making arrangements with other producers for the distribution of American films in the Soviet Union. There is also demand in the Soviet Union for American motion picture equipment.

We believe, too, that although the Soviet Motion Picture Industry will naturally utilize all its domestic resources to realize its extensive program of sound installations in the cities and villages—as part of the Second Five-Year Plan—it will rely a good deal on the United States for technical assistance and supplies.

From the information which we have available, American exhibitors, during this year, 1934, will be offered the best Soviet box-office films since the advent of sound. According to present plans, at least twenty-four new films will be sent to Amkino for distribution here.

Perhaps, the effects of normal relations will not be felt immediately by the motion picture industry, but this inaugurates, very definitely we believe, a new era of friendship and business relations that will be of mutual benefit to the motion pictures of both countries.

INCREASING EUROPEAN PRODUCTION

American producers are gradually increasing their foreign production schedules with aim of not only turning out quota pictures but also films which can be exported to the United States for exhibition there. United Artists plans, as announced by President Joseph Schenck, call for expenditure of $4,800,000 on a program of 18 features to be made in England. Six of these pictures will be made by London Films, headed by Alexander Korda, while the balance will be produced by British & Dominion. Universal's schedule may run as high as 20 features, with eight to be made in England and between six and 12 in France.
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Chief Engineer .................................... S. G. Double
Set Constructionist ......................... Ernest Marlow
Chief Cameraman .............................. Robert G. Martin
Chief Sound Engineer ......................... A. D. Valentine
Publicity Manager ......................... Horace Valentine

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Studio Manager ................................. A. W. Osborne

Production Supervisor ....................... Herbert Smith
Art Director ....................................... Norman G. Arnold
Film Editor ........................................ Arthur Tavares
Scenarist .......................................... Bryan Wallace
Sound Engineer .................................... H. V. King
Publicity Manager .............................. Ronald E. Strode

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Associate Production ..................... R. J. Cullen
Studio Manager ................................ H. Coward
General Publicity .............................. John Downing
Chief Sound Engineer ...................... L. E. Overton
Chief of Art Department ................. L. P. Williams
Chief Electrician ............................... Bert. Heathcoat
Chief Cameraman .............................. F. A. Young
Still Cameraman ................................. F. Daniels

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Mexico To Produce 25

Mexico will take the lead among the Spanish-speaking countries this current year from the standpoint of domestic production. Twenty-five talking features will be produced, it is estimated.

Mexico

Mexico has always been a leader in the production of Spanish-language films, and this year it is expected to continue this trend. Numerous domestic productions will be released, including a variety of genres such as drama, comedy, and romance. This estimated rise in domestic production reflects the growing popularity of Spanish-language cinema in the region.
FOREIGN NEWS APPEARS REGULARLY IN THE FILM DAILY
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. Russian pictures have occasionally been shown.

Competition—80% American; (7% German; 6% Italian; 4% French; 2% Spanish; 1% Turkish).
Copyright relations—None.

Taxes—Very low.
Theaters—10.
Sound—7 theaters wired.

Argentine

Agitation—None.
Censorship—None.

Copyright Relations—Inter-American. Copyright Convention, Buenos Aires, August 11, 1910; ratified July 13, 1914.

Production—Production was limited during 1932, to one film "LaBarra del Toponazo" which was produced by Cia. Manzanera. This film did not experience any great success.

Taxes—Distributors pay an annual operating tax of approximately 5 per mil on the amount of gross business done each year and also an annual license tax. 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. In addition, theaters are assessed a daily tax by municipalities based on their capacities and prices charged for admissions. For example, a 1,000 seat house pays a tax of 60.00 paper pesos daily during the season from April to October inclusive on a two paper pesos admission charge and 48.00 paper pesos, or 20% less daily during the summer, November to March inclusive for two shows daily. Continuous run houses pay double these taxes. Both distributors and exhibitors pay a 5% income tax on their net profit.

Theaters—Movie houses open: 1,523; movie houses closed, 10; in construction, 11, making a total of 1,634. 90 legitimate theaters.

Sound—About 542 houses are wired. American talkies are presented with either superimposed or cut titles, but the former is more general. Pictures which are not wholly dependent upon dialogue still have a great chance to score. Spanish talkies have become more popular throughout the country.

Imports from U. S. A.—
1932—Positive, sound 10,115,890 ft. $202,427
(First six months)
1933—Negative, sound 1,600 ft. $84
1933—Positive, sound 715,095 ft. 134,543

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.
Metro-Goldwyn-Mayer, Corrientes 2120.
New York Film Exchange, Uruguay 158/62.
Sociedad General Cinematografica, Lavalle 1755.
Ayacucho 537.
Ufa Film de la Argentina, Ayacucho 551.
United Artists, Cordoba 1249.
Universal Picture Corporation, Viamonte 1549.
Warner Bros., First National, Sarmiento 1755.

STUDIOS

Sascha Manzanera, Tucuman 1460.
Estudios Cristiani, J. E., Uriburu 460.
Cinemat. Valde, Cavallin 1079.
Lumiton, Esmeralda 367.
Alex, Maipe 456.

Austria

Agitation—System of Vormerkscheine and import permits maintained with certain variations. Vormerkscheine awarded local producers will range
from 3—4 per feature film. Value of Vor-
merkscheine remains at Schillings 1,000.00
($140.00 at par rate of exchange). German
feature dialog films produced in Germany are
exempt from import fees through a private ar-
rangeement between German and Austrian pro-
ducers whereby 10 Austrian Vormerkscheine
are exchanged for one German. German films
produced in a foreign country other than Ger-
many or dubbed in Germany or elsewhere re-
quire 3 Vormerkscheine costing together Schill-
ings 3,000.00. Shorts up to 350 meters may
be brought in upon surrender of 1/10 Vor-
merkscheine: shorts up to 700 meters require
8/10 Vormerkscheine, short from 700 to 1,000
meters in length require one Vormerkscheine.
On October 9, 1931, Austria put into opera-
tion regulations for the control of foreign ex-
change; these have been greatly modified until
no great difficulty is now experienced in secur-
ing most exchanges promptly. A decree com-
peiling exhibitors to run Austrian-made News
Weeklies at controlled rentals practically ex-
cludes the possibility of importing this class of
shorts. American interests most affected.

The Austrian Ministry of Commerce has issued
the third version of the executive rulings for
the administration of film contingents. This
amendment became effective on October 25.
The amendment reads as follows:

"Federal Ministry for Commerce and Communica-
tions, Dept. 9
Reference No. 105.389-9/L ex 1933
Amendment to the executive rulings of Film Con-
tingent" (3rd version 1933).

The executive rulings for the application of the
film contingent stipulated under Ref. No.
95,407-9/L ex 1933, and 98,542-9/L ex 1933,
are amended as follows, effective October 25,
1933.

I.—Par. 2 of item 4 to read as follows: "No
bonus certificate shall be issued for pictures
destined for propaganda, publicity, or evan-
wassing (so-called 'tendency-films'), nor for actualities,
or such pictures as have been produced under
the provisions of the decree. Bundesgesetzblatt
No. 198/33."

II. Par. 5 of item 4 to read as follows: "The
producers of foreign language versions of Aus-
trian-made 'Stammfilme' (short sound films
excepted) are accorded the free import of a
sound picture from that country to which the
foreign versions has been sold".

III.—The following 8th paragraph to be added
to item 4: "The allotment of bonus certificates
is subject to the picture being displayed before
the Board of Experts (Filmbeirat) prior to its
first public exhibition".

IV.—Par. 2 of item 6 to read as follows: "With
reference to the allotments, provided in item 4,
(with exception of the extra charge on the ex-
port picture completed after April 10, 1933)
shall be accorded 50% of the actually provided
bonus certificates (however, not exceeding five
and a half bonus certificates)".

Censorship—Exercised by provincial authorities.
Competition—German 60%, American 30%, all
other 10%, estimated on earning basis.

Copyright Relations—Established by Governmental
decree September 20, 1907, April 9, 1910, March
11, 1925 and December 19, 1929.

Production—Lack of a profitable market and
operating capital practically exclude an appreci-
able production in Austrian studios. Occa-
sionally these are rented by outside firms who
desire Vormerkscheine for importation of for-
eign-made films. Not more than 8-10 sound
features are anticipated for the present season.

Taxes—Recent increase in taxes brings further
burden to amusement houses.

Theaters—850.

Sound—570 theaters wired for the showing of
sound pictures.

Imports from U. S. A.—
330,858 ft. $5,935
330,858 ft. $3,599

DISTRIBUTORS AND IMPORTERS
VIENNA
Atlantis Film G.m.b.H. Neubaugasse 12.
Danubia-Film P. Schatz, Neubaugasse 12.
Hugo Engel Film G.m.b.H. Neubaugasse 28.
Europa Filmvertriebs G.m.b.H. Neubaugasse 11.
Fox Film Corporation G.m.b.H. Mariahilferstrasse 47.
Gaumont Gcs.m.b.H. Mariahilferstrasse 57-59.
Dr. Hauser & Co. G.m.b.H. Lindengasse 53.
Gott Hofbauer, Neubaugasse 28.
Huschak & Co. 83.
Huk Filmvertriebs Gesellschaft, Mariahilferstrasse 47.
Kila G.m.b.H. Neubaugasse 2.
Kimola, Neubaugasse 38 (newly founded).
Koppelman & Reiter, Neubaugasse 25.
Luschinsky Wilhelm, Mariahilferstrasse 105.
Metro Goldwyn Mayer Film G.m.b.H., Neuba-
gasse 1.
Mondial Filmindustrie A.G. Neubaugasse 2.
Robert Müller G.m.b.H. Neubaugasse 30.
Oebut, Neubaugasse 38 (newly founded).
Paramount Film Gm.b.H. Neubaugasse 1.
Primax Film Ges. Neubaugasse 31.
Schuller Erwin & Co. Lindengasse 53.
Selenophon G.m.b.H. Neubaugasse 25.
Star Film Haas Kommandit Ges. (newly founded).
Ufa Film G.m.b.H., Neubaugasse 1.
Universal Pictures G.m.b.H. Neubaugasse 1.
Volksbildungshaus Wiener Urania, Uraniastrasse 1.
Weiss Erwin, Siebenstergasse 39.

LABORATORIES
Oskar Berka, XIII. Braunschweiggasse 17.
Spezial-Film Alfred Hann, XXI. Moltkegasse 6-8.

STUDIOS
Sascha-Filmatelier, Sieveringerstr. 135, XIX.
Tobis-Sascha-Filmatelier, Rosenhiigel.
Both belong to Sascha-Filmindustrie A.G., Sieben-
stergasse 31, who only let them, but do not produce.

Australia
Agitation—The question of a quota in British and Australian films is still discussed, but the general feeling of exhibitors, as expressed in local trade publications, is that British films are now given so much advantage in the form of free Customs entry that a quota for British films is not justi-
fied. The production of films in Australia has not yet reached a point where great pressure has been brought to bear to obtain a quota for Australian 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” ex-
bition. This does not restrict minors from admission to shows, but is merely information for parents. In Victoria, however, the Censor passes on pictures for “general” or “limited” exhibition; those for limited exhibition can not 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 two film ex-
changes have been very active in offering Brit-
ish pictures, which appear to have improved considerably judging by the success of a number of them. 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 in other countries, however, and the Sydney Kinematograph Advertising Co. Ltd., to take advantage of the British sentiment of the Aus-
tralians. However, personal preference is the predominating influence rather than any patri-
ic appeal.

Production—Two Australian companies produced two features during 1933 which have been very successful, although impartial observers consider that their exhibitors in other countries would not have the same success. There are several independents producing shorts with a fair meas-
ure of success. Australian production has had a good year, but the number of pictures pro-
duced annually will probably continue to be relatively small owing to the lack of large capital.

Taxes—The Federal Government tax for 1932 was 1/4/-/10d. per £1. The rate for 1933 has not been announced, but the Government has prom-
ised a substantial reduction from the 1932 rate, and it is generally believed that the rate for 1933 will be 1/- per £1.

For the various States of the Commonwealth a company is taxed only on the business done in that particular State. The rates vary from State to State. In South Wales a company paid last year 1/9. tax on profits up to £500, which increased by 1d. per £1 for every £500, up to a maximum of 2/6d. per £1.

Theaters—There are at present approximately 1,050 theaters operating in Australia, and 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; persons employed, 25,000, with 13,000 in subsidiary industries.

Sound—There are now operating 390 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 three years prohibition on hire-purchase and hire agreements covering sound equipment; other States are contemplating similar action, but have not made any definite moves.

Imports from U. S. A.—
1932—Negative, sound 1,410,786 ft. $60,231
1933—Positive, sound 4,478,669 ft. 117,776
1933—First Six Months:
Negative, sound 363,181 ft. 12,856
1933—Positive, sound 1,744,494 ft. 42,962

DISTRIBUTORS AND IMPORTERS
SYDNEY
British Empire Films, Ltd., State Shopping Block, Market Street.
Celebrity Pictures Pty., Ltd., 296 Pitt St.
Fox Film Corporation (A/Asia), Ltd., 97/99
Goulburn St.
Greater Australasian Films Ltd., 251a Pitt St.
Metro-Goldyn-Mayer, Ltd., 20/28 Chalmers St.
Paramount Film Service, Ltd., 66 Reservoir St.
RKO Radio Pictures (A/Asia), Ltd., 300 Pitt St.
United Artists (A/Asia), Ltd., 231 Elizabeth St.
Universal Film Manufacturing (A/Asia), Ltd., 280 Pitt St.
Warner Bros.-First National Pictures, Ltd., 221
Elizabeth St.
Bahamas

Agitation—None.
Censorship—There is no Board of Censors in the Bahamas, but it is understood that the Commandant of Police advise the managers of the certain motion picture houses not to show certain pictures at times.
Competition—80% American.
Copyright Relations—See United Kingdom.
Production—None.
Taxes—Moderate.
Theaters—4.
Sound—4 theaters wired.

Imports from U. S. A.—
1932—Negative, sound 10,000 ft. $1,000
1932—Positive, sound 5,501,106 ft. 32,531
1933—First Six Months:
1933—Positive, sound 2,790,274 ft. 18,160

Belgium

Agitation—None.
Censorship—Strict. Films released during 1932 included 450 sound films and 150 old silent films which had not hitherto been shown in the country.
Competition—Due to the general use of sound films, it is necessary to divide the country into three parts in relation to the language spoken:

American German French
Flemish speaking area... 80% 15% 5%
French speaking area... 40% 10% 50%
Brussels (the Capital). 40% 5% 55%

Copyright Relations—Established by Presidential Proclamation July 1, 1891, extended April 9, 1910 and July 14, 1911.
Production—Two sound films and 24 shorts, of which 12 were in French and 12 in Flemish.
Taxes—Taxes levied on the price of seats in cinemas at present are as follows:
Up to 5 francs ......................... 8.10%
5 to 8 francs ......................... 14.50%
8 to 12 francs ...................... 18.60%
Over 12 francs ..................... 23.25%

Theaters—Number of theaters to date approximately 650.
Sound—Approximately 400 theaters are wired for sound.
Imports from U. S. A.—
1932—Negative, sound 127,633 ft. $17,210
1932—Positive, sound 1,166,562 ft. 29,269
1933—First Six Months:
1933—Negative, sound 181,476 ft. 20,393
1933—Positive, sound 734,162 ft. 11,686

DISTRIBUTORS AND IMPORTERS
BRUSSELS
A. B. C. Films, Colaerts Isidore.
Agence Centrale Cinematographique, Rue du Pont-Neuf, 19.
Alliance Cinematographique Europeene, Place de l'Yser, 10.
Atlantic Films, Boulevard Baudouin, 12.
Auror Films, Rue des Plantes, 118.
B. I. F. Office (Callens) place des Martyrs, 18.
Belot, Rue du Poinçon, 26.
Bodart & Co., Rue des Plantes, 95.

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Century Films, Rue Neuve, 118A.
Cinefilms, quai aux Pierres de Taille, 26.
Cine Location Charnault, Rue Verte, 55.
Cineco Films, Rue du Chemin de fer, 17.
Cinematographie Stevens, Rue des Plantes, 86.
Crosly Films (J. Payeur), Rue Verte, 74.
Dardenne, Rue Dupont, 30.
D.S.D. Films (De Paux & Duriaux), Rue des Plantes, 75.
Eclipse (M. Boulanger), Rue des Plantes, 74.
Elite (Alkema), Rue de Laeken, 85.
Equitable Films, Rue des Hirondelles, 9.
Erlka Produitico (Krauss), Rue des Hirondelles.
Excelsior Film, Rue Verte, 115.
Filma, Rue des Plantes, 38.
Filmax, Rue du Pont Neuf, 13.
Filmavox (Paulus), Rue Dupont, 28.
Films Belgo-suisses (Van Heffen), Rue des Hirondelles, 9.
Films Européennes (Croze-Bosman-Columbia), Rue Neuve, 152.
Fox Film, Rue du Fosse aux Loups, 35.
Frank, Rue du Marais, 100.
Gaumont, Quai au Bois de Construction, 11.
General Films Cy, Rue des Plantes, 118.
G. Gilbert-Sallenave, Rue de la Blanchisserie, 28.
Hendrickx, Mme. Debrouckere, Rue des Plantes, 67.
Grandes Exclusivités Européennes, Rue des Plantes, 36.
Imperial Films, Rue des Plantes, 99.
International Films Distributors, Rue St. Michel, 37.
Jacques Haik, Rue Neuve, 68.
Les Exploitants Reunis (Van Houdt), Rue des Plantes no 29.
Liberty Films, Rue Linnée, 117.
Luna Film (Direct. Sanspoux), Bd. Adolphe Max, 156.
Lux Films, Bd. de Nieuport, 13.
Metro-Goldwyn-Mayer, Rue des Plantes, 4.
Meynecens, Rue des Plantes, 115.
Monopol Film, Rue des Ocilllets, 2.
National Film Office, place des Martyrs, 7.
New York Films (bureau), Rue des Plantes, 69.
Novo Film (J. Jourdain), Rue Gallait.
Olympia Films, Rue des plantes, 118.
Les Films Osso, Rue des Augustin, 23.
Paramount, Chaussée d’Haecht, 31.
Pax Film, Rue des Plantes, 62.
Pathe Comptium (Ste. Belgique), Rue Dupont, 12.
P.D.C. (S.A.), Place des Martyrs, 19.
Phononuma-Filmi, Rue des Croisades, 43.
Præsens Film, Quai du Commerce.
Royal Film (F. Trehub), Rue des Hirondelles, 3.
Sapho Films, Rue du Marais, 100.
Selection Product Internat.—(S.P.I.) (Weber), Rue des Plantes, 42.
Union Film, Rue Linnée, 112.
Universal Film (M. Bourland, Direct.) Place des Martyrs, 20.
Van Goitsenhoven (S.A.), Rue de Laeken, 97.
Warner Bros. (First National), Rue Dupont, 24.

STUDIOS
Belgian Sound Studios, Chez de Waterloo, No. 466.

Bermuda

Agitation—During the Spring of 1933 Bermuda was visited by an agent in the West Indies for British United Film Distributors, Ltd. He prevailed upon each of the two moving picture companies in Bermuda to order 10 British films. These films have been shown and have met with moderate success, but from statements made by the managers of the two companies it is not believed that the order will be repeated soon. It has been hinted that the companies fear the local government will establish a quota, and that this initial order was given with a view of avoiding a quota.

Censorship—Local.
Competition—British only. Films shown are more than 90% American.

Bolivia

Agitation—None.
Competition—95% American. Russian and German silent films have decreased in number. A few French films are being shown.
Production—1,800 meters sound.
Taxes—High.
Theaters—35; including those operating in eight large mining companies which have chiefly portable equipment and for employees. The public, however, is also admitted and a charge is made in every case.
Sound—19. Mining companies included are also equipped with sound apparatus.
Imports from U. S. A. — 1932—Positive, sound 10,000 ft. $200

Brazil

Agitation—None.
Censorship—National under direction of Federal Ministry of Education.
Competition—Market is dominated by American sound films, although a slight increase was notable of French and German sound films, released during 1933.
Production—Insignificant.
Taxes—Excessive.
Theaters—(Estimated) 1125. There has been a steady decline notable in the number of theaters since the advent of the sound film. During the past year a number of the poor class houses have been obliged to close, due to their inability to obtain silent films.
Sound—It is estimated that a total of 525 theaters have been wired for sound since 1929.
Imports from U. S. A. — 1932—Negative, sound 4,148 ft. $110
1932—Positive, sound 7,477,644 ft. 151,624
1933—First Six Months: Negative, sound 360,122 ft. 6,641
1933—Positive, sound 4,689,789 ft. 82,825

DISTRIBUTORS AND IMPORTERS

RIO DE JANEIRO
Fox Film do Barsil S. A., Rua Santa Luzia No. 89.
Industrias Reunidas, M. Tatarazzo, Rua da Candelaria No. 92.
Marc Ferrez & Filhos, Rua da Quitanda No. 21.
Ponte & Irmao (R.K.O. Pictures), Rua Alcindo Guanabara 5-10 and .
Universal Pictures do Brasil S. A., Rua Senador Dantas No. 39.
Ugo Sorrentino (UFA), Praca Floriano 7, 30 and United Artists Corporation, Rua Alvaro Alvim 52, 20 and.
Warner Bros., First National, Pictures do Brasil, Rua Alvaro Alvim 52-10 and.
British Malaya

Agitation—Considerable agitation and advertising advocating the showing of British films has resulted in an increase in the number of British films displayed (14% in 1932).

Censorship—Very strict on all subjects pertaining to racial differences, mob scenes, acts of violence, use of firearms, organized crime and scenes suggesting immorality among Europeans. During 1932, the total number of 35 mm. films censored was 1,783 representing a total length of 4,500,000 linear feet of which 117 were banned and 71 appealed to the Appeal Board, 31 successfully. During the first nine months of 1933, 3,933 films were reviewed by the censor, 10% of which were banned. The proportion of films banned is smaller than in 1932 principally because film producers are learning from experience what types of films are suitable for this country.

Fees for censoring newly imported films: 100 lineal feet, sound or silent films, $1.20. Copies (provided original has been censored) 30 cents per 100 feet. For an appeal after banning by the censor, an application charge of $1.00 is charged. If the appeal is approved the reviewing fee for the whole film comes to $10.00. If the Appeal Board sustains the censor's ban, the charge is $10.00 per reel for the first five reels and $5.00 per each subsequent reel.

Competition—Of the films reviewed by the Censor in the year 1932 the following sources were listed:
- United States ........................................... 72%
- China ...................................................... 5%
- Great Britain ............................................. 14%

CINEMA EXPRESS

Europe (excluding United Kingdom) .... 2%
British Possessions ............................. 5%
Others .................................................... 2%

The total for 1932 was 5,123 films 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 to British tastes and to increasing excellence of British films.

Copyright Relations—Practically the same as in the United Kingdom but not rigidly enforced in British Malaya.

Production—The increased tendency for American film companies to lay the scenes of pictures with wild animal or "native" themes in British Malaya has led to the production of five or six American films in this country during the past two years. Among those so produced are "Bring 'Em Back Alive," "Samarang" and "Man Eater". One such picture "Wild Cargo", is now in the course of production in Johore.

Taxes—For cinematographic exhibitions if theater seats less than 200 persons, the fee is $2.00 per performance; not over 299 persons, $3.00 per performance; not over 399 persons, $4.00 per performance; 400 or over, $5.00 per performance. For a second, or subsequent performance held the same day, half the above fees are charged.

Theaters—There are about 45 theaters operating, some of which are small upcountry theaters, not always in operation.

Sound—36 are listed as wired for sound pictures, including three or four temporary installations.

Imports from U. S. A.—
- 1932—Negative, sound 1,562 lin. ft. $181
- 1932—Positive, sound 4,310,263 lin. ft. 111,077
- 1933—First Six Months:
  - 1933—Positive, sound 1,053,948 lin. ft. 17,681

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Bulgaria

Agitation—Very little.
Censorship—Local.
Competition—1932, 45% German, 36% American, 7% British. American and German films control the market.
Copyright Relations—Law of July 8, 1921.
Production—1932, none.
Taxes—Moderate.
Sound—109 theaters wired for sound.
Imports from U. S. A.—
1932—Positive, sound 95,260 ft. $2,347
1933—Positive, sound 39,000 ft. $75

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. 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—63% American.
Copyright Relations—Same as United Kingdom.
Production—None.
Taxes—Moderate.
Theaters—18, but only 9 show regularly.
Sound—7 theaters are wired for sound motion pictures.
1932—Negative, sound 9,300 ft. $85
1932—Positive, sound 7,585 ft. $130

Chile

Agitation—The year 1933 found exchange conditions considerably improved in Chile as compared with 1932. Nevertheless, exchange control is still in effect but a working arrangement has been agreed upon as between the film importers and the Government. This arrangement provides that the film importers bring in new features under a quota basis which is quite sufficient for the needs of the times. The film importers purchase, with paper pesos, Chilean gold equivalent to the amount of foreign exchange needed. This gold is then delivered to the Central Bank and against it the Commission of Control grants the foreign exchange necessary for payment abroad. This arrangement only applied to new business and makes no provision whatsoever for the liquidation or conversion of old credits.
Censorship—Censorship board is considered very liberal in passing on films. However, restrictions on admittance of minors are reasonably enforced.
Competition—Probably 85% American. It is estimated that during 1933 approximately 250 or 275 features were imported from the United States and probably 25 from Germany, 5 from France and 5 from other countries.
Copyright Relations—Decree Law No. 345 of March 17, 1925.
Production—No feature films have been produced in Chile since 1929, although there is now some experimental work being carried on in connection with one of the local stock companies.

China

Agitation—Growing sensitiveness and much justified criticism by Chinese to grotesque portrayal of Chinese people by American films, has resulted in banning or withdrawal of some pictures. Shanghai has also witnessed similar sensitiveness from other nationals notably Russians, Germans, Italians and French, whose protests in several instances held up showing of films until objectionable features were liberally cut.
Censorship—Two censorship regimes exist in China proper, that of the National Board of Film Censors at Nanking and the censorship of the foreign concession areas at Shanghai, the latter being the most important exhibition and distributing center. A tightening up of censorship by the national authorities has been noticeable. The requirement that all films must bear Chinese captions, later abandoned, is indicative of the tenor of the National Censorship Board. A Film Inquiry Committee, appointed by the Shanghai Municipal Council, sat for a number of months considering the methods of censorship and kinds of films exhibited. Their requirements have for the time being apparently been tabled.
Separate censorship exists for the British Crown Colony of Hong Kong and for Manchuria. The Executive Yuan recently promulgated a

DISTRIBUTORS AND IMPORTERS

SANTIAGO

Alros Film, Huerfanos St. 1059.
Artistas Unidos Corporation, Estado 239 (has closed its doors).
Cia Cinematografica Italo Chilenas—Estado 239.
Cia Cinematografica Terra, Huerfanos 1059.
Columbia Pictures, Morande 246.
Chilean Cinema Corporation, Estado 250.
Fox Film S. A., Agustinas 718.
Gluecksmann, Max, Agustinas 629.
Lumcn Film, LTD., Bandera 657, Piso 2.
Metro-Goldwyn-Mayer, Huerfanos 1437.
Page and Karlezi, Huerfanos 1437 (Film Producers).
Paramount Films S. A., Tenderini 159.
Universal Pictures Corporation, New York 17.
set of regulations governing the making of motion pictures in China for foreigners.

According to these regulations, any foreigner who wishes to take pictures in China must first obtain a hu-chiao (passport) from the Government for travelling in the interior. With this passport the necessary permit from the local authorities will be given. The pictures must be made under the supervision of representatives of the local authorities.

The subject matter of the pictures must not be (1) derogatory to the prestige of the Chinese nation, (2) antagonistic to the Three People's Principles, (3) contrary to good custom or morals, or (4) relate to superstitions. The pictures must be passed by the National Board of Film Censors before exportation.

Competition—80% American pictures. Exhibition of British films has been more aggressively pushed throughout the year. Showing of American films in Honk Kong decreased from 75% in 1930 to 60% in 1932. Chinese films increased from 20 to 25%, British films to 10%, the remaining 5% bring occasional French or German films. Russian films have so far not been able to pass Colonial censors in Hong Kong.

Copyright Relations—U. S. Commercial Treaty, October 8, 1903, provides for reciprocal protection.

Production—Production center located at Shanghai and the British Colony, Hong Kong. Estimated annual production 60 pictures, of which about 20 are sound on film. Films usually 12 reels in length. Considerable improvement has been noted during the past year in the technique of Chinese film production, but it is still poor.

Taxes—Varies in different parts of the country. Fairly high.

Theaters—250 including Hong Kong and Manchuria. 150 silent.

Sound—120 wired for sound.

Imports from U. S. A.—
1933—Negative, sound 35,375 ft. $853
1932—Positive, sound 1,787,379 ft. 41,786
1933—First Six Months:
   Negative, sound 28,159 ft. 718
1933—Positive, sound 1,032,734 ft. 20,667

DISTRIBUTORS AND IMPORTERS
SHANGHAI
Metro-Goldwyn Mayer of China. New address: Rooms 138-141, Embankment Building, North Soochow Road
Pathé Orient, Ltd., 19 Yuen Ming Yuen Road
Puma Films (Hongkong Amusements, Ltd), Embankment Building, North Soochow Road

Colombia

Agitation—None at present. About a year ago there was a very small movement against American motion pictures but it amounted to nothing and at present it is not believed that it will reappear.

Censorship—Censorship comes under the direct control of Departmental Governments. Boards of Censorship are appointed in the capital city of each Department, which usually are composed of 9 to 12 censors. A picture can be passed by obtaining the approval of only two censors. Once a picture has been passed in one department, boards of censors of other departments must recognize such action. For instance, if the picture has been passed in Bogota, it can be shown in Medellin without having to

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1018
At a meeting of the Havana Film Revisory Board, the following.cts were discussed:

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 Department of the Interior (Gobernación). 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, as president, and four members. This commission was organized in 1930 with five members and previously had functioned with nine. Most product is approved by the commission from synopsis sheets and photos. It is in order, however, to submit for screening subjects depicting Chinese and Mexican life for representatives of these respective countries. Due to the existing state of disorganization, the Film Revisory Board is not functioning. However, as neither the board nor the regulations governing the inspection of films have been abolished, it is believed that censorship will be resumed as soon as conditions again become normal.

Competition—The percentage of American films now being shown is given by authorities in the distribution trade as 98 percent.

Copyright—Copyright was abolished by Presidential Proclamation No. 17, 1902, extended April 9, 1910, December 9, 1920.

Production—Nil. No studios wired.

Taxes—A law of September 3, 1932, which was promulgated by the Suprema Corte on September 27, 1932, established the following taxes on admission fees to all public performances in Cuba:

Five per cent on each ticket sold from 6 to 20 cents. Eight per cent on each ticket sold from 21 to 40 cents. Ten per cent on each ticket sold for more than 40 cents.

The tax is levied by Cuban authors, native or naturalized, or films taken and produced in Cuba. The above taxes are reduced by 50 percent as long as the copyright is the name of the author and within the period of time established by the Copyright Law.

On the sale date was enacted a law establishing a 3 percent tax on gross receipts, in lieu of the 8 percent 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 films shipped.

Theaters—400 theaters, but at present not more than 170 are operating. This is undoubtedly due to the very abnormal conditions prevailing in Cuba at this time. Theaters are continuously changing ownership; and especially in the country, shut down and open up at very frequent intervals.

Sound—On film 65, on disc 66, total 131.

Imports from U. S. A.:

1932—Negative, sound 13,722 ft. $651
1932—Positive, sound 3,950,370 ft. 94,962
1933—First Six Months:
1933—Positive, sound 1,602,970 ft. 35,251

DISTRIBUTORS AND IMPORTERS

HAVANA

Artistas Unidos, Rafael Maria de Labra No. 39. Atlantic Films, Virtudes No. 36.

La Películas Universal, S.A., Estrada Palma No. 122.

Columbia Pictures, Estrada Palma No. 92-A. Cuban American Film, American Arias No. 9.

Ford Film de Cuba, Estrada Palma No. 85. Imperial Films, America Arias No. 9.

Independent Films, Rafael Maria de Labra No. 24.

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Czechoslovakia

Agitation—Film imports restricted by quota system in order to support domestic sound film production. Import permits for 5 sound features are granted to the producer of one approved domestic sound feature. These permits may be sold to non-producing importers at a price of 20,000 kroners ($500 gold). No American sound features sold by large producers since April 30, 1932, except by one company tied up by contract. Negotiations looking to return to American films其中有 20 films of the ductioned in May, 1933 without result, due to refusal of Government to modify existing control. Negotiations resumed in October, 1933 with Czech Government failing to bridge an agreement and American distributors are continuing to refuse to release their product in the market. Market short of suitable product throughout 1933, leading to losses by exhibitors and pressure on Government to secure return of American films.

Censorship—Under Ministry of Interior, very strict. 1,031 films censored during 1932, of which 122 were feature films including 101 sound features. 14 films banned, including 5 American and 9 German.

Competition—During 1932 German films censored accounted for 41% of the footage, American films for 22%, Czech films 17%, French films 8%. Germany displaced United States for first time as leading supplier, due to withdrawal of American companies from market. However, United States still leading in number of sound features, with 26 films, and last 26 German, 4 Czechoslovak, 18 French, 5 Italian, 4 Polish and 3 Russian. In 1933 American business fell sharply, with only 16 features from United States censored in first 9 months of the year, as against 55 German, 15 French, 8 British and 5 Austrian, out of a total of 111.

Copyright Relations—Reciprocal declarations between Czechoslovakia and the United States exchanged April 27, 1927. Citizens of one country are assured full copyright protection in territory of other country. Went into effect March 1, 1927 under U. S. Copyright Act of March 3, 1927 and Czechoslovak copyright law of November 24, 1926.

Production—During 1932 the one motion picture studio in Czechoslovakia turned out 24 feature sound films and 1 silent. Of the 20 of the sound films were in the Czech language, 2 in German versions and 2 in French versions. No shorts were made in 1932. During 1933 a requirement was introduced that all prints of newsreels distributed in Czechoslovakia must be made within the country. In 1933 also it was provided that all theaters showing newsreels must include between 20% and 30% Czechoslovak subjects in their programs.

Taxes—Very high. The present municipal entertainment taxes average 35% of gross receipts in sound theaters and 25% in silent theaters.

Theaters—At the end of 1932 there were in operation 2,024 theaters. During 1933 preparations were made for introducing legislation regulating motion picture theater licenses, which at present are issued on a temporary basis.

Sound—818 theaters wired for sound.

Imports from U. S. A.—
1932—Positive sound 450,818 ft. $8,327
1933—First Six Months: 1933—Positive, sound 199,605 Ft. 3,832

Denmark

Agitation—The new Danish motion picture law was passed on March 31, this year and went into effect on the following day, April 1, 1933. One of the most important new points in the law is the change that the fee for the censoring of films shall no longer be turned in to the treasury but be used to support the distribution and production of Danish cultural and educational films.

The local press has announced that the Minister of Justice is contemplating forming a committee for the purpose of establishing a Danish government film distribution central and perhaps even a government film monopoly.

The Danish cabinet consists of six Liberals and eight Social Democrats. The Social Democratic press is agitating for an establishment of a government film central and film monopoly which, if established, will cover the Danish production, importation and distribution of films. (See *)

Censorship—The censor board remains unchanged, and, as its earnings aggregate about 100,000 Kroner per annum and expenses total about 25,000 Kroner, there are about 65,000 Kroner available per annum for the encouragement of Danish educational and cultural films.

Competition—It is estimated that about 57% of the films shown locally during the first nine months of this year have been American, about 33% German, 5% Swedish and about 3% Danish.

Copyright Relations—Established by Presidential Proclamation May 9, 1893, extended April 9, 1910 and December 9, 1920.

Production—The change in the number of Danish sound studios; Aktieselkabet “Nordisk Tonefilm” turned out three feature sound pictures and “Palladium” produced two feature sound pictures during the first three quarters of this year. As far as is known at the present time the former is planning to produce six and the latter four feature sound films during next year. So far only one American and one German film have been dubbed locally. Local trade contacts are of the opinion that the Danish film market is too small to warrant the relatively high expense of dubbing.?

Taxes—There is no change in the present taxes levied on motion pictures. The tax burden is said to be the chief reason why about 50 of the 350 Danish motion picture theaters are kept closed.

Theaters—Of the about 300 theaters in operation, approximately 225 have daily performances.

No statistics are available yet governing the attendance during the current calendar year, but it is the impression of local film distributors that the attendance has shown an improvement in Copenhagen and in the largest cities and has fallen off in the smaller cities and in the rural districts.

Sound—Up to October 1, this year, 303 theaters had been wired with sound apparatus.

Imports from U. S. A.—
Dominican Republic

Agitation—None.
Censorship—Local. Competition—90% American.
Production—None.
Taxes—High.
Theaters—20.

Sound—14 theaters have sound apparatus.

Imports from U. S. A.—
1932—Positive, sound 1,191,778 ft. $17,186
1933—First Six Months:
1933—Positive, sound 958,898 ft. 5,690

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 omissions. 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—

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Total East Africa ... 13 4
No exports.

Ecuador

Agitation—None.
Censorship—Board of Censors established in each Province by executive decree.

Competition—95% American films shown.
Copyright Relations—Inter-American Copyright Convention at Buenos Aires, Aug. 12, 1910.

Production—None.
Taxes—Municipal tax ranging from 5 to 10 per cent of gross receipts.
Theaters—22. Total seating capacity 38,700. Annual box gross receipts approximately $250,000.

Sound—22 theaters wired for sound motion pictures.

Imports from U. S. A.—
1932—Positive, sound 17,329 ft. $540
1933—First Six Months:
1933—Positive, sound 21,499 ft. 458

Egypt

Agitation—None.
Censorship—Pictures imported into Egypt are first sent to the Ministry of the Interior at Cairo by the custom authorities.

Competition—75% American, 20% French, 5% and other countries.

Copyright Relations—The Mixed Tribunals deal with infringements of trade-marks, copyrights, and patents under the principles of general law and the rules of equity. There are no specified laws regarding this.

Production—Practically none.

Taxes—A municipal tax of 10% is charged at Alexandria as an additional theater entrance fee.

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DISTRIBUTORS AND IMPORTERS
COPENHAGEN
Columbia Pictures, V. Boulevard 2 A, K.
First National, Frederiksborggade 25, K.
Fox Film, A/S, Frederiksborggade 16, K.
A/S Dansk Svensk Film, Nygade 3, K.
Gloria Film, Frederiksborggade 16, K.
Kosmosfilm A/S, Lovstrade 9, K.
Metro-Goldwyn-Mayer A/S, V. Boulevard 27, K.
A/S Kinografen, Frederiksborggade 25, K.
Viggo Hansen, Ryesentegade 6, V.
United Artists, V. Boulevard 2 A, K.
Victoria Film-Udlejning, Frederiksberggade 27, Aalborg.
Filmskieselskabet Paramount, V. Boulevard 29, K.
Skandinavisk Film, Kobmagergade 67-69, K.
Vald. Skaarup, Nygade 9, K.
Teatrenes Films-Kontor, Jembanegade 4, K.

PRODUCERS
Nordisk Tonefilm, Haraldsgade 6, L.
Paladium Distributing Company, A/S, Axellborg, V.

DISTRIBUTORS AND IMPORTERS
SANTO DOMINGO
Metro-Goldwyn-Mayer of P. R., 40 Duarte St.
Paramount Picture Corporation, Padre Billini Ezquina Arrozblad Merino, K.
Warner Brothers.
Fox Pictures Corporation, 5 Calle Luperon.
J.M.A. Alfaro, San Pedro de Macoris, R. D.
Alexandria is the only city in Egypt which has an entrance tax upon patrons.

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 U. S. A.—
1932—Positive, sound $817,378
1933—First Six Months: $21,868
1933—Positive, sound 203,931

DISTRIBUTORS AND IMPORTERS

CAIRO

Societe Generale de Cinematographie, 15, Rue Tewfik.
Prosperi Film Consortium, 15a, Avenue du Roi (Koubbeh-Gardens).
Cine Comptoir d-Egypte, 4, Rue Deir-el-Banat.
Josy-Film S.A.E., 14, Rue Antikhana.
Essanel Film Agency, 9, Sharia Borsa.
Comptoir Commercial & Economique, Rue Emad-al-Dine.
E. Agouri & Fils.
Emelka Films, Rue Mohamed Aly.
Columbia Pictures.
American Cinemograph, 35, Rue Champollion.
Ray Films, 21, Rue Kasr el Nil.
British International Pictures, 2, Rue Qadi el Fadi.
Esco, Rue Mousky.

ALEXANDRIA

Maurice Ades, 15, Rue Fouad 1er.
Raymond Barki, 15, Rue Fouad 1er.
Ophir Films, 15, Rue Fouad 1er.
Condor Films, 193, Av. Reine Nazli.
Dahan Film Agency, Place Ismail 1er.
Eastern Films, 15, Rue Fouad 1er.
Egyptus Sphinx Film, 2, Place Saad Zaghloul.
Essanel Film Agency, 1, Rue Toussoun Uacha.
Politi Freres, 7, Rue Souk el Hosr.
Mamatis & Co. (Alliance Cinematographique Egyptienne), 1, Rue St. Saba.

PRODUCERS

Nahas Sphinx Films, Rue Eglise Maronite, Alexandria.
Ste. Misr pour le Theatre et le Cinema, Banque Misr (Rue Emad-Dine), Cairo.
Ramases Films, Ramases Ville (ZamaIek) Cairo.

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 which 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—45% 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—93.

Sound—44 theaters are wired for sound.

Imports from U. S. A.—
1932—Positive, sound 12,627 ft. $348
1933—First Six Months: $1,886
1933—Positive, sound 111,410 ft.

DISTRIBUTORS AND IMPORTERS

Helsingfors

Adams Filmi O/Y, Mikonkatu 13. (Ufa, United Artists, RKO).
Fox Films O/Y, Heikinkatu 20.
Jägerin Filmistoimisto, Kluuvikatu 8.
Kosmos Filmi O/Y, Heikinkatu 20.
Lahyn-Filmi O/Y, Mikonkatu 9.
First National-Warner Brothers, Mikonkatu 13.
O/Y Paramount Films A/B, Kluuvik. 8.
Suomi Filmi O/Y, Keskuskatu 1.
Sven E. Svensson, Esplanadgatan 25.
Agitation—New Regulations—On July 22, 1933, the French Government issued a Decree to regulate the importation and release of foreign films in France during the cinema year from July 1, 1933 until June 30, 1934. The most important provisions of the Decree are:

1. Only 140 dubbed foreign films, 70 each six months, may be released in France during the year.
2. All dubbing of foreign films for release in France must be done in France.
3. Dubbed films must be presented to the French public as such with mention of the country of origin of the film and the names of the artists who have spoken for the foreign artists.
4. The release of foreign films of all kinds from countries maintaining restrictions against the release of French films will be regulated by agreements between these countries and the French Government.
5. Foreign films in their original versions may only be shown in five cinemas in Paris and 10 in the Provinces, but derogations from this limitation may be accorded by the Minister of the Interior. There is no limitation on the number of original versions of foreign films which may be imported into France and shown in 15 theaters.

These limitations are the most drastic so far imposed on French films and came as a complete surprise to the American film interests which had been led to believe by the leaders of the French film industry that there would be no restrictions whatsoever on the release of American films in France.

It is the first time there has ever been a definite limitation on the number of American films released. Dubbing in France was required by the regulations of last year and all of the American companies had begun to dub their pictures here before the new regulations were issued. Most of them had not fully completed arrangements last year but were going ahead with larger programs for the coming year. It is feared that the new regulations may handicap them considerably. Nevertheless, the French Government had always been rather liberal in its interpretation of film regulations in so far as American films are concerned and the American interests hope that friendliness will continue.

Last year, original versions could be shown in ten cinemas, five in Paris and five in the Provinces. This year’s regulations increase the number in the Provinces to ten. This is insufficient as more and more films might be distributed throughout the country if the regulations permitted. Furthermore, an increased number of fans are anxious to see the original versions. In Paris there are about 25 cinemas which specialize in showing original versions.

During the 1932-33 cinema year it is estimated that there were 130 dubbed films on the market, of which 105 were American. American companies estimate they could release from 200 to 250 dubbed films on the market each year, if permitted.

The Ministry of Commerce announced shortly after the Film Decree was issued that 88 foreign films registered with the Censorship Commission before July 1, 1933, as films to be dubbed would be granted visas when completed and not be included in the limitation number of 140. Of these 88 films, 52 were American and of this number 27 were new feature films for the coming season. The others were old and unimportant films. Of the others, 22 were German, 7 English, 4 Austrian, 2 Czechoslovakian and 1 Polish.

The Syndicates of French cinema owners throughout the country protested strongly to the Government against any restriction on the release of foreign films. Further protests were made by hundreds of French citizens employed in dubbing American films, by film-printing establishments, film transportation companies, and by French publicity organizations whose interests are largely tied up with the continuation of the sale of American films in France. The American Chamber of Commerce in France also protested against any restrictions on the entry of American films.

Franco-German Film Agreement—An entirely new innovation in French film decrees was the clause providing that the release in France of films from countries maintaining restrictions against the release of French films would be regulated by agreements between these countries and the French Government. Heretofore, there had been agreements between the German and French film trade bodies which were not officially disapproved by either Government, but at the same time were not officially recognized.

This first official agreement was published in the Journal Officiel of November 7, 1933, and was in the form of a Decree putting into effect the content of letters between the French and German Foreign Offices regulating the entry of each other’s films into their respective countries. The principal features of this agreement are:

1. Twenty original dialogue German features made in France may be imported into Germany without restrictions and will be treated as German films and receive all the advantages reserved for German films.
2. Twenty original dialogue French feature films made in Germany may be imported into France without restrictions and will be treated as French films and receive all the advantages reserved for French films.
3. Fifteen French feature films dubbed into German may be imported into Germany without restrictions on condition that the legal requirements existing in Germany concerning the dubbing of foreign films have been complied with and on condition that the films have been dubbed in Germany.
4. Fifteen German feature films dubbed into French may be imported into France without restrictions on conditions that the legal requirements existing in France concerning the dubbing of foreign films have been complied with and on condition that the films have been dubbed in France.
5. The following will be subject to no restriction in either country:
   (a) Short films (less than 900 meters long).
   (b) Silent films.
   (c) Newsreels.
   (d) Publicity advertising films.
   (e) Films with no text spoken or sung of which the musical accompaniment is either on the film itself or on discs duly approved.
6. Original versions of German films may be imported freely into France, but can only be shown in five cinemas in Paris and 10 in the Provinces. Exceptions to this limita-
tion may be granted by the French Government.

7. Original versions of French films may be imported freely into Germany and released on condition that superimposed titles in German are added and a limitation of the number of cinemas in which such films may be shown corresponding to the limitation in France for original version German films, should the Government of France consider it opportune to adopt such a regulation.

8. The German Government obligates itself to provide permits for the exportation of capital for the purchase, rental and exploitation of French films.

9. The agreement will remain in effect from July 1, 1933 to June 30, 1934, unless the principle of reciprocity which has been established by the agreement is altered by measures taken by either party, in which case the other party has the right to declare the agreement with two months' notice.

The agreement consolidates the position of German films in France but does not grant any more freedom than enjoyed by American films. The French film industry feels that it has not been able to compete with the American film industry on a level playing field.

Non-Flam Films—The requirement that only non-flam film be used throughout France, which is supposed to go into effect on January 1, 1934, will likely be further postponed. The trade reports state that the French film manufacturing companies are not yet able to guarantee a durable non-flam film nor do they know what it would cost to manufacture it. Since other countries have not yet adopted a similar measure, the French film industry believes that it would be greatly handicapped if France adopted such a measure alone, and it is further reported that the matter is now in the hands of the International Bureau of Laboratories and that France will only act in accord with other countries.

Censorship—A proposal for the transfer of censorship of films from the Department of Fine Arts of the Ministry of Public Instruction to the Ministry of the Interior has been included in the budget Bill now before Parliament and the transfer will probably be made when the budget is passed, unless there is opposition in Parliament. At the present time, the Department of Fine Arts has more representatives on the Censor Board than any other Ministry and it is probable that when censorship passes over to the Ministry of the Interior, under whose jurisdiction are the foreign forces, that the number of representatives of the Ministry of Interior on the Censorship Board will be increased.

Competition—During the calendar year of 1932 a total of 496 feature films were shown in France compared with 453 in 1931. Of this number 157 were of French origin (139 in 1931), 208 American (220 in 1931), 99 German (60 in 1931), 26 Italian (8 in 1931) from miscellaneous sources. Of the total of 496 films in 1932, 254, including foreign dubbed films, were in French, 59 in German, 132 in English, and 23 were silent films. Thirty-two French films were last year, Ufa and Films Osso being the leading producers with 12 and 10 respectively. Osso formerly made French films in Central Europe, particularly in Hungary, but has since stopped this production.

Paramount made a dozen French films in France last year, but has also now stopped production.

The American productions released during the cinema year, from July 1, 1932 until June 30, 1933, received splendid criticisms throughout the season, even among the more enlightened American films. The representatives of the American companies stated that in no year since talking films have been shown have their films been so well received. French films are offered to the American press as an additional collection of films.

The silver version of American films were especially well liked. There is still some sentiment against dubbed pictures in the large cities and particularly in Paris. German films were less popular than in the previous year, as they were not considered equal in quality to the previous year's productions. Some French films were remarkably successful, and one, "Fanny," is said to have broken all records in France for total business done. However, numerous French films judged to be unimportant by the Parisian audiences often made good money in the Provinces.

The only possibility of a general release of American films throughout France under present conditions is in the dubbed versions. American companies were not all equipped to dub a sufficient number of productions until last year, but it is expected that all will have complete programs for the 1933-34 season.

Production—It is estimated that in 1933 there were from 125 to 150 French films produced in France and from 25 to 30 produced abroad. In addition, it is believed that there were at least 150 dubbed foreign films and nearly 200 foreign films in their original versions brought into France.

The production of French films has changed completely during the past year. Formerly half-a-dozen big companies made the bulk of French films. Paramount used to make 20 a year, and Pathe-Natan and Gaumont-France Films Alban were the largest number. Films Osso was a big producer, and the German Ufa company produced a dozen French versions in Germany. Only the German company is still producing on the same scale. Paramount has stopped production of French films, G.F.F.A. and Pathe-Natan will not produce more than half a dozen films each this year. They are taking the films of the "independents" for their own circuits and are also distributing films for the independents. There are about 60 companies producing films in France today, most of them producing one film a year.

One American company is producing French films in France. It has announced a schedule of 8, two for 1933, and the others in 1934. Some of these will have English versions.

The future of the production industry in France appears now to be in the hands of the so-called independents, generally small companies, who give their films to the large distributing companies for a guarantee of a certain percentage of the negative cost.

Taxes—During the period under review there have been no changes in the taxes affecting motion picture theaters. The leaders of the industry have been confronting for months on ways and means of the high taxes on cinemas reduced, but they are still confident that some action will be taken in view of the budget difficulties of the French Government.

Theaters—3,900.

Sound—2,550 theaters wired.

Imports from U. S. A.—

1932—Negative, sound 840,394 ft. $65,469
1932—Positive, sound 6,009,910 ft. 118,813
1933—First Six Months: Negative, sound 206,610 ft. 16,878
1933—Positive, sound 2,875,805 ft. 50,821
Producers
PARIS

Albatros, 26 Rue Fortuny
ALGRA (Productions Alexis Granowsky), 36 Avenue Hoche.
Alliance Cinematographique Européene (U.F.A.), 11 Bis rue Volney.
A. P. E. C. (Association des Producteurs et Editeurs Cinématographiques), 3 Rue Bourdalaucie.
ARCI Films, 60 Rue de la Chaussée d'Antin.
Arys Film, 78 Champs Elysées.
A.R.S., 120 Champs Elysées.
Atlantic-Film, 36 Avenue Hoche.
Atlan Film, 12 Rue Chauveau-Lagarde.
Auteurs Associés (Marcel Pagnol), 13 Rue Fortuny.
Baroncelli, 10 Rue de l'Islay.
Beaux Films de France, 2 Rue Riche.
Benoit-Levy (Jean), 18 Rue Troyon.
B. G. K. Film, 18 Rue Marbeuf.
Buhot-Films (Emile), 19 Rue Saint-Vincent-de-Paul.
Capitole-Films, 92 Champs Elysées.
Centrale Cinématographique (La), 74 Avenue Kleber.
Ceres Film, 36 Avenue Hoche.
Cesar Film, 44 Champs Elysées.
Cine-Alliance Films, 92 Champs Elysées.
Cinédia (Gentel Et Co.), 40 Rue du Colisée.
Cinéphonique (Films Marcel Lherbier), 14 Rue de Marignan.
Cinecoop, 92 Champs Elysées.
Cinématographies Méric, 71 Rue St. Ferreol, Mar-selle.
Cinevere, 27 Rue St. Sulpice.
C'par Films, 47 Boulevard Malesherbes.
Comédiens Routiers, 24 Rue Victor Hugo, Neuilly sur Seine.
Compagnie Autonome de Cinématographie (C. A. C.), 9 Cité du Retiro.
Compagnie Cinématographique Continentale (C. C. C.), 97 Champs Elysées.
Compagnie Européene de Cinématographie, 40 Rue Francois 1er.
Compagnie Indépendante de Distribution (C. I. D.), 8 Rue Alfred de Vigny.
Compagnie Parisienne Cinématographique, 63 Avenue Victor-Emmanuel III.
Compagnie Universelle Cinématographique, 40 Rue Vignon.
Comptoir Français Cinématographique (C. F. C.), 93 Boulevard Haussmann.
Consortium Cinématographique Français, 5 Rue Cardinal Mercier.
Consortium International Cinématographique (C. I. C.), 12 Rue de Marignan.
Coopera Film (G. Dini), 73 Bld de Clichy.
Delac et Vandal, 63 Champs Elysées.
Dieudonne (Productions Albert), 110 Boulevard Exelmans.
Directeurs Français Associés (D. F. A.), 122 Champs Elysées.
D. J. C., 6 Rue Lincoln.

Eclair-Journal, 9 Rue Lincoln.
Eclair Productions, 12 Rue Gaillon.
Elceta Films, 32 Rue Molitor.
Epstein (Les Films Jean), 124 Rue de la Pompe.
Era, 146 Champs Elysées.
Etablissements, Jacques Haïk, 63 Avenue des Champs Elysées.
Etoile-Film, 73 Rue Beaubourg.
Europa Films, 6 Rue Copernik.
Exclusivites Artistiques, 64 Rue Pierre Charron.
Film Colonial, 40 Rue de Liege.
Film D'Art (Vandal & Delca), 63 Champs Elysées.
Films Albatros, 26 Rue de Fortuny.
Films Alex-Nalpas, 26 Rue Caulaincourt.
Films Baroncelli, 10 Rue de l'Islay.
Films de France, 9 Boulevard des Filles du Calvaire.
Films Diamant 114 Ter Champs Elysées.
Films Donatien, 36 Avenue Junot.
Films Epoc, 5 Rue Lincoln.
Films Exotiques et Coloniaux, 95 Rue de la Pompe.
Films HaKim, 79 Champs Elysées.
Films Herault, 20 Rue Orfila.
Films Historiques, 92 Champs Elysées.
Films Industriels et de Propagande Synchro Cine, 63 Avenue des Champs-Elysées.
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 l'Hérboier, 14 Rue Marignan.
Films Michel Simon, 33 Rue de Miromesnil.
Films Marcel Pagnol, 13 Rue Fortuny.
Films R. P., 7 Rue Montaigne.
Films Sollin, 24 Rue Philippe de Girard.
Films Sonores “Tobis”—44 Avenue des Champs-Elysées.
Forrester Parant, 150 Champs Elysées.
Fox Europa, 21 Rue de Berri.
Fox Film, 33 Champs Elysées.
Le Frapper (Charles), 28 Boulevard St. Denis.
France Actualités (France News), 69 Rue de Monceau.
Gaumont-Franco-Film-Aubert, 35 Rue du Plateau.
G. G. Films, 36 Avenue Hoche.
Ginet (Rene), 56 Avenue de la République.
Gray Film, 5 Rue d'Aumale.
Guerlaïs (Pierre), 61 Rue Jouffroy.
Haie, 63 Avenue des Champs-Elysées.
Hugon, (Films Andre Hugon), 78 Champs Elysées.
Ichac, 179 Blvd., Pereire.
Indochine Films, 44 Bis Rue Pasquier.
Intercontinental Film, 61 Avenue Victor-Emmanuel III.
Jaquelux (Productions), 54 Avenue Simon Bolivar.

"EXPLOITETTES"—A REGULAR FILM DAILY FEATURE

1025
Distributors

PARIS

Aigunan et Sassoon, 122 Champs Elysées.
Aguir (d), 5 Rue d’Aumale.
Alliance Cinematographique Europeenne (Societe Anon. Francaise), 11 Bis. r. Volney, Paris.
Alliance Generale Cinematographique, 24 Rue Rambuteau.
Argus Films (S. A.), 39 Blvd. Haussmann.
Armor (Les Films), 26 Rue Fortuny.
Artistes Associes (United Artists), 25 Rue d’Astorg.
Astra Film, 14 Rue Troyon.
Atlantic-Film, 36 Avenue Hoche.

Barbaza (Yves), 72 Champs Elysées.
Baudon Saint-Lo et Cie, 36 Rue du Chateau-d’Eau.
Beaux Films de France (Les), 2 Rue Richer.
B.G.K. (Films), 18 Rue Marbeuf.
Black Cat Films, 5 Rue des Petites-Ecuries.
Bon Film (Le), 63 Avenue des Champs-Elysées.
Bonne Presse, 5 Rue Bayard.
Central Film Location, 18 Rue Meslay.
Cinédias Gentel, 40 Rue du Colisée.
Cinégraphique Parissienne (Societe) Siege Social, 60 Avenue de la Motte-Picquet.
Cinelux, Siege Social, 5 et 7 Avenue Percier.
Cinema Dans Les Oeuvres (Le), 46 Rue d'Assas.
Cine-Coop, 92 Champs Elysees.
Cinephonie (Films l'Herbier), 14 Rue Marignan.
C. I. T. A. C., 26 Rue Godot de Mauroy.
Columbia-Pictures, 40 Rue du Colisee.
Comite Catholique du Cinema, 65 Bis Rue du Rocher.
Compagnie Universelle Cinematographique, 40 Rue Vignon.
Comptoir du Cinematographe, 187 Rue du Temple.
Comptoir Francais Cinematographique, 93 Boulevard Haussmann.
Consortium Central de Paris, 26 Avenue de Tokio.
Corona, 17 Avenue MacMahon.
Continental Film Distribution, 72 Champs Elysees.
Costa (H de), 359 Rue Saint-Martin.
Coopera Film, 73 Boulevard de Clichy.
Delon, 24 Rue Alibou.
D. I. C., 6 Rue Lincoln.
Discobole (Films), 29 Boulevard Malesherbes.
Drieger, 33 Blvd. du Temple.
Eclair Journal, 9 Rue Lincoln.
Editions M. B. Film, 64 Rue Pierre-Charron.
Equisable Films, 416 Rue Saint-Honore.
Erka Prodisco, 40 Rue du Colisee.
Essor Cinematographique (L), 50 Faubourg Saint-Denis.
Est-Europe-Films, (Les Exclusivites Seyta), 14 bis Avenue Rachel.
Etablissements Jacques Haik—63 Avenue des Champs-Elysees.
Etablissements Petit (Henri et Robert), 36 Avenue Hoche.
Etoile Film, 73 Rue Beaubourg.
Exclusive Agency, 5 Rue Bouchardon.
Exclusivites Artistiques, 64 Rue Pierre Charron.
Exclusivites M. P. Champel, 32 Rue Vital-Carles, Bordeaux.
Exclusivites Seyta, 14 bis Avenue Rachel.
Filmavox Services D'Exploitation, 35 Rue du Plateau.
Film Angelin Pietri, 8 Rue du Jeune-Anacharis, Marseille.
Films Albert Lauzin, 61 Rue de Chabrol.
Films Alex Napoleon, 26 Rue Cafulaincourt.
Films Andre Haguett, 36 Avenue Hoche.
Films Armor, 26 Rue Fortuny.
Films Elke, 33 Rue de Leighe.
Films G. L., 65 Champs Elysees.
Films Hakim, 79 Champs Elysees.
Films Herault, 20 Rue Orfila.
Films Industriels de Propagande Synchro-Cine, 63 Avenue des Champs-Elysees.
Films Iris, 5 Boulevard des Italiens.
Films M. B., 64 Rue Pierre-Charron.
Films L'Herbier, 14 Rue Marignan.
Films Marcel Pagnol, 13 Rue Fortuny.
Films Mercure, 24 Rue de Liege.
Films PAD, 133 Boulevard Haussmann.
Films Sonore "Tobis," 44 Avenue des Champs Elysees.
First National-Films, Inc. (Warner Bros.), 25 Rue de Courcelles.
Folke Holmberg, 38 Rue des Mathurins.
Fox-Film, 33 Champs Elysees.
France Actualites, 69 Rue de Monceau.
Gaumont-Franco-Film-Aubert, Siege Social, 35 Rue du Plateau.
Gaumont-British, 128 Boulevard Haussmann.
Grands Spectacles Cinematographiques, 5 Rue du Cardinal-Mercier.
Gray Film (A. d'Aquiario et Cie), 5 Rue d'Aumale.
Haguet (Films Andre), 36 Avenue Hoche.
Haik (Etablissements Jacqueis), 63 Avenue des Champs-Elysees.
Hakim (Films), 79 Champs Elysees.
Holmberg (Folke), Representant de la Svenska Filmindustrie (Svenska), Filmagenturen (Stockholm), 39 Rue des Mathurins.
Indochine-Films et Cinemas, 44 Bis Rue Pasquier.
Isis Film, 5 Rue Bouchardon.
Lauzin (Albert), 61 Rue de Chabrol.
Leo Films, 16 Avenue Hoche.
Les Artistes Associes, 25 Rue d'Astorg.
Les Productions Reunies, 9 Boulevard des Filles du Calvair.
Liano Film, 5 Rue d'Aumale.
London Film, 61 Avenue Victor Emmanuel 111.
Lunafilm, 18 Rue Ballu.
M. B. Film, 64 Rue Pierre-Charron.
Meric, 17 Rue Bleue.
Metro-Goldwyn-Mayer, 37 Rue Condorcet.
Natan (Path-Cinema-Rapid-Film), 6 Rue Francoeur.
Omnia Film, 71 Champs Elysees.
Orpheca-Films, 11 Rue Gustave-Zede.
Osso (Les Films), Societe Anonyme, 73 Avenue des Champs-Elysees.
Films Marcel Pagnol, 13 Rue Fortuny.
P.A.D., 133 Boulevard Haussmann.
Paramount, 1 Rue Meyerbeer.
Paris Rapid, 40 Rue Francois 1er.
Path-Cinema, 6 Rue Francoeur.
Pathie-Consortium Cinema, 5 Rue du Faubourg Poissonniere.
Pathie-Rural, 91 Avenue de la Republique.
Petit (Editions Georges), 36 Avenue Hoche.
Plus Ultra-Film, 58 Rue d'Hauteville.
Prima Film, 97 Rue de Rome.
Productions Natan, 6 Rue Francoeur.
Propagande Nationale Par Le Film, 55 Faubourg-Montmartre.
Publi-Cine, 40 Rue Vignon.
Publicite Animee, 16 Rue Joubert.
Radio Pictures (RKO), 21 Rue de Berry.
Rapide-Film, 6 Rue Francoeur.
Ratisbonne, 5 Rue Cardinal-Mercier.
Reyssier, 69 Rue d'Amsterdam.
Rohrer, 14 Rue de la Grange-Bateliere.
R. P. (Films), 7 Rue Montaigne.
Sefert, 31 Blvd. Bonne-Nouvelle.
S.C.A.S., 23 Rue Froidevaux.
Selections Albert Lauzin, 61 Rue de Chabrol.
Seyta, 15 Avenue Rachel.
S. I. C., 7 Rue Montaigne.
Societe Anonyme Stefano Pittaluga, 10 Avenue de la Grande Avenue.
Synchronisation, 38 Boulevard Gouvion de St. Cyr.

EXECUTIVES READ THE FILM DAILY EVERY MORNING

1027
Importers and Exporters

PARIS

Ades, 6 Rue du Heldor.
Agence Internationale Cine-Theater, 28 Place Saint-Georges.
Aguma and Sassoon, 122 Champs Elysees.
Aquair et Cie (A. d'), 5 Rue d'Aumale.
Albeck, 17 Rue Hегesippo Moreau.
Alliance Cinematographique Europeenne, 11 Bis Rue Voilrey.
Ameranglo Films, 14 Bis Avenue Rachel.
Arditi, 14 Rue de Tocqueville.
Argus Films, 39 Boulevard Haussmann.
Aristocrat'a del film (LA.), 45 Rue Laborde.
Arley Films, 72 Champs Elysees.
Armor Films, 26 Rue Fortuny.
Argus Film, 39 Boulevard Haussmann.
Atlantic Film, 36 Avenue Hoche.
Banno, 15 Boulevard des Italiens.
Barbaza, 72 Champs Elysees.
Barki, Raymond, 21 Champs Elysees.
Bates, 36 Avenue Hoche.
Bau-Bonapita, 3 Rue du Ruisseau.
Baudon Saint Lo et C., 36 Rue du Chateau-d'eau.
Barzarella (Pittaluga), 10 Avenue de la Grande Armee.
Beaunoir, 20 Boulevard Poissonniere.
Beaux Films de Franche, 2 Rue Richer.
Behars, 26 Avenue Marceau.
Hergne, 13 Rue Monsierny.
British International Pictures
Black Cat Film Service, 15 Rue des Petites-Ecuries.
Bonousse, 7 Rue de Belzunce.
Breutart-Martin, 14 Rue Bleue.
Calheito, 13 Faubourg Montmartre.
Camara Films, 11 Rue St. Dominque.
Capitole Films, 92 Champs Elysees.
Charletty, 69 Faubourg St. Martin.
Chassaing, 48 Rue de Bruxelles.
Chavez Hermanos, 26 Rue Fortuny.
Cines Pittaluga, 10 Avenue de la Grande Armee.
Cinematographies Baudon Saint Lo et Cie., 36 Rue du Chateau-d'eau.
Compagnie Cinematographique Canadienne, 92 Boulevard de Courcelles.
Compagnie Commerciale Continentale, 12 Boulevard Magenta.
Compagnie Franco-Caspienne, 9 Rue de Trevisc.
Comptoirs Francais Cinematographique, 93 Boulevard Haussmann.
Cornizion-Molinaro, 13 Avenue Malakov.
Da Costa, 359 Rue Saint-Martin.
Dada, 19 Rue Cujas.
Dana Films, 56 Faubourg St. Honore.
Delagarde, 28 Rue d'Artois.
Delalande, 104 Faubourg Poissonniere.
Duhart, 12 Rue de l'Echiquier.
Deegol, 5 Square du Champs-de-Mars.
Elalir, 12 Rue Gailon.
Ellegard, 19 Rue Mirabeau.
Equitable Films, 416 Rue Saint-Honore.
Erika, 40 Rue du Colisee.
Est-Europe-Film, 26 Ave. Avenue Rachel.
Etoile Film, 73 Rue Beaubourg.
Europa Films, 93 Champs Elysees.
Exclusivites M. J. Champel, 32 Rue Vital-Carles, Bordeaux.
Exclusivites Seyta, 14 bis Avenue Rachel.
Femand, 18 Rue Saulnier.
Films Sorores Tobis, 44 Avenue des Champs-Elysees.
Folke Holmberg, 38 Rue des Mathurins.
Forney, 12 Chaussee d'Antin.
Franck, Joe, 2 Villa Montcelm.
Gaillot, 28 Rue Tronchet.
Garbaldy, 1 Rue de Metz.
Garnier, E., 17 Rue d'Aumale.
Gumont (Louis), 17 Rue Quentin Bauchart.
Glucksman, 46 Rue de la Victoire.
Goggi (Humberts), 59 Boulevard de Vaugirard.
Gorce (Mademoiselle), 26 Rue Bassano.
Gorce (Monsieur), 8 Boulevard Bonne-Novelle.
Gourland (de), 6 Rue de Seze.
Grau, 28 Place St. Georges.
Gray-Film, 5 Rue d'Aumale.
Gremet, 26 Rue des Ecoles.
R. Srigon, 56 Avenue Pasquel.
Guisti et Co., Magnus, 26 Rue d'Hauteville.
Gurt, J., 27 Rue de Naples.
Halk, 63 Avenue des Champs-Elysees.
Himalaya Film Co., 17 Rue de Choiseul.
Holmberg (Folke), 38 Rue des Mathurins.
Homesed, 10 Rue de Trevise.
Horovitz, Fourcade et Cie, 1818 Rue Godot-de-Mauroy.
Indochine Films et Cinemas, 32 Rue Boissy d'Anglas.

Svenska Biografteatern, 38 Rue des Mathurins.
Synchro-Cine, 63 Avenue des Champs-Elysees.
Tobis, 44 Avenue des Champs-Elysees.
Union-Artistic-Film, 69 Rue d'Amsterdam.
Union Cinematographique de France, 44 Rue Montcalm.
Union des Producteurs, 36 Rue de Chateau-d'eau.
United Artists, 25 Rue d'Ortorg.
Universal-Film, 2 Square Trudaine.
Vandal et Delac, 63 Champs Elysees.
Vandor-Film, 30 Chaussee d'Antin.
Venloo, P. J. de, 12 Rue Gaillon.
Weil, Fernand, 9 Boulevard des Filles-du-Calvare.
Weil Lorach, Roger, 26 Rue Fortuny.
Wengeroff Tonfilm, 3 Avenue Victor Hugo.

THE SUN NEVER SETS ON THE FILM DAILY

1028
Intercontinental Film, 61 Avenue Victor Emmanuel III.
International Film Export, 14 bis Avenue Rachel.
Jaquequin, 325 Rue Saint-Martin.
Justo Luis, 6 Rue de Trevise.
Kodak-Pathé, 39 Avenue Montaigne.
Lamy, 126 Faubourg Poissonnière.
Langmon, 45 Rue Montorgueil.
Laroche, 14 Rue Saint-Simon.
Lauzin, 61 Rue de Chabrol.
Leboq et Cie, 20 Chaussée-d’Antin.
Leco Films, 16 Avenue Hoche.
London Film, 61 Avenue Victor Emmanuel III.
Lunafilm, 18 Rue Ballu.
Luzo-Films, 359 Rue St. Martin.
Mackiels, 6 Rue Vezelay.
Mandellblatt, 49 Bis Avenue Hoche.
Mariani, Jean, 24 Rue de Bagnolet.
Massoulard, 14 Rue Grange Batelière.
M. B. Film, 64 Rue Pierre Charron.
Menshen Freres, 127 Faubourg Poissonnière.
Meric, 17 Rue Bleue.
Mikolitch, 130 Rue Ordener.
Miquella, 61 Rue de Chabrol.
Rue Var, 20 Boulevard Haussmann.
Rue Paix, 31 Boulevard Babeuf.
Rue Xeuilly, 26 Rue de Vaugirard.
Rue Chateau Film, 1 Rue de la Madeleine.
Rue Ruelle, 49 Bis Avenue Hoche.
Rue Saint-Laurent Chateaudun, 19 Rue U.R.S.S.
Rue ('...
Rue bis 42 Boulevard des Batignolles.
Boulevard Ruyer et Fossoul, 79 Faubourg Saint-Denis.
Sala, Juan. 32 Rue d’Ailleray.
Salomon, 95 Rue Lafayette.
Sanchez (Miguel), 3 Rue de Cadix.
Schwartz, L., 9 Avenue de L'Opera.
Seiert, E., 31 Boulevard Bonne-Nouvelle.
Seyta, 14 bis Avenue Rochel.
Sivagega, 49 Rue Le Pelletier.
S. I. C., 7 Rue Montaigne.
Soares et Rezende, 5 Rue Bergeyre.
Sombi (Josef), 128 Boulevard Haussmann.
Soriano, Maurice, 11 Rue Villaret-de-Joueuse.
Speedo-Film, 31 Boulevard Bonne-Nouvelle.
Sten Wielkens, 1 Rue de Poissy.
Studio-Apollo, 4 Rue Puteaux.
Synchro-Cine, 63 Avenue des Champs-Elysées.
Thoran, 15 Boulevard des Batignolles.
Tobis, 44 Avenue des Champs-Elysées.
Transoceanic Forwarding, 203 Faubourg St., Honore.
Ullman et Cie, 21 Rue d'Hautefeuille.
Union des Producteurs, 36 Rue Chateaudun.
Valencia, 245 Boulevard Raspail.
Vandal et Delac, 63 Champs Elysees.
Vandeheyden, 93 Boulevard des Batignolles.
Vasseur, 5 Rue Saulnier.
Vaucouleurs, 5 Rue Bergeyre.
Vital Ramos de Castro, 19 Rue de Prony.
Warner Bros., 25 Rue de Courcelles.
Weill (Salomon), 103 Rue Lafayette.
Wengeroff Ton Film, 3 Avenue Victor Hugo.
Zaragoza (Martin), 14 Rue Milton.
Zoi (G.), 26 Boulevard de Strasbourg.

Ratisbonne, 5 Rue Cardinal-Mercier.
Ray (Henri), 148 Rue Lamarré.
Red Star Pictures Corp., 6 Rue Lamennais.
Rex Films, 15 Rue Forest.
Reyssier, 69 Rue d'Amsterdam.
Ruyter et Fossoul, 79 Faubourg Saint-Denis.
Sala, Juan. 32 Rue d’Ailleray.
Salomon, 95 Rue Lafayette.
Sanchez (Miguel), 3 Rue de Cadix.
Schwartz, L., 9 Avenue de L'Opera.
Seiert, E., 31 Boulevard Bonne-Nouvelle.
Seyta, 14 bis Avenue Rochel.
Sivagega, 49 Rue Le Pelletier.
S. I. C., 7 Rue Montaigne.
Soares et Rezende, 5 Rue Bergeyre.
Sombi (Josef), 128 Boulevard Haussmann.
Soriano, Maurice, 11 Rue Villaret-de-Joueuse.
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Sten Wielkens, 1 Rue de Poissy.
Studio-Apollo, 4 Rue Puteaux.
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Vaucouleurs, 5 Rue Bergeyre.
Vital Ramos de Castro, 19 Rue de Prony.
Warner Bros., 25 Rue de Courcelles.
Weill (Salomon), 103 Rue Lafayette.
Wengeroff Ton Film, 3 Avenue Victor Hugo.
Zaragoza (Martin), 14 Rue Milton.
Zoi (G.), 26 Boulevard de Strasbourg.

**Studios**

Studio Apollo, 4 Rue de Puteaux, Paris.
Studio D'Annières (Etablissements Kraemer), 12 Rue des Batignolles, Paris.
Studio Cine Son, 6 Boulevard Jouardan, Paris.
Studio De Courbevoie (Jacques Halik), 178 Rue Armand Sylvestre, Courbevoie.
Studio Ec'Air (Charles Jourjon), 34, a 42 Avenue d'Enghe n. Epinay-sur-Seine.
Studio Fox (Sound only)—next opening.
Studios G.F.P.A. (Gaumont Franco Film Aubert), 12 Rue Carducci, Paris.
Studio G.F.P.A. (Gaumont Franco Film Aubert), Chemin St.-Augustin, Nice.
Studios Montmartre, 15 Rue Forest, Paris.
Studios De Montrouge (Salabert), 5 Rue de Gentilly, Montrouge. (Sound only).
Studio Melodium, 296 Rue Lécomte, Paris.
Studio M.G.M. 37 Rue Condorcet (sound only), Paris.
Studio Nieca Films a Saint-Laurent du Var (Alpes-Maritimes).

Studio de Neuilly, 42 Bis Blvd. du Chateau Neuilly Sur Seine.
Studios Paramount, 7 Rue des Reservoirs, Saint-Maurice.
Studio Pathe Natan, 6 Rue Francœur, Paris.
Studios Pathe Natan, 20 Avenue du General Gallieni, Joinville.
Studio Photosonor, 17 bis Quai de Seine, Courbevoie.
Studio des Plantes, 26 Rue des Plantes, Paris. (Sound only).
S.I.S. (Societe Industrielle de Sonorisation), 22 Avenue du Porte Champerret, Paris. (Sound only).
Synchronisation (Ateliers Electro-Acoustique de Courbevoie), 27 Rue Lambrechts, Courbevoie. (Sound only).
Studio Taponnier, 15 Rue de la Paix, Paris. (Sound only).
Studio Tobis, 10 Rue Dumont, Epinay, sur-Seine.
Studio de Montfernell (Albert Mourlan), 30 Rue de Livry, Montfernell.
Studio de Lane-Lec, 116 Rue de la Convention Paris. (Sound only).
Agitation.—The National Socialist (Nazi) Government, in harmony with its announced intention of organizing the country into vertical estates, grouped all individual film trade organizations into a single body, with equal representation, under the direct surveillance of the Ministry for Propaganda, through the newly created Film Department in the Ministry. The former Spitzenerganization was retained as the clearing house of the industry's details.

The encouraging negotiations that were under way for a sharp relief under the terms of the German Kontingent for film importers were dropped when the Nazi Government took office just prior to the start of the 1933-1934 film season. Responsibility for reorganizing the industry under new ideals, what with new official leadership and the transfer of administrative control from the Ministry of the Interior to the Ministry for Propaganda, hastened the decision to continue the official film regulations for a period of three years, or until June 30, 1936. This was accomplished with the feeling, however, that the control was not to be as rigid as theretofore, and would permit importers to secure concessions according to market conditions as they related to the health of the local industry.

Thus, provisions were made for the regular issuance of 105 contingent licenses for sound films (none are now required for silents), of which 60 are available to distributors, 30 to importers, and 15 to the Ministry for Propaganda. For emergency, increased flexibility of the regulations, however, was instantly seen in the new provision that the Ministry was free to issue an unlimited number of additional permits for other special reasons; and to grant free circulation for films of cultural merit.

Definite changes in the current regulations included:
(1) Art 1: Sharper specifications of German nationals employed in production, and (2) Art 5: Permission for film exchange agreements with foreign countries through the reservation of required contingent permits.

The allocation of the section in the Government regulations to the effect that permits may be refused for films whose producers continue to distribute on the international market films having an anti-German tendency continues.

As heretofore, 5 films of 300 meters each or 3 of 500 meters each count as one feature picture for contingent purposes, or the distributor must prove that he also distributes the same length of German shorts. The choice between the two systems is optional. Regarding cultural films, a compensation of two short films to one foreign is continued. If the German films have been issued in registration for cultural purposes, a concession of 1:1 will be sufficient. Short films of 600 meters may be imported unhindered for every 300 meters of German cultural shorts distributed.

Censorship.—All pictures are censored under a law passed in 1926. Censorship control is vested in authorities in Berlin and Munich, for firms headquartered in the respective districts of these two cities, and their decisions are binding in all Germany. Under the Nazi Government, censorship has assumed a stricter control in order to meet the politico-cultural ideals of the new Government. It is still obligatory that foreign films be trade-shown before bookings, whereas domestic production may be blind-booked.

Production.—There appears to be no slack in domestic production, and even during the calendar year 1932 revealed a total production of 145 features—foreign and domestic versions included—as compared with a total of 146 during 1931. It is turn-over bills, as approximately 9% million dollars were invested in feature negatives during 1932. The large exodus of trained personnel within the industry, incident to the so-called Anti-Semitic drive, will for some time unquestionably handicap quality output. As a concession to producers, the new Government has prohibited the exhibition of double feature programs and has instituted minimum admission prices throughout the country.

The first break in the German Government's film policy in permitting the return of double feature showings has occurred, but whether or not it was due to the elections on November 12, probably won't be known for several months, when some film leaders think, the single-feature policy will be restored.

A feature of the Film Chamber's recovery program was the elimination by order of all double-programming. This effective on September 15 but, according to reports coming to Berlin, many Rhineland cinema-owners completely ignored the order and continued to release double and triple-feature bills as the case happened to be, in order to protect their investments. Unquestionably, drastic means would have been employed to bring these recalcitrants into line had not a special election suddenly been ordered. Instead, it seems, the Film Chamber is anxious to appease these provincial cinema owners and has ordered, as of October 18, 1933, that programs hereafter may be unlimited as to footage, as against the previously ordered limit of 3,200 meters per show, and, in addition to a feature of any length, they may include a second feature of not more than 1,000 meters. This should satisfy the exhibitors in question, inasmuch as considerable product which can stand cutting to this length is still available.

As regards American trade benefits from this amendment, a careful check-up reveals that but 12 or 15 features can be cut so as to qualify under this footing at adequate entertainment.

Competition.—During 1932-33, 205 features were censored for release, as compared with 237 during 1931-32. Of these 133 were German, 41 were American, and 29 were of scattered origin for the season 1932-33, as against 139, 43 and 36 features during the previous season for the countries named. The German market is now definitely on a sound film basis, there being no demand for silent product.

Copyright Relations.—These were established by Proclamation on April 15, 1892, and extended thereafter on April 9, 1910, December 8, 1910, and May 15, 1922. In view of complications in authors' rights in relation to sound films, it is said in authoritative circles that a new law will be promulgated by the Nazi Government before the end of 1933.

Taxes.—Approximately 15% of the gross and is generally absorbed by the film reuter.

Theaters—4,000.
Sound—It is variously estimated that the total number of German cinemas wired for reproduction ranges from 3,700 to 4,000. This is practically the saturation point, and it is freely predicted in trade circles that the aim of the concentrated industry is to rid the country of the 1,000 or so remaining unwired houses.

GERMAN UNION OF PRODUCERS

Fallner & Sompol G. m. b. H., Berlin SW 68, Friedrichstr. 224.
T. K.-Tonfilmproduktion G. m. b. H., Berlin SW 68, Kochstr. 18.
Chrono-Film G. m. b. H., Berlin SW 68, Friedrichstr. 8.
Centropa-Film G. m. b. H., Berlin SW 68, Friedrichstr. 224.
Cinema-Filmvertriebs G. m. b. H., Berlin SW 68, Enkestr. 6.
Paramount-Film A.G., Berlin SW 68, Friedrichstr. 50/51.
Deutsche Universal-Film A.G., Berlin W 8, Mauerstr. 83/84.
Canitol-Film AG., Berlin SW 68, Friedrichstr. 225.
Eichberg-Film G. m. b. H., Berlin-Charlottenburg, Giesebrechtstr. 10.
Terra-Film AG., Berlin SW 68, Kochstr. 73.
Friedlich-Film G. m. b. H., Berlin SW 68, Friedrichstr. 37.
Hisa-Film G. m. b. H., Berlin SW 68, Kochstr. 18.

UNION OF GERMAN CULTURE, EDUCATIONAL AND PROGRESSIVE PRODUCERS

Arnold & Richter G. m. b. H., Munich, Turkenstr. 89.
Atlantic-Film, Hans Arnaud & Co., Berlin-Friedenau, Ceciliengarten 29.
Baessler, Dr. Ado, Berlin-Wilmersdorf, Badensche Str. 39.
Bahr-Werichfilm-Atelier, Chemnitz, Theaterstr. 1.
Baye-Film G. m. b. H., Berlin-Dahlem, Breitenbachpl. 12.
Bergverlag Rudolf Rother, Munchen, Hindenburgstr. 49.
Bevlex-Film, Dr. Edgar, Berlin-Lichterfelde, Hortensienstr. 26.
Boehner-Redlame u. Film, Fritz Boehner, Dresden A., Bismarckplatz 8.
Brewing-Film, Richard, Chrlottenburg, Braehstr. 27.
Bredemann, Prof. Dr., Hamburg 20, Hainstr. 8.
Bundesfilm AG., Berlin W 35, Kurfurstenstr. 53.
Calbefilm, Toni Atenberger, Berlin SW, Friedrichstr. 12.
Colonna-Film G. m. b. H., Berlin-Lankwitz, Charlottenstr. 45.
Commerz-Film, Paul Schwarzel, Berlin N 4, Chausseest. 123.
Czerny-Produktion G. m. b. H., Berlin W 35, Kurfurstenstr. 53.

Imports from U. S. A.
1932—Negative, sound 394,928 ft. $25,647
1932—Positive, sound 3,461,638 ft. 73,904
1933—First Six Months: Negative, sound 47,720 ft. 3,760
1933—Positive, sound 971,224 ft. 17,020

Elite-Tonfilmproduktion G. m. b. H., Berlin SW 68, Enkestr. 6.
Fritz Deitz, Filmvertrieb fur das Ausland, Berlin SW 68, Friedrichstr. 218.
Aafa-Film AG., Berlin SW 68, Friedrichstr. 223.
Rudolf Becker, Internationaler Filmvertrieb, Berlin W 8, Mauerstr. 43.
Omnia-Film G. m. b. H., Berlin SW 48, Friedrichstr. 233.
Transocean-Film-Co G. m. b. H., Berlin SW 68, Friedrichstr. 224.
A.B.C-Film G. m. b. H., Berlin NW 7, Unter den Linden 44.
Janus-Film G. m. b. H., Berlin SW 68, Kochstr. 18.
Richard Hirschfeld-Filmvertrieb, Berlin SW 68, Friedrichstr. 22.
J. N. Skar, Berlin SW 48, Friedrichstr. 218.
Orlux-Film G. m. b. H., Berlin SW 68, Friedrichstr. 236.
Otzoup-Film, Berlin W, Kaiserallee 55.
B. & A. Beil, Berlin-Charlottenburg 4, Dahlmannstr. 9.
Correspondenzkino der Cines Pitagula, L. Imperial, Berlin SW 68, Friedrichstr. 10.
E. Pagels Filmvertrieb, Berlin SW 68, Heidelbergstr. 21.
B. Christians Komm.-Ges., Hamburg 37, Innocen-
tiast. 10.

Franz Deitck (Deitck-Film), Berlin-Friedenau, Wilhelm-Hauff-Str. 4.
Deutsche Fox-Film AG., Berlin SW 68, Friedrichstr. 225.
Deutsche Gesellschaft fur Ton und Bild (Degeto) e. V., Berlin W 9, Linkstr. 13.
Deutsche Tonfilm-Produktions-G. m. b. H., Deutz-Film, Berlin SW 68, Friedrichstr. 250.
Dix-Film, Berlin-Dahlem Dach, Munchen, Gisclastr. 27.
Doring-Film-Werke G. m. b. H., Berlin W 8, Friedrichstr. 77, und Hannover-Hainholz, Hut-
tenstr. 4.
Dorn-Film, Otto Dorn, Berlin W 30, Aschaffenburger Str. 15.
Max Dutschke, Dresden-A., Zirkusstr. 29.
Dux-Film G. m. b. H., Berlin W, Kurfurstendamm 236.
Ekens-Film, Edmund Eipens, Rodenkirchen b. Koln, Weisserstr. 16.
Ewald-Film G. m. b. H., Berlin W 35, Magdeburg Str. 4.
Excendric-Film Zorn & Tiller G. m. b. H., Berlin-Wilmersdorf, Motzstr. 39.
Exo-Film G. m. b. H., Charlottenburg, Kaiserdamm 15.
Schrader, Mauerstr. H., H., H., B., Friedrichstr. m.
Fucik, Werner, Golm bei Potsdam, In der Heide, Gartner & Schrader, Hamburg 39, Altorderstr. S.
Grief, Herbert H., Charlottenburg 2, Kurfürstenallee 40.
Gervids-Film, Gertrud David, Berlin-Grunewald, Am Vogelheld 14.
Heinlein, Heinrich Heine, Berlin SW, Blucherstr. 12.
India-Ton G. m. b. H., Berlin, Schoneberger Ufer 38.
Industrie-u., Kulturfilm, Herbert Korosi, Munich, Leopoldstr. 33.
Impuro-Film, Fritz Schultze, Berlin-Tempelhof, Ringbahnstr. 75.
Institut-Film G. m. b. H., (Dr. Curilis), Berlin SW 65, Kochstr. 6/7.
Kamer-Film, Fritz Kammerer, Leipzig, Franckestr. 10.
Kasseler Film-Verleih, Robert Furst, Kassel, Monckebergestr. 44.
Kinomat-Film, A. Lipharg, Wuppertal-Ehlerfeld, Königstr. 140.
Kling-Film G. m. b. H., Stuttgart-O., Eugenstr. 3.
Kopp-Filmwerke, Munich, Dachauerstr. 13.
Kosmos-Film, Jan Borgstadt, Hamburg 23, Wandsbecker Chaussee 41.
Kraska-Film G. m. b. H., Berlin-Steiglitz, Mariendorfer Str. 45.
Kuhnenmann-Film, Arnold, Berlin SW 68, Blucherstr. 37.
Kreutzberg-Film G. m. b. H., Lola, Berlin W 50, Passauer Str. 17.
Kulturfilmabteilung der Universum-Film AG, Berlin SW, Krausenstr. 38/39.
Kulturfilm-Produktion G. m. b. H., Karl Mayer.
Berlin W 57, Boluwstr. 98.
Landeskulturfilm. K. Schneider, Neumelhoff, Berliner Str. 30.
Lassally G. m. b. H., Film-Ingenieur, Berlin-Charlottenburg, Witzlebenstr. 12.
Lemki, Kulturfilm-Produktion, Geo. Berlin W 57, Boluwstr. 8.
Meyrink-Film G. m. b. H., Hamburg 43, Mulhäuser Str. 5.
Meyering-Film, Obering, Fritz A. Meyen, Charlottenburg 4, Kantstr. 44/45.
Mitteleuropäische Lehräm-Buhne, Erfurt, Cramerstr. 61.
Missionfilm e. G. m. b. H., Berlin NO 43, Georgenkirchstr. 70.
Müller & Gerlsbeck, Bremen, Strassburgerstr. Str. 27.
Naturfilm Hubert Schonger, Berlin SW 11, Anhalter Str. 7.
Neithof-Film, Curt Hansel, Berlin W 8, Unter den Linden 14.
Neuberger, Hans, Berlin W 8, Mohrenstr. 19.
Neuss (Neuss-Tier-Film), Robert, Berlin W 30, Karl-Schrauder-Str. 2, part, bei Schenkte.
Noldan, Atelier Svend, Berlin W 62, Budapeststr. 3.
Nordmark-Film, Kiel, Feldstr. 7/9.

Oertel, Curt, Berlin-Schloß, Meraner Str. 9.
Osten, W., (Der Zeichenbuck), Berlin SW, Friedrichstr. 233.
Piciner-Film AG., Berlin W 35, Genthiner Str. 32.
Polar-Film Produktion. Herrmann Wrobek, Berlin SW 87, Neues Ufer 1/3.
Projektions-Gesellschaft Glaist G. m. b. H., Berlin, Marburger Str. 6.
Puchstein, E., Kulturfilm, Berlin SW, Friedrichstr. 238.
Reineke, I., Industrie-, Kultur- u. Werbefilme, Halunder 22, Glckstr. 10/12.
Rodeg-Film, Helene Mai-Rodeg, Berlin-Friedenau, Isoldstr. 10, I.
Roto-Film Siem & Co., Hamburg 37, Hochalley 64.
Siegent-Film Produktion. Alfred Siegent, Chemnitz-Siegmar, Grenzweg 8.
Speermann, Kapitan Gottfried, Berlin W, Ublandstr. 162.
Svefs-Film G. m. b. H., Ulrich Grabley, Berlin W 8, Mauerstr. 43.
Schaarschmidt-Alpenfilm G. m. b. H., Munich, Albanistr. 12.
Schien-Film, Oluf, Ernst Schienke, Berlin-Steglitz, Hindenburgdamm 65b.
Schaw, Albert, Atelier fur Raumkunst, Karlsruhe i. b., Lammstr. 12.
Stier, Dr, Friedrich, Filmherstellung, Berlin-Charlottenburg, Hardenbergstr. 40.
Stier u. Linke G. m. b. H., Dr., Berlin-Friedrichsfelde, Alt-Friedrichsfelde 1.
Steinhauser, Walter, Leinizg C 1, Moscheesstr. 9.
Strobwasser D. R. B-Film, Breslau, Taunentienstr. 38.
Stoecker, Erich, Land- u. Industriefilm AG, Berlin W 9, Schellingsstr. 7.
Telos-Film G. m. b. H., Hch. Pasch, Berlin W 5, Kurfürstendamm 5.
Tera-Film AG., Berlin SW, Kochstr. 73.
Thespis-Verlag AG., Munich, Maximilianstr. 5.
Tolraj, Ton- u. Lichtbild-Reklame AG, Berlin W, Kurfürstendamm 256.
Trenker-Film G. m. b. H., Luis, Charlottenburg 5, Dernburgstr. 6.
Tricker-Film-Atelier Curt Schumann, Charlottenbure 9, Medicinalgalle 6.
Triza-Film G. m. b. H., C. Rob. Blum, Berlin-Marienflede, Kirchstr. 77.
Vortragsorganisation D. Dreyer, Berlin-Grunewald, Hohenzollerndamm 111.
Weid, M., Kulturfilme, Munich, Leopoldstr. 79.
Weser-Film-Produktion Walter Schute, Kassel, Schleschboststr. 35.
Wehr-Film, Bruno Wehr, Dresden A la, Sødovienstr. 5.
Winterfeld, Achim v., Berlin-Lankwitz, Kaiser-Wilhelm-Str. 93.
Wishar, Fritz, Berlin W 15, Fasanenstr. 45.
Wissenschaft, Amerika-Film-Expeditio, K. W., Emmersmacher, Hamburg 43, Mulhäuser Str. 5.
W-S-Film Walter Schmidt, Berlin-Charlottenburg 4, Walterstr. 4.
Zengerling, Alf, Deutsche Marchen-Film-Produktion, Berlin SW 48, Friedrichstr. 235.
"Zima" Handelsgeellschaft m. b. H., Berlin SW, Friedrichstr. 12.

**REGULAR MEMBERS OF WORKERS UNION OF PRODUCERS**

Aafa-Film AG., Berlin SW 68, Friedrichstr. 223.
Albo-Film G. m. b. H., Berlin SW 68, Friedrichstr. 8.
Bayerische Filmges, m. b. H., Munich, Sonnenstr. 15.
Neues Deutsches Lichtspielsyndikat, Verleih G. m. b. H., Berlin SW 68, Kochstr. 73.
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Deutsche Filmfabrikation Robert Glombeck, Berlin SW 68, Friedrichstr. 23.
Fried-Film-Verleih G. m. b. H., Berlin SW 68, Friedrichstr. 13.
Fritz Knevels Filmverleih G. m. b. H., Berlin SW 68, Friedrichstr. 224.
Henri Muller, Monopolfilme G. m. b. H., Berlin SW 68, Friedrichstr. 247.
Vitagraph Tonfilm Verleih G. m. b. H., Berlin SW 68, Friedrichstr. 19.
Alf Zengerling, Deutsche Mareen-Film-Produktion, Berlin SW 68, Friedrichstr. Nr. 235.
Paul Wust Wefa-Film, Arnstadt i. Thür., Schönbrunnstr. 3.
Filmverleih Richard Herzog, Chemnitz, Markt 15.
Olympia Lichtspiel-Betriebs G. m. b. H., Leipzig C 1, Querstr. 35.
Nitram-Film Martin Unterschutz, Hamburg 5, Steinamm 22.

Deutsche Filmfabrikation Robert Glombeck, Berlin SW 68, Friedrichstr. 23.
Fried-Film-Verleih G. m. b. H., Berlin SW 68, Friedrichstr. 13.
Fritz Knevels Filmverleih G. m. b. H., Berlin SW 68, Friedrichstr. 224.
Henri Muller, Monopolfilme G. m. b. H., Berlin SW 68, Friedrichstr. 247.
Vitagraph Tonfilm Verleih G. m. b. H., Berlin SW 68, Friedrichstr. 19.
Alf Zengerling, Deutsche Mareen-Film-Produktion, Berlin SW 68, Friedrichstr. Nr. 235.
Paul Wust Wefa-Film, Arnstadt i. Thür., Schönbrunnstr. 3.
Filmverleih Richard Herzog, Chemnitz, Markt 15.
Olympia Lichtspiel-Betriebs G. m. b. H., Leipzig C 1, Querstr. 35.
Nitram-Film Martin Unterschutz, Hamburg 5, Steinamm 22.

Richard Ohrmann, Hamburg 21, Hofweg Nr. 59.
Eskra-Film Verleih G. m. b. H., Frankfurt am Main, Taunusstr. 52/60.
Deutschland-Film G. m. b. H., München, Pestalozi-Str. 1.
Kopp-Filmwerke, Münchne, Pestaloziest. 1.
Regina-Film, München, Mullerstr. 22.
Viktoria-Filmverleih Marie Pfeiffer, München NW 2, Karlsplatz 24.
SUddeutche Commerz-Film G. m. b. H., Nürnberg, Stephanstr. 2.
Bild- und Filmzentrale G. m. b. H., Düsseldorf, Kösterstr. 25.
Hetru-Film Frau Herma Zellermann, Düsseldorf, Graf-Adolf-Str. 47.
Monial-Film Moritz Selendmann, Düsseldorf, Graf-Adolf-Str. 47.
Roland-Film-Vertrieb Else v. Oepen, Düsseldorf, Cranachstr. 16.
Victoria-Film Hedwig Israel, Düsseldorf, Adersstr. 47.
Filmverleih und Vertrieb Otto Winzen, Köln-Bayenthal, Oberlander Ufer 114.

STUDIOS

Universum-Film AG., Berlin-Neubabelsberg, Stahnsdorfer Str.
European Film-Allianz G. m. b. H., Berlin-Halensee, Cicerorstr. 2-6.
Terra-Produktion G. m. b. H., Berlin SW 68, Kochstr. 73.
Terra-Atelier, Berlin-Marienfelde, Wilhelm-v.-Siemens-Str. 46/47.

Richard Ohrmann, Hamburg 21, Hofweg Nr. 59.
Eskra-Film Verleih G. m. b. H., Frankfurt am Main, Taunusstr. 52/60.
Deutschland-Film G. m. b. H., München, Pestalozi-Str. 1.
Kopp-Filmwerke, Münchne, Pestaloziest. 1.
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Terra-Produktion G. m. b. H., Berlin SW 68, Kochstr. 73.
Terra-Atelier, Berlin-Marienfelde, Wilhelm-v.-Siemens-Str. 46/47.

DLS-Studio, Staaken bei Spandau.
Greece

Agitation—None.

Censorship—Controlled by Public Morals Division of the Police Department. A law promulgated in 1932 provides that children under 16 years of age may not be admitted into motion picture theaters unless the film shown has been approved by the censor. The censor enforces this regulation only for children and adults. However, this regulation has never been strictly enforced. Censorship is particularly strict as regards communist propaganda.

Competition—With the advent of talkies American films at first lost much of their former popularity since English is not generally understood. With the introduction of "dubbed" versions and films produced in the French studios of American companies, American film producers regained the leading position. German films, especially the light operetta type, have been very favorably received. French films are becoming less popular. During the 1932-33 season a total of 195 feature films were released in Greece of which 90 were American, 63 German, 30 French, 8 British and 4 scattering.

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 per cent.

Theaters—There are in all about 100 regular motion picture theaters. A large number of outdoor cinemas operate during the hot summer months in gardens and cafes using equipment from indoor theaters which close during this period. The aggregate seating capacity of all the regular theaters is about 75,000. A new 2,000 seat theater has just been completed in Athens and will operate during the 1933-34 season.

Sound—Practically all indoor theaters are now wired for sound. In the provincial theaters is mostly assembled in Greece from imported or locally made parts. As business conditions improve most of this equipment will have to be replaced.

Imports from U. S. A—

1932—Positive, sound 508,637 ft. $9,238
1933—First Six Months: 1933—Positive, sound 145,870 ft. 2,394

IMPORTERS AND DISTRIBUTORS

ATHENS

Metro-Goldwyn-Mayer Films "Hellas" Ltd., 15 Themistocles Street.

Fox Film "Hellas" Ltd., Canningos Square.

Cine Alliance Hellenique, 40 University Street.

Amolochis & Vonissides, 14 Lyceum Street.

Societe Anonyme Cine Palace, Bucharest Street.

K. Souliades, 36 University Street.

K. Frangisis & Co., 18 Lyceum Street.

A.E.K.E., 1 Gladstone Street.

1. Kremianlis, 18 Lyceum Street.

A. Zervos, 51 Academy Street.

T. Spiridonis, 12 University Street.

American Film Co., 14 Lyceum Street.

J. Margoulis, 14 Beranger Street.

Sautico Brothers, 9 Patissia Street.

Heirs of D. Carras, 12 Patissia Street.

Pax Film, 28 Euripidou Street.

Synalinos & Papastofas, 30 Socrates Street.

P. Papadopoulos, 9 Patrou Street.

Dag Film Co., 1 Metropolis Street.

K. & M. A. Gaziadi, 48 Stadium Street.

Guatemala

Agitation—There is no agitation against American pictures in Guatemala.

Censorship—Censorship is under the Ministry of Education and very few pictures are censored in any way. Scenes of political assassinations and Soviet Communist activities are barred.

Competition—95% American films shown.

Copyright Relations—Inter-American Copyright Conventions at Mexico City and Buenos Aires, January 27, 1902, and August 11, 1910. Ratified July 13, 1914, and April 9, 1910.

Production—None.

Taxes—High. $1.50 per gross kilo duty is charged on imports of films and the theaters are taxed 15% of their gross receipts.

Theaters—28.

Sound—12 theaters wired for sound, 3 having been added in the past year in Puerto Barrios, Zacapa, and Chiquimula.

Imports from U. S. A—

1932—Positive, sound 967,214 ft. $15,790
1933—First Six Months: 1933—Positive, sound 394,144 ft. 5,961

DISTRIBUTORS AND IMPORTERS

GUATEMALA CITY

Anker Brothers—9a. C. O., C. A.

Culver Export Corp.—12 C. F. y 5a. A. S.


Haiti

Agitation—None.

Censorship—None.

Competition—65% American, remainder French and German.

Copyright Relations—None.

Taxes—$90 license tax per year on each theater.

Theaters—7.

Sound—3 theaters wired, 2 in Port-au-Prince and one in Cape Haitien.

Imports from U. S. A—

1932—Positive, sound 103,610 ft. $2,254
1933—First Six Months: 1933—Positive, sound 416,141 ft. 6,414

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 Governor of each Department of the Republic shall have a board of censors to operate in his jurisdiction. While the regulation is closely followed in most districts, it is less rigidly followed in others.

Competition—The films shown in the Republic of Honduras are 95% American.

Copyright Relations—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—Moderate.

Theaters—There are now 18 theaters operating. Sound—18 theaters wired for sound.
Imports from U. S. A.—
1932—Positive, sound 44,683 ft. $120
1933—First Six Months: Negative, sound 100 ft. 76
1933—Positive, sound 79,758 ft. 861

British 44,683 ft. $120
Improving.
250 sound fillers 4,672
the 417,142
4,372
no
an
films
a
addition,
$120
$70
1932—Positive, sound
1932—Negative, sound
1933—First Six Months: Positive, sound

India

Agitation—According to Decree No. 2670, 1932, issued on May 14, 1932, the duty on films imported into Hungary is 250 gold crowns (one gold crown equals 100 kipennies, 220 lbs.), plus 6 per cent phase turn-over tax. “Import certificates” cost 100 pengos for films less than 200 meters in length, 200 pengos for films between 201 and 400 meters, 400 pengos between 401 and 800 meters, 600 pengos between 801 and 1,200 meters, and 1,000 pengos for all others. (Silent films require no import certificates). According to Decree No. 5710, 1933, issued on May 26, 1933, the Film Fund charges 20 fillers per meter in case the Hungarian titles were made in Hungary, and 50 fillers if those were made abroad. In addition, there is charged a renewal censorship fee of 4 fillers on films made in Hungary and 10 fillers if made abroad. Weekly news, educational and scientific films are exempt from all charges except censorship duty. The Decree provides that the provision that the film fund may grant, from the funds at its disposal, premiums to producers of films in Hungary.

According to Decree issued on December 3, 1931, Hungarian motion picture theaters are permitted to use foreign-made equipment and supplies by virtue of a special permit of the Ministry of Commerce.

Censorship—379 films (811,215 meters total length) were censored in 1932, of which 666 (713,562 meters) were sound films and 131 (97,653 meters) were silent films. 14 sound films (32,238 meters) had been definitely rejected but subsequently passed in 4,111 meters.

The origin of films was not recorded.

Competition—According to American film importers the use of American films is continually increasing and it is estimated that during 1932 American films shown amounted to 55 per cent compared with 45 per cent German films. The increase is continuing.

Copyright Relations—Special convention signed October 13, 1931, gives copyright protection.

Production—The only sound studio, the Hunnia, controlled by the Governmental Film Fund, produced 6 sound films during 1932 for foreign accounts. Two of these gave Hungarian versions and cost 150,000 pengos; 2 Hungarian and French versions, 500,000 pengos; 1 French version, 250,000 pengos; 1 Hungarian, German, French and English versions, 400,000 pengos; 1 Hungarian version, 200,000 pengos, and 1 Hungarian-German versions 400,000 pengos. No silent films were produced during 1932.

The production of Hungarian (Magyar) films did not prove profitable, and all films produced closed with a loss. Notwithstanding these losses, however, several films were produced in 1933, and although these proved fairly successful, the production costs could not be realized owing to the smallness of the country and the lack of possibilities for Hungarian films in foreign countries.

Taxes—Very high. The amusement tax varies in different communities. In Budapest the amusement tax amounts to 6 per cent of the total receipt between 0.5 and 15 per cent in the provinces. There is an additional turnover tax of 3 per cent.

Theaters—On January 1, 1933, there were 633 licensed motion picture theaters of which 355

were in actual operation.

Sound—On November 1, 1933, there were a total of 267 motion picture theaters which possessed sound reproducing equipment.

(No. 1 pengo equals $0.175 gold).

Imports from U. S. A.—
1932—Negative, sound 4,672 ft. $70
1932—Positive, sound 417,142 ft. 7,011
1933—First Six Months: Positive, sound 380,582 ft. 5,797

DISTRIBUTORS

BUDAPEST

Danubius Film, Erzebet-krt. 44.
Eco Film, Rakoczi-ut. 14.
City Film / previously Osso /, Erzebet-krt. 8.
Express Film, Nepszinhaz-u. 21.
Fox Film, Rakoczi-ut. 12.
Genius Film, Rokk Szilard-u. 20.
Hermes Film, Rakoczi-ut. 36.
Kovacs es Tarsa, Erzebet-krt. 8.
Kultur Film, Nepszinhaz-u. 17.
Liberty Film, Nepszinhaz-u. 21.
Muveszfilm, Rakoczi-ut 40.
Paramount Film, Racecz-fu 59.
Patria Film, Erzebet-krt. 8.
Phobus Film, Erzebet-krt. 8.
Piec Ferenc, Akacfa-u. 7.
Reflektor Film, Sandor-ter 4.
Schuchman Film, Rokk Szilard-u. 20.
Stylus Film, Erzebet-krt. 4.
Turlu Film, Miksa-u. 7.
Ufa Film, Kossuth a. u. 13.
Papp film, Nepszinhaz-u. 16.
Ungar Film, Nemet-u. 31.
Universal Film, Nepszinhaz-u. 21.

India

Agitation—There is no agitation against American films at the present time with the exception of occasional criticisms directed against American films by the British press.

Censorship—Nothing has been done toward the establishment of a Central Board of Censors for India and censorship is still done by Provincial Boards. Most of the Provinces will accept Bombay or Calcutta censorship.

Competition—According to CINEMATIC it appears that 80% of the imported pictures shown are American but British producing companies have made better arrangements for distribution and an increasing number of British pictures are being shown and their quality is improving.

Copyright Relations—See United Kingdom.

Production—Year 1932-33—43 silent, 33 sound features; 18 topical and short dramas. Accurate figures are not available. It is probable that there are between 50 and 75 Indian film studios. Of these not more than 25 or 30 can be considered as capable of carrying on all year round production. It is probable that there are between 10 and 15 Indian studios equipped to record sound.

Taxes—Moderate—same as prevailing in the past few years.

Theaters—It is almost impossible to obtain an even approximately accurate list of motion picture theaters in India, Burma and Ceylon. The list compiled gives 675 cinemas. We know of at least 10 new theaters which have been built during the year and there are probably several others. On the other hand it is more than probable that some of the smaller houses have not weathered the depression. A source of constant error in the compilation of any list of theaters in India is the fact that the names of these houses change frequently. Con-
sequently a theater often appears in the list under two or more names. It is our opinion that the actual number of movie houses in this country is less than most lists indicate.

Sound—In the case of theaters wired for sound, the fact that these houses commonly go under two or more names makes practically impossible the compilation of an accurate list. According to our latest check up there are in the neighborhood of 340 cinemas wired for sound. These include portable sets as well as several others.

Sound installations in the larger cities are as follows: Calcutta, 26; Bombay, 30; Madras, 8; Rangoon, 9; Lahore, 12; Karachi, 9; Delhi, 8; Cawnpore, 4; Bangalore, 7; and Ahmednagar, 5.

Imports from U. S. A.—
1932—Negative sound 26,170 ft. $645
1932—Positive sound 4,310,263 ft. 111,077
1933—First Six Months:
1933—Positive sound 1,616,454 ft. 29,870

DISTRIBUTORS AND IMPORTERS

BOMBAY
Universal Pictures Corporation. Lamingdon Road. Fox Film Corporation India, Ltd., New Queens Road.
Pickfair Pictures Corporation, Apollo Street. Calcutta. Calcutta Films, P. O. Box, Girgaum.
Madan Theaters, Ltd., Excelsior Theater. 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 Theaters, Ltd., 5 Dharamtalla Street. Paramount Films of India, Ltd., 170 Dharamtalla Street.
Universal Pictures Corporation of India, 170 Dharamtalla St.
United Artists Corporation, Chowringhee. Fox Film Corporation (India, Ltd., Chowringhee. Metro-Goldwyn-Mayer (India), Ltd., Central Avenue, South.
Aurora Film Corporation, 125 Dharamtalla Street. Halmock Pictures, Calcutta.

PRODUCERS

Imperial Movietone Co., Kanadty Bridge, Bombay. Sagar Film Co., Chowpathy, Bombay.
Ranjit Movietone Co., Dadar, Bombay. Sharda Film Co., Tardeo, Bombay.
Krishna Film Co., Bombay.
Madan Theaters, Calcutta.
Eist Indian Film Co., Central Avenue, Calcutta.
Radha Film Co., Calcutta.
Aurora Film Corporation, Calcutta.
Graphic Arts, Purna Theater, Bhawanpore, Calcutta.
Indian Kinema Arts, Bagmari Road, Calcutta.
New Theaters, Ltd., Calcutta.
Saraswati Film Company, Poona.
Maharashtra Film Co., Kolhapur.
Prabhat Film Co., Kolhapur.

Italy

Agitation—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 films. 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 distribution are, 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 and the restriction does not apply to War and Russian subjects.

The following are the provisions of the recently published Positive也让 正片 permitted effect newly created taxes upon "dubbed" films. The contemplated tax on "dubbing" has not as yet officially become law.

(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 approved, 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% of the films shown continue to be of American origin, with the balance domestic, German and French. In that order of volume, the American, Russian, and German films are the largest. The French films have a higher percentage of theatrical distribution in Italy, where four studios for this purpose are now functioning. It is reported that these films are going over very well.

Copyright Regulations—Protected by the Statutes and Regulations of November 17, 1923.

Production—Two studios, Cines and Cesar, are actually producing for the 1933-34 season. The former has finished 25 features and the latter 8. In addition, two features have been produced by independent studios. The Government's Luce newsreel is issued regularly each week.

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 on business in general.

Theaters—2,500.

Sound—Nearly 1,079 theaters now have some sort of sound equipment of which 116 have American equipment.

Imports from U. S. A.—
1932—Positive, sound 1,522,719 ft. $31,928
1933—First Six Months:
1933—Negative, sound 273,278 ft. 15,336
1933—Positive, sound 651,359 ft. 13,253

DISTRIBUTORS AND IMPORTERS

ROME
A.F.N.E. Via San Nicola da Tolentino 22A.
Artisti Associati (United Artists), Via Settembre 11.
Cesar Film. Circonvallazione Appia 101.
Carrercese & Abattis, Via Venetia 6.
Consorzio Cinematografico E.I.A., Via Varesse 1B.
Fonto Roma, Via Maria Adelaide 7.

1036
Japan

Agitation—None.

Censorship—An official censorship bureau was established on July 1, 1925, and every copy of every film must be censored at the central censorship bureau in Tokyo, which is operated under the Department of Home Affairs of the Imperial Japanese Government.

Competition—Japanese, 85%; American, 12%; European, 3%. In 1931, the latest year for which figures are available, 15,691 pictures were submitted to the Department of Home Affairs for censoring. Of these pictures 13,421 were of Japanese origin, 1,748 of American origin, and 528 of European origin.

Production—Eleven producers are now active, of which six are distributors and exhibitors. They won 12 studios, four of which are located in Tokyo and the others in Kyoto. One of the producers, who is responsible for about half of the total production, controls over 500 theaters.

Copyright Relations—Treaties of May 17, 1906 and Aug. 11, 1908.

Taxes—A tax on motion picture performances is levied by prefecutal and local authorities at varying rates in different parts of the empire. The total tax paid by exhibitors in 1932 was Yen 15,600,000.

Theaters—At the end of June, 1933, there were 14,569 moving picture theaters in Japan. The sound—About 450 theaters are wired for sound. 96 theaters are equipped with foreign made sound equipment, including 46 American, 40 German, and 10 other imported makes. The balance of the theaters wired for sound are equipped with Japanese equipment.

Imports from U. S. A. —
1932—Negative, sound 3,016 ft. $150
1932—Positive, sound 4,479,809 ft. 87,585
1933—First Six Months:
  Negative, sound 2,000 ft. 20
1933—Positive, sound 2,546,334 ft. 47,160

DISTRIBUTORS AND IMPORTERS

TOKYO
Paramount Films, Ltd., Osaka Shosen Building, Uchisaiwaicho, Kojimachi-ku.
Warner Bros.—First National Pictures (Japan), Inc., Tatetimo Building, Gofukubashi 3-chome, Nihonbashi-ku.
United Artists Corporation, Osaka Shosen Building, Uchisaiwaicho, Kojimachi-ku.
Fox Eiga Kaisha, Izumo Building, Ginza 8-chome, Kyobashi-ku.
Universal Pictures (Japan), Ltd., Chiyoda Shin-taku Building, Kyobashi 2-chome, Kyobashi-ku.
Wanda Bros.—First National Pictures (Japan), Consul General’s Office, Kojimachi-ku.
Towa Shoji K.K., Kaijo Building, Marunouchi, Kojimachi-ku.
Chijo Eiga-sha, Izumo Building, Ginza 8-chome, Kyobashi-ku.
Nippo Shinka-sha, Ginza 6-chome, Kyobashi-ku.
Yamanashi Gakuen, Toyo, Gofukubashi 3-chome, Nihonbashi-ku.

PRODUCERS
Arashi Kanjiro Production, Hanazono Studio, Ukyo-ku, Kyoto.
Bando Tsumasaburo Production, Yazu Studio, Yazu, Chiba-ken.
Chiezo Production, Sagano Studio, Sagano, Kyoto.
Ichikawa Utaemon Production, Kyoto, Otsu-ku, Nara-ken.
Daito Eiga Production Sugamo Studio, 445 Koshinzuka, Sugano, Tokyo.

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 Law 21 of 1926. Films are no longer entirely rejected, they being accepted after certain deletions are made. Once in a great while an entire picture is rejected.

Competition—85% American, There is a growing tendency towards the showing of British productions.

Copyright Relations—Same as United Kingdom.

Production—None. During 1933 pictures have been taken which are to be developed in the United States.

Taxes—None.

Theaters—14 in the Island of Jamaica.

Sound—The 4 motion picture theaters in Kingston and Saint Andrew Corporate Area are wired for sound.

Imports from U. S. A. —
1933—Positive, sound 443,858 ft. $5,400
1933—First Six Months:
  Positive, sound 190,323 ft. 2,018

1037
 Latvia

Agitation—The Latvian Government's present project is the establishment of a film import monopoly capitalized at one million lats; and it provides that the total number of meters of films imported must be reduced by seven per cent, this seven per cent reduction to be supplied by Latvian made film.

Censorship—There is no change in the regulations governing censorship. The censoring body under the Ministry of Education has the power to censor talking films as well as silent, posters and electric signs and all entertainment on the program other than films.

Competition—The percentage of American films imported into Latvia in 1932 amounted to 65 per cent of total imports of films.

Copyright Relations—The Baltic States still use the former Russian copyright law, which has never been revised and has therefore become obsolete. Does not offer proper protection to producers.

Production—

<table>
<thead>
<tr>
<th>Type</th>
<th>No. of Films</th>
<th>Length in Meters</th>
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<tr>
<td>Dramas</td>
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<td>Comedies</td>
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<td>News reels</td>
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<td>Scientific and educational</td>
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<tr>
<td>Advertising</td>
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<td>Total</td>
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15,597

Taxes—No discrimination between theaters showing silent or sound films; the tax payable, for tickets up to 1.20 Lat, 25%: tickets sold for 1.21 to 2.00 Lats, 30%: all other 35% of the price of the ticket. When programs consist exclusively of educational films, the tax is 15% of the admission price. The tax levied on tickets in provincial picture theaters averages 20 per cent of the cost of tickets, which, for educational films, is reduced to 15 per cent.

Theaters—There are 107 theaters in Latvia, of which 33 are in Riga. In addition, there are 14 traveling theaters.

Sound—Of the total of 107 theaters, 87 are wired for sound on film reproduction. The 33 theaters located in Riga are all equipped for sound.

Imports from U. S. A.—
1932—Positive, sound 227,737 ft. $3,768
1933—First Six Months: 1933—Positive, sound 103,407 ft. 1,451

DISTRIBUTORS AND IMPORTERS

RIGA
A/G. Ars, Elizabetes iela 61.
Universum, 13 janvaris iela No. 13.
Farbo, L. Smilju iela 8.
Mr. Magnus Kaiser, M. Greiniekenu iela 2.
Kosmos-Film, Mr. Barona iela 4.
Filmunion, Basniecas iela 3.
Alliance-Film, Elizabetes iela 51.
Paramount, Valdemara iela 36.
Metro-Goldwyn-Mayer, Elizabetes iela 51.
Fox Corporation, Školas iela 3a.
Atlantic Film (Universal), Barinicas iela 3.

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 sound quality. There is an increasing demand for sound-on-film pictures and it is estimated that approximately 100 theaters in Mexico will install such sound equipment soon at any cost, to reduce the prohibitive tariff now existing thereupon. Pictures in Spanish, produced in the United States have not been a success in Mexico.

Censorship—Foreign pictures are cleared through the Customs at the border and duties are paid. Immediately upon their arrival in Mexico City, an application is made for an exhibition license from the Central Department. Arrangements are made by the Central Department for the trial exhibition of the picture in its own studio 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 censorship is 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 motion 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 10 pesos.

Competition—95% of the feature films exhibited are American. However, 100% of the shorts and fillers are American.

Copyright relations—By Presidential Proclamation of February 27, 1886 and April 9, 1910. An additional copyright regulation was published in the Diario Oficial of August 16, 1924 and is also recorded on page 330, Chapter VII of the Revised Civil Code of the Federal District.

Production—Sound pictures have been exhibited during the first 9 months of 1933 and more are in the process of production and have been advertised. It is not known whether or not the tax will be enforced for the exhibition this year. All of the Mexican produced pictures have been a success. There is a steadily growing tendency among the Mexican people to hear and see more of their own country and thus, the pictures have been quite successful from a box-office receipt standpoint. The Mexican producers operate with a minimum of overhead, usually, by leasing both the studio and sound equipment for the duration of the picture. A producer will invest from 20,000 to 30,000 pesos and film a reasonably satisfactory picture, and with such a small investment, a profit from 50% to 100% is realized almost immediately.

Taxes—The State taxes upon the exhibitions of pictures averages 10% with the exception of the State of Vera Cruz. The taxation in that State ranges as high as 30% of the box office receipts. The tax in the Federal District is 10% of the receipts and that rate is generally imposed by the other States with the exception as recorded above.

Theaters—The number of theaters remains at 701. There are approximately 12 first class theaters in the Republic and about 100 second class. The remainder grades downward from fair to a degree that some of them could not be classed as theaters.

Sound—The sound installations remain at 265. The owners of the better class of theater are expressing the desire to improve the quality of
their exhibition and about 100 of them have said that they would replace sound-on-disk equipment with sound-on-film as soon as the prohibitive import duty on the latter is reduced. An effort is now being made by the owners to secure such a reduction which, if accomplished, will mean a greater financial return to the owners and an improved exhibition for their patrons.

Imports from U. S. A.—
1932—Negative, sound 19,949 ft. $7,726
Positive, sound 8,972,835 ft. 223,234
1933—First Six Months:
Negatives, sound 24,766 ft. 563
Positives, sound 3,384,914 ft. 83,058
Studio which production in 1931 was reported at 16 and during the first 11 months of 1932 a total of 20 has been reported.

Netherland

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—Legally went into effect on March 1, 1928. Power vested in Central Commission at The Hague, consisting of 60 members. Additional censorship boards exist in some localities.

During 1932, 1,962 films (2,162 in 1931) were censored of which 11 (21) were rejected and 106 (99) cut.

On a footage basis 5.1% of all films censored were applied for showing to persons of all ages, 15.5% to persons above 14 years, 29.7% to persons above 18 years and 3% rejected.

Censorship fee increased July 1, 1933 from 3 Dutch cents per meter to 3.3¢ per 10 meters. Fees for cultural and scientific films unchanged at 1¢ per meter.

Competition—On basis of new films passed by censorship in 1931, 39.5% American, 25.2% Dutch, 25% German, 4.9% French and 1.2% British. On a basis of footage, 41.2% American, 39.3% German, 9.3% Dutch, 3.8% French and 1.7% British. German percentage probably greater in 1933 while German percentage is thought to have declined slightly.

Copyright Relations—Netherlands a member of “Berne Convention—practically none.

Production—Almost exclusively news reels, mainly sound, and industrial, advertising and cultural films. One sound feature film, historical, produced in 1933 in cooperation with Philips Radio and Electrical Works which has installed a modern studio at Eindhoven. Few additional small studios, some with sound. Four portable sound news recorders.

Theaters—255
Sound—240 wired. Very little interest in silent pictures.

Imports from U. S. A.—
1932—Positive, sound 1,107,725 ft. $23,226
1933—First Six Months—Sound 240 wired. Very little interest in silent pictures.

1933—Positive, sound 1,061,720 ft. 17,728

DISTRIBUTORS AND IMPORTERS

AMSTERDAM

Amfilm, Frans Halsstraat 12-14, Haarlem.
Atlasfilm, Daplacestraat 72 bis, Beroefilm Cy., Hemielselaan 21.
N. V. City Film, Nieuwstraat 24.
N. V. Universal Film Booking Office, Nwe Dolenstraat 8.
Filma, Prinsengracht 530.
F. A. N., Rijnstraat 112.

F. I. M. Film, Singel 469.
N. V. Netherlands Fox Film, Rokin 38.
Fortuna Film, Peter Botstraat 31, Den Haag.
Loet C. Barnstij, Hoefkade 9, Den Haag.
Lisafilm, Prinsengracht 452.
N. V. Metro-Goldwyn-Mayer, Damrak 49.
R. Minder (Incar) Damrak 82.
Monopolfilm, Groenendaal 107, Rotterdam.
Meteor Film, Keizergracht 794.
Melior Films, Rijnstraat 204, Den Haag.
N. V. Odeon, Jekerstraat 92.
N. V. Paramount Films, Keizersgracht 399.
Remaco, Keizergracht 451.
Sapho Film, Stationsweg 93, Den Haag.
Universal Film Agency, Damrak 53.
N. V. Ufa Film Mij., Heerengracht 592.
N. V. United Artists, Hoefkade 9, Den Haag.

(Notes—This is now the proper official name for this territory in lieu of Netherland East Indies.)

Agitation—Practically none.

Censorship—Very strict, as to all problems dealing with racial differences, mob scenes, use of firearms, etc.

Competition—American films continue to predominate with increasing competition from German producers and to a lesser extent British. This applies principally in larger towns and cities. A few French pictures appearing (partly by American producers in France) but not yet an important factor. Chinese films remain an important element in their own field.

Copyright Relations—Laws of the Netherlands apply.

Production—None.

Taxes—Very high with further increase in import duties pending for January 1, 1934.

Theaters—108 (estimated).

Sound—131 theaters wired for sound motion pictures.

Imports from U. S. A.—
1932—First Six Months—Sound 1,665,448 ft. $26,117
1933—First Six Months—
1933—Positive, sound 991,134 ft. 13,530

New Zealand

Agitation—Under the Cinematograph Films Act, 1928, it is unlawful to enter into an agreement for the supply to an exhibitor of films to be exhibited at any premises during any period longer than twelve months and no such agreement shall be entered into more than nine months before the date fixed for the commencement of the supply of such films. This limits the number of pictures booked for a weekly supply within the one year to fifty-two, and twenty-six for a fortnightly supply.

Quota for the year commencing January 1, 1934, all film exchanges doing business in New Zealand must (unless specially exempted) acquire 15% of British quota films (that is, films over 3,000 feet).

For the year beginning October 1, 1933, all exhibitors must screen not less than 10% of British quota films.

Most foreign companies or companies importing foreign films also import British quota films, in order to make provision for the exhibitor’s quota requirements.

Censorship—The Cinematograph Film Act, 1928.
provides that the approval of 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 the Act, and are still effective. During the year ended March 31, 1933, 2,060 films of a length of 5,213,876 feet were examined. Of this number, 62 were rejected in the first instance, and 230 were passed subject to excisions, while 165 were passed without any conditions being attached, were more suitable for adult audiences. Of the 52 films rejected, 58 were of American origin. Twenty appeals were lodged against the Censor’s decisions, but all except one were reversed, while in 12 they were upheld.

Competition—During the year ended March 31, 1933, British quota films numbered 114, with a length of 736,360 feet and non-quota films 361, and 381,980 feet in length. Foreign quota films amounted to 373 and 2,874,390 feet in length, and non-quota 1,212 with a length of 1,218,140. The above totalled 487 quota films with a length of 3,250,750, and non-quota films, 1,573 and 1,600,120 feet in length.

The countries of origin of the quota films were as follows: United States, 369; Great Britain, 198; Australia, 54; Germany, 3; and Russia, 1.

The British quota films increased by 24 as compared with last year. The advent of six Australian films were a development of the year.

As the screening is now in Films Ltd., British Empire Films, Ltd., and Australian and New Zealand Pictures, Ltd., import only British films, and inasmuch as several theaters are screening such films, according to the British films only, it is anticipated that 25% of the films shown in New Zealand during 1934 will be of British origin.

Copyright Relations—Copyright Act of 1909, by proclamation Feb. 9, 1917, extended May 23, 1922.

A complete summary of the copyright laws of New Zealand is on file in the Commercial Laws Division of the Australian and Dominion Commerce, Department of Commerce, Washington. D. C. Subsequent to that date it is interesting to note that the question of copyright law in New Zealand is being investigated by the Commonwealth Government, particularly as it applies to the fees now payable by exhibitors on songs, etc., through the Australian Authors’ Rights Association, a branch which functions similarly in New Zealand, claiming affiliation and the official representation for the Authors’ Rights Protective Association of Great Britain and, through them the Authors’ Rights Protective Association in the United States.

A Royal Commission was recently constituted in New Zealand to investigate the activities of the Australian branch of this association, and that the Commission has made certain recommendations to the Commonwealth Government. It is anticipated that the New Zealand Government will act similarly to the Australian Government when action is taken on the findings of the Commission.

Production—Motion pictures produced in New Zealand are exported to the extent of approximately 25,000 feet in 1932, and approximately 7,500 feet in 1933. The above figures combine the footage for both the 35 and 16 millimeter and in non-commercially Government publicity films, but a small proportion was news reel film made in New Zealand.

Taxes—Under the Cinematograph Films Act, 1928, the tax is 2½% per film, to be imposed by the person from the business of renting films. It is deemed to be not less than 12½% 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 4s. 6d. in the £ plus 30%. 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% of the gross receipts derived from the renting of sound films, being taxed 25%. The rate on New Zealand films, however, per foot, payable on all foreign imports of films, was cancelled as from July 1, 1930. The advantages of this system of taxation were:

(a) That it provided a net return on the net receipts from and therefore the value of film.

(b) That it did not restrict the importation of films.

(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 film.

(d) That it came into immediate operation and the Government derived revenue from the films already imported which would otherwise have escaped taxation.

It is necessary to secure a renter’s license to operate in New Zealand.

A Parliamentary inquiry has just been completed concerning motion picture taxation in New Zealand, but it is not believed that any change in the existing system of taxation will be recommended.

Theaters—Theaters and halls in New Zealand where film exhibition occurs have been examined total 335. These are divided as follows: Screenings not more than six nights weekly, 173; screenings not more than four nights weekly, 47; screenings three nights weekly, 15; Field shows, 15; Sound—352 theaters and halls occasionally used by itinerant exhibitors are wired for sound.


DISTRIBUTORS AND IMPORTERS

WELLINGTON


Fox Film Corporation (A/sia) Limited, O'Neill’s Buildings, Courtenay Place.


Universal Film Manufacturing Company (A/sia) Limited, 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, Jan. 27, 1902 and August 11, 1890. Ratified July 11, 1919.

Production—None.

Taxes Very high.

Theaters—Sixteen in Western Nicaragua, Managua 4, Bluefields 1, and Matagalpa 1. Total cinema capacity 11,700 seats; 12 theaters wired for sound. Sound on film 9, sound on film portable 1, synchronized records 2.
Norway

Agitation—The National Association of Municipal Motion Picture Theaters, representing theaters with a seating capacity of approximately 36,000 of a total of 44,000 in Norway, has recently advocated government assistance in one form or another for Norwegian film producers. The only advantage now enjoyed by Norwegian films is a rental price per cent higher than that paid for foreign films. Competition—American films enjoyed a stronger competitive position in 1932 than during the previous year. Of 228 feature films released in Oslo in 1932, only 15 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 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—Production of Norwegian films for 1933 totals five with sound and none silent. Three of the films were photographed in Norway and two in Stockholm. Four films have already been released, and the fifth is to be released before the end of the year. Production has begun on two additional films to be released early in 1934. It is reported that construction will shortly be started on a small sound studio in Oslo for the making of Norwegian films. The studio is expected to be completed about April or May, 1934.

Films produced in 1933 are:

<table>
<thead>
<tr>
<th>Title</th>
<th>Producer</th>
<th>Photographed in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ed Glad Gutt</td>
<td>National Tonefilm</td>
<td>Oslo.</td>
</tr>
<tr>
<td>Vi Sam Gaar</td>
<td>Svensk</td>
<td></td>
</tr>
<tr>
<td>Kjokkenveien</td>
<td>Rasmus Breistien</td>
<td>Stockholm</td>
</tr>
<tr>
<td>Skjaergaardsflirt</td>
<td>Viking Film</td>
<td>Oslo.</td>
</tr>
<tr>
<td>Jeppe paa Berget</td>
<td>Sven Film</td>
<td></td>
</tr>
<tr>
<td>En Stille Flirt</td>
<td>Filminndustri</td>
<td></td>
</tr>
</tbody>
</table>

Taxes—Taxes on films continue the same—10 per cent of the gross receipts.

Theaters—Theaters in Norway total approximately 220. According to preliminary reports, receipts of Oslo theaters for the first six months of 1993 showed a slight increase of about Kr. 16,000 over the same period of 1932. Expenses were reduced approximately Kr. 60,000, making possible a net profit of Kr. 72,100 for the period.

Sound—175 theaters are wired for sound. Those theaters not wired are principally located in small rural communities, and are served by 10 portable sound film sets included in the above total of 175.

Imports from U. S. A.—

<table>
<thead>
<tr>
<th>1932</th>
<th>1933—First Six Months:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive, sound</td>
<td>Positive, sound</td>
</tr>
<tr>
<td>296,457 ft.</td>
<td>236,587 ft.</td>
</tr>
<tr>
<td>$5,646</td>
<td>3,908</td>
</tr>
</tbody>
</table>

DISTRIBUTORS AND IMPORTERS

OSLO


BERGEN

Filmbus A/s, Sokogatan 6.

PRODUCERS


Palestine

Agitation—None.

Censorship—Central Censorship Board appointed by His Excellency, the High Commissioner, includes representatives of the District Commissioner, Department of Police and Prisons, Department of Education, a woman member, and a representative of the Chamber of Commerce. Very strict.

Competition—American English, French and Russian.

Copyright Relations—Copyright Law Aug. 1920, which makes the Ottoman copyright law May 8, 1910, applicable in Palestine. The British Copyright Ordinance of 1911 has been extended to Palestine, is a member of the International Union for protection of literary and artistic property in Berne. Adherence on March 21, 1924.

Production—None.

Taxes—Moderate.

Theaters—19. Mostly all equipped for sound.

Panama

Agitation—None.

Censorship—Board of Censors privileged to attend all shows, have a decided sensitiveness towards any film that tends to cast ridicule on Latin or Latin things. One film has been taken off in the past year because same casted discredit on Panama.

Competition—All American films shown at present; some German, French and English (British) films shown occasionally.

Copyright Relations—All copyrights are paid for in the United States before coming to the Isthmus.

Taxes—There has been, previously, a tax of $2.50 per performance on all English films and $1.50 for Spanish speaking or Spanish superimposed title films. However, at present a Municipal Tax is charged, depending upon the classification of the theater and the judgment of the Tax Collection (for instance: One first-run theater, Panama City, capacity of 650, is paying $100 per month; one third-run, capacity 500, paying $30 per month; and one first-run in Colon City, capacity 1,200, is paying $90). There is also a National Tax on each ticket sold (1½ cent up to $.20; 1 cent from $.21 to $.40; 2 cents from $.41 to $.60; and 5 cents on tickets from $.61 up. This applies only when the theaters exhibit Spanish all talking or Spanish superimposed title prints. When theaters exhibit all English dialogue pictures the above ticket tax is doubled).

Theaters—Republic of Panama, 13; Canal Zone, 10, operated by the Bureau of Clubs & Play-
against an importer of pirated films may be of assistance in establishing a helpful precedent. Production—One film has been produced locally. Taxes—A tax of 10% is usually collected on tickets. There is an import duty of 5% ad valorem on films purchased, and a duty of 5% of the rental fee on films leased for showing in Persia.

Theaters—There are, it is reported, 30 motion picture theaters in Persia, of which 12 are in Teheran.

Sound—There are 6 theaters in Persia wired for sound.

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Peru

Agitation—None.
Censorship—Controlled by the Department of Education under the Ministry of Instructions, Supreme Decree of June 11, 1926. Original board of seven members abolished and later Decree No. 1092 vesting full authority in one paid censor from whose decision an appeal may be made to the Director General of Education on a board of “Patronato” which includes five members.

Competition—95% American.
Production—Local production in 1933: one silent film “Perdi mi corazon en Lima” (“I Lost My Heart in Lima”).
Taxes—Very high. Import duty raised from 1 Sol to 10 Soles per kilo, legal weight.
Theaters—100. Lima 45. Combined seating capacity 70,000. Average admission first class theaters 1.10 and 1.65 Soles (22 and 33 cents), second class theaters 44 and 66 centavos (9 and 13 cents).
Sound—77 theaters wired for sound. Sound pictures are well received.
Imports from U. S. A.
1932—Positive, sound 1,571,974 ft. $33,298
1933—First Six Months: Negative, sound 196 $5
1933—Positive, sound 887,652 ft. 10,705

Distributors and Importers
LIMA
Metro-Goldwyn-Mayer del Peru, Edificio Hidalgo 142, Plaza San Martin.
Paramount Films, S.A., Carabayllo 618.
Universal Pictures Corp., del Peru, Edificio Office 200.
Warner Brothers-First National, released through Universal Pictures Corp.
Leon de Monzarz, Concessionary for Fox Films Corp., Ayacucho 113.
Carlos Dogny Larco, Concessionary for United Artists, British Dominions and 20th Century, Carabayllo 750.
Programas Ajuria, Concessionary for UFA and other European films.
J. Calero Paz, Concessionary for RKO, Camana 312.
Fernando Sorin, Chota 357.
Teofilo Rio Piere, Concessionary for Columbia Pictures, Inc., Edificio Mineria 514, 5 piso.
E. Jaramillo Aviles, Concessionary for European films, Recuay 255.

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Philippine Islands

Agitation—None.
Censorship—The Philippine Board of Censorship for Motion Pictures reviews all motion pictures in the Philippines before they are permitted to be run in any theater.
Competition—Over 80% American films shown. Chinese, French, and Italian next in order named.

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Paraguay

Agitation—None.
Censorship—None.
Competition—95% American.
Copyright Relations—None.
Production—None.
Taxes—Moderate.
Theaters—3; Average admission from 5 to 30 pesos. Four theaters in Asuncion are equipped for sound pictures, three of which are disc type and one using film type equipment.

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Persia

Agitation—None.
Censorship—Active and strict censorship of all films to be shown in Persia is maintained by the Amusement Section of the Imperial Police. All films are shown before a board of Police Officers at whose discretion the entire film or parts of it may be rejected. The following scenes are usually barred from films to be shown in Persia:
(a) Any scenes reflecting directly or indirectly on Shah.
(b) Scenes containing political propaganda.
(c) Scenes depicting the horrors of war, suggesting pacifism, or inclining to revolution.
(d) Scenes thought to be detrimental to public morals.
Competition—German films predominate in the Persian motion picture theaters, while French, American, English and Soviet follow in the order named.
Copyright Relations—There is no provision under Persian law granting the exclusive right to exhibit a motion picture film. Pirated films and in some instances two copies of the same film have been imported, followed by a futile appeal to the Police for protection. A civil suit now being conducted by an American company
Copyright Relations—United States copyright relations apply.

Production—There is one producing company located in Manila, which maintains a permanent studio and there are three or four others which have been organized although production has been limited to two or three each. Production in 1931 amounted to 22,966. The production during the first six months of 1933 amounted to 74 films with 137,336 feet in length, of which 47 of 74,569 feet are silent, and 27 of 62,768 feet were sound films.

Taxes—Taxes in Warsaw are high, amounting to about one-third of the box office takings.

Theaters—Total in 1931 was 538 of which 300 are sound and 158 silent; the number of traveling cinemas for this year is not available. In 1932 total was 752, of which 353 sound, 399 silent, and 100 traveling cinemas.

Imports from U. S.—
Positive sound 1,338,513 ft. $28,562
1933—First Six Months—
Positive sound 884,778 ft. 13,178

DISTRIBUTORS AND IMPORTERS

WARSAW

Age-Film, Marszałkowska 111.
Agfa-Foto, Zawisza 23.
B. W. B., Warecka 9.
Celtic, Prozna 14.
Corso-Film, Zielna 48.
Delfin, Marszałkowska 116.
Depkin, Motłotowska 14.
Dux-Film, Widok.
Enha-Film, Marszałkowska 125.
Feniks, Wielka 5.
Fox-Film, S-to Krzycka 25.
Gloria, Marszałkowska 119.
Ira-Film, Zielna 19.
Kac, Emil, Zielna 16.
Kolos, Marszałkowska 152.
Lechfilm, Hoza 23.
Leo-Film, Złota 8.
Metro-Goldwyn-Mayer, Marszałkowska 94.
Mura-Film, Widok 23.
National Film Corporation.
Paramount Films, Sienna 4.
Patria-Film, Moniuszki 4.
Petef-Film, Widok 10.
Polonia-Film, Sienna 14.
Pupko-Progress, Al.Jeruzolimskia 29.
 Radijo-Film, Al.Jeruzolimskia 41.
Rapid-Film, Al.Jeruzolimskia.
Sinks, Sw.Krzycka 35.
Star-Film, Marszałkowska 125.
Tempo-Film, Wielka 5.
Universal Pictures Corporation, Al.Jeruzolimskia 35.
Union-Film, Marszałkowska 113.
Warszawska Spółka Kinematograficzna, Chmielna 9.
Wszeci-Film, Zielna 6.
D/H J. Zgrabodzik, Jasna 24.

LWOW

Projektor, Sykustuska 14.

KATOWICE

Ursus-Film, Wojewodzka 32.

KRAKOW

Kolos Małopolski, Podwale 7.

Poland

Agitation—Considerable agitation for a quota system and a tax on foreign films, ostensibly to subsidize domestic production.

Censorship—Films that are offensive to law and public morals are forbidden. Russian films are now acceptable, following improved political relations. Ban on German films continues.

Competition—American competition in 1932 was 58.3 percent and during the first six months of 1933 represented 64.7 percent.

Copyright—Full legal protection is granted foreign authors.

Production—There are two studios equipped for sound production, one Klangfilm-Tobis, and one with Polish equipment continues.

Production in feet—1931-1932-Jan.-Oct. 1933—
Total—324,381 ft., 303,589 ft., 160,224 ft.
Silent features—21,982 ft., 21,981 ft., 32,203 ft.
Silent shorts—204,654 ft., 135,940 ft., 45,679 ft.
Sound features—96,702 ft., 138,942 ft., 44,083 ft.
Sound shorts—1,043 ft., 6,726 ft., 38,254 ft.
Total number of films produced in 1932 amounted to 146, of which silent amounted to 124 and sound 22. The production during the first six months of 1933 amounted to 74 films with 137,336 feet in length, of which 47 of 74,569 feet are silent, and 27 of 62,768 feet were sound films.

DISTRIBUTORS AND IMPORTERS

MANILA

Acme Film Exchange, Inc., 2215 Azezraga.
Catot Film Exchange, 327 Taft Ave.
Chinese Moving Pictures, 724 Ongpin.
Commercial Brokerage and Film Exchange, 456 Dasmarias.
Futz 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 East, 2262 Azezraga.

Portugal

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 Imposts
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:

1043
Taking into consideration their weighty influence in social life and, on the other hand, recognizing the influence this film 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 decree is decreed to promulgate, to be valid as law, the following:

**Article 1.** The "Companhia Portugueza de Filmes Sonoros 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.** Cinematograph shows at which two thirds, at least, of the sound film shown have been produced in domestic studios 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.

The Palace of the Government of the Republic, August 14, 1933.

As can be seen from Article 1 of this decree, it grants considerable advantages in the matter of non-payment of certain taxes and import duties for a period of five years to the "Companhia Portugueza de Filmes Sonoros Tobis-Klangfilm". The quota provided for in Article 3 does not appear to be discriminatory as it affects equally American, German and French producers.

**Censorship**—There has been no change in the censorship of motion picture exhibitions exhibited in Portugal. The legislation covering this matter is contained in Decree No. 13,564, dated May 6, 1927.

**Competition**—American films are very popular and well liked in Portugal and they dominate the market here, accounting for over 50% of the distribution, both on the basis of the number of films shown and on the length. The following statistics show the number, nationality, and total length of the films submitted to the censor for approval during the calendar years 1932 and during the first six months of 1933:

<table>
<thead>
<tr>
<th>Country of Origin</th>
<th>Number of Films</th>
<th>Length in Meters</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>393</td>
<td>365,599</td>
</tr>
<tr>
<td>Germany</td>
<td>107</td>
<td>103,334</td>
</tr>
<tr>
<td>France</td>
<td>91</td>
<td>94,352</td>
</tr>
<tr>
<td>England</td>
<td>22</td>
<td>12,011</td>
</tr>
<tr>
<td>Portugal</td>
<td>138</td>
<td>46,057</td>
</tr>
<tr>
<td>Total</td>
<td>613</td>
<td>575,096</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Country of Origin</th>
<th>Number of Films</th>
<th>Length in Meters</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>245</td>
<td>3,510</td>
</tr>
<tr>
<td>Germany</td>
<td>53</td>
<td>63,346</td>
</tr>
<tr>
<td>France</td>
<td>38</td>
<td>46,895</td>
</tr>
<tr>
<td>Portugal</td>
<td>97</td>
<td>20,023</td>
</tr>
<tr>
<td>Brazil</td>
<td>12</td>
<td>1,125</td>
</tr>
<tr>
<td>Denmark</td>
<td>1</td>
<td>2,500</td>
</tr>
<tr>
<td>Total</td>
<td>450</td>
<td>364,799</td>
</tr>
</tbody>
</table>

**Production**—During the year 1932, one silent feature film "Campinas de Ribatejo" was produced in Portugal, this film having a length of 2,000 meters. All the other Portuguese films consist of one reel silents and an educational variety showing Portuguese scenes and industries. One of these must be shown at each motion picture performance. One sound feature film, "Cancao de Lisboa" has been produced in 1933 by the Companhia Portugueza de Filmes Sonoros Tobis-Klangfilm. The actual taking of this film has been done but the technical work preparatory to putting it into shape for exhibition has not yet been completed. It is believed that it will consist of approximately nine reels and that it will be approximately 2,800 meters long. No further production of feature films is expected during the current year.

**Taxes**—High.

**Theaters**—The total number of moving picture theaters in Portugal is 250.

Sound—107 theaters wired for sound. It is reported that 65 theaters were wired in 1932, 55 being disc and film and 10 sound on film.

Imports from U. S. A. —

1932—Positive, sound 749,872 ft. $25,005
1933—First Six Months:

Positive, sound 251,219 ft. 8,793

**DISTRIBUTORS AND IMPORTERS**

**LISBON**

Agencia Cinematografica H. D. Costa Ltda, Avenida da Liberdade 245 r/e Do.
Coimbra Filmes, S. A.—Avenida Almirante Reis 34—30.
Companhia Cinematografica de Portugal — Rua Eugenio dos Santos, 110—20.
Melo, Casa Branco Ltda, Rua das Pedras Negras, 24—20.
Paramount Films S.A., Rua Braamcamp—10—10 Do.
Raul Lopes Freire, Praca dos Restauradores 35, 3½.
Salm Levy Jor, & Ca.—Rua dos Roteiros 107—20.
Sociedade Geral de Filmes Ltda, Rua Alexandre Herculano, 21 r/e.
Sonoro Filme Ltda, Rua Eugenio dos Santos, 110—20.
Sociedade Ibérica de Construcoes Eletricas Ltda, Praca Luiz de Camoes, 36—20, Do.

**Puerto Rico**

Agitation—None.
Censorship—None.
Competition—95 per cent American pictures shown.
Copyright Relations—None.
Production—None.
Taxes—Heavy.

Theaters—101, of which 85 are wired. Eleven houses destroyed in a hurricane last year have not been rebuilt.

**DISTRIBUTORS AND IMPORTERS**

**SAN JUAN**

Del Valle, Ojeda & Sotleri, P. O. Box 173.
Fox Film Corp., Allen 20.
Marti, Rafael, Cristo 20.
Medal Film Exchange, Luna St. No. 94.
Metro-Goldwyn-Mayer of P. R., Allen 8.
Paramount Films of Porto Rico, Tanca 10½.
United Artists.
West Indies Film Co., Luna 68.
Warner Bros., Allen 82.
Rumania

Agitation—General depression in the economic situation of Rumania, very high taxes and import and exchange restrictions are responsible for the general crisis of the motion picture industry in this country. While in Bucharest the situation is less adverse, in the provinces many theaters have closed, others frequently change hands.

Censorship—While in respect to political tendency (communism, nationalism of former enemy countries, etc.) the censorship is still rather strict, in other respects (erotic and adventurer subjects) it is slightly more indulgent than it was.

Competition—50% American, 30% German. 10% French and 10% other countries, (Austria, Italy, Hungary, Czechoslovakia, etc.). American films were able to maintain and even improve their predominant position in view of the fact that they are hampered by the existing import restrictions to a lesser degree than the German films and also on account of the boycott against German films in certain parts of Rumania.

Copyright Relations—Member, International Union. By Presidential proclamation, May 14, 1928, President Coolidge issued a proclamation covering copyright reciprocity between the United States and Rumania. No change has occurred during the past year.

Production—Practically none. No studios wired.

Taxes—While in former years the amusement tax was assessed in a lump sum continent upon the number of seats in the theater, since the beginning of 1933, the tax has been established at 26% of the price of the ticket. Other taxes weighing upon the motion picture industry are the turnover taxes, export duties, and import permit fees. Taxation is therefore considered to be very burdensome.

Theaters—There are approximately 350 theaters in all of Rumania.

Sound—Practically all theaters are wired for sound.

Imports from U. S. A—
1932—Positive, sound 615,146 ft. $12,302
1933—First Six Months: Positive, sound 257,897 ft. 3,656

DISTRIBUTORS AND IMPORTERS

BUCHAREST
Adria-Film, Str. Mabei-Milio 1.
Arta-Film, Str. Oteteleseanu 5.
Artistic-Film, Str. Doamnei 1.
Astoria-Film, Bul. Maria 8.
Baican-Film, Bul. Elisabeta 6.
Davidescu Jean, Conc. Gaumont-Franco-Film-Aubert, Bul. Elisabeta 36.
Eforia-Film, Str. Doamnei 3.
Fortuna-Film, Str. Carol 55.
Frigo-Film, Str. Carol 9.
General-Film, Cal. Victoriei 42.
Gloria-Film, Bul. Carol 22.
Gold-Film, Str. Lipscani 110.
Ivex-Film, Str. Sfintilor 25.
Lux-Film, Str. Sfântul 16.
Mar-Film, Sos. Dorobăntilor, Mercur-Film, Str. Sfintilor 13.
Meteor-Film, Str. General Florescu 11.
Metropolitan-Film, Str. Coltea 1.
Oer-Film, Bul. Elisabeta 51.
Pan-Film, Str. Carol 20.
Parfumet-Film, Cal. Victoriei 39.
Regal-Film, Bul. Elisabeta 12.
Ricoli-Film, Str. General Florescu 21.
Recom-Film, Str. Doamnei 21.
Sarutco, Str. Raureniu 11.
Soner-Film, Bul. Elisabeta 15.
Sud-Est-Film, Str. Coltea 1.
Sylvia-Film, Str. Carol 88.

Union-Film, Bul. Elisabeta 8.
Urbis-Film, Str. Poenaru Boreda 16.
Vesca-Film, Str. Elec. Sâlceanu 10.

BRASOV
Concordia-Film.
Ero-Film.
Matador-Film.

IASI
Trianon-Film, Cinema Trianon.

ORADEA MARE
Camara-Film.
Emeriens-Film.
Metro-Goldwyn-Mayer.

TIMISOARA
Filmcentrala, Dr. Des Gabor, Str. Gorove 7.

Russia

The following information covering Soviet Russia has been received in the Department of Commerce from sources believed to be reliable. The Department of Commerce, however, in no way assumes responsibility for the statements made herein, inasmuch as diplomatic relations between the United States and Soviet Russia were not maintained before November, 1933.

Agitation—Motion picture industry in Russia is a Government monopoly.

Censorship—Very strict.

Competition—Mostly Russian, some German features.

Copyright Relations—None.

Production—From Riga motion picture sources it is learned that during the season 1933-34 there will be produced in Russia between 38 and 40 sound films.

As far as can be learned the following are the principal film producing establishments in Russia, with date of establishment, when known: 
"Mezrabprofilm", was established in 1923.
"Sovkino", was established in 1925.
"Goskinprom", was established in 1923.
"Azgoskino", was established in unknown.
"Azgoskino"—unknown.

"Armenkino", was established in 1924.
"Uzbekgoskino", was established in 1924.
"Turkmenfilm"—unknown.
"Belgoskino", (*)—unknown.
"Tshuvashkino", was established in 1927.
"Vostokkino"—unknown.
"Soyuzfilm"—unknown.
"Rossfilm"—unknown.
"Soyuzkinoexport"—unknown.

(*) Most important film producing entersprises in Russia.

Taxes—High.

Theaters—2,000 regular theaters. "Economic Life", October 22, 1933, reports that the cinema theaters in the Soviet Union are now fully supplied with equipment of Soviet manufacture, including sound apparatus. During the last nine months 950 projectors, and 450 sound apparatus have been produced. During the fourth quarter 250 projectors and 150 sound machines will be turned out. The GOMZ plant at Leningrad is manufacturing the first Soviet sound-registering apparatus. The first sample of a new type of sound producing mechanism, characterized by extreme simplicity and long wearing qualities, has been produced.

Sound—2,000.

Imports from U. S. A—
1932—Positive, sound 207,931 ft. $2,970
1933—First Six Months: Positive, sound 207,931 ft. 47,951 ft. 480
South Africa

Agitation—The percentage of British films should be approximately 20% with tendency to increase. African films are inclined to play on the sentiment of British film patrons, especially in the larger cities. One of their first-run houses in Johannesburg, "The Plaza," is making some sort of an effort to screen British pictures as much as possible and are drawing the attention of the public to that policy. There is some evidence that it has had some effect as several American pictures shown recently have not been well received by the Johannesburg public.

Censorship—Southern Rhodesia passed a Censorship Act, which came into force in July, 1932. It provides for a Board of four members appointed by the Governor and with headquarters at Salisbury. It is based mainly on the Censorship Act in force in the Union of South Africa. Northern Rhodesia has followed suit, and a similar Act is now in force in that Territory. The main difficulty with these Acts is the cost, the charge in each Territory being one-sixth of a penny per foot, plus other charges for the passing of advertising materials, etc.

Competition—British film imports are believed to have increased to about 20% with American films accounting for about 80% of the total.

Production—Only short topic films being produced. It is probable that the silent weekly news film by African Films under the title "African Mirror" will be produced as a talking picture. African Films are engaged in the production of a publicity film for the South African Railways to be used in popularizing Kruger National Park, the famous wild animal preserve.

Taxes—Taxes are high, but the economic position of the country has improved since the abandonment of the gold standard and the pressure on theaters in the larger cities has been somewhat relieved. The country districts have suffered from a severe drought, reduced crops and discouraging income conditions, with small towns theaters are feeling the effects.

Theaters—360.

Sound—200 theaters wired for sound.

Imports from U. S. A.—
1932—Negative, sound 4,346 ft. $125
1932—Positive, sound 2,939,474 ft. 98,438
1933—First Six Months:
1933—Positive, sound 2,192,185 ft. 97,509

DISTRIBUTORS AND IMPORTERS

JOHANNESBURG

African Film Prod., Ltd., Box 2787.
African Films, Ltd., Box 4552.
Kinemas, Ltd., P. O. Box 6461.
Kinemas Film, Ltd., Box 6461.

Spain

Agitation—Compared with previous years there has been little agitation. No new legislation of international importance has been enacted, and the general situation with reference to taxation and quota rumors remains as it was described last year. Local companies with no great improvement in development as compared with last year, have produced a small number of films which have been exhibited with more or less success. The absence of new legislation may be due to slow progress in the previously announced production plans, and possibly also to the government's preoccupation with more important problems.

Censorship—Films may be censored indiscriminately by the civil government of the Provinces of Barcelona, or by the Director General of Public Safety in Madrid. The approval of either one of these centers is valid in all territory under Spanish jurisdiction.

The Director General Public Safety in Madrid, and the civil governments in all the other provinces may suspend the exhibition of films when circumstances require such action even though the films concerned may have been fully censored.

Competition—70% American, 20% French, 5% German, 5% British.

Copyright Relations—New regulations established by Royal Decree of July 26, 1929, and revised by Royal Order of April 30, 1930.

Production—Domestic production appears to have made progress during the past year, but it has not been important. An estimate of 10 films of all kinds except new items would not be far off.

Taxes—High.

Theaters—2,600.

Sound—The influx of cheap and medium price reproducers of domestic manufacture and/or assemblage has been great during the past two years. 1,200 to 1,500 theaters must be wired, although only about 200 imported reproducers are in operation.

Imports from U. S. A.—
1932—Negative, sound 198,776 ft. $28,349
1932—Positive, sound 8,914,366 ft. 170,860
1933—First Six Months:
1933—Negative, sound 287,805 ft. 25,829
1933—Positive, sound 3,692,537 ft. 75,400

DISTRIBUTORS AND IMPORTERS

MADRID

D. Antonio Armenta, Plaza del Callao, 4.
Atlantic Films, Avenida Eduardo Dato, 7.
Cinematografica Nacional, S. A., Caballero de Gracia, 56 (sucursal).
D. Hipolito Díez Rodríguez, Santa Catalina, 10.
Exclusivas "Diana," Barquillo, 22.
Exclusivas Orozco, Dos de Mayo, 6.
Gran Empresa Sagrar, S. A., Plaza de Isabel II.
D. Jose Guilló, Avenida Pi y Margall, 11.
Hispano American Films, S. A., Mayor, 4 (sucursal).
Noticiario Electrica, S. A., Mesconero Romano, 10.
Paramount Films, S. A., Avenida Pi y Margall, 22 (sucursal).
D. Francisco Piquet Arenas, 27.
Renacimiento Films, San Marcos, 42.
D. Francisco San Millán.
Selecciones Filmofono, Avenida Pi y Margall, 5, 3º.
Sociedad Iberica de Construcciones Electricas "Sice", Alcazar, 49.
D. Juan Soler, Plaza Callao, 4.
Sonoro Films, Paseo de Recoletos, 29.
D. Carlos Stella, Pi y Margall, 11.
"Uita" Universum Film, A. G., Antonio Maura, 16 (sucursal).
D. Manuel Velayos, Hartszenbusch, 15.
D. Manuel Villarreal, Andres Mellado, 18.

BARCELONA

D. Juan Aragon, 225, telefono 74954.
Seren, Baldir y Simo, Aragon, 249, telefono 72692.
Cinematografica Almiral, Rosellon, 210, telefono 2494.
Cinamon Film, Balmes, 51, telefono 24439.
Sweden

Agitation—None.
Censorship—4,202 films (including also short subjects) having a total length of 3,940,053 meters were censored during 1932. All films are examined by a board which is located in Stockholm and consists of four members appointed by the state which also issued instructions regarding its activities. The fee for censoring is 1.00 crown per 100 meters for panoramas and cartoons and 4.00 crowns per 100 meters for feature films, while certain educational films are free. It can be said that as a rule films showing suicides, terrifying scenes, and other crimes contrary to general law and morals as well as acting that may have a bad influence are forbidden. However, there seems to be no hard and fast rule on this subject. Children under 15 years of age may attend the showing of certain films only. Each film which is approved for showing is classified as "children forbidden," or "children permitted" by the board of censors. Films in which murders, robberies, hold-ups, gangster life, etc., appear fall in the "children prohibited" class.
Competition—American 50 per cent, German 18 per cent, balance principally Swedish.

Censorship—Conditions remain unchanged. Censorship in the hands of the cantonal authorities of Lucerne and Valais is still reputed to be extremely rigid. The other cantons may be said to exercise their rights in an unobtrusive manner.
Competition—The chief competition of American films in German Switzerland are German films, the comparative percentage of imports being approximately as follows: American films 35%, German 60%, French 5%. In French Switzerland French productions are favored, participation being as follows: American films 30%, French films 35%, and German 25%. Italian Switzerland comprises a comparatively small area and favors Italian importations, the distribution being as follows: American films 40%, Italian 30%, French 20% and German 10%.

DISTRIBUTORS AND IMPORTERS

STOCKHOLM

Biografemors Filmdepot, A.-B., Kungsgatan 29. Tel. 43 34.
Columbia Film A.-B., Börjargatan 12. Tel. 62 50 36.

Switzerland

Agitation—None.
Censorship—Conditions remain unchanged. Censorship in the hands of the cantonal authorities of Lucerne and Valais is still reputed to be extremely rigid. The other cantons may be said to exercise their rights in an unobtrusive manner.
Competition—The chief competition of American films in German Switzerland are German films, the comparative percentage of imports being approximately as follows: American films 35%, German 60%, French 5%. In French Switzerland French productions are favored, participation being as follows: American films 30%, French films 35%, and German 25%. Italian Switzerland comprises a comparatively small area and favors Italian importations, the distribution being as follows: American films 40%, Italian 30%, French 20% and German 10%.

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Biografemors Filmdepot, A.-B., Kungsgatan 29. Tel. 43 34.
Columbia Film A.-B., Börjargatan 12. Tel. 62 50 36.
There has been a decided increase in French film distribution since 1931, French trade activities for the coming season being especially noticeable. In Italy and British productions showed decided gains during the past year.

Copyright Relations—Established by Presidential Proclamation of July 1, 1891, extended April 9, 1910 and November 20, 1924. Some minor copyright controversies were reported between German and Swiss firms.

Production—Chiefly industrial and educational. At the present time there are three concerns in Switzerland working regularly, of which the "Praesens" Film A.G. is the largest; "Praesens" Film A. G., 11 Weinbergsstrasse, Zurich. (Praesens Film, Ltd.). Sound work done entirely in Switzerland.

"Gefi" Filmdienst, 21 Erlachstrasse Zurich. ("Gefi" Film Service). Sound work done partly in Germany.

Mentor Film A.G., 20 Goldauerstrasse, Zurich. (Mentor Film, Ltd.). Sound work done here; new concern only recently established.

All three firms have their own studios in Switzerland and rank as the only domestic concerns of importance.

Taxes—No increases reported in 1933, status remaining unchanged.

Theaters—Adverse economic business conditions effected a slight decrease in the number of motion picture theaters in Switzerland, chiefly among the small ones. On the other hand, however, a number of theaters of large seating capacity have been opened recently.

Seating

| German and Italian Switzerland | 188 |
| French Switzerland | 122 |
| Total | 310 |

Sound—The number of sound installations in the last year has been especially noteworthy. In 1932 out of a total of 325 motion picture theaters 200 were sound equipped and the remaining 125 were for silent films. At present only 8 theaters remain in Switzerland where silent films are shown. These use almost exclusively American films.

Imports from U. S. A.—
1932—Positive, sound 509,490 ft. $9,199
1933—First Six Months:
1933—Positive, sound 100,716 ft. $1,836

DISTRIBUTORS AND IMPORTERS

BASEL
Eos-Film, Reichensteinerstr. 14.

BERN
Capitol-Film, A. Laubacher, Humboldstr. 9.
Cinevox A. A., Haus Capitol.
Pandora-Film, Erlacherstr. 21.
Schweiz-Schul-Volksskino, Erlacherstr. 21.
Syndikat-Film A. G., Gurtengasse 4.
Corcelles-Neuenburg, Rene Steffen.

GENF
Bourquin-Film, Rue du Mont Blanc 19.
Distributeur de Films S. A., Confederation 10.
Dubois-Film, Rue Pradier 4.
Etabl. of J. H. H., Rue de Hollande 14.
Film-Parlant S. A., Tour Maîtrese 2.
Fox-Film S. A., Croix d’or 12.
Gr. Exclusivite L. Lansac, Rotisserie 10.
Gr. Production Sonore Linder, R. Henri Mussard 22.
Unartisco S. A., Confederation 3.
Uyt S. A., Rue du Marché 12.
Warner Bros. First National Film, Rue du Rhone 4.

LAUSANNE
Office CINEMATOGRAPHIQUE S. A., Rue du Midi 15.
LUZERN
Etna-Film & Co., A. G., Moosstr. 4.
Gehruder Chr. & R. Karg, Schlossstr. 3.

MONTREUX
Agence Suisse du Cinéma, Avenue du Théâtre.

ZURICH
Coram-Film A. G., Limmatquai 34.
EmelkaFilmsgesellschaft, Lowenstr. 55.
Intern-Tonfilm-Vertriebs A., G., Stauffacherstr. 41.
Leo-Film A. G., Stampenhalchstr. 69.
Monopol-Film A. G., Toedizstr. 21.
Praesens-Film A. G., Weinberstr. 11.

Turkey

Agitation—There is no official or popular agitation in Turkey against motion pictures in general or against films in any particular country.

Censorship—There has been no change since the application of the Decree Law of June, 1932, establishing national control and censorship of motion picture films. Up to the present time the provisions of the decree have been applied very liberally.

Competition—A total of 58 feature sound films have been exhibited in Turkey from January 1 to December 10, 1932, including 27 American, 26 French and 5 German films. Of the 27 American films 2 only were exhibited in the original English version. One in Spanish and the rest were dubbed in French. Two American films were dubbed and exhibited in Turkish. American films dubbed in French have been considerably more popular this year than in 1932 and due to their rich scenery and interesting features and plots they were more readily patronized than original French films.

German feature films have continued to be quite popular so far. Local motion picture houses anticipate however, that German films which are being produced at the present time in Germany may not be as popular due to the special tendency of political propaganda features which are believed to have been adopted this year by German motion picture producers. It may be pointed out that such films are not favored by the local public.

Copyright relations—There has been no change in this connection.

Production—There exists only one studio in Turkey which is equipped for producing sound films. In the course of this year this studio produced six "talkies," two of which have already been released. All these films were prepared in Turkey. It is understood that another studio is to be German film—"the Morgenroth"—and an American film—"The Isle of Doctor Moreau," both of which have already exhibited in the Turkish language. Russian and additional films are also being dubbed at the present time and will be exhibited in the Turkish language during the next few months.

It is understood that another studio is to be established mainly for the purpose of dubbing foreign films and producing Turkish versions which are becoming more and more popular, particularly throughout the provincial centers.

Taxes—No change can be reported in this connection.

Theaters—There has been no change in the number of active theaters in the country which is estimated at about 80.

Sound—There are at present 52 theaters wired for
sound reproduction in Turkey. Of these, 11 have American equipment, 37 German and four locally assembled sets.

Imports from U.S.A.—
1932—Positive sound 346,354 ft. $7,760
1933—First Six Months:
1933—Positive sound 38,608

DISTRIBUTORS AND IMPORTERS
ISTANBUL
Disk Film, Adalet Han No. 14-15, Galata, Istanbul.

UNITED KINGDOM

Agitation—Under the Cinematograph Films Act, which became effective Jan. 1, 1928, quotas are set for a 10-year period. The law specifies a percentage of playing time each exhibitor must devote to British-made pictures. Under its provisions both theaters and distributors will have to fulfill a 20 per cent requirement in 1938, this arrangement automatically ceasing by 1946. Exhibitors are licensed by special permit for each of their houses. They are issued by the Board of Trade. Before Nov. 1 of each quota year, exhibitors are required to supply to the government with data on the British pictures which they have shown.

Added provisions of the law prohibit blind and block booking. Renters are not allowed to sell or the exhibitor to buy unseen and are limited in advance bookings to a specific period of time.

Yearly percentages of the quota law are as follows:

DISTRIBUTORS’ QUOTA
Year Ending
March 31, 1934 17½
March 31, 1935 17½
March 31, 1936 20
March 31, 1937 20
March 31, 1938 20

EXHIBITORS’ QUOTA
Sept. 30, 1934 15
Sept. 30, 1935 15
Sept. 30, 1936 20
Sept. 30, 1937 20
Sept. 30, 1938 20

Competition—During 1933 about 145 British features were released. For 1934 it is roughly estimated that about 150 British features will be made, but exact figures are difficult because full schedules have in some cases not been completed and are always subject to change.

Copyright Relations—Copyright Ordinance of 1911 as amended. Great Britain entered into copyright relations with the United States on July 1, 1891, extended Apr. 9, 1910, further extended Jan. 1, 1915. Great Britain is a member of the International Copyright Union at Berne.

Production—Exact figures for 1934 as indicated above are not available, but trade estimates according to published schedules by major companies show about 150 features for 1934, divided as follows:

British International, 20; Gaumont-British, 40, including Gainsborough; British & Dominions, 10. Others about 60.

Studios—There are 27 studios, of which 20 are wired for sound in England. There are practically no working studios still silent, except perhaps for small industrial films.

Theaters—4,950.

Sound—4,414 theaters wired for sound pictures.

Imports from U.S.A.—
1932—Negative sound 4,632,376 ft $458,242
1932—Positive sound 11,195,858 ft 262,658
1933—First Six Months: 1,268 ft 126,159
1933—Positive sound 5,783,710 ft 129,632

Producers
LONDON

Argyle, John, Productions, Cricklewood Studios, Temple Road, Cricklewood N.W.2.
Associated Sound Film Industries, Raglan Gardens, Wembly Park, Middlesex.
Bendar Films, Ltd., 14, Waterloo Street, W.C.1.
Benstead, Geoffrey, 157 Wardour St., W.1.
Britannia Films, Ltd., 32 Shaftesbury Avenue.
British & Dominion Film Corp., Empire House, 117-119 Regent St., W.1.
British Instructional Films, Ltd., Regent Studios, Welwyn Garden City, Herts.
British International Pictures, Ltd., Film House, Wardour St., W.1.
British Lion Film Corp., 76 Wardour St., W.2.
Fidelity Films, Ltd., 174 Wardour St., W.1.
G. B. Instructional, Ltd., 12, D’Arblay Street, W.1.
G. S. Enterprises, Ltd., Imperial House, Regent St., W.1.
Gainsborough Pictures, Ltd., Film House, Wardour St., W.1.
Gaumont British Pictures Corp., Ltd., Film House, Wardour St., W.1.
Harvel Productions, Ltd., John, 7 Rupert St., W.1.
Hearle Productions, Patrick K., 12 Lower Regent St., W.1.
King Production, Ltd., George, 72 Shaftesbury Ave., W.1.

1049
Stafford Productions, John, Dorland House, 14-16, Regent St., W.1.
Stoll Film Co., Cricklewood Studios, Cricklewood, Middlesex.
Triumph Film Company, Ltd., Triumph Film Studios, Crisp Road, London, W.6.
Twickenham Film Studios, Ltd., Alliance Studios, St. Margarets-on-Thames.
Warner Bros., First National Producers, Ltd., Teddington Studios, Teddington, Middlesex.
Welsh, Pearson Films, Ltd., 24 Dean St., W.1.
Westminster Films, Ltd., 186 Wardour St., W.1.
W. P. Films, 92 Wardour St., W.1.

**Importers and Exporters**

**LONDON**

Australasian Films, Ltd., Beacon House, 13 D’Arbly St., Wardour St., W.1.
Baa, M., 176 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.
Coffin, A., 156a Wardour St., W.1.

**Distributors**

**LONDON**

Anima Co., 8 New Compton St., W.C.2.
Associated British Film Distributors, Ltd., 143, Wardour St., W.1.
Associated Production & Distribution Co., 193 Wardour St., W.1.
B. & N. Films, Ltd., 8, 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 Beners 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.
P. D. Co., Ltd., 12 Great Newport St., W.C.2.
Paramount Film Service, Ltd., 166, Wardour St., W.1.
Principal Distributing Corporation, Regency House, Warwick St., W.1.
Radio Pictures, Ltd., 2-4 Dean St., W.1.
Sherwood Exchange Film Agency, 191 Wardour St., W.1.
Showman Films, 32 Shaftesbury Ave., W.1.
Standard Film Agency, 26 St. Anne’s Court, Wardour St., W.1.
Sterling Film Co., Ltd., 191 Wardour St., W.1.
United Artists Corp., Ltd., Film House, Wardour St., W.1.

**Uruguay**

Agitation—None against American films. The project to take all moving picture theaters under Government ownership and management has been shelved. A government-owned theater showed a series of French films for which it has contracted, but although this series met with popularity, it is not expected that the experiment will be repeated.

Censorship—Under Theater Inspection Department of the Montevideo City Government. Practically nil; has not been invoked for years.

Competition—65.75% American films shown.

Copyright Relations — Inter-American Copyright Convention, Buenos Aires, August 11, 1910. Ratified July 13, 1914.

Production—Restricted solely to newsreels on local subjects, and these not particularly successful.

Taxes—Moderate. Importers having great difficulty obtaining foreign exchange. Films classed as luxury, practically all exchange granted for import of necessities. Importers must purchase exchange in “bootleg market” at prices running from 30 to 50% over official rate. No ship-
Yugoslavia

Agitation—There is some agitation for the purpose of bringing about the enactment of a law requiring all foreign films to be dubbed into the Serbo-Croatian language, but is believed that this agitation will be unsuccessful. Under regulations prescribed by the Minister of Commerce and Industries of Yugoslavia, the unapproved and controlled importation, exhibition, 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 aid 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 curtail and domestic pictures, one-twelfth 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 5% of the total length of programs shown quarterly. For theaters showing both domestic and foreign films, the Central will issue forms that cover each performance. For these forms one dinar is charged.

Censorship—The Yugoslav censorship of moving picture films is, for political reasons, very strict. It is carried on by the Ministry of the Interior, in collaboration with the Ministry of Education, the War Ministry and other Ministries that may be interested. Films produced in Soviet Russia are barred, at least none have been shown as the censorship regulations as applied to them are especially severe.

Competition—It is difficult to ascertain the exact number, or the percentage, of American motion pictures shown in Yugoslavia, as import statistics are valueless in this connection, and no other statistics are available until the Yugoslav Film Central publishes the monthly report for the calendar year 1933. During the calendar year 1932, as reported by the Film Central, 199 German films of 313,382 meters, 227 American films of 201,732 meters and 17 Swiss films aggregating a few thousand meters were displayed in Yugoslavia. Worked out on this basis, it would appear that something over 30%, perhaps 35%, of the moving pictures displayed in Yugoslavia in 1932 were of American origin.

American films were withheld from the Yugoslav market during the greater part of 1932 and 1933 in consequence of adverse legislation. It is probably a fact that the percentage of American participation in the local motion picture market is less in the present year than in 1932.

Copyright Relations—None.

Production—4 feature films produced in 1932; 106 cultural; 75 newscasts; 4 shorts; 93 advertising films.

Taxes—High.

Theaters—The Yugoslav Film Central reports that, on January 1, 1933, there were 338 cinema theaters in Yugoslavia, with 92,678 seats.

Sound—It is estimated that not over 184 cinema theaters in Yugoslavia are equipped to reproduce sound pictures.

Venezuela

Agitation—None.

Censorship—A censorship of motion pictures exists in Venezuela, although films are reviewed only within the framework of objectionable political implications. No censorship regulations as to subject matter have been enacted and judgment of the censor appointed by the Federal Executive is final.

Competition—50% American pictures shown; French 7%, German 2% and others 1%.

Copyright Relations—The Venezuelan copyright law, which became effective on September 16, 1928 (Gaceta Oficial No. 16,588, August 22, 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 picture of domestic origin, the registrar of the copyright 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 las partes de que se compone la pelicula).

Article 193 of the same law provides that foreign pictures (Propiedad Intelectual) are copyrighted in accordance with 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 May 20, 1928, and published in an extraordinary 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 granted 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—No films of any description were produced in Venezuela during the current year.

Theaters—134, of which 18 are in Caracas, 14 with sound.

Sound—44 theaters wired and 3 portable sets in use.

Imports from U. S. A.—

1932—Positive, sound 740,267 ft. $11,105
1933—First Six Months: 341,281 ft. 9,369

1051
FOREIGN BRANCHES OF AMERICAN COMPANIES

COLUMBIA PICTURES CORP.
729 SEVENTH AVE., NEW YORK, N. Y.
Bryant 9-7900; Cable: COLUMFILM

GREAT BRITAIN and IRELAND—Joseph Friedman, Managing Director, Columbia Pictures Corp., Ltd., 139 Wardour St., London, England; A. Kutter, Branch Manager; 9 Mill Hill, London. Edinburgh: A. Braithwaite; 14a Norton St., Liverpool, A. S. Barber; 90 John Bright St., Birmingham, H. J. Jones; 42 Deansgate, Manchester, G. M. Gill; 87 West Gate Road, Newcastle; 164 Buchanan St., Glasgow, Scotland, R. Booth; Dominions Arcade, Queen St., Cardiff, W. E. Dowie; and 2 Eden Quay, Dublin, Ireland, T. Hanlon.

GERMANY—Capeal Film, A. G., 225 Friedrichstrasse, Berlin.

FRANCE, BELGIUM, SWITZERLAND and EGYPT—Columbia Film S. A., 40 Rue du Colisée, Paris, France, E. Zama.

SCANDINAVIA and FINLAND—Perce Raphael, 12 Birger Jarlsgatan, Stockholm, Sweden.

SWEDEN—Columbia Film A. B., 12 Birger Jarls- gatan, Stockholm, Sweden, S. Kuhlberg.

DENMARK—Columbia Film A. S., 2 a Vestre Boulevard, Copenhagen, J. A. Nielsen.


MEXICO—Columbia Pictures S. A., P. O. Box 911, Mexico City, D. F.

CANAL ZONE—Columbia Pictures Distributing Co., Inc., P. O. Box 609, Cristobal, A. M. Noyes.


CHILE—Columbia Pictures de Chile, Inc., Casilla 370, Santiago, A. Murezeta.

BRAZIL—Columbia Pictures of Brazil, Inc., Rio de Janeiro.

JAPAN—Columbia Films Ltd., 6-8 Bluff Yokohama, J. B. Albeck: Tokyo, M. Bergher.

AUSTRALIA AND NEW ZEALAND—J. L. McCurdy, Greater Australasian Films Ltd., 251 a Pitt St., Sydney, Australia; Hornsham House, Adelaide St., Brisbane, Queensland; 33 Grenfell St., Adelaide; 291 Murray St., Perth; 172 Flinders St., C. 1 Melbourne; Gibbons Bldg., Dickson St., Wellington, N. Z.

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 FREULER FILM ASSOCIATES, INC.
1262 SIXTH AVE., NEW YORK, N. Y.
Circle 7-1642; Cable: MELOFILM

Societe Francaise des Films, P. D. D., 26 Rue de la Perpigniere, Paris, 8-e, France.
Ernest Mattson, 220 W. 42nd St., New York, N. Y. (Sweden, Norway, Denmark and Finland).
Orlando Moura, Rua de Carioca, Rio de Janeiro, Brazil.
India Films, Ltd., 3 Singanna Naicken St., Georgetown, Madras, India.
D. J. VanLeen, Dorдрrecht, Holland.

— — —

MASCOT PICTURES CORP.

Foreign Sales Mgr.: Morris Goodman, 1776 Broadway, New York, N. Y., Circle 7-3177, Cable: LEVPIC.

— — —

MASTER ART PRODUCTS, INC.
630 NINTH AVE., NEW YORK, N. Y.
Lackawanna 4-8788; Cable: MASTERART


— — —

METRO-GOLDWYN-MAYER
1540 BROADWAY, NEW YORK, N. Y.
Bryant 9-7800; Cable: METROFILMS


ARGENTINA—Metro-Goldwyn-Mayer de la Argentina, Calle Corrientes 2120, A. Mower; Calle Donado 24, Bahia Blanca; 25 de Mayo 276, Cordoba; Calle Las Heras 412, Mendoza; Calle Maipu 777, Rosario; Calle Sim Martín 3020, Santa Fe.


BELGIUM—Metro-Goldwyn-Mayer, S. A. Belge, 4-6 Rue des Plantes, Brussels, S. Habib.


BRITISH WEST INDIES—Metro-Goldwyn-Mayer of the West Indies, 10 Broadway, P. O. Box 111, Trinidad, Port of Spain, Charles Goldsmith.

CHILE—Metro-Goldwyn-Mayer de Chile, Casilla C.9 Hupefnos 1437, Santiago, J. Suarez Orrego; Casilla 767, Cimrilo Henriquey 767, Valdivia; Calle Prat 173, Casilla 1560, Valparaiso; Calle Colo Colo 523; Casilla 1190, Concepcion.

CHINA—Metro-Goldwyn-Mayer of China, 55 Nanking Poo-d, Shanghai, S. Dunlop; c/o North China Amusement Co. Racecourse Road, British Concession, Tientsin; c/o North Manchuria Amusement Co., 59 Mongolokya St., Harbin; Asiatic Bldg., Queen's Road, Hongkong.

COLOMBIA—Metro-Goldwyn-Mayer de Colombia, Calle 24 No. 36, P. O. Box 1601, Bogota, P. Miranda Gonzalez.

CUBA—Metro-Goldwyn-Mayer de Cuba, Calle Industria No. 80, Havana, David Lewis.


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